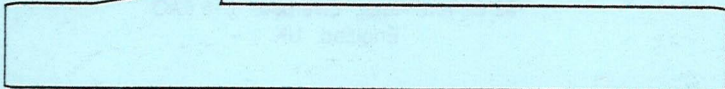
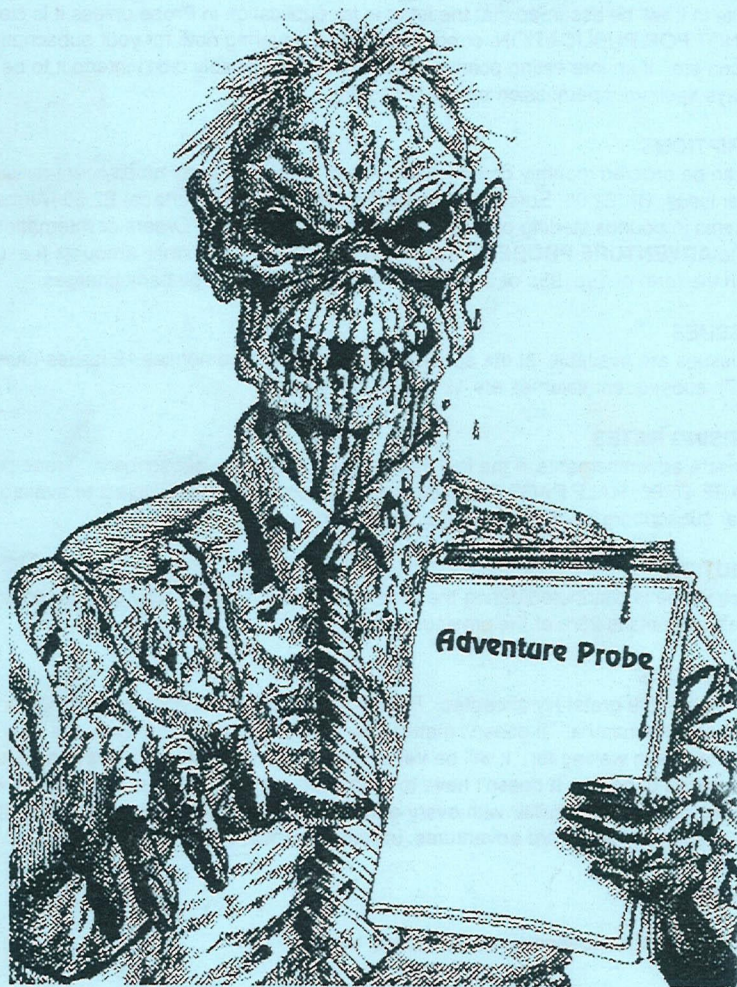


# ADVENTURE PROBE

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EVERYTHING YOU NEED TO KNOW ABOUT

# ADVENTURE PROBE

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

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

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

## DISTRIBUTION

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

## CONTRIBUTIONS

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

## POSTAL ADDRESS

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

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## HALL OF FAME

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

Dorothy Millard, David Lacey, Edwina Brown, Phil Reynolds, Ian Osborne,  
Manon King, Jenny Perry, Mary Scott-Parker, Steve Clay,  
Margaret Crewdson, Sue Roseblade, Ellen Mahon,  
Jon Scott, Peter Clark, The Gruel, Joan Williams,  
Richard Batey, Reynir H. Stefansson,  
Kenneth Pedesen, Keith Burnard,  
Wynne Snowdon and  
Phill Ramsay.

Special thanks to

Geoff Lynas for his usual excellent printing job

# EDITORIAL

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Here is issue 120, quite a landmark for a fanzine with a limited following.

When I took over as editor, I just worked on the next few issues, never thinking about the day when I would have no magazine to prepare. The last few months have changed all this. Some time ago a reader asked me if I thought there was a conspiracy to close down Probe. I was astonished at such a suggestion, but recently I have begun to wonder. Why anyone should feel threatened by such a publication is beyond me. It is the dedicated contributors and subscribers who make it what it is. If they don't want it, they just stop subscribing. I have developed a format for preparing Probe but this is flexible (60 pages again this month) and I'm always willing to try new ideas, providing I have the means (remember, Probe just breaks even every month). I have always had Probe's welfare at heart, and can reassure Margaret, Peter and other concerned readers, that I intend to keep it going for as long as someone wants to read it. I had hoped that I was being fair to everyone in my editorial decisions and comments, but it seems they have only served to fan the flames of discontent, hence the lack of comment at the end of each letter in this issue.

With Probe's survival at stake, I have called an end to the bickering in the letters section, despite the fact that I am still receiving letters from readers. Sorry, but I think that is the only way the magazine will continue to have the support of dedicated adventurers. In fact I became so confident about its future that I even spent an hour or so working out how to set tabs within the TIMEWORKS DTP program. It wasn't easy, but well worth the effort to get this month's Objects And Their Uses pages looking neater than usual.

Now for something completely different. The Grue! tells me he has now sold 13 copies of "Trinity" - 7 more and he will have reached his target. He says he is pleased with the response, but I feel I must say I am rather disappointed for him. Surely there are more than 13 PC-owning adventurers! According to what I've heard from a couple of Probe readers, "Trinity" contains lots of tricky puzzles, a brilliant and "educational" storyline, and plenty of The Grue's! unique sense of humour. I wish I could play it - if I ever get a PC it will be the first game I'll buy. I know he didn't write it for the money, no one does nowadays, but it would be nice if players actively demonstrated their support for those who are still willing to write adventures, otherwise we will wake up one morning and find the trickle of new releases has completely dried up. This, of course, applies across all formats. Both Zenobi Software and The Adventure Workshop have brand new games this month (see NEWSDESK), and there are more in the pipeline.

This brings me to the availability of older games. Some have been lost forever, and one that falls into this category is POLEARN, a massive 128K PAWed game for the Spectrum. I bought my copy as soon as I learned about it from a review in Probe. Almost immediately I tried to buy the Atari version (which, according to the inlay has coloured illustrations) but received no reply from the publishers. Despite strenuous attempts by John Schofield, myself, and others, we have never tracked down the publishers. If anyone has a copy of the Atari version I will be most interested to know if it plays the same as the Spectrum version, which John will unravel in his Guide to Who-Dun-its next month.

That's all for this month. I hope you will all be with me to celebrate Probe's 10th Birthday.

All the best.

*Barbara*

## LETTERS

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### From Sue Roseblade of Eynesbury .....

Reading the latest issue of Probe has left me feeling both sad and angry. My first reaction was not to respond at all, for fear of adding more fuel to the fire. However, I'm seriously worried by recent trends in the content of the magazine.

I will keep my comments short and to the point. Reviewers must be able to feel free to express their opinions without fear of the consequences. Writers of articles, reports, stories, letters and messages should also be allowed feel comfortable that their contributions will not bring forth torrents of petty criticism.

Over the past year there have been many hurtful and unnecessary exchanges in the pages of Probe. This will only result in members feeling disinclined to contribute anything at all, just in case they cause offence.

The Editor's job is to ensure that the standard of contributions that he/she chooses to print are fair, reasonable, relevant and succinct. This is an extremely hard task and takes an inordinate amount of time, courage, tact and patience.

Adventure playing is a wonderful, funny, entertaining and escapist hobby. All Probe readers have this in common, so for heaven's sake let's stop this bickering before we completely destroy the magazine which holds us all together.

\*

### From Margaret Crewdson of Edgremont .....

I read with dismay in this month's (April) PROBE that Barbara is contemplating giving up her role as Editor.

I get the impression that the comradeship of Adventurers is not what it used to be, with all the "nit picking" that seems to be going on of late. I agree with constructive criticism in reviews - it encourages better games, if taken in the right spirit - and should be welcomed. Grammatical errors can be very debatable in some cases and maybe should be brushed over at times, especially if they do not spoil an otherwise well written game. Playtesters have a hard job. It can be very tiresome going over the same game numerous times, usually to test if bugs have been corrected. It is the bugs and the obvious mistakes that should take priority.

Barbara Gibb (Editor) has always been very fair to all who contribute to PROBE and comes across to me personally as a person who likes to encourage freedom of speech, especially when there is some room for healthy (light-hearted) argument and/or discussion of a particular topic. I always like to read her comments about the current issues and think that she should have the same freedom to air her opinions. Barbara is one of us, has as much experience as most of us and more than some!

So come on fellow adventurers, let's have some fun with PROBE and give Barbara some enjoyment of her job as Editor - we don't want to lose her do we?

### **From Steve Clay of Ellesmere Port .....**

Re Jon Scott's whinge. They could well have described the lady on the horse as A BAG or A HAG on a nag without the offensive overtones.

The other point is that Jenny reviewed it as a game not a piece of prose packed with deep meanings and major social comment. Jon uses the phrase "last straw" but doesn't allow for Jenny Perry finding "the siag etc." as the last straw.

If you write a game, you want it to be liked, but if the humour(?) misses the mark then is the fault that of the player or the author?

Stephen Boyd seems to have a far more rational view of the affair but the whole thing gives the impression of "dummies being spat out of prams".

\*

### **From Frank Fridd of Whitstable .....**

I was very interested in the remarks of Phill Ramsay in a review of a game about the parser of the game.

I agree with Phill that if the parser is too fussy about the syntax the game suffers and the enjoyment of playing it fades away. I tried to avoid this when devising the parser for my games and I think that I succeeded. There are on average just over a hundred verbs, just over a hundred nouns, and about fifty adverbs in each game. I try to get as many synonyms as possible but have yet to find one for DROP. PUT is usually used in a different context.

\*

### **From Phill Ramsay of Blackley .....**

TO ALL PROBERS

After all the recent controversy, mud-slinging and name-calling, I thought it would be nice to read a letter which didn't contain anything in the least controversial.

Unfortunately, this letter isn't it.

Only joking, honestly. I'm due in hospital next week to have my sense of humour surgically removed. Many thanks, incidentally, to those Adventurers who have suggested that certain other parts of my anatomy should be surgically removed whilst the opportunity is there. Your concern for me has been noted.

So, whilst I still have the ability, I would like to take this opportunity to announce (fanfare, please) that "Assassins' Guild 2" is now complete, and part two is undergoing a final test prior to publication. The Spectrum conversion should follow fairly quickly.

I understand that my game, "The Sphere of O'Li", has been converted to Spectrum format, and that "Hades" is well under way.

I'd like to take the opportunity to thank Phil Reynolds for all the hard work he has put in on the conversions, and for all the *positive* criticism he has made of "Assassins' Guild 2".

The game itself is, like its predecessor, quite large, and is in two parts. If I have one hope for "Guild 2", it is that people enjoy playing it as much as they did "Assassins' Guild 1".

## From Frank Oliver of Patrington Haven .....

As you know I have missed a lot of issues of Probe, and it is interesting to see how the adventure scene has changed. For instance, the universal programming language seems to be Z80 code (Spectrum) emulated on a variety of computers. I have to smile at this, but quite frankly, I think this is the way it will stay. Within a couple of years every home computer on the market will contain an IBM-cloned motherboard, which should theoretically make life simpler. However, it is such an outdated and awkward system, I doubt that we will ever see any adventurer creating software emerge. Let's face it, there isn't even a usable basic language. As one reviewer commented in last month's (February?) Computer Shopper, "Ninety percent of the games software I receive goes straight in the bin". The reason for this is, of course, that he is not prepared to spend hours trying to get the games running. Although the PC has increased in power a hundred fold in the last few years, it is still basically a 16-bit computer with 640K of ram trying to handle multiple driver systems. A 40K program on a Spectrum usually translates to a megabyte on the Amiga or 50 megabytes on the PC. The difficulties in trying to program a computer with such diverse hardware and operating software leads to sub-standard games and a price tag of fifty pounds. I think a software company who is prepared to produce adventure creating software must also be prepared to lose money. Besides, why let others create adventures when you can produce your own at fifty pounds a shot.

Adventure Probe has, to the best of my knowledge, always distanced itself from hardware problems. I don't know if this is by design or simply the way things have turned out. I personally think that adventuring and hardware and software problems are inseparable. It's pointless buying a game because of an excellent review, only to find that you can't get the game to run properly on your own system. I don't know for sure but I would imagine Adventure Probe itself is hand typed from beginning to end, when the majority of people out there could actually send their reports (especially lengthy ones) on a 20p floppy disc and save yourself hours of typing. Whether readers can supply reports in the correct format is, of course, a hardware and software problem, but by and large most difficulties are pretty minor.

Recently I bought a "Zip drive" (portable hard drive) because I wanted fluent, hassle-free transfer of large text and graphic files between my trusty old A500, 1200, and PC. Trying to get prior information on how to get compatibility between the Zip and the various computers proved impossible. Everyone knew a little bit, but no one could give me the full picture and a lack of knowledge can be very expensive. Two days ago I downloaded around fifty of my own Amiga game pictures straight onto a Zipdisk, changed a single plug (10 secs), loaded and displayed them on the PC using a non-interlaced screen with svga clarity, no format changing, no hassle. Is anyone interested in how this was achieved? I actually rang Hisoft (from whom I would have liked to have purchased the drive) and said "You sell Zip drives with multi format capability. You provide the drive with Amiga, PC and Mac software, and you have lost a sale because you don't know how to plug it into a PC". She did actually ask

Recently I noticed a Workbench 3.1 upgrade for the Amiga A500. The cost - around £90. Workbench 3.1 is the same as Workbench 3 except that it's got a .1 on the end. Now there is a thumping difference between Workbench 1.3 and Workbench 3. In fact the PC file handling facilities of Workbench 3 give it a distinct advantage over Workbench 2, but do you really need to pay £90 to run Workbench 3 on an A500? Of course not. My A500 accepts my A1200 kickstart and Workbench as if it were its own, and, of course, it is bought and paid for. What most people don't realize is that the public domain Workbench emulator for the A500 actually runs Workbench 3 better than it runs Workbench 2. I don't know how Workbench 3 would perform on an A600, perhaps you would be good enough to let me know.

I couldn't help noticing Jean Childs' comments on the letter she received from a shareware author after paying the registration fee for a piece of software. The truth of the matter is that he probably had all the time in the world to write the letter because it was the only fee he received. Your own comments stating that although you have received acknowledgements from shareware authors, you rarely receive their promised updates. If a shareware author only receives one sub., he is highly unlikely to continue updating. I would bet that 90% of shareware authors (not companies) receive less than ten replies to their software which may have taken months if not years to produce. On the other hand, it's very dodgy paying for anything if you haven't already received the goods or can't pay by credit card.

The last time I was ripped off was by "Amiganuts", a public domain company. They put full page adverts. in all the major magazines for the AMOS AGA extension software and club membership. That cost me £20. It's more embarrassing than anything. From information received from "Amiga Format", the extension author and Amiganuts themselves, Amiganuts simply advertised the product, didn't bother paying for the adverts., didn't bother sending out the software, they simply stashed the money in their bank account (AMOS is popular), then changed their name. I should be angry, but if you can pull something off like that because the system allows you to do it, then you have to give them credit.... as much as I might hate them.

It isn't the first time this has happened. I lost as much with "Epic", a piece of "Ocean Software". The fault that time lay not with the distributors but with Ocean. They promise a release date. The distributors advertise, the customers pay, then Ocean don't deliver until months or years late, by which time the distributor has gone bust. The same thing has just happened with the Amiga version of "TFX". Ocean promised a release date, the public have paid. Ocean have struck the game on a shelf for reasons known only to themselves.

\*

### **From Peter Clark of Ipswich .....**

I was hoping that the subject of the reviewing of Jonathan Scott's games would have died a death by now but I'm afraid that after his letter in the April edition of Adventure Probe I cannot let his comments pass. He seems to want to carry on the argument by drawing me into it. I would like to put the record straight with regard to his statement that I told him that Jenny Perry was acting "immaturely" at the last two conventions. I was most surprised when I read this as I have not spoken to Jonathan for several years since he kindly converted a couple of my games to the Spectrum format.

Initially I thought that he was confusing me with someone else, but after reading his letter a couple more times, I realized that he was referring to my Convention Reports of those two years. Come on now Jonathan, those reports were written very much tongue in cheek and Jenny was not the only one who had their leg pulled in fun. If you feel that Jenny's actions that weekend were immature, even though you were not present, then I'm afraid that the rest of us must also fall into that category as her behaviour was no worse or better than the rest of us. I cannot comment on the games mentioned as I have not played them but I do feel that to carry an argument further serves no useful purpose.

I had a letter recently from a lady who has just returned from abroad where she has been for two or three years. She was previously a Probe readers and has now re-subscribed. She told me that she was very surprised and sorry that the once friendly atmosphere generated through the pages of Probe seems to have gone

This person also told me that she was hoping to attend this year's convention but was having doubts in case the prevailing atmosphere has spread to that as well. This prompted me to look back over my collection of six years worth of Probes. I'm afraid that after this exercise I can only agree.

We are supposed to be a group of friends sharing the same interest and trying to help one another within that interest. I feel that it is about time that we all tried to remember that. If not, then Probe will die and deservedly so.

It's not all bad news, however, as I had a very helpful letter from The Grue recently and I would like to use the pages of Probe to thank him. I will be following up his advice and will most likely be contacting him soon for further assistance.... Thanks Grue.

\*

### From The Grue! of Ormskirk .....

It was with great interest that I read the letter from Peter Clark and Harold Dixon in the last issue of Probe, regarding text adventures. I think Harold hit the nail on the head when he said "Technology has overtaken us". Yes, it's true, it seems that people are no longer happy with a great text game when they have a Multimedia machine sitting in front of them which cost a lot of money. Why spend lots of your hard earned money buying a whiz bang PC only to play text adventures?

Well, you shouldn't only play text adventures but all types that might appeal to you. One of the problems is that with all this technology, people have become lazy. It takes too much effort to type in commands when you can point and click, it takes too much effort to draw a map when you have on-screen mapping, etc. etc. It isn't that the text adventure can't match the storyline and puzzle content of these graphic extravaganzas, they can! The problem is, how does the text adventure improve so it's able to compete with these graphic games? Once you begin to add graphics/sound to a text adventure to improve it, you end up travelling along the same path as the games you wish to compete against. With the high standard of graphic/multimedia games now it's unlikely that the text adventure will ever be able to compete again and I think most people realized this a few years back.

After reading the above you might wonder why I decided to write another text adventure? The main reason is because I enjoyed writing my first game "The Four Symbols" and although I knew "Trinity" would not sell as many, it was something I wanted to do regardless. I only wish that I had come across TADS earlier, which brings me along nicely to the letter from Peter Clark.

Peter wanted to know what package I used to create "Trinity". It was TADS, The Text Adventure Development System. How I wish something as powerful as this had been available years ago, when there was nothing that would allow 16-bit users to write a game of Infocom standard or higher. TADS is shareware and has too many features for me to explain here; when you register you get this whopping manual. TADS does not really have any limitations, except for one of memory and you can get around this by adding "switches" when you compile. (Even so, your game needs to be fairly big to use switches.)

TADS is object-oriented programming, which makes it ideal for adventures games, allowing "inheritance and overriding" of objects. An object can be defined as belonging to a particular class and it will inherit all of the code and data defined for that class. The utility of inheritance and overriding is that it becomes very simple to represent general and special cases.

For example, if you have twenty identical balls, but the twenty-first ball with special behaviour when bouncing (but apart from bouncing is the same as all the other balls), you'd first define a BALL class and define all twenty-one balls as belonging to this class; the twenty-first ball, though, would override the bounce method with its own special version. In a traditional language, on the other hand, the BOUNCE subroutine would need a special test to see if the odd ball was bouncing and then act accordingly. This might seem like six of one and half a dozen of the other, BUT it has a big advantage, it isolates the special code with the special case object. You can also have a class being a member of another type of class, this type of specialisation can be extended indefinitely. For example, you could define the classes "rubberBall" and "billiardBall" each inheriting characteristics from the more general class "Ball" and defining some of their own. Now you could define ten objects of each class, and these could themselves define characteristics overriding their two parent classes. The big initial problem with TADS is that at first it all seems so very complicated, using a syntax which at times is very similar to C programming. But spend a while reading through the manual and the sample source code of a game supplied with TADS and the penny soon begins to drop. It was only after writing my first game that I began to realize the potential that TADS offers and with my second game "Trinity" I attempted to explore this potential. With TADS you can use the default files or you can edit them to suit your particular game, even better is the ability to write your own routines and insert them into the TADS code. If you are familiar with C programming you can write C routines and link them into TADS. This might all sound very complicated but it can't be that difficult because I've written two games without any prior knowledge at all, heck, I didn't even know how to use the Quill!

If you have ever wanted to try to write a text adventure in my opinion TADS is the system to try, it's superb. If any of you out there would like to have a look at TADS send me a PC formatted disk and an SAE and I will send you a copy (v2.1). Although this is not the latest version it does have readme files on it and will give you some idea of its capabilities; but you will have to register if you want the manuals. If anyone does intend to have a bash using TADS (recommended), it really isn't as hard as it might first appear, they only have to write/phone or email [\*] me and I will be only too glad to help with any assistance I can give. Finally, if you wish to try to write a text adventure, do it for yourself because in today's climate you will probably be lucky if your sales reach double figures (if 16-bit game) then you won't be disappointed when only a few buy your game.

Nearly forgot a mention about the Jenny Perry and Jonathan Scott saga?! I would just like to say that I'm not defending or accusing anyone with my comments, it's just that if Jenny wrote her review as honestly as she could that is all one could ask of her. You can only write a review from your own personal opinion, I do not believe she was being vindictive or anything else. I was fortunate that she gave my game a good review. When you send a game in for review, you never really know if the person will actually like it.

As for Jonathan, I hope he will not stop writing games because of one bad review, I'm sure there are other people who disagree with Jenny and like his games (if so send in your review), the main thing that Jonathan should care about is whether *he* is happy with his game or not. Although it's nice if others like your game, the main concern as an author should be "Are you happy with what you have created". If so, then you should have nothing to be disheartened about. Remember the saying, "One man's meat is another man's poison" or something like that, I think?

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# REVIEWS

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## DRAGON LORE

### Reviewed by Philip Reynolds on a PC

I was asked to play this game by a friend who was having problems with the sound fading out on him. However, I didn't experience the same problem so it must have been something in his set-up that was causing it. There was a problem with the sound but more of that later. First of all, the story.

You are Werner von Wallenrod, son of Axel who is one of the fourteen Dragon Knights who protect the valley where you live. A tradition in your family is that the children are fostered out to live with the common people until their eighteenth birthday when they return to claim their place at the castle with a better knowledge of how their subjects live. As it is your eighteenth birthday today you should be going back to the castle to claim your birthright and sit at your father's right hand. However, in the intervening years your father has died in mysterious circumstances and now you must be voted in by the other Dragon Knights in order to replace him and so take your rightful place as the rider of the Dragon. Your quest is to make your way back to the castle, claim your birthright and persuade at least six of the Dragon Knights to vote for you.

The first half of the game involves you travelling across country to the castle, and is a fairly linear affair of get objects, solve puzzle, journey to next area, solve puzzle, move on, etc. None of the puzzles are too difficult and this area of the game is really a warm up for the more difficult puzzles in the castle. I must admit that I did get stuck once in this part of the game, as I was misled by one of the characters into believing that something would happen of its own accord, which in fact needed an object to accomplish. On your travels you will meet most of the Dragon Knights who, when asked to, will reveal how you may acquire their votes, this usually means by being wise and not violent in your solution to the puzzles.

The few monsters I had to fight during the game proved to be no problem and I found that the best technique was to use a side to side slashing movement and just keep hitting the mouse button as fast as I could as your opponents can't dodge and strike at you at the same time. Once inside the castle the puzzles get progressively harder and harder and this gives a good balance against the easier puzzles of the first half of the game.

One thing I did find was that the usual method of scanning the screen with the cursor waiting for it to change when it hits an object that you can manipulate or pick up doesn't always work, sometime you have to be directly facing the object for this to work, and the hot spot that changes the cursor is so small that if you are too fast in your movement of the cursor it doesn't register.

The graphics are really superb but it's such a pity that these are let down greatly by the sound, slightly spoiling the game. When you talk to other characters their speech suddenly stops and their mouths carry on moving, then if you click on the character again they continue with their speech. I think this is due to the game being designed with the subtitles in mind, an option in the set-up, as the speech stops at the end of each subtitle screen, then resumes when you click and the next subtitle screen appears. I would have thought that if you are playing without subtitles that the programmers could have catered for this and allowed the characters to carry on speaking without the need for the repeated clicking

The other annoying feature for me was the volume of the background sound effects i.e. birds singing, insects buzzing, streams bubbling, wind blowing, etc. All these are excessively loud and had me reaching for the volume knob to turn them down between talking to characters.

Having said all that, I ended up engrossed in the plot and enjoyed playing the game. The ending was bit naff but I suppose that this was done to allow a sequel to be produced if it sold well. All in all, a very good game with sumptuous graphics and dodgy sound.

N.B. While I was playing the game I got various reports of bugs causing it to seize, crash etc. I must admit I didn't encounter any problems whilst playing the CD Rom version, so there may be problems with the disc version. The game was played on a 66mhz Pentium with 16MB ram, so problems that some people meet up with due to memory don't usually rear their head with me.

## **CUSTERD'S QUEST**

**Written by Craig Davies**

**Reviewed by Dorothy Millard**

I recently came across this Golden Oldie and a treasure it was too. Of course not all the features expected in more modern games are there, for example it doesn't recognize X for examine, but this didn't detract from an excellent game which I thoroughly enjoyed playing.

Starting in the "Great" Hall of Castle Custerd, your ancestral home, you must first visit the pigsty then search out the very secret hiding place, picking up treasure along the way. Dealing with some peasants protesting about working conditions, you make your way to the Great North Road, thence into the woods. In Ze Potterize Shop, if you are patient a troll will give you something which at first seems useless. As in all good adventures of this kind, you must visit the tavern, and then via a little magic visit the land of Nurnia where you meet Alson who asks you to aid him to defeat the Snow Queen.

Further into the game you meet grandma who thinks you are Red Riding Hood, then onto some "Eat Me" cakes, "Drink Me" bottles and a White Rabbit to meet. I'll leave you to guess what these do! After meeting the Dungeon Mister (no I haven't spelt it wrong) you meet the Dragon who will give you a bomb, assuming you have sufficient treasure. Then on to Grade Two Castle to rescue a princess. A bit more magic to cross a ravine and you are outside Tower Doom where you meet a Time Beast. Once you manage to get through the evil green door into the Necromancer's Lair and deal with him, the King will appear and give you a very large sum of money and some land in Middle Earth as a reward for your efforts.

"Custerd's Quest" is a fun game with a dash of magic, not to be taken too seriously, which kept me happily entertained for an evening working out the various puzzles, most of which needed common sense to solve. Location descriptions are adequate, if nothing special, and in places a sense of humour shows through. An enjoyable game which is well worth picking up if the opportunity arises.

[I paid 99p for my Spectrum version many years ago. I endorse Dorothy's recommendation, so keep your eyes open for a copy, or write to me and I will lend you my Spectrum version.....Barbara]

## DUNGEON MASTER 2 – THE LEGEND OF SKULLKEEP

### Reviewed by Mary Scott-Parker on a PC

As a big fan of "Dungeon Master" and "Chaos Strikes Back", any follow-up was going to be a must for me. At first though, I must confess to a little feeling of disappointment, both with the graphics of DM2, and the slow accessing of some doors, coupled with the slightly jerky movement of the party [a forward step is completed in two half-steps rather than one full step]. Having said that, the latter niggle probably owes more to the inadequacy of the 386 machine [the 486 is recommended for the best performance] than to the programming – but after the bright, cheerful graphics of the Might and Magic series, the gloomy outdoor screen of DM2 is a bit depressing – especially when it rains – and it rains a lot! The sky is leaden, and when it pours it's like walking through a waterfall..... reminds me of a holiday I once had.... but I digress, the gloomy scenario is only outside at ground level – underground and in the castle and other buildings, things are much brighter.

Well..... where do I begin? The screen layout of DM2 is basically unchanged so it's easy to become re-acquainted. You still control the movements of four party members. There are one or two variations – the spell symbols have been prettied up by giving them each a graphic, so the casting of spells is more colourful – but – because of the extra space for the little pictures, the spell system, while more attractive, is a bit clumsier to operate, and not quite as fast – no more sending four giant fireballs in rapid succession.

The Hall of Champions is obviously modelled on an abandoned treacle mine [yes, I HAVE seen one!] and here you recruit your party members. Climb the ladder, by clicking on it, to find yourself above ground inside a building. The key to the outside world is easily found on a nearby table – problem is how to move the table to get at the alcove behind! Outside the building are several new additions to the game – shops – each specializing in items such as food, armour, clothes, magic and weapons. Each shop has a shopkeeper and a guard with a very short fuse, who stands no nonsense. Should an enemy attack you in the shop – and they do [frequently] – and should one of your fireballs stray too close to the shopkeeper [or the guard] the guard wipes out the entire party before you can say, "Oops... sorry! It was an accident". The items for sale are displayed singly in a shop window and can either be bought or sold – though the price changes subtly, as you might imagine. By clicking on the window you can scroll through the items available in each shop. Money can be obtained by selling items – such as regenerating toadstools and berries lying around – or unwanted weapons and armour. There is a handy field, inhabited by axemen, who throw axes at the party and who also drop them when dead. These can be retrieved [unless another axeman gets there first and nabs them!] and sold in the shops, along with skeleton's machetes – and there's a vein in an underground cave where a green gem regenerates regularly.

All the monsters are new and there are some interesting new spells. For instance a Guard Minion can be created, who will then attack any approaching monster. Maps are found along the way, and each shows an area of 49 squares – in some detail. There is a Magic map, which can be marked; a Scout map, which will send out a scouting eyeball to check out the area ahead; and even a Minion map, which creates a helper to move or drop items if the party can't do it themselves for reason of speed [or rather a lack of it] or just as a porter [and you don't have to tip them!]. Another new[ish] dimension is the addition of teleport pads. Each of the teleports takes the party to the home base teleport pad [the one that you can't figure out what to do with when you first saw it] near the start, and then back to the teleport you came from should you wish to return.

The whole of the outside area is fairly vast and it is easy to get lost without a complete map. Just outside the grounds of the home base [after you have found the Sun Key to unlock the door] is the Castle entrance hall. Inside is a keyhole requiring 4 Clan key pieces to gain access to the rest of the Castle. So out you go again [most likely into the rain – none of the shops sells umbrellas either] in search of the four Clan key pieces. Other keys lying around gradually give access to all the other ground level areas, until the whole, large outside area is unlocked.

Of course a variety of monsters will attack at every opportunity – usually when least expected. Just to whet your appetite there are Giant Digger Worms, which burrow underground and suddenly erupt near the party; Wolves, which when attacked will howl to summon the rest of the pack; Whirlwinds, which twist out of the way just as you try to hit them; Thieves, who pinch your stuff, if you don't spot them quickly enough, but who drop gold coins and other treasures when killed; Tree Gorgons, straight out of Oz, and many, many more. Still undeterred? Then read on, you are obviously a true adventurer – and a bit of a nutter! [A nice touch is the amusing and realistic way some of them bite the dust.]

All of the outside area must be completed before the Clan Key pieces can be found and it's a good idea to treat ground level as a giant adventure theme park to gain skills and experience before embarking on the rest of the game. Food outside is plentiful and most creatures regenerate, the best of these being the Thorn Demons, which look a bit like spiky rhinos and leave four decent sized steaks – enough to last any party for quite a while. Under the ground, accessed by ladders, are caves – similar to the first treacle mine. These caves are inhabited by bats, which are plentiful, easy to kill and can be eaten or sold. Nearby is a water-wheel, so supplies are not a problem outside.

The game seems to be divided into two sections [from what I've seen]; first the ground level outside [including the caves below and shops] which is an area for wandering about, exploring, getting lost, killing monsters, gaining levels, and getting adequately equipped and second the castle itself, which is room after room of fiendishly complex puzzles, very nasty monsters and the final meeting with Dragoth [what – no Chaos?].

It says in the book that there isn't a set path to the final goal, instead they have created a complete world and that the player must solve the problems in the most creative way he can. What are you waiting for? If you're a DM fan you'll love it.

Requires – PC 386 or better, 4MB Ram, VGA graphics, DOS 5 or higher.

## **AMIGA PUBLIC DOMAIN GAMES**

### **Reviewed by Steve Clay**

I have before me a number of public domain offerings. Each awaiting my humble appraisal!

To begin I'll choose BATTLEZONE. This turns out to be a conversion of the old arcade machine and has been seen on most computers. For those who don't know, you have to drive a tank around a wire framed landscape shooting other tanks and generally having a wonderful time.

The game is mouse controlled with the bog standard missiles being launched with the left mouse button, whilst the devastating smart bombs are released with the right. The smart bombs wipe out any enemy within close quarters and is therefore a wonderful weapon to have. Alas because of its superb capabilities you are limited to three of the blighters and should be used carefully.

The top of the screen shows the game statistics. These include the number of tanks you have remaining as well as the number of smart bombs. You also have a radar that shows the approaching enemy as little green dots. The remainder of the display is given over to the game arena. Wire framed tanks whizz across the screen against a backdrop of trees and hills. The graphics are not what makes this game, it is the gameplay. On the latter count the game is a winner. The game moves quickly with the only slight drawback being the occasional slippery mouse but even this is quickly mastered. Overall this is an excellent game with that one-more-go factor.

Next into the disk drive is ALIEN BASH 2 (8 levels) which is quickly ejected as it requires 2 meg of RAM and that is something I haven't as yet got. Oh well, I was looking forward to that as well. [It works well on my 2 meg A600 and looks great. If I had to choose one arcade game to play this is the one I'd pick.....Barbara]

Moving on to SENSIBLE MASSACRE. This is an AMOS game that should be found in the weird section of any PD library.

The idea(???) behind the game is that you have to blow up invading Dutch footballers as they run towards your goal-line. From this you'll gather that the game is played on a football pitch. (Well half a pitch actually) You lob exploding footballs at the approaching orange shirts and hope to stop them.

Every player that crosses the goal-line will score for Holland while each successful detonation of a Dutchman will be a goal for England. The game is played over two halves with a score being given at half and full time. There are three skill levels which alter the speed of the opposition and you have the option to set the length of each half. SENSIBLE MASSACRE will never go down as a classic but quite probably an odd diversion.

On to the TEENY WEENIES. This is a four level demo of an F1 licenseware game.

Again the game is controlled via the mouse. You need to help the TEENY WEENIES to escape each level. The game has a definite leaning towards The Lemmings. In this case, however, you need to make use of objects found around the level and also those held in the pockets of the WEENIES. The objects can help you bridge gaps or climb to higher parts of the screen or in some cases allow you to blow away obstacles via judicious use of explosives.

The graphics used in the presentation and for the actual levels are excellent and very professional looking. However the Teeny Weeny characters look like jelly babies that have been held in a sweaty grip for ten minutes. The sound is okay and suits the game. Overall a promising game that allows you to try before splashing out £3.99 for the full version.

The next disk is labelled MUNCH. However it doesn't want to load on my machine, which is a pity as the instructions looked quite promising.

On the same disk is a game called ACCORDIAN.

This turns out to be a highly addictive card game. The aim is to move all cards onto one pile at the top left of the screen. To achieve this you can move a card onto any pile immediately to the left or three cards to the left as long as the uppermost card bears the same suit or the same value. Thus the ten of spades could move onto the ten of hearts if the ten of hearts was either next to or three cards to the left of the ten of spades. This game kept me playing for a long time and you keep trying one more time in the hope of getting more luck on the deal. Occasionally the graphics are a little unclear, in particular the suits on the picture cards, but other than that an excellent little game.

Now for SQUARZ. In this game you place coloured balls in squares and any balls in adjacent squares change to your colour. Your opponent, of course, can do likewise. Early moves are straightforward but as the balls begin to meet a single move can change the whole game, alas the game locked up after only a few moves and I was unable to play it.

Also on the SQUARZ disk is a game called PELLMAN 3.

This is a puzzle game where you have to move tiles around a screen – when similar tiles meet they disappear. The aim being to clear all the fruit tiles from each level. Each fruit can move in a different way and the tiles beneath the fruit make it react in certain ways. There are teleports, direction arrows and others to contend with. You have a limit on the number of moves you are allowed and quite often the amount of moves you are given is exactly the amount you need. So there is little room for experimenting. The control method is easy to use once you get used to it.

Finally DELUXE GALAGA. This is an excellent version of the classic arcade game.

Basically this is Space Invaders with knobs on. You have several different levels to contend with and there are numerous pick-ups to be collected. Occasionally you are thrown into a meteor storm where you need to avoid the falling rocks whilst keeping your eyes peeled for rocks with numbers on. Intercept these and you bump up your credits allowing you to buy add-ons at a later stage. Some aliens when hit will spawn other aliens others require a single hit. I was enjoying this game and had reached level 11 before it went belly up.

The above games were supplied by Zenobi, price £1.49 per disc.

On some games I was asked for volume ENV. Although clicking on cancel allowed the games to load I do wonder if this was the reason for the number of crashes and loading failures I encountered.

## THE GREAT AUSSIE ADVENTURE

Written by Dorothy Millard

Reviewed by Kenneth Pedersen on a C64



I didn't think that there would be any new text-adventures in '96 for the C64 until I heard about this one.

The game is in two parts which can be played in any order. The aim is to raise money for a childrens' hospital which is in desperate need of new equipment.

In part one, which takes place in the Australian capital of Canberra, you raise money by taking photos of 20 tourist attractions. It might sound easy but there's lots of puzzles between you and the 20 photos. If you have taken a good picture you get the message: "A great one for your collection!" but if it's a bad piccy: "Click!". That might not bother you but it should as your camera quickly runs out of film, and the photo-shop has closed!

Other hazards include getting rid of crowds and other nasties. For instance, when you try to take a photo of a beautiful farmhouse you get the response: "The red car is in the way". In other places you are not even told what ruins your view, that's up to the player to find out. Maybe the view isn't exciting enough? Maybe it will help if you turn on the fountain.... but how?

In part two your goal is to win a treasure hunt set around a small seaside town. You have to find 12 objects and bring them to a pub.

In both parts there are lots of characters to interact with and they aren't always stationary. Dorothy has given some characters the ability to walk round which gives them more personality and adds to the great atmosphere. The game is made with the QUILL and it has been well laid out, as the responses almost come instantly. And there's a lot of responses. Not as many as in Infocom games but enough.

Both parts are great (especially at that price!) but I personally liked part one the most because the photos can be taken in any order and you learn a lot about Canberra.

If I have to criticize, I would have liked a stronger storyline but there are great puzzles which vary from dead easy to hard. I know Dorothy Millard has been writing adventures for quite a while but I haven't tried any other games she has written. I enjoyed this game and I certainly look forward to trying her other games.

Available from Adventure Probe Software. Price : £2.50 on C64 (tape and disc) and Amiga(e) including C64 emulator.

## **LOST ON PARROT ISLAND**

**Written by Frank Otto**

**Reviewed by Keith Burnard on an Amiga A1200**

To play this graphic adventure demo, you need 1 meg of RAM and 3 meg available on hard drive.

The complete game features more than 50 locations with many characters to talk to, some self-running sequences and 7 different sounds. You also get more sound effects, animation and an installer script for your hard drive.

This adventure has the buttons at the bottom of the screen for USE, PUSH, TALK TO, LOOK AT, OPEN, CLOSE, GIVE and TAKE. Your inventory is shown in the boxes to the right of this. To play the game you just point and click with the mouse button. If you scan the screen with the pointer it will highlight anything that is relevant, but when you select TAKE, for example, and then click on the object to be taken it won't highlight that object.

If you like graphic adventure games you can obtain a demo, from Zenobi Software. You can see the graphics and judge their quality for yourself. In my opinion they are not as good as the likes of "Secret of Monkey Island" or "Simon the Sorcerer" (but if I had drawn them I would have been very pleased).

This 11-location demo, has very good music playing in the background, which can be turned off if you so desire. There are only 3 objects to find and just when you think that you are getting going, the game ends. Basically, you just get a quick preview of the game before deciding whether you want to buy the complete version (which is 15 U.S. dollars); in the full version you have to help the shipwrecked man leave the island.

So, for £1.49 it's up to you: after all, new graphic adventures are in very short supply, if available at all.

## PLAN 9 FROM OUTER SPACE

### Reviewed by Ian Osborne on an Amiga

Film licences; they're ten-a-penny. Software houses pay a fortune for the rights to convert the latest Hollywood blockbuster, hoping the game will ride high on the wave of publicity surrounding its celluloid counterpart. No such luck here - "Plan 9 From Outer Space" is based on the wonderfully inept Ed Wood film of the same name, winner of the Golden Turkey award for the worst movie ever made. Just to prove they aren't lying, a copy of the film itself is included with the game.

The movie has to be seen to be believed. This 1959 black-and-white offering could almost define the term "B-movie". Cars change colour during a journey, ridiculously-scaled gravestones wobble like jellies as the "actors" (a term I use loosely) wobble past them. The star, Bela Lugosi, died during filming and was replaced by someone a foot taller who spent most of the film covering his face. The dialogue is even more wooden than the sets - "It's murder; and someone's responsible!". It must be seen to be believed, and even then you have to pinch yourself to make sure you're not dreaming.

Alas, after this it all goes downhill. The game is just as inept as the film but nowhere near as funny. Instead of recreating the movie's sci-fi plot, the game has you looking for reels of film scattered for no particular reason all over the world. Take one to a cinema and you get a badly-digitized sequence from the movie - why bother when they give you the video anyway?

This bizarre logic holds for other aspects of the game too. Objects are scattered throughout the locations without rhyme or reason, some things cropping up in the most ridiculous of places. Drop one and it's immediately transported to wherever you found it! The clunky interface makes examining and manipulating the objects a chore; why, for example, must you click on the word "push" before summoning the lift? Isn't clicking on the on-screen button sufficient? This is unfortunate since doing everything to everything is often the only way of making progress. The puzzles are weak and unsatisfying, and needless to say virtually all incorrect inputs are "rewarded" with a standard "can't do that" -type response. This isn't the only atmosphere-destroying idiosyncrasy either. Examining your surroundings produces some of the most banal messages I've ever seen, and they never let you forget you're playing a computer game. Do we really need in-game adverts for other Gremlin products, for example? And how did the film reels get scattered to the four winds in the first place? You're not told.

Your initially-small playing area is expanded every time you find an address, regardless of whether or not this offers a clue. For example, you can only get to the shopping mall when you find a flyer advertising it - you've no idea why you'd want to, you just go because it's there and hope for the best. At least the taxi ride's free after the first trip, another unexplained quirk.

After an hour or two of this tedium I found myself on Copucabana beach. Step into a nearby cave the bane of all adventures rears its ugly head - A SUDDEN DEATH! There's no warning, no logic and no chance of avoiding it. AAARRGGH! I thought we'd seen the last of these ten years ago. This was the final straw for me - with great games like "Secret of Monkey Island 2", "Curse of Enchantia" and "Beneath The Steel Sky" around why waste time ploughing through this twaddle

If you see "Plan 9 From Outer Space" for under a tenner, buy it for the video and reformat the four game discs. There's no point slogging your way through games like this in the hope it gets better – they rarely do.

Published by Gremlin – £35.99.

## LEGEND OF FALCONIA

### Reviewed by Joan Williams on an Amiga

Just for a change, our editor has seen fit to send me a little point and click demo, disc to review, and what a little gem it is.

On reading the info. screen, it says that you will need at least 1 meg and a second drive (or 4 meg on hard drive) to play the full game. I'm not too sure about this, but no doubt those of you who understand such things will soon put me right. However, on loading, you are presented with a few screens of information, quaintly translated from German into English, and do take time to read this as it will tell you about which mouse buttons to press, etc. AND how to get started.

The first screen that you are shown is of a house; press the right mouse button and a list of verbs appear. Click on south to get the door open then you will be able to enter the house. Once inside, you can click onto various doors and the room you wish to enter is then transposed onto the screen, it's really neat!

In this demo, you have to open a trapdoor, but there are a few tasks to perform before you can do that. There is pump to fix, a bucket to mend, a crowbar to obtain – all of which takes a bit of thought and patience. On the right of the screen you have a box which contains everything that you either have or can see in the room that you are currently in, and any objects that you have picked up will be shown in pink.

If you manage to open the trapdoor, you will meet a magician who will give you an idea of your part in this adventure. His room contains bottles of potions of different colours and I managed to mix a blue bottle, collect a sword but that's about all. There is no DROP command, so once I had picked up a couple of bottles and a sword I couldn't get anything else. I'm not sure how much more there was to the demo, but I think that was about as far as I could go.

Demo discs are generally issued to give an idea of what the game proper is like, and looking at this one, short and sweet as it is, I would think that a lot of people would find it fascinating. I hope someone somewhere will be able to tell us a bit more about it. Do we have to really send dollars to Germany to obtain it, for instance, or will it be more easily available in this country from the PD library? I wonder if the man from Zenobi knows?

The one thing that did irritate me was the constant background music, so I soon turned the sound down and carried on in peace and quiet. The graphics are not of the "Secret of Monkey Island" quality, more of the early King's Quest games, but there's nothing wrong in that. There isn't a lot more to be said really, it's a little demo, of what looks like a lovely little game which, given the chance might do well. I look forward to any info. that can be obtained and would certainly buy it if I could.

My disc was supplied by Zenobi Software. £1.49 (one disc).

## WHY IS THE WORLD ROUND ANYWAY?

Written by Jon Scott and Stephen Boyd

Reviewed by Joan Williams on an Amiga under Spectrum emulation

I may regret this, but I have to say that the first few screens of this interactive adventure bode ill as far as I was concerned, as it looked to be another example of "Junior members of our society" brand of humour, with lots of characters wandering around and smart alecky responses to perfectly reasonable inputs. However, I have chosen to disregard my personal animosity to this type of game and concentrate solely on the task in hand, that is, to write this review for PROBE.

You play the part of a schoolboy, thrown into the abstract world by your teachers and will only be freed if you can answer the question "Why is the world.....". You begin in your bedroom, unable to do anything but leave, and you are free to wander around to discover various people and objects in order to formulate a plan. Most of the locations contain either an object or character, there doesn't seem to be any wasted areas, so there is plenty to see and do. The objects are a weird collection of things and need to be examined in order to find out their intended purpose. This is because they have such technical sounding names that take a bit of getting used to, (a nucleosonic tin potentiser for example), but after a while you will get used to the technic things, so persevere.

Initially, the problems don't appear to be too taxing, a farmer wants rid of some crows, a wine is thirsty, as is old Matilda and a baker wants you to fix his oven. All well and good and it shouldn't be beyond you to work out which object is used for which problem, and if you're baffled, a character called Joe is the one to ask, but he is rather elusive and only helps at certain locations. The other characters, thankfully, stay put, so my misgivings were eased a little, you only have to talk to them to learn what is required of you. The crow problem I have to confess, I solved accidentally. I was trying to do something else and in the process managed to scare them away, I'm not so sure I would have come up with the solution otherwise.

One very small point though, the map is very straightforward, thus it was that I found a circuit board on my travels and carried on whence I reached the bakery. The oven, on examination, required a circuit board, easy peasy I thought, but try as I might, no way would that board fit into the oven. The only response I got was WHY? I moved to the next location and the problem was solved, it appears that the baker has to ask me to do it before I can. (No reward for initiative then.) The point I am trying to make is that it might have been better to have met the baker before I reached the oven, how was I supposed to know?

To solve this first part of the adventure takes bit of thought but it isn't difficult and a real bonus is the ability to move quickly from one location to another by the use of the GO command, you don't have to trudge from one end of the map to the other; I loved this feature and used it many times.

When you have done everything, you will be able to beam up to part two, and will be given a password. A word of warning though, do make sure that you have a vital object in your possession as it will be needed in the next part..... I won't tell you what it is but it's blue...

This second part is a whole new ball game. Much more serious with more recognizable objects. Once again, there are lots of things to discover and think about, but this time the characters wander about willy nilly, but I just ignored them until I had to deal with them.

There is a large area of corridors to work your way through, but don't waste your time looking for anything hidden, the only thing you can do is open and close doors. There are two characters in this area that need to be brought together before you can enter a laboratory. In the lab. you will find a Scientist's Guide which is crucial to the game. This guide needs to be consulted before you can perform certain actions, so hang on to it. Also in this lab. is the means to transport to a different location, and I shall warn you now, once transported, you only have seven moves in which to get your priorities sorted out before you are sent back to the lab. This is a tough problem, given the fact that there is quite a lot to examine and the temptation to dally is overwhelming, so perhaps you should sort other things out before you try to transport, then maybe you'll have a better idea of what to take. I would have appreciated the GO command in this part too, it was bit of a pain having to trudge all the corridors to get back to the game proper, but it was not to be.

One or two of the characters will be able to do things that you can't, once you have given them something, but you have to tell them specifically what it is you want them to do. There are four coloured doors to open, but the keys can only be inserted from the outside, remember this before you go through a door, you may not get out again. There are one or two quite frustrating moments, like for instance, a key suspended on a piece of string which you can take but can't go far, and the need to collect water from a weather gauge. The latter problem I only solved with the aid of the help sheet, but that doesn't mean to say that you won't twig it, you have to go through a complicated set of tasks beforehand and enlist the help of a character.

Rather than take you through the entire game, let me just say that in my opinion, the second half is almost an adventure in itself, full of problems, certainly not a pushover, and it maintained my interest throughout. No pointless remarks, just pure slog, and I was quite pleased to have persevered. To sum up, what I first thought on loading this game has already been expressed, and I make no apology for that, but the decision to ignore the silly bits, I feel, was the right one as it turned out, because I could concentrate on the gameplay and found that I really enjoyed it, especially part two, I would recommend it to anyone who likes a challenge and look forward to another game from the dynamic duo?

Available from Zenobi Software. Price : **Spectrum** (tape & +D), **Atari(e)**, **Amiga(e)**, **PC(e)** and **MAC(e)** £2.99. **Spectrum** +3 disc £3.49 (£1 less if you send your own blank +3 disc). Special offer for +3 disc users - any two games of your choice on one disc for £1 less than their combined total cost.

## HELP OFFERED - HELP WANTED

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Mary Scott-Parker can offer help with RPG games, especially DUNGEON MASTER 2 which she has reviewed in this issue. If you need help please write, enclosing an SAE to Mary Scott-Parker, Birchwood, Nuncluse, Amathwaite, Carlisle, Cumbria, CA4 9TN.

Does anyone know the whereabouts of Francis Neary, or have copies of his Amstrad adventures CARTOON CAPERS IN GHOST TOWN and FLASHBACK? If so, please contact Phil Reynolds of The Adventure Workshop

Does anyone know if the following games were ever released (on the Spectrum by Creative Juices Software) and do you have a copy? THE HUNTER AND THE HUNTED THE APOCALYPSE SYNDROME and THE HELLSPAWN TRILOGY. If so, please contact the PROBE office.

## WE ALL FALL DOWN by STEPHEN BOYD

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(continued from last month)

Tonther, wearing a bright red tunic and purple leggings with frilly bits all over (that'll teach him), was walking around the camp his party had made just before nightfall. The twelve highly trained, highly skilled soldiers he had brought with him sat around the campfire singing rather rude songs.

"Attention," roared Tonther as they stumbled over each other to stand up. "This is dangerous countryside, men. Why are you sitting here, some should be standing watch?"

"This is, er, the heartland of the kingdom, sire," one soldier spoke, then bowed, "The borders are guarded and patrols of knights constantly roam the land."

"What about the legions of demons waiting to accost us?" questioned Tonther, seriously.

"Demons?" the same soldier (obviously appointed spokesperson) asked.

"Yes, demons from the gateway to the nether hells." He paused then turned and called Reginond.

Reginond stumbled out of his tent, nearby and ran over to his lord.

"Tell these men, Reginond, about the demons that wander our lands waiting to battle us." Tonther demanded.

"What?" asked Reginond.

"Remember you told me, earlier today," Tonther informed him.

"Yes, of course," this was addressed to Tonther, he then turned to the soldiers.

"Men, do you not remember the threat of demons warned us by the sage of...er Altre?" he asked, winking at them so Tonther would not see.

The spokesperson caught on quickly and said, "Of course, those demons."

"Yes," Reginond nodded, "now post a perimeter guard of three men, and have four watches."

"Will that be enough?" asked Tonther as he and Reginond walked away.

"Of course, my liege," Reginond explained. "The demons would not attack until they could see their most potent adversary."

"Who?" asked Tonther, curious.

"You, of course, my lord," Reginond smiled.

"Of course," Tonther agreed. "That is only logical."

The night passed quickly and quietly (much to Tonthers disappointment) and they were on their way an hour after dawn, on course to reach the shrine by mid-afternoon.

"We're of to see the seers, the wondrous seers of Belis," sang Tonther in a loud, tuneless voice for over an hour. This led Reginond to deploy some troops to scout ahead, on such an important mission, he had to lead it.

The singing was, in fact, enough to wake Behfold from his deep slumber which had already consumed him for almost 48 hours.

He screamed on awakening, expecting to see a banshee wailing over him, only to discover that the banshee was in fact Tonther in his musical rendition.

"!" screamed Behfold, fully aware that this would send Tonther into another speech.

"Behfold," scolded Tonther, in a parental manner, "watch your language, young man."

Behfold was surprised by this comment, Tonther was only 3 months older than himself.

"Isn't it a wonderful day," Tonther continued, surprising Behfold even further, the matter about the exclamation mark dropped so suddenly.

"Positively pretty," commented Behfold, glad not to have to use punctuation – it tired him so.

"We're nearly there you know," commented Tonther, conversationally.

Behfold nodded in agreement, though he had been completely unaware up to this moment they had been going anywhere.

"You'll be back to your old self in no time," Tonther continued, feeling in some way that this conversation was a bit one-sided.

Behfold just looked at him, appearing exhausted, even though he had been awake only a few minutes.

"Go on to sleep, Behfold, if you must," Tonther moaned. "I'll wake you up when we get to the shrine. I hope Reginond returns pretty soon. Both you and the horse talk too much," he concluded, sarcastically.

Behfold nodded, gratefully, and returned to his slumber.

"What?" questioned Behfold.

"Where?" he asked.

Suddenly realising he could speak normally he screamed innumerable and unprintable words and called down unthinkable curses upon Gladys.

It was only after several minutes of such behaviour that Behfold noticed the swirling green mists around him.

"Hello?" he shouted.

"Yes?" a booming, resonating, voice responded.

"Where am I?" questioned Behfold.

"Here," responded the voice, confidently.

"Where is here, exactly?" Behfold continued, wondering if this voice was in some way related to Tonther.

"It is between there and nowhere," commented the voice, enigmatically.

"Right," Behfold moaned. "Who are you then?" He continued predicting the answer precisely.

"I am me," responded the disembodied voice.

Behfold decided to give up and began walking through the mist, towards where the voice seemed to originate.

"I wouldn't go that way, if I were you," the voice told him.

"Why not?" asked Behfold, thinking he might be getting somewhere, at last.

"Because," the voice explained.

"Because what?" asked Behfold, feeling this conversation was getting a bit repetitive.

Ignoring the voice's protests, Behfold continued through the mist and eventually reached a clearing. Within this clearing sat a single, rather pathetic-looking tree. The tree had no leaves and looked slightly withered. Moving over to the tree, Behfold realised that his feet hurt and he was slightly out of breath.

"How far did I walk?" he asked to the universe in general, as he sat down under the tree.

"Infinity and back," the voice told him and he thought it had come from above.

Looking up, Behfold saw a man sitting on one of the branches, in plain view. Not wondering why he had not seen him before, Behfold just stared at him, questioningly.

The man was tall and very thin, his head was rounded and completely devoid of hair, his face was remarkably young, compared to the rest of his body and he returned Behfold's gaze, but much more intensely.

"Who are you?" Behfold growled, knowing that if he didn't get a straight answer now, he would rip this man's heart from his body.

Apparently sensing this, the man jumped down from the tree, demonstrating remarkable agility and said, "Since you do appear a bit dim, young man," he smiled, "I'll explain."

Sitting down opposite Behfold, he folded his arms, "I had hoped you would guess from the strangeness and nonsensical answers," he began, "but this is a dream," he unfolded his arms rapidly and waved around, indicating everything.

Behfold remained silent, so the man continued, "I must admit you lack imagination, I had been hoping for a few more colours, perhaps a giant rabbit or two," the man commented, producing a carrot from mid-air and began munching it.

"What are you doing here, then?" questioned Behfold, confused by this remarkable turn of events,

"A figment of your imagination of course," the old man said, winking obviously.

"Is there some meaning in this dream," Behfold asked, excitedly. "A message of intense importance to the outside world and the safety of millions?" he finished, gasping.

"No," the man answered simply. He then seemed to sniff the air and look at nothing and finished, in slightly sad tones. "Sorry you have to go so soon, old chap." He then waved as the world around Behfold went all wavy and chaos broke loose.

(MORE NEXT MONTH)



# Quest News 5

No sooner had I placed the grimoir in the satchel and left the library, than I detected a noise. My mind seemed to stop working for a moment, and then informed me that what I was hearing was the heavy, shuffling tread of the ogre's feet. The sound came steadily closer, and then I could hear his wheezing breath as he started to ascend the stairs.

My mind suddenly began functioning again. I stepped quickly into the empty room which I had glanced at earlier, and closed the door quietly behind me. I could hear the grimoir whispering to itself in terror.

And then I could hear the heavy tread of the ogre's feet coming closer, and I could make out an insane, constant muttering, in a guttural, throaty growl.

"Next Human I catch, peel his skin off and grill him slowly...drink his warm blood...boil his eyes..."

The ogre was now right outside the room in which I was hidden. I could smell his fetid stench. My heart missed a beat as the ogre's footsteps stopped, his voice died away. I backed away from the door, painfully aware that there was no other exit. The grimoir sensed what was happening and renewed its terrified mutterings.

The door opened.

I gazed in dread at the ogre, knowing that my life, Draffan's life, and our quest were now over. I did not delude myself that my death would be a swift or painless one.

However, the ogre made no move towards me. It sniffed several times. "Smells like a Human," it muttered. "P'raps it's just good imagination 'cos I was thinking about 'em," the ogre reasoned with itself as it turned and continued down the passage.

I opened the satchel. "Don't tell anyone," the grimoir pleaded with me. "I'm not allowed to use my own spells - the Guild of books could have all my pages torn out for doing it. But there was no other way out. I made us invisible."

Quickly, I made my way to the door. Of the ogre there was no sign. I hurried down the stairs as quietly as I could considering that my heart was pounding and every limb was

trembling. I retraced my steps through the keep and cautiously around the courtyard. Once I reached the drawbridge, however, fear overcame caution. Knowing the jibes I would hear from Draffan about this affair - assuming that I was successful - I broke away from the wall and pelted across the drawbridge as though all the demons in Hell were at my heels.

As I cleared the castle moat and turned towards the Witch's land, I oringed as an unearthly scream shattered the night's stillness.

"My talking grimoir! It's gone. COME BACK HERE HUMAN..."

It was, needless to say, an exhortation which I had absolutely no intention of obeying. I could hear the heavy stamp of the ogre's feet as he pounded through his castle in a vain attempt to find me. As my distance from the castle increased, the sounds of the ogre's rage diminished. I slowed to a fast walk, my breath still coming in harsh, ragged bursts.

I opened the satchel again. "Thanks," I muttered.

"Well," the grimoir replied, "the thought of being treated decently is what tilted the balance. I hope your witch is as good as you say she is."

"How is it you can talk?" I asked. "I've never heard of a talking book before."

"Ah," the grimoir explained, pleased at having a captive audience, as it were. "It was like this: I used to belong to a wizard. I was just an ordinary book way back then. Anyway, the wizard took on a new apprentice. The apprentice tried to reanimate the inhabitants of the local cemetery, for reasons that I never understood. Anyway, only being an apprentice, he bungered up the spell somehow, and it brought ME to life.

"I went on strike for better working conditions, but the wizard wouldn't negotiate.

"He gave me to the ogre in return for a favour, and I've been stuck there for more years than I care to remember. Which spell is it you want to help your friend, by the way?"

I told him of Draffan's plight.

"No problem!" the grimoir assured me. The spell's on my page 104. Oh, no!" the grimoir suddenly went strangely quiet.

To be continued....



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Explosions were heard several nights ago, as a large fire swept through the zone of Zeta. Many people have attempted to reach Zeta, but none have returned. The cause of the fire is therefore unknown. The most urgent matter at the moment, is to retrieve the Data-cube, which has hopefully survived the fire. The mayor of Omega has chosen you ( being his most capable adventurer ) for this job.

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# CLEAR-UP IN CLOGGIELAND

A new text adventure by **HAROLD DIXON**  
for the **AMIGA**,  
written with the utility **CAT**

(Creative Adventure Toolkit by Phil Richmond)

CRISIS ! One of the infamous Rendie Witches has snatched your sweetheart on the eve of your wedding! A secret spell has been cast putting her in a deep coma, and she has been secreted in the old Dark Satanic Mill over the Bibble River deep in Cloggieland. Wise men feel that the only way to free her is to gather **FOUR** special elements from all over Cloggieland, blend them together and work the spell that will awaken her.

Meet the inhabitants of Cloggieland.

Visit a mysterious building.

See what is in the biggest tree.

Destroy the dark forcefield.

Kill a dragon.

Make the potion.

Defeat the Witch.

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but

**BEWARE OF THE IMP**



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# Zenobi Software ADVENTURES

## CIVIL SERVICE - II

Amidst all the various rooms containing the dusty files and aging manuscripts, that such an organisation seems intent on storing until the end of time, there must also be one tiny room where the 'rule-maker' must dwell. And it is in this small isolated space that the clerk bearing this title puts pen to paper and inscribes the rules that govern all who work, or wish to work, for the CIVIL SERVICE and as everybody knows - rules must be obeyed!

True to form, this 'being' has now taken it upon themself .. to 'change' those rules and in effect to 'move the goalposts'.

Such was the success rate of the applicants with the original entrance test that a new test has now been drawn up that is felt will present an even stiffer challenge for anybody daring to gain entrance into the CIVIL SERVICE. Not only that, but the 'powers-that-be' have also insisted that the 'rule-maker' devise a further series of tests for those wishing to reach the higher echelons.



**Spectrum 48K/128K+2**

### THE STORY SO FAR

With the above in mind, each applicant will be placed in an 'enclosed-environment' where he or she will be confronted with a series of 'mind-boggling' problems. Some requiring not only a superior intellect but also an ability to 'twist' the obvious to suit the solution. Only those applicants with a good service record, a superior mind and a public school education will be allowed to participate .. unless you can think of some other means of 'qualification' that could gain you the access you desire. YOU, or whoever endeavours to undertake the tasks laid before them, will need to utilise all the mental abilities of a 'Grand Chessmaster' whilst pondering the problems laid before the applicant.

Temper your judgement with some devious thinking and YOU might just get lucky. Though it is advised that a modicum of common-sense will go a long way in helping you through the tests.

### NOTES

When you encounter one of the various invigilators just 'SAY HELLO' in order to find out what you have to do and once you have solved that particular problem just repeat this action - if they are still around to be talked to!!!

Some useful abbreviations are as follows ... QU for QUIT, HE for HELP, DR for DROP and EX for EXAMINE. Use the usual 'SAVE' and 'LOAD' routines to store a record of your game position, though be warned that it is possible that the likes of 'RAMSAVE' etc may have been dismantled to make your task even harder .. devious sods these 'rule-makers' !!!!!

HINT It may sound the same but it is spelt differently and means TWO separate things.

# ADVENTURE

## Zenobi Software

# ADVENTURES

### MAN ABOUT THE HOUSE

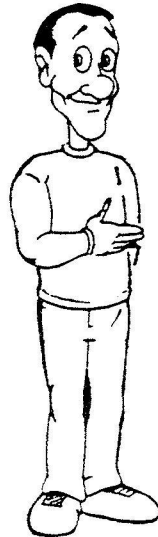
It is time for the return of the 'anti-hero' known as Ernie Spludge. The only hero with an 'inferiority complex'. The only hero whose idea of 'braveness' is to take a bath without wearing his water-wings !!!!!

Those of you daft enough to have played their way through Ernie Spludge's earlier adventures will recall that poor old Ernie had a tendency to cock-up most things and this latest game is the direct result of one such 'cock-up' in more ways than one!!

The more sensible amongst you will be greatly surprised to hear that Ernie and Rosie are about to become very proud parents .. though at this time the exact number and format of their off-spring is still in doubt. In fact poor old Ernie is still a touch vague concerning the actual details of the event leading up to this and whilst he knows 'when', he is not quite sure 'how' it all came about — however he strongly suspects it was all down to a warm summer's night and his decision to take to his bed without wearing his night-cap! Such moments of exuberant rashness have been known to turn even the head of one such as Rosie Spludge, let alone women of weaker resolve.

So it was, and so it must be, and Rosie blossomed to such an extent that even the skinny frame of Ernie's lithe body could no longer fit into the matrimonial bed — and for the past couple of weeks he has found himself consigned to the care of the front-room sofa.

But that was last week and for the past seven days Ernie has had the entire house to himself whilst Rosie performed her duties in the labour-ward of the local hospital. But all good things must come to an end and today is the day that Rosie is due to return to the family home — the one she left so neat and tidy only seven short days ago !!!!!

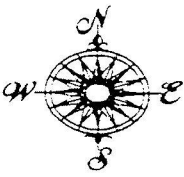


### NOTES

The object of the game is — to return the family home to the pristine condition it was in prior to Rosie's entry into hospital — Ernie never was that 'house-proud' and it took him all his time just to remember that the Hoover only did its job when plugged in and switched on!

Your task is to return the house to its original tidy condition and at the same time to ensure that Ernie carries out all the other little tasks that Rosie asked him to do ... if only YOU and ERNIE can remember what exactly they were.

This game will accept the use of such commands as PRESS, PLAY, ENTER, REDIAL and RECHARGE as well as the normal ones such as EXAMINE, GET and READ. It will also accept the use of RAMSAVE and RAMLOAD in order to stor/recall a game 'position' in MEMORY however always use the standard SAVE and LOAD to make a more permanent record on to TAPE and DISK.



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Lets see now, suncream, travellers cheques, hat.....**HAT!!!**

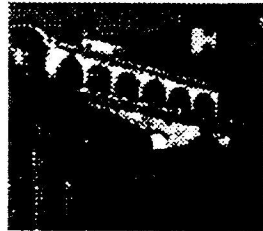
Panic sets in, your plane leaves in three hours and you can't find your hat! You shudder as you recall last years vacation when you had to walk around wearing a purple sombrero with gaudy orange tassles. not to mention all those yanks saying "Have a nice day, GRINGO!". You've promised yourself nothing can wrong this year and now you can't find that HAT!

---

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## KIRK v PICARD – A RESPONSE by STEPHEN BOYD

---

Obviously Reynir believes Kirk to be the better captain, but I beg to differ. Therefore below I respond to all 45 comments which claim that this is the case. (Please refer to Reynir's article in Probe, February '96)

1 – Perhaps I was blind-folded, but are the Next Generation uniforms kinky? And who's to say Kirk wouldn't have got into them, given the chance.

2 – The qualifications required for captain must have changed some in the future. Perchance Picard missed the small print in the advertising (Applicants who do not have sex with anyone and everyone, at least once an episode need not apply)?

3 – Can't argue with this one.

4 – Beverly wouldn't have Kirk.

5 – Kirk can't be trusted not to burn himself drinking the stuff.

6 – Any other form of diplomacy for Kirk would require him to formulate a coherent sentence.

7 – Must admit this is a big advantage for Kirk. But I'd prefer if they launched him out the torpedo tube.

8 – All the admirals already know what Kirk's legs look like.

9 – He had to say that, he'd forgotten where sickbay was.

10 – No parent in their right mind would allow their children to be alone with Kirk.

11 – Mild inaccuracy in that one. One male and one female whale could never restock the world supply of whales. Only them and their off-spring could breed, causing genetic degeneration leaving fundamental flaws in the genetic code, leading to sterility within only a few generations. And do remember there is more than one species of whale.....(unless the 23rd century boffins decide to genetically re-engineer and modify the DNA)? – Dear gods, I actually learned something in that Molecular Genetics course (mmm, I'm sure I slept through most of the lectures).

12 – Poor Kirk, did have some awful memory lapses. If only he had remembered to tell McCoy.

13 – Ah a connoisseur in history.

14 – The borg would've assimilated Kirk, only to discover he didn't know anything about the federation and so would prove useless in their plans.

15 – Mmmm.... can't think of anything to say about this – good one!

16 – They had to match the technology to the captain.

17 – Kirk doesn't know the meaning of the word Tactical.

18 – Kirk always was a sloppy dresser.

19 – Obviously couldn't keep the pace.

20 – Desperate times lead to desperate measures. And Starfleet was desperate to get rid of Kirk.

- 21 – So that's why he kept falling off his chair, when the enterprise was hit.
- 22 – Nope. Kirk is dumb enough to get himself out of intergalactic scrapes.
- 23 – Kirk's speech was too slurred at the time.
- 24 – Kirk didn't have to think of the numerous civilians (including children) aboard his Enterprise.
- 25 – Kirk didn't much get past C.
- 26 – Times change!
- 27 – Could this be vote no.2 for Kirk?
- 28 – Maybe that's why his five year mission only lasted three.
- 29 – Should this one not have gone in the "why Captain Picard is better than Captain Kirk" section?
- 30 – People often learn best from their mistakes, inspiring them to even greater heights.
- 31 – So that's where all the guys in red shirts come from.
- 32 – An over-romantic view of vineyard life.
- 33 – And we ask ourselves what the writers had been on that episode?
- 34 – This should have been included in the advantages for Picard. After all it's ridiculous to assume that Kirk has enough expertise in the widely varied areas with which he is confronted to make the best decision for ship and crew. This merely shows his arrogance, that he believes he is absolute. Picard's method of consulting with all his senior officers and using their expertise and resources to the full is not only more efficient but enables various options to be explored and the best decision to be obtained. Important lesson here: Never confuse arrogance for confidence.
- 35 – He may appreciate it, but does he understand it? (I must admit that I don't half (or more) the time).
- 36 – Is Kirk that prejudiced?
- 37 – Personal opinion.
- 38 – And why not. It's well known that pets can help reduce stress.
- 39 – Yes – too many syllables.
- 40 – Maybe that's why the Romulans keep firing at Picard. They remember the unwillingness to listen of a former Enterprise captain.
- 41 – No. 3 for Kirk!
- 42 – Remember – Kirk kicked him off the bridge.
- 43 – Very badly done.
- 44 – I wouldn't be much impressed by a god who lacked omnipotence.
- 45 – Bit of an autocrat, wasn't he.



## PERSONAL MESSAGES

---

- To Loobiloo – It went splendid – and I avoided electromagnetic fields, too. (Matt)
- To Peril – Nice of you to reply. (The Whinger)
- To Glumwynd – You sure are a beeing of few words! (The Whinger)
- To Ellen – I didn't know that your buses had legs! By the way – how are yours? (The Whinger)
- To All – Has anyone seen Mad Cat? (Ro-Wan)
- To The Witch of Stanley – Maybe I'll try catnip one day. (Ro-Wan)
- To Mad Cat – About time you got \$HOME! Where have you been? (Ro-Wan)
- To Ro-Wan – Closing Windows, what else? (Mad Cat)
- To Ellen – Yeah, I have a "sweet" tongue, don't I? (Mad Cat)
- To Ellen – Maybe you need the "hearing hospital" – I said "fly on the window". Trust you to be looking for a hairy chested "GUY". (Wynne)
- To Kevin – Thought I'd keep you dangling for a while so you could think about my long, silky legs. (Petra)
- To Ellen – A wooden house might look like a barn to you and you couldn't hit the side of one of those – if you could find it that is. (Wynne)
- To The Witch of Stanley – If I followed your directions we'd end up at a blood transfusion hospital – in Transylvania. (Wynne)
- To Rudi – I know the problem. Her singing makes my radio switch off suddenly. (Wynne)
- To Kevin – Poppers in two rows down the front. (Petra)
- To Ellen – E I O U A reply to that one but just can't think of a suitable seven letter word.
- To Kevin – It's double-breasted, you see. (Petra)
- To Nell Gwynne – Would you find them on the WALL, in BRAZIL or in a PEA by any chance?? (M.Polo)
- To Nighthawk – Now you're getting my goat. I've been pigging out since I HERD about you accusing me of being M S-P. For a start, I'm a BLOKE. Second, I'm too chicken to reveal my age. (M.Polo)
- To Sir Jestic – F%&@\*%£ right you don't. (M.Polo)
- To Uncle Horace – Er, I thought so, but how much an hour? (M.Polo)
- To Ellen – Yes, I admit I did. Just don't end up frazzled. (M.Polo)
- To Snowy – It'll be there. (M.Polo)
- To Snow White – Oo-er, I'm not measuring up, am I? (M.Polo)
- To M S-P – We don't want to hear about your raunchy bedantics!!! (M.Polo)
- To M.Polo – Ohh, I'm G-rowan-ing from your humour. It's plane to see you've a book on trees in your possession. Now, can we get on with the movie? My fans will pine away if it's not read fir release soon. The "extras" are already holding out their greasy palms for more cash. I willow them a small fortune if we don't start shooting soon. (Uncle Horace)
- To Damian – I've a bet with Wynne that I'll find the hotel first time, this convention. What do you think of my chances of winning it are? (Ellen)
- To Jon – Have you gone off "Lying Eyes" then? Tell your mum to keep on trying. (Ellen)
- To M.Polo – What do you mean "Ugh"? *That's* my idea of heaven. (Ellen)
- To M.Polo – Yup, he's his uncle. (Ellen)
- To M.Polo – Did you enjoy it/them, and did you bring any fortune cookies back with you by any chance?? (Ellen)
- To Jon – Erm, I think you're a little bit confused, y see, I'm the forest dweller, not mummy and daddy. Shopping s not a problem for me though, all my goodies come by maile order. (Snow White)

To The Whinger – Oh, the pain of a pimple, well, the answer's quite simple. Tell Phil I'm a nurse, who ain't afraid of a cures. So, if he'd like to give my bedside manner a try, then tell him to come by (anytime!) (Snow White)

To Marco – the over – indulgent – plumber – Hmm, change their "flashing" what? (Snowy)

To The Whinger – What am I doing your brain in? Brine? Vinegar? Parsley Sauce? And, I don't think I want to be enlightened by Snow White, thank you very much. This tan's cost me a small (well, I *am* a dwarf) fortune already. My dolly won't blow up, no matter how hard I try, maybe her fuse has got wet, or something? (Dopey)

To M.Polo – It's a **MAP** on **PAPER!** (Dopey)

To F.C.D. – Well, someone (who shall remain nameless – I'm sue you know who I mean!) told me what it stood for. But, surely it can't mean THAT!! (Kev)

To Petra – Where's the answer to my last question, then? You've not deserted me for that Pink Panther chappie, have you? (Kevin)

To The Old Zetonian – I'm free – at last!! (Grumpy)

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## NEWSDESK

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### NEXT LONDON MEETING FOR ADVENTURERS

This will be on Saturday, 25th May. As usual everyone is welcome, especially first-timers. If you read this too late for this meeting why not arrange to attend the next one. For further details phone Jenny Perry on 0181 9794851

### LATEST RELEASES FROM ZENOBI SOFTWARE

THE CURSE OF NIMUE (2 parts) by Karen Tyers, ZEN by Jack Lockerby, TEENAGE EMERGENCY by Alan Devey and GAME WITHOUT A NAME by Dented Designs. All are available for the Spectrum (tape and +D), Amiga(e), Atari(e), PC(e) and MAC(e) for £2.99, and Spectrum +3 disc for £3.49.

### LATEST RELEASES FOR THE AMSTRAD FROM THE ADVENTURE WORKSHOP

Brand new – THE ZETA ZONE (2 parts) by Martin Bela plus two more conversions from Spectrum to Amstrad – THE GOLDEN FIGURES OF DEATH by Martin Freemantle and THE ESCAPING HABIT by Jack Lockerby. Please see advertisements in this issue for full details.

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## IN TOUCH

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**FOR SALE OR SWAP** for the Atari 520 STF : BORODINO and ARMADA (re-enactment of the battles). Will swap for an adventure game or database, or sell for the cost of postage. Please contact Mrs Marion King, 53 Beaufort Street, Southend-on-Sea, Essex, SS2 4NO.

**FOR SALE:** I have a set of Micro Adventurer magazines, issues 1 to 17 (November 1983 to March 1985), good condition. Offers invited.

I also still have a number of classic text adventures for the BBC B, both tape and disk. Free to a good home (p&p please!)

Contact Sue Roseblade, 22 Pembroke Ave, Eynesbury, St Neots, Cambs PE19 2SW  
Tel: 01480 380608

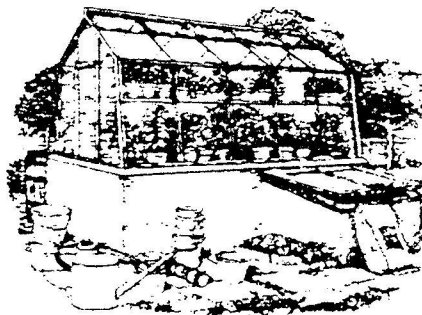
## OBJECTS AND THEIR USES

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**NOCTROPOLIS compiled by Jenny Perry on a PC**

| <b>Object</b>         | <b>Found</b>          | <b>Use</b>                           |
|-----------------------|-----------------------|--------------------------------------|
| Beaker                | Lab                   | Fill with acid in torture room       |
| Bone                  | From Father Desmond   | Put on tray in Hall of Records       |
| Brick                 | Opera house           | Stand on trapdoor and throw          |
| Broom                 | Stairs of Sunspire    | Tie to duct tape and cross stairwell |
| Chair bits            | Under Cygnus building | Throw in furnace                     |
| Chalice               | Cathedral             | Fill with water, throw on Succubus   |
| Clock                 | Jenkin's office       | Hang on to it to keep Sam talking    |
| Comic                 | Office                | Swap for paper with newseller        |
| Dagger                | Opera house           | Give to gang                         |
| Dental pick           | Dreamworld            | Prises open Funhouse                 |
| Diamond               | Dreamworld            | Cuts food cover                      |
| Diary                 | Underneath Mausoleum  | Read it                              |
| Duct tape             | Stairs of Sunspire    | Tie to broom and cross stairwell     |
| Egg sac               | Dreamworld            | Throw at demon                       |
| Elevator pass         | Lobby, Cygnus         | Self explanatory                     |
| Fence spike           | Outside cathedral     | Attach to open panel with wire       |
| Flat head screwdriver | Boiler room           | Opens nearby door                    |
| Glasscutter           | Building site         | Cut glass on greenhouse              |
| Gold token            | Office                | Toss in last location                |
| Growing solution      | Lorry by greenhouse   | Pop on seeds outside Observatory     |
| Jewellery             | Under theatre         | Give to gang                         |
| Key                   | Under body, Mausoleum | Opens coffin                         |
| Lace                  | Mausoleum             | Take to Cathedral after escaping     |
| Lamp                  | Dreamworld            | Ignite web                           |
| Lens                  | Observatory           | For Tophat                           |
| Log book              | Observatory           | Access to another elevator level     |

|              |                        |                               |
|--------------|------------------------|-------------------------------|
| Make up      | Under theatre          | For man in maze               |
| Matches      | Funhouse               | Ignite web                    |
| Meat hook    | Butcher's freezer      | Use on Cygnus' roof           |
| Metal spear  | Undemeath Mausoleum    | Your means of escape          |
| Net          | Maze                   | Catch rat in torture room     |
| Noctroglyph  | Shadowlair             | Apply to get into Observatory |
| Oil can      | Observatory            | Grease telescope              |
| Paint        | Dreamworld             | Apply to canvas               |
| Paintbrush   | Dreamworld             | Use with paint                |
| Pepper       | Funhouse               | Put on a tongue               |
| Railing      | Outside Cygnus         | Open manhole                  |
| Rat          | Maze                   | Red herring                   |
| Re-bar       | Maze                   | Use to strengthen catwalk     |
| Rope         | Through fan in maze    | Tie to bricks                 |
| Rope         | Stairs of Sunspire     | Use with sausage on dog       |
| Sausages     | Butcher                | Tempts a dog                  |
| Screwdriver  | Observatory            | Open telescope panel          |
| Seeds        | Lorry by Greenhouse    | Sow outside Observatory       |
| Silver token | Office                 | Toss in first location        |
| Web          | Dreamworld             | Throw at tower                |
| Wheel        | Through fan in maze    | Helps turn water off          |
| Wire         | Left pillar, Cathedral | Attach to open panel          |



## GETTING YOU STARTED

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### **CHALLENGE OF IYTHUS+ Pt.1 played on a Spectrum 128K**

I (sword, apple and coin), X SWORD, X COIN, EAT/DROP APPLE, N, E, N (small temple – do not go north yet), X SARCOPHAGUS, OPEN SARCOPHAGUS, R, ENTER HOLE, TAKE ROPE, X ROPE, ENTER HOLE, S, W, W, S (west side of courtyard), X WALL (see protruding pole), THROW ROPE (catches on pole), CLIMB ROPE, UNTIE ROPE (it falls into the courtyard), S, D, E (Orc living quarters), TAKE HAT, WEAR HAT, W, W, U, N, N, TAKE FLUTE, X FLUTE, U, D (bottom of rock staircase), E (ledge between guard towers – an Orc throws you down), W, W, TAKE ROPE (if you untied it), N, E, E, N (back in temple), PLAY FLUTE (to disperse the flashing lights), N, N, D, D (well-lit chamber), X PILE (rat appears), KILL RAT WITH SWORD, X PILE (see silver key), TAKE ALL (dead rat and key), X KEY, X RAT, X WATER (now have a vial of gas), U, U, S, S, S, W, W (see manhole), UNLOCK MANHOLE (need silver key), OPEN MANHOLE, D, X PLINTH, PULL LEVER, TAKE DICE, U, E, N (by oaken door). An insurance-selling Elf should appear. GIVE COIN (the one you started with), READ SHEET, OPEN DOOR (need key), DUCK (arrow just misses you), U .....

### **CURSE OF NIMUE Pt.1 played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)**

Start on a well-worn trail. I (nothing), TAKE TOAD, X TOAD, W, S (inside hut), LOOK BEHIND DOOR (now have a bag), X BAG, SR SHELF (something falls off), LOOK UNDER BED (now have a piece of glass), X GLASS, N, W (small copse), TAKE MUSHROOM, X MUSHROOM, X GILLS (see the word "magic"), W, S, W, U (top of stairs in tower), X HOLE, NIBBLE MUSHROOM, E (see a mouse nest), SR NEST (now have a rag and piece of pie), X RAG, X PIE, W, NIBBLE MUSHROOM (now back to normal size), D, E, N, NW (by pond), E, SR WATER (you toss something towards the bank), SR BULRUSHES (find a boot), X BOOT, E (into pond again), SR WATER, TAKE BAR, X BAR, SE, E, E, E, E, CUT VINE (with glass), N (cave), N (gargoyle prevents you), X GARGOYLE .....

### **DEMON FROM THE DARKSIDE played by Edwina Brown on a Spectrum**

NE, GET RUBY, EXAM BODY, PULL ARROW OUT, SW, S, GET SWORD, EXAM STATUE, READ SYMBOLS, SAY MECLA, EXAM STATUE, E, GET LIFE SPELL, S, EXAM SLIME, GET MASK, WEAR MASK, D, EXAM WATER, CAST LIFE SPELL, USE PLANK (use this command two or three times), CLIMB ON PLANK, N, EXAM STATUE, INSERT RUBY, S, D, EXAM STAIR, BREAK STAIR, IN, GET TORCH, GET ROPE, GET BONE, OUT, S, GET TELEPORT SPELL .....

### **WISHBRINGER played by Peter Clark on an Atari**

Start on hilltop. S to post office, WAIT, TAKE ENVELOPE, READ ENVELOPE (see packaging), OUT to hilltop, W to outside cemetery, W to creepy corner, SAY YES, N to spooky copse, GET UMBRELLA, E, D to open grave, GET BONE, U, S, E, E, E to outside cottage, GIVE BONE TO POODLE, N to rotary south, WAIT for Miss Voss to offer a note, TAKE NOTE, W to rotary west, IN to police station, WAIT, WAIT, WAIT, TAKE CHOCOLATE, OUT, E to park, EXAMINE FOUNTAIN, TAKE COIN, E to rotary east, READ SCHEDULE .....

## **DUNGEON QUEST played by Barbara Gibb on an Amiga**

Start on path deep in the forest. I (part of letter). READ LETTER (told to refer to program manual), S (by stream). You can SEARCH and find a playing card but it isn't needed. S (ill-travelled path). You can SEARCH here and find a broadsword but this isn't need either. E (centre of village), S (outside tavern). ENTER, SIT (at bar), SHOW LETTER, TALK BARTENDER, TALK BARTENDER. DROP LETTER. E, EXIT, N, E (outside stable doors which are padlocked), EXAMINE DOORMAT (find a key), TAKE KEY, UNLOCK DOOR, ENTER, SEARCH, TAKE COIN, W, W, W, W (bank of river - see boat and ferryman), ENTER, LOOK, LOOK (hope you have the coin!), READ SIGN, TAKE ROCK, E, S (by castle - drawbridge raised), THROW ROCK (at lever). It is unlikely you will be successful so retrace your steps N and W, TAKE ROCK, E, S, THROW ROCK (missed again?), N, W, TAKE ROCK, E, S, THROW ROCK (should get it this time and the drawbridge will crash down cross the moat) .....

## **TREASURE ISLE played by Barbara Gibb on a C64**

Start in your bedroom in the dark. HELP, SWITCH ON LIGHT, I (some money, an old map and Ruffles your pet dog), EXAMINE MAP, EXAMINE BED (note you can't look under it), OPEN DRAWER, EXAMINE DRAWER, TAKE PAPER, EXAMINE PAPER (contact Silican Tours for service), E (bathroom), EXAMINE RUBBISH, TAKE PENCIL, TURN ON TAP (there's no water), COPY MAP ONTO PAPER, DROP MAP, DROP PENCIL, N (HALL), TAKE RADIO, EXAMINE RADIO (you see some batteries - in some versions it is spelt "batterys), TAKE BATTERIES (or TAKE BATTERY), DROP RADIO, EXAMINE TABLE (you see a telephone), DIAL SILICON TOURS (asked what the trouble is), SAY I HAVE NO WATER (they promise to fix it), N (outside holiday cottage) .....

## **DIARMID Pt.1 played by Barbara Gibb on a Spectrum - also available on Atari(e), Amiga(e), PC(e) and MAC(e)**

NOTE: When advised you are hungry SPREAD CLOTH. Don't forget to TAKE CLOTH again.

Start outside your house. S, GREET WOMAN (your mother who gives you a bundle), X BUNDLE (freshly-baked loaf), N, E, E, E, E (tired), REST (stranger appears), X STRANGER, GREET STRANGER (he is hungry), GIVE LOAF (stranger changes into a red bird and seems to indicate a way south), TAKE ALL (cloth, crumbs, also a sword which has now appeared), X CLOTH, X SWORD (can't be killed by man whilst carrying it). Go S into the Lost Lands .....

## **ZEN played on an Atari(e) - also available on Spectrum, Amiga(e), PC(e) and MAC(e)**

Start at edge of a vast forest! I (nothing), NE, E, SE (native village - see native chief), SAY HELLO (told your task), NE, N (by log cabin), OPEN DOOR (something preventing it from opening), X CABIN (easy to climb), U (roof), X CHIMNEY, D CHIMNEY (now inside cabin), X CABIN (find chisel), TAKE ALL (spade, axe and chisel), X CHISEL, OPEN DOOR (table in way), MOVE TABLE (too heavy), CHOP TABLE (with axe), OPEN DOOR, LEAVE W, W, W, W, W, DIG (need spade - find a gold flask), TAKE FLASK (full of gold liquid), W, S (by pine tree), X PINE, ENTER (now under pine), DIG (need spade), TAKE ALL (saw, belt and chain), X BELT, WEAR BELT, HANG CHISEL, X SAW, HANG SAW, LEAVE E, E, E, E, E, DROP ALL EXCEPT CHAIN, U (tree - need chain), LIFT SAW, SAW BRANCH (it falls to the ground and a family of beavers pull it to the river), U, LIFT SAW, .....

## HINTS AND TIPS

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

#### Part Two

LOOK W from the end of the avenue of standing stone, but don't approach Morgeth.

Examine the thick bramble bushes to find a low tunnel.

Examine the spear – if not already done so UNTIE HEAD to obtain a bamboo tube. Say the magic words to make the poisoned dart very potent.

Examine the dead body of Morgeth to be transported to a grassy knoll where you begin part three.

#### Part Three

Use the timber to prop the roof beams where they are rotten then hit it with the hammer to make it more secure.

You'll need the hammer and chisel to make a hole in the rockface at the dead end and insert the fused explosive into it.

Shelter from the explosion in the small alcove – but you are safe only if you have ensured that the roof won't cave in.

Look behind the boxes at the north end of the long passage.

Don't go charging through the silver doors, throw something first to spring a trap.

#### Part Four

Shake the grille four times then pull it. Tie the rope to the grille – do *not* drop it.

Pour acid on the staples to release the Axe of Kolt.

Swing on the rope to reach another drainpipe leading to the roof of a building.

Attract the attention of King Kelson then show him the Axe.

Take a running jump at the roof of the building to the north.

Lower the axe to King Kelson to complete the game.

### **BESTIARY played by Barbara Gibb on an Amstrad**

The knife, when carried, protects you from an "instant kill!" You have up to 7 lives.

You need the penny for the beggar.

The cat will lead you to the cottage of the Witch of the Northern Forest – note what she says.

You will need the bridle from your brother's horse.

Wait for the old serpent to go west, then follow. Providing you have the owl you will find a snake skin.

Patience at the riverbank will be rewarding.

After being shipwrecked, jump across the bridge and find the Blue Lake where you should follow out the witch's instructions.

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

The rod will only work if it gets wet.

There are two objects in the ashes – one of them is a red herring.

To find a spider : look under the rocks. Ramsave before you do this, as it is random, and the spider may kill you!

Need a light source? Read the location description in the cave where you first meet the chief. Look in the jar first.

When the chief tells you never to say VIRUS, he means it. Do so at your peril.

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

CAVE on west side of Rone Mount. On the ground in the Misty area described above there are some Giant Marsh Puffers. Go into the cave and squeeze one.

PLATEAU – to get on the plateau you must climb the steps at the north-east corner with the pot on your head.

THE FORT on the plateau. To get past the Marsinsul Poppies and the Storm Crows you must roll in the white dust in the old mill.

TWIN CAVES in southern cliff of the plateau. Just above these caves on the plateau is a fall of snow. Make a snowball and roll it down the cliff.

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

After rescuing the princess you have the chance to collect 10 items of treasure and deposit them in the Treasure Room (Inner Chamber).

They are : medallion, gold, pearls, crown, ruby, diamond, silver, rare coins, tiara, emerald.

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

Strike the orb with your red flint. Feel the crack to go further.

Go through the mirror to change the colour of the unicorn's eyes.

Listen, kick a door and search a store (backwards!)

You'll have to cut yourself. Drip blood into the fountain, put the bone and hair in also, then pull the horn.

Throw the cloth to complete the game.

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

Give a little whistle to escape from the long arm of the law.

Chelsea will kill you if she finds her Atom Destroyer, and her henchman will kill you if he recognizes you.

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

Don't go south from the laboratory until you have pressed a certain button.

To open the window in the conservatory, drink something, then jump.

The cabinet can't be moved until you have pulled something.

You can't move whilst your pants are around your ankles – pulling them up will allow you limited movement until a more permanent solution can be found.

You need the trowel to dig the moes in the conservatory.

Protect your hands before climbing the beanstalk and freeing the squirrel.

Search the bough of the gigatree. Plait the denim thrums to make a rope.

Press the bell in the local store *once* to find something – note response.

You can't enter the door behind the counter unless you are "shadowing" the shopkeeper. Ask him about what is on the shelf.

The elf will offer to buy you a drink. You should accept – despite the consequences.

Rolling round and getting wet are essential if you are to escape from the filthy little hut.

Hide somewhere and tip the plank to cause grief to the robot.

## **CRYSTAL QUEST played by Barbara Gibb on a Spectrum**

### Planet Calamide

PRESS GREEN, THRICE to go into orbit.

You need the bowl so that you can collect some slime from the witchdoctor's hut.

Examine the deep hole to find a plank.

SAIL CANOE (need plank as paddle) to reach a fork in the river.

Wear the head-dress before going SE from the bank of the Green River. It protects you from the poisoned dart.

You need the knife to kill the head-hunter.

You need the blow-pipe to kill the Calamidean guard.

Rescue the girl and take her to the field north of the head-hunters' village to receive the antidote to the poison and the black crystal.

PRESS RED, TWICE to complete the adventure.

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

To get a light source – blow the whistle to shatter the glass in the lamppost: then catch the bug in the jam jar.

Light some leaves with the matches, then fill the bellow with smoke.

Ride the donkey to reach the top of the muddy bank.

Throw the tomato at the urchin.

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

Protect your car from thieves in the village.

Find something brass to give to the locksmith.

You can buy expensive items with the credit card, but not something much cheaper. Try a bit of busking to obtain cash.

Read the book in the attic for a clue about what to do in the wood at the rear of the hotel.

**DAVY JONES LOCKER available on a Spectrum, C64, Amstrad, Atari ST/STE, Atari(e), Amiga(e), PC(e) and MAC(e)**

Take the dog with you when you leave the lifeboat.

Repeatedly throw the hook until you have landed the electric eel, diver's suit and bike frame. Check out the bike for something useful.

Wear the diver's suit before picking up the eel to insert into the torch.

Note your appearance in the polished nameplate when you first enter the Winch Room.

Go down into the water from the Pump Room then go U before it is too late, now X SLEEVE.

Shave your face with the razor fish then return to the deflated dinghy. The catfish should leave, disappointed. Prepare the dinghy then collect the dog. He doesn't like water but will lose his fear when he realizes he may be left behind.

Pick up the dog and poorly squid before you hit the whirlpool.

The mermaid wants 7 quid, but you should have only "sick quid".

Note the answers when you press P on the computer.

Ensure you are carrying the dog when you enter the airlock and note what happens when you press the red button.

Press the blue button so that you can go west to the sea bed. Now go north until you are on the beach.

You'll have to answer the old man's question before you can go up to the palm. READ PALM so that you can enter the mound and get something to help you survive under water.

**DEMON FROM THE DARKSIDE played by Edwina Brown on a Spectrum**

At the bottom of the stairs, throw the rope. Light the torch before climbing it.

Kill the dragon in the large chamber.

In the steep tunnel, get and cast fire to re-light the torch.

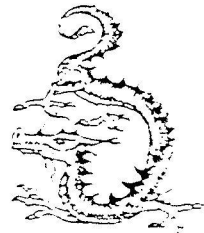
When by the large oak door type HELP to get key.

Take the wise owl with you.

Blow the horn to summon the ferryman.

Throw the bone to Cerberus.

Use the cold cream to protect legs from boiling water.



## **DEATHGATE played by Steve McLaren on a PC**

From the start : find XAR then talk to XAR about various options you have to learn about yourself and the Deathgate. XAR will give you a stone marker plus 2 new spells, then take the Glowlamp.

At the ship : cast Rune Transfer on Marker Transfer onto the Steering Stone – this will give you access to your first location at ARIANUS. Use Steering Stone. You must speak to all friendly inhabitants to learn about their world.

To pass the Guard at the Work Station : Cast Heat on the Sensor – this will cause a panic then you can slip past the Guard.

To get in King Stephen's Castle : just give the Ring to the Guards.

Round the back of the Castle is a Shutter and half a Shear. Lift the bar with the shear to open the shutter.

## **DEMON'S TOMB played by Barbara Gibb on an Amiga**

Access the patio via the French windows.

You won't be able to safely leave the lawn location unless you feed the duck.

You need the hammer to open the chest in the summerhouse. Check out the mailbox at the gates.

When sinking in the marsh, give something to Sam to carry.

You need the pole to punt around the lake. Visit the northern island first.

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

### Part 1

Talking to the men in the market may help you decide how to get passed the guards at the causeway.

### Part 4

Drug some wine then retreat to wait the result. You should find two important objects in the chieftain's tent.

You can "transport" the women back home, providing you know there is a "special" church in their city.

Your final destination is Lubeck – but it is full of soldiers, so you may have trouble getting the Fist of Fire to its rightful place.

## **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**

Drive the van to the workshop where you will find a diamond.

To get past the mutant dog – tie string to fuse drop dynamite, light it and then go N.

Take the trolley to the top of the hill, push it and then climb on. Go to Salisbury's and give trolley to Gazza.

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

The wraith will initially prevent you moving through the cavern, but you may examine the jewels in its presence.

Use the mirror to reflect the gorgon's gaze.

You need the magnifying glass to read the writing on the bone monkey charm.

Break the wax on the pot to find something useful.

Throw the charm from the top of the wall.

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

The second Walton has the locket, ensure he doesn't recognize you.

Sneak past a stranger.

Your last two bullets are only effective if you have the photograph and locket.

**HEIMDALL** played by Damian Steele on a PC

If you want free keys or objects, go to an island with the items you want, take one from the chest, leave the island and save the game. When you reload the game, go back to the island – the object will have been regenerated.

**THE ISLAND (Ken Bond)** played on a Spectrum 128K (PAWEd version), also available on the Amstrad

The watch is also a compass.

Use the tubing from under the Landrover to fill the empty Heinz beans tin with petrol.

Fit the motor to the dinghy when at the bottom of the gangway. Start the motor with the belt from the mate's cabin.

Check the chart on the bridge to learn about the nearest land.

X COMPASS at each location to find the longest (but most rewarding) way through the desert.

You need the handle and the cylinder to open the door of the pyramid

The man will swap something for his matches – SAY MAN "....." to communicate

**LOOSE ENDS** played by Barbara Gibb on a Spectrum – also available on Atari(e), Amiga(e), PC(e), MAC(e) and Amstrad

Part One

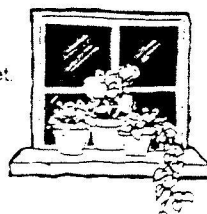
Put the tomato on the chair when Lydia is absent

Open the drawer with the piece of wood. Hide the money in your pocket.

Giles should tell you Trelawney's address

Scrape the soil in the plant pot

To light the lantern, first light the wood



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

Inside the tavern – ask Heygam the warrior for help and give him the sabre. Now take him to the robot north of the prison and tell him to kill it.

**KYRANDIA 2 – HAND OF FATE played by Jenny Perry on a PC**

To scare the rat you need a spell. Be literal here.

Give the cheese to the fisherman.

Bottle the ghost and put him in the scarecrow.

Never look a gift horse in the mouth.

Wait in the pub for the sailors to start fighting, then change the gold tooth to lead and pick it up. You need to do this three times (thanks to Hazel Miller for this tip). The teeth can then be changed back to gold and squashed into coins.

Look carefully at the shapes of those lead pieces underground.

Attract the T Rex's attention with a teddy, ride him, then return to the central cave where you find a red rag. Wave this by the chamber door.

To leave the underground cave cover all the vents with rocks, then stand on the large crater by the stegosaurus.

Pop the twigs by the rock in the forest, then pop the rolling stone in the hole.

Cologne contains musk and candy contains sugar.

Knights are scared of snowmen.

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

Part One

Use the polish at the pond to get the mayor's ball.

Listen at the wall for the authorization code.

The tweezers are in part of the cooker.

Visit the doctor, search the cabinet, mend the photocopier plug, photocopy your records and then replace them.

Part Two

Find the magazine under the mat to help defuse the warhead.

Dig in the sandpit for the case key.

Take a photo of the sister and stick it on the playroom door. Then lead the kids to the lift. Use the chain to operate the lift.

Examine the mascara to help choose the correct bulb. Get Theseus' flower, insert the bulb in the darkroom and then follow the consultant and give her the flower. Take the tickets to Vicky.

**MAGICIAN'S APPRENTICE** played by Peter Clark on an Amstrad – also available on Spectrum, C64 and Amiga(e)

The staff will get rid of the demon.

The trolls seem to be afraid of someone who might suffer from hayfever.

The ash tree can be climbed if you first engage it in conversation.

Say "doom" to the warrior to get a weapon.

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

Part Two

You should have something for the cook. The tart is a slow-acting visual aid.

There's a hedgehog amongst the rubbish – it's thirsty.

Find a trapdoor under some dust.

You should be able to complete the Queen's Croquet set. The tart is a big help here.

Be a success on the one-armed bandit to open the door.

The Queen's key is for the lift.

**MISTY ISLAND** played by Barbara Gibb on a C64

Scare the swamp creature with a loud noise.

Drop the plank to allow you to reach the point.

Wait until the ground is softer before digging in the sleepy hollow.

You need the flexible pole, hook and line to make a fishing rod.

Throw the fish to the goat on the mountain.

After the storm, return cross the plank to the point and get and examine the wreckage. Pull the nails with the claw hammer.

Cook the rabbit on a fire, initially made with newspaper and twigs, and kept alight with the wreckage. Remember, it takes time to cook a meal.



**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

At the beginning of the journey on the Hispaniola, find the galley and tell Long John Silver to report to the captain so that you can get the tankard to rum to give to the pirate guarding the stores. The Red Leicester cheese is a red herring

Part Two

The coracle is in a tent. Once in the coracle – paddle twice to reach the anchor rope. You need the knife to cut the hawser so that the ship begins to turn. Now continue to PADDLE until you see the hook of the davit rope above your head (if you remembered to lower it. Now JUMP to ascend to the poop deck of the Hispaniola.

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

Part One

LISTEN to the Graee, then ask them for something. They will refuse, but if you pinch something important they will reconsider – do *not* give it to them!

In Arcadia, try to chop the tree with the axe. The nymph will give you the Helmet of Hermes in exchange for something. Rub the helmet to become invisible – especially to the Chimera.

Look in the pool and then throw the sword at the cascade to kill the harpy.

The Gifts of the Nysa are in fact winged sandals – your mode of transport to an island, and onward. Look behind the rock and say yes to the nymph to be given a pouch. Give her the eye for a direction – you will be captured, be that can't be avoided.

Part Two

The centaur will gallop way after you have taken something from his tail.

Clea has the bow, so throw the arrow to her so that she can deal with Yri.

At the shelter, drop your helmet on the ball of feathers to prevent it moving away. Do *not* steal money from corpses!

PUSH E through the thicket to a path which leads to the Acheron.

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

Use the mirror to reflect the light beam at the entrance to the laboratory.

To reach the top of the desk you need the string and pin tied together.

Input the number you saw on the "paper" then insert the dongle. Now enter the chamber to return to "normal".

Push the button on the sonic key when using the telephone to shut down the security defences – but ensure you always carry the recognition card when inside the laboratory.

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

Part Two

Give fish to lady. When demons bar your way – pray. Talk to ice flowers, remember what they say.

Look on table to find boots. Clean them before wearing.

Use icicle to cut rope at archway. Climb buttress to find the letter "E".

Look out of window and you will see Kay.

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

Check the holdall when confronted by the Wicked Witch of the West.

Note what the Good Witch of the South says in order to return to the farmhouse in Kansas.

## **RUN, BRONWYNN, RUN played by Barbara Gibb on an Amstrad – also available on Spectrum and Amiga(e)**

### Part One

Give the tiara to the boy so that he takes you to a safe house.

You'll have to avoid the soldiers until, when searching some shadows, you find a dustbin. Climb into it, and wait until the soldiers move away. Search it before climbing out.

Read the house plates to find one in particular.

### Part Two

You'll have to find a button and the means to sew it onto the coat so that it won't blow open when you cross the bridge.

Inside the inn, search the tables then examine the patrons for a clue. If you do things correctly a knife will appear outside the inn.

Try to talk to Stefan before entering the cottage in South Lane.

### Part Three

Untie all the horses at the gypsy camp, mount Fleetwind then yell to scare off the rest.

Use pebbles to determine the direction of the deeper water so that you can cross the muddy water/grassy hummock area.

## **YELLOW PERIL played by Barbara Gibb on a C64**

The yellow suit protects you when you enter the flaming archway.

You need to say one of the three magic words in the magic book to enter the curtain of light.

The matches are in the dwarf's dwelling.

KNOCK on the DOOR of the imposing building. TALK to the Yellow PERIL to find out what he wants – you can take them to him a few at a time.

The magic spectacles will allow you to see the disappearing door long enough for you to enter – it leads to a mine.

The invisible force is vulnerable to a magic word.

You can only see the jewels when carrying the mirror. They are : sapphire, opal, ruby, garnet, lapis lazuli, diamond, emerald, moonstone, topaz and jade.

## **ZORK 3 played by Kenneth Pedersen on C64 – also available for most other computers**

Though it is possible to escape from the ledge with the chest, it is still a good idea to trust the thief.

Jump in the lake then swim WEST. Go south and you are by a magic table. Always examine the table before you touch it, as it could be fatal to touch it t the wrong time. This table could help you transport a light source to the damp passage. Now it is time to enter the dark passage south of the lake. Remember to use the "grue repellent" on yourself before entering the darkness. If a wide gap blocks your way north in the aquaduct, you have been too slow. You should reach this point BEFORE the great rumbling.

# GUIDE TO WHO-DUN-ITS by JOHN SCHOFIELD

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## THE RAVEN (128K Spectrum)

Written by Stephen Kee and Alan Bolger

Once more you take the part of Sherlock Holmes in a complex game, where being in the right places at the right time is vital and probably presents the greatest difficulties in solving the case.

You have received a letter from Professor Vybes of The Manor, Claxton Grove, to join a select group of people (to examine a patient of his) at his home on Friday at 7pm. You know his controversial work on the criminal mind, but decide to find out more in the local bookshop - which is where the game starts.

There are a few useful commands to take note of - H is short for HAIL CAB and C for CLIMB IN. FAST makes time pass more quickly (useful for cab journeys, etc.) and SLOW then takes you back to normal time. WAIT passes 10 minutes at FAST time, while PAUSE or starting any input makes time stand still. Unfortunately, despite this being a 128K PAWed game, there is no RAMSAVE option.

The time is 5.55 on Friday. Mr Blackwood, the bookshop owner, gives you a book. A cloaked stranger enters. EX STRANGER very tall and gaunt, wearing a black cloak, hanging round his neck is a medallion; he leaves. U, N, W, N to follow him to the Graveyard, where he vanishes. EX WELL (you can CLIMB DOWN the well here, but you see nothing more of him). The shops close at 6.00pm - you can question the owners later. S to Warton Road, H (hail cab), C (climb in). The cabbie asks where to? CABBIE "CLAXTON GROVE". Now is the time to use FAST as the journey takes 30 minutes. Return to SLOW just before the time is up. CLIMB OUT, Mergatroyd meets you. N, N, W, N follows him to the library where there is a telephone, and Professor Vybes is here to greet you. He notices you have a copy of his book. EX BOOK, entitled "The Criminal Mind" by Professor Vybes, EX PROFESSOR, medium build with a reddish face, wearing a black suit, PROFESSOR "TELL ME ABOUT LETTER", Miss Chandler deals with his correspondence, PROFESSOR "TELL ME ABOUT BOOK", an important theoretical work, PROFESSOR "TELL ME ABOUT YOURSELF", he is a scientist.

To pass a little time, S, E, EX MERGATROYD, tall and balding, he is the butler, N, E (kitchen). The maid is here and a meat cleaver is wedged in the table. EX MAID, a small middle-aged woman, GET CLEAVER, it is too firmly wedged in the table, W, N, N, W, EX POOL, the water seems to reflect a figure standing over you, SE, N, N, W, N (back to the library). At 7.07pm the Professor tells you to come and meet the other guests, S, S (drawing room). Colonel Dangerfield, Dr Griminsky, Lionel French and Miss Chandler are waiting. Miss Chandler is the Professor's assistant and Dr Griminsky his colleague. SAY TO ALL "HELLO", EX MISS CHANDLER, young but frail looking, she wears a ring on her right hand. Professor Vybes goes to fetch Edgar. Colonel Dangerfield says this Edgar business is nonsense, "once a villian, always a villian".

EX RING, has the silhouette of a Raven. Dr Griminsky replies to the Colonel. EX DANGERFIELD, tall, wearing a dinner jacket with medals, and has a monocle. Dangerfield replies to Griminsky. EX GRIMINSKY, a small, portly man, across his waistcoat is a gold chain. French replies to Dangerfield. EX FRENCH, a tall woman with expensive clothes. Griminsky talks.

DANGERFIELD "TELL ME ABOUT YOURSELF", he is an army man in intelligence operations. GRIMINSKY "TELL ME ABOUT YOURSELF", he is a surgeon, but recently interested in psychology. MISS CHANDLER "TELL ME ABOUT YOURSELF", she is the Professor's assistant. GRIMINSKY "TELL ME ABOUT YOURSELF", he used to be chairman of the Medical Guild, there was some controversy surrounding his departure. GRIMINSKY "TELL ME ABOUT MEDICAL GUILD", founded in 1879 to closely monitor any new advances in medical science.

At 7.48pm Miss Chandler warns that it may not be wise to criticise Edgar. The Professor is proud of his results with him. At 7.49 the Professor and Edgar enter. EX EDGAR, of medium height and stocky build, he has black hair and shabby clothes. The Professor says Edgar was a violent criminal before he treated him. His experiments have proved that the criminal mind can be changed. PROFESSOR "TELL ME ABOUT EDGAR", he still requires sedation to suppress his aggression. Griminsky asks about the new techniques. PROFESSOR "TELL ME ABOUT EXPERIMENTS", Vybes evades the answer but Griminsky hopes it is more successful than his last one. The Professor says everyone in the room is capable of committing crime. In the criminal's mind, the compulsion to commit crime is active. With Edgar, he has reversed this to a passive state. Dangerfield thinks he'll soon revert to his old ways. The Professor says this will not occur and Edgar is to remain as a paid servant.

{At 8.00pm, Mergatroyd enters and tells the Professor that there's a telephone call. N, N (to the library). The Professor lifts the phone and says you were discussing Edgar. He then says he will call back nearer the time, and replaces the receiver.}

Knowing this, to hear both sides of the conversation, at 7.55 after the last conversation, go N, U, N, U, N to the Professor's master bedroom where there is another phone. LIFT RECEIVER, you hear the Professor speak. Someone says "Has everyone arrived?" The Professor says, "Yes, we're discussing Edgar". Someone says, "Make no mistakes!" The Professor says "he will call back nearer the time". S, D, S, D, S (drawing room). At 8.14 French questions Edgar. Edgar says he is much better. Lionel congratulates the Professor. At random, the Professor says his room is off limits. At 8.29 it suddenly becomes dark. All except Griminsky and Edgar go north to the alcove. N, the lights come back on. E, N. The maid is here and says she felt someone run past her in the dark and then glimpsed a figure running through the back door. The Professor and Dangerfield decide to search the grounds (without success), S, W, S, Griminsky tries to get more information from Edgar without success. At 8.40 Edgar goes out. N, E, all the others are here. The Professor advises all to lock their doors. S, S to follow the maid who hails a cab. Edgar enters it, followed by the maid who tells the cabbie to go to Warton Road.

N, N, W, N (library). The Professor has already discovered that Edgar is missing. He rings Constable Parkes to warn him that Edgar is on the loose (8.49pm). The Professor then asks Miss Chandler if she has given Edgar his injection today. She says she thought he had taken care of it. The Professor is not pleased (8.55pm). Miss Chandler will go to her room at 10.00pm (she and Dangerfield lock their doors at 10.30pm) and the Professor to his master bedroom at midnight (he finally goes to sleep at 12.50am).

S, E. Mergatroyd will now show you to your room. U, N (your guest room) EX FIREPLACE, you find a note. GET NOTE. READ NOTE "Holmes, meet me at the old crypt at midnight. Bring the Professor's diary. Don't sleep in your room tonight." There is no signature to say who has written it. LOCK DOOR, the lock is broken. S, W, N, N, to Dr Griminsky's room before he locks it at 10.00pm. He feels uneasy and is certain something is going to happen tonight.

GRIMINSKY "TELL ME ABOUT PROFESSOR", they have been colleagues for a long time, but Vybcs has become secretive about his work. "He's a dangerous man to fall foul of". GRIMINSKY "TELL ME ABOUT MISS CHANDLER", she has been Vybcs' assistant ever since he left the Medical Guild. He has considerable influence over her. That is all you get out of him. S, U, N (master bedroom). SLIDE PANEL it opens - steps lead down into the darkness. D (basement), N (door locked), E (door locked). S (to a damp cell with a bed (Edgar's)). N, N, U, S, D, S, D, E, N, E (kitchen). The cleaver is now missing after the lights went out.

W, S, S, S, H (hail cab), C, CABBIE "WARTON ROAD". Another 30 minutes pass until you arrive at Warton Road. CLIMB OUT, N (graveyard). CLIMB DOWN the well. E, you are in the old town of Bale. E, E, U, on a stone platform with a trapdoor above, OPEN TRAPDOOR, U to the Professor's workroom. W, the door is locked and is the one you tried in the Professor's basement. The Professor's diary is here. GET DIARY, READ DIARY, "Tues. 10th. Had lunch with Squires - ended in disagreement. V. assured me he'd get them tomorrow.", D, CLOSE TRAPDOOR, D, W, W, W, CLIMB UP, S, S (Raven Inn). The maid is here. MAID "TELL ME ABOUT EDGAR", she tells you he jumped into her cab as she left the Manor. He leaped out as the cab drove into Warton Road. MAID "TELL ME ABOUT PROFESSOR", he was a nice man when she first worked for him, but he's changed recently. She's seen him beating Edgar a few times. Miss Chandler is terrified of him. MAID "TELL ME ABOUT STRANGER", it's difficult to remember as she was terrified. She noticed a strange medallion hanging round his neck.

N, E, E, N, E (police station). Constable Parkes is here (he does his walkabout from 10.00pm to 10.30pm each evening). EX PARKES, tall and strongly built, with a moustache. PARKES "TELL ME ABOUT YOURSELF", there's little crime committed around here. PARKES "TELL ME ABOUT BALE", a small town with a population of about 500. The last witch to be burned at the stake was in Crooked Wynd. It's said that on some nights you can hear her tormented screams crying out from the ruins. He, himself, has heard some strange noises in Crooked Wynd.

W, H (hail cab), C, CABBIE "CLAXTON GROVE". After 30 minutes CLIMB OUT, N, N, N, N, N, D (crypt entrance), S, the door is locked. Now FAST time until midnight. Lionel French arrives and says he is detective sergeant French. He takes the diary and tells you that during the past two months an alarming number of people have disappeared. The only pattern is that they were all leading figures in their respective fields, and were last seen at the Manor. He will return tomorrow to investigate further. He leaves at 12.03am.

U, S, S, S, Mergatroyd locks the front door at 12.07am and the back door at 12.10am, so now is the time to decide whether to take a cab and listen to the strange noises in the Crooked Wynd, or stay in the Manor. There is a lot of time to waste until morning, whichever you do (Mergatroyd unlocks the doors at 5.30am). Do not be in your own room at 4.35am or you will be killed with the cleaver. If you stay in the Manor go U, W, N, U (outside master bedroom). He won't let you stay in his room while he is awake so FAST time until the Professor wakes at 5.00am. He then goes through the panel to the basement and to his workroom. N, D, E, the door is still locked. Either wait here until 5.40am for the Professor to emerge or go U, S, D, S, E, D, N and wait for Mergatroyd to unlock the back door. Then go N, N, D (crypt door). At 5.38am French and Parkes arrive. French asks if there are any new developments and Parkes then breaks down the door. French asks you about Miss Chandler. They go south into the crypt. (If you have spent the night in Bale, simply follow then here from the town.) S, two headless bodies are in two of the three sarcophagi here. The Professor enters from his workroom.

The bodies look as if they have been dead for less than an hour and the Professor identifies them as Dangerfield and Griminsky. French asks the Professor for his movements between 4.00am and 5.00am this morning. The Professor says everyone was asleep. S. E (workroom). There are some loose papers here now. READ PAPERS, they are a design for a new generator. "Sir Julian Squires, Brampton Gardens, Tel. 67544." The Professor returns at 5.51am and will turn you out and lock the door again. N (crypt), EX BODIES, each received a single blow. OPEN SARCOPHAGUS/SLIDE LID of the third sarcophagus: the wall opens, revealing a stairway. U to a secret passage with a lever - a medallion is here. GET MEDALLION, EX MEDALLION, oval with curious markings, PULL LEVER, three openings are revealed which lead into yours, Dangerfield's and Griminsky's rooms.

E (your room), S, W, N, U, N (master bedroom - or you can go to the library). LIFT RECEIVER, DIAL 67544, Sir Julian Squires answers. SQUIRES "TELL ME ABOUT GENERATOR", it is a standard design used for specialist work in laboratories, the blueprint was stolen a few days ago, SQUIRES "TELL ME ABOUT PROFESSOR", he was struck off for unethical surgical practices. He was working on a project involving unification of a brain from separate parts. He planned to create a mind that would have supreme powers of intelligence.

S, D, S, E (outside yours and Miss Chandler's rooms), FAST time until 7.52am, Miss Chandler emerges. EX CHANDLER, she still has the ring. Follow her W, N, U, N, D, she joins the Professor in his workroom and the door is locked again.

N, N, U, W, SE, H (hail cab), C, CABBIE "WARTON ROAD". After 30 minutes CLIMB OUT, N, CLIMB DOWN. A character called Old Crutch has been wandering around Old Bale since midnight. When you find him EX CRUTCH, small, wearing a tattered overcoat. CRUTCH "TELL ME ABOUT YOURSELF", he has lived down here as long as he can remember. CRUTCH "TELL ME ABOUT STRANGER", his grip has been on him for some years. CRUTCH "TELL ME ABOUT MAID", she is as cunning as a ship's cat {he says the same about Miss Chandler! - you may have to follow him about for all this}. CLIMB UP (the well), S, E, N (the apothecary - open since 8.00am), EX BARKIS, stout with a red beard, BARKIS "TELL ME ABOUT YOURSELF", he is the local pharmacist, S, S, D (bookshop), EX BLACKWOOD, plump, wears wire spectacles, BLACKWOOD "TELL ME ABOUT YOURSELF", books are his hobby as well as livelihood, he has had the shop 20 years. BLACKWOOD "TELL ME ABOUT CLAXTON GROVE", it lay empty for over two centuries before the Professor bought it: it is the only building dating from the Great Plague of Old Bale which remains, the locals imagine it to be cursed or haunted. BLACKWOOD "TELL ME ABOUT TRAGEDY", nobody talks about the tragedy that happened at the manor {not sure what this is about - but it is in the data!}.

U, N, W, N (graveyard). FAST time until about 10.45am, and SAVE your position. Edgar arrives at 10.51am with the cleaver. You have only one turn to input EDGAR "DROP CLEAVER", GET CLEAVER, EX CLEAVER, the handle has a small indentation. S, E, E, N, E (police station). Parkes and French are here. GIVE CLEAVER TO FRENCH, he asks about the mark on the handle. FRENCH "MURDERER WORE RING", "you may well be on to something". GIVE MEDALLION TO FRENCH, he hands it back. FRENCH "MURDERER DROPPED MEDALLION", "this might be the clue we've been looking for". FAST time until about 11.35am. At about 11.40am French goes on a walkabout - follow him W, S, W, W, S (Raven Inn). French asks the maid about Edgar. She tells him the same as she told you last night. He advises her to stay indoors. Then follow him N, N, where Edgar is still in the graveyard. He agrees that Edgar appears to be innocent. "The person we're after is obviously more cunning than this poor fellow". French takes Edgar to the police station.

S, H (hail cab), C, CABBIE "CLAXTON GROVE". After 30 minutes CLIMB OUT and go NW, E, D, S, S (basement), FAST time until 1.42pm when Miss Chandler emerges from the workroom. Follow her N, N, U, S, S, S (hall). She tells Mergatroyd to collect the Professor's order. S, S, he hails a cab and goes to Warton Road {He actually goes into the Raven Inn where you see him later.} N, N, W, S (drawing room). Miss Chandler has come here, CHANDLER "TELL ME ABOUT GRIMINSKY", he used to be a colleague of the Professor and worked on a series of experiments related to the human brain, CHANDLER "TELL ME ABOUT RING", it bears a symbol of the Society, I'm forever bound to its service, all those who wear it are similarly bound. CHANDLER "TELL ME ABOUT RAVEN", it would be dangerous.

N, E, S, S, H (hail cab), C, CABBIE "HIGH STREET". After 30 minutes CLIMB OUT, N (apothecary), BARKIS "TELL ME ABOUT ORDER", Professor Vybes regularly orders chemicals from him, he is expecting a delivery of aspic for the Professor, BARKIS "TELL ME ABOUT ASPIC", it is a strong preserving agent to store meat.

S, W, S (Raven Inn), MERGATROYD "TELL ME ABOUT MISS CHANDLER", from what he has overheard, the Professor is becoming dissatisfied with her work, she has become more nervous and withdrawn. N, E, E, N, E (police station), FAST time until about 7.30pm, FRENCH "FOLLOW ME" {After about 1.00pm he will do - but only for an hour - and he only follows once!}.

W, H (hail cab), C, CABBIE "CLAXTON GROVE". After 30 minutes CLIMB OUT, NW, E, D, S, S (basement). At 8.21 the Cloaked Strange comes from the Professor's workroom. {He actually appears at the well bottom at 8.04pm and goes through the trapdoor - you cannot follow because the trapdoor is locked after him}. You must have French with you or the Stranger takes the medallion. N where he searches the bodies. U to the secret passages *before* the Stranger, he follows and tries to snatch the medallion but French handcuffs him. French congratulates you and leaves with the Stranger. E, S, D, W, S (drawing room). Miss Chandler has left, but her ring is here. GET RING.

N, E, S, S, H (hail cab), C, CABBIE "HIGH STREET". After 30 minutes CLIMB OUT, now FAST time again until about 9.45pm. At 9.51 a delivery wagon arrives. Mr. Barkis comes out of his shop, climbs into the wagon and drives off. H (hail cab), C, CABBIE "CLAXTON GROVE". After 30 minutes CLIMB OUT, NW, E, D, S, S (basement). At 10.52pm Professor Vybes enters from his workroom. He goes to the library to make a phone call at 11.00pm. As before, in order to overhear him go U (master bedroom), LIFT RECEIVER, Professor Vybes says "Everything is prepared, I'll leave for Myrewood Road immediately". {He won't mention Myrewood Road if you listen in the library.}

To pass time before going to Myrewood Road, S, D, S, D, the Professor enters, E, S, S. The Professor hails a cab and climbs in (but you don't hear where he is going). H (hail cab), C, CABBIE "MYREWOOD ROAD". This journey takes one hour. CLIMB OUT, at Myrewood Road, W, W, W, W (courtyard of Fenton Castle). PULL BELL, the paving stones slide apart and you fall into a cell in the catacombs. The walls close in around you (death in 5 turns). PULL GRATE {in graphic only} it loosens. PULL GRATE, PULL GRATE, the grate falls to the ground. CLIMB OUT back to the courtyard. N (hall). The ground trembles with the rumbling of a generator. The locked doors here cannot be entered. U, E, the door is locked. Now FAST time until about 4.15am. At 4.21 Professor Vybes comes out of the door and pulls out a gun. Two arms appear and take hold of the Professor's neck. Count Vampstein kills the Professor and threatens you with the same fate. W, D, S. PULL BELL, you both fall into the cell. CLIMB OUT. You escape again, but Count Vampstein is crushed to death.

Lionel French enters and congratulates you on killing The Raven. However, his secret society has kidnapped Miss Chandler.

Follow French E, E, E, E, C into French's cab. French orders the cab to the High Street. FAST time for an hour. You arrive at the High Street at 5.35am. CLIMB OUT, Parkes is here. Follow French and Parkes S where French orders Parkes to break down the bookshop door. D (bookshop), French presses his ring into a hidden seal and a secret door opens. S to follow again.

The door closes behind you and French and Parkes go south again. If you follow them, French, Parkes, Blackwood, Barkis, the maid and Mergatroyd are all here in the Inner Sanctum. The door will close behind you and French will say "I must congratulate you, Holmes, you're even more resourceful than I anticipated. By disposing of Vybes and Vampstein, you have unwittingly removed all the obstacles in my path. Now I am the Raven." Lionel will pull out a gun and shoot you.

To avoid that, go W into a musty room where Miss Chandler is tied to a pillar. UNTIE MISS CHANDLER, E (she follows), PRESS RING INTO SEAL, the door opens. You are now pursued, N, U, N, E, S, E to the platform of Bale railway station. READ NOTICE, the next train will leave from this platform on Sunday at 5.45am. {It is now actually 5.51am and a steam train arrives}. C (climb in), Miss Chandler is still following. EX WINDOW, you see Lionel French. At 5.56am French enters the train, which pulls out of the station. French is about to shoot you when Miss Chandler pulls out a gun and .....

YOU HAVE SOLVED ONE OF HOLMES' MOST CHALLENGING CASES. YOU ARE TRULY WORTHY OF HIS NAME.

Note:

As mentioned, as an alternative to spending the small hours of Saturday morning inside Claxton Grove, after meeting French at the crypt door with the diary, take a cab to the High Street and go south to the Crooked Wynd. At random, between 1.00am and 5.00am you may feel a bony finger scraping your back and also hear a chilling screeching wail draw louder and closer. Return and wait for Mergatroyd to unlock the doors of Claxton Grove and go to the basement, or wait for French and Parkes back at the crypt door.

Next month : SOLVING THE MYSTERIES OF POLEARN

## SERIALIZED SOLUTION

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### KING'S QUEST 6

#### Solution by Terry Taylor on an Amiga

USE THE MAGIC CAP ON THE WATER – travel back to the Isle of the Crown.

Move to the large tree

USE THE MECHANICAL NIGHTINGALE ON SING-SING to befriend her.

Go to the Village – note that the beggar has now disappeared, and a notice has now appeared on the wall by the arch. EXAMINE THE NOTICE (It is a proclamation announcing the forthcoming wedding of the vizier and Cassima)

Enter the Pawn Shop.

USE THE PEARL ON THE SHOPKEEPER to retrieve Alexander's insignia ring. USE THE MECHANICAL NIGHTINGALE ON THE SHOPKEEPER and PICK UP THE FLUTE in exchange.

Leave the Pawn Shop, and enter the Book Shop. //Jollo is there, TALK TO JOLLO again.

Leave the Book Shop, and return to the Large Tree.

USE THE INSIGNIA RING ON SING-SING (Sing-Sing flies off to the castle, and delivers the ring to Cassima. She realizes that Alexander must be on the island, and gives Sing-Sing a red ribbon. Sing-Sing flies back to Alexander and drops the ribbon at his feet) PICK UP THE RED RIBBON and EXAMINE THE RED RIBBON - a strand of Cassima's hair is caught in the ribbon. USE THE HAND ICON ON THE RED RIBBON to obtain the strand of hair. EXAMINE THE STRAND OF HAIR - it's the colour of midnight. USE THE LOVE POEM ON SING-SING (Sing-Sing again flies to the castle and delivers the love poem. Cassima reads the poem, realizes it is from Alexander, and gives Sing-Sing a note. Sing-Sing flies back to Alexander and drops the note at his feet. PICK UP THE NOTE to read it.

*(If Alexander gives Sing-Sing the love poem before the insignia ring, Cassima thinks it is from the Vizier; she is not impressed, and Alexander will not get the note in exchange. The note itself plays no further part in the game; but obtaining it does increase the score)*

Return to the beach. USE THE MAGIC MAP ON THE WATER - travel to the Isle of the Beast.

USE THE STRING OF LETTERS (partial sentence) ON THE DANGLING PARTICIPLE to obtain it. *(The dangling participle will only appear after Alexander has spoken to the Bookworm)*

Move North to the Hot Pond. USE THE ICEBERG LETTUCE ON THE POND to cool it down. Cross the pond, and PICK UP THE HUNTER'S LAMP from the tree. Continue North to the Gazebo location.

*(Watch the stone archer - s Alexander walks round the screen, the stone archer follows his every move. Do not try to enter the garden area, or Alexander will be killed.)*

PICK UP THE BRICK from the grass.

Return to the beach.

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

Move East to the Bookworm's Lair. USE THE HAND ICON ON THE PILE OF BOOKS to bring the Bookworm out. USE THE DANGLING PARTICIPLE ON THE BOOKWORM to obtain the rare book. (As Alexander takes the book, note the scrap of paper which blows into the spider's web.) USE THE HAND ICON ON THE BOOK to read it (there is a page missing). USE THE HAND ICON ON THE THREAD (to the left of the spider's web), and whilst the spider is distracted, quickly PICK UP THE PIECE OF PAPER before the spider returns to the centre of the web. (As Alexander takes the paper, he reads it automatically - it has the word LOVE written on it. The paper then blows away.)

*(Although obtaining the paper increases your score, the word LOVE plays no part in the Amiga version of the game. In the PC version, it is the answer to a riddle set by the Living Gate in the Realm of the Dead. There is no Living Gate in the Amiga version.)*

Move to the Enchanted Garden. USE THE HAND ICON ON THE HOLE-IN-THE-WALL - it runs and hides behind the wallflowers. USE THE FLUTE ON THE WALLFLOWERS, and whilst they are dancing, quickly PICK UP THE HOLE-IN-THE-WALL.

Return to the beach

(Continued next month)

## USEFUL ADDRESSES

- Adventure Probe** - 52 Burford Road, Liverpool L16 6AQ
- Adventure Workshop** - 36 Grasmere Road, Royton, Oldham, OL2 6SR
- Amster Productions** - 81 Uplands, Welwyn Garden City, Herts, AL8 7EH
- Binary Zone PD** - 34 Portland Road, Droitwich, Worcs, WR9 7QW
- Borphee Computers** - 64 County Road, Ormskirk, L39 1QH
- Dream World Adventures** - 10 Medhurst Crescent, Gravesend, Kent, DA12 4HL
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- Peter Hague** - 32 Chancet Wood Drive, Meadow Head, Sheffield, S8 7TR
- Round Corner Software Library** - 15 Kittersley Drive, Liverton, Newton Abbot,  
S.Devon. TQ12 6YX
- Special Reserve** - P.O. Box 847, Harlow, Essex, CM21 9PH
- Spectrum Software Hire(Softsell)** - 32 Dursley Road, Trowbridge, Wilts, BA14 0NX
- Spectrum U.K.** - 28 Rockingham Drive, Melton Mowbray, Leics, LE13 0LQ
- SynTax** - 9 Warwick Road, Sidcup, Kent, DA14 6JL
- Topologika** - Islington Wharf, Church Hill Penryn, Falmouth, Cornwall, TR10 8AT
- Vulcan Software Ltd.** - Vulcan House, 72 Queens Road, Buckland, Portsmouth,  
Hants. PO2 7NA
- WoW Software** - 78 Radipole Lane, Weymouth, Dorset, DT4 9RS
- Zenobi Software** - 26 Spotland Tops, Cutgate, Rochdale, Lancs, OL12 7NX

# TELEPHONE HELPLINE



|                           |               |   |                                      |
|---------------------------|---------------|---|--------------------------------------|
| JOAN PANCOTT              | 01305 784155  | SUN - SAT 1pm - 10pm  | Various                              |
| ISLA DONALDSON            | 0141 9540602  | SUN - SAT Noon - 12pm   | Amstrad                              |
| BARBARA BASSINGTHWAIGHTE  | 01935 26174   | SUN - SAT 10am-10pm   | Spectrum & BBC                       |
| BARBARA GIBB              | 0151 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<br>(Simon Avery) | 01626 824322  | Any reasonable time but not after 10pm  | Amstrad                              |
| PHIL GLOVER               | 0121 777 7324 | Mon-Thurs 6pm - 10pm<br>& 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<br>Sun - any time within reason<br>Not Saturday<br>PAW & AMOS |                                      |
| KAREN TYERS               | 01347 838667  | Spectrum Golden Oldies<br>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!***

Ring **GRUE** on 01695 573141 between 7.30pm and 9.00pm Monday - Friday  
Or write to 64 COUNTY ROAD, ORMSKIRK, WEST LANCs. L39 1QH

### ADVENTURE PROBE

Telephone **0151 280 5616** Afternoons and Evenings  
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