

ADVENTURE PROBE

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HAPPY HALLOWEEN

EVERYTHING YOU NEED TO KNOW ABOUT

ADVENTURE PROBE

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If you write in it will be assumed that the letter is for publication in Probe unless it is clearly marked **NOT FOR PUBLICATION**, or obviously just a covering note for your subscription, contribution etc.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

SUBSCRIPTIONS

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

BACK ISSUES

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

ADVERTISING RATES

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

DISTRIBUTION

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

CONTRIBUTIONS

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

POSTAL ADDRESS

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

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HALL OF FAME

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

Marion King, Dorothy Millard, Frank Fridd, Edwina Brown, Peter Clark,
Richard Batey, Sue Medley, Jon Scott, Ellen Mahon, Ken Webb,
Jean Childs, David Hebblethwaite, Hilary O'Connor,
Wynne Snowdon, Phil Richmond,
Mary Scott-Parker and
Steve Clay

Special thanks to :

Sue Medley and Phil Reynolds for software
and Geoff Lynas for his usual great printing work

EDITORIAL

Another month, another issue, in fact number 125, and more than two years have passed since we celebrated the 100th issue.

As the mouse port on my Atari STFM now refuses to work at all, I have had to return to the STE with the sticky S, R, and A keys, and I have spent two days putting in all the letters that didn't register when I originally typed up the material. I knew these letters were some of the most common in the English language, but hadn't realized quite how often they occurred. I'm sure I haven't replaced all of them so if the words look odd you will have to do bit of puzzle solving to discover what it is meant to say.

Just for once I haven't much to say in my editorial. I'm not sure if this is a reflection on the general lack of subjects to talk about or the fact that I have been so busy I haven't been taking much notice of what is going on around me, or maybe I'm just all "talked out" after writing my replies to the letters in this issue.

One very interesting game that came my way is THE SECOND PIT (please see advertisement in this issue). This is a text-only adventure written by Andrew and Tom Craig, and programmed by Sue Medley. It is written with the TADS utility, and intended to be played on a PC, preferably via the hard drive. Sue sent me a review copy, and so I thought I would see if it would load into the Amiga using PC Task. It does, but runs very slowly - some of the responses taking nearly a minute to appear. However, I persevered as I could see that this is my type of game. The text and characters are interesting, and the puzzles could be challenging. (So far I have 3 points, but at least I succeeded in getting down the well safely, something I really wanted to do before finally giving up).

I would love to have had the time to continue, but to be honest the response time was so slow I was becoming frustrated, something I'm sure won't happen to genuine PC owners. So, if there is anyone out there who would like to play and then review the game for Probe, please get in touch as soon as possible - I'm longing to know if my first impressions are correct.

Some readers may have noticed that last month I announced the release of the late Harold Dixon's game, EXPLORING ITMUS. If an Amiga owner would like to offer to review it for Probe, please let me know.

I never pressurize reviewers, but it would be a help if whoever does volunteer for either of the above adventures does have the time and enthusiasm for playing and reviewing the games, and doesn't put it to one side after an hour or so and then forget about it. This may seem rather ungrateful, but I do need material in vast quantities each month to keep the magazine going and I can only do this if the readers are willing to help me. I know some say they only want to read what others have to say and not their own work, but *someone* has to write the reviews, letters, hint, etc. and for all I know they check up to see if I have typed their work correctly (eh, Martin and David!). I am now very low on contributions for all sections, especially for the Christmas issue, so I need *your* help to keep the magazine as good as everyone expects it to be.

For someone he hadn't much to say, I seem to have managed to reach the bottom of the page very quickly, so 'til next month.

Happy adventuring.

Barbara

LETTERS

From Jean Child of Bagshot

Personally I would NOT like to see the size of font changed in Probe. I much prefer the smaller font. I don't have any trouble reading it, in fact I find it easier than the 13 point that you printed. That's because I was able to read seventeen words in the first line of 12 point with no effort, whereas with the 13 point, I had to exert myself by moving my eyeball back to the beginning of the next line, after only reading fifteen words.

I'd also be happier if you didn't cut down on the size of the Hints and Tips section. I think it's fine the way it is, and what Probe is all about. As the names of the games are printed in a larger font, it's easy to glance over unwanted hints and tips without reading them, while looking for the one you want. I spend many an enjoyable evening reading through old copies of Probe, looking for help on some game or other.

*

Jean was the only reader to write in about the size of font, so I will continue as usual, and have no fear, there will be the usual number of pages of hints. As Jean has probably noticed, I like to print the hints in alphabetical order. It doesn't always work out as it depends on the length of each entry, but I spend hours trying to make them as presentable as possible. (Barbara)

From Marion King of Southend-on-Sea

I was very dismayed to read Phill Ramsay's letter in August's issue of Probe. For me the hints and tips section is the mainstay of the magazine. If I have to write for help with a game, not only do I feel extremely thick for admitting that I can't solve a puzzle but I also feel a bit of a cheat. However, if a couple of hints appear in Probe to get me on my way again, well, that's not really cheating, is it?

I am also inclined to leave a game that I am hopelessly stuck on in the hopes that I might have a sudden attack of inspiration. This works on the basis that if I ignore it the solution will suddenly come to me. It hasn't worked yet!

I enjoy reading the hints and tips and feel they give me an insight into the fiendish mind of the author. Therefore if I like the sound of the puzzles I would be more inclined to buy a game by that author. I have to admit that I could not be bothered to keep writing off for help, so the game would just be left to gather dust along with the author. Finally Barbara may I congratulate you on your editing of Probe which seems to be getting more and more difficult by the month. I'm sure that at times you must feel as if you are walking through a minefield.

From Barry Scannell of Swadlincote

I could not agree more with Ron Guest's letter, issue 9, September 1996, re Phill Ramsay's letter objecting to Hints and Tips.

Being sixty years young, I now find I don't have the same appetite or aptitude as I did some years ago. I need all the help I can get. Had it not been, my copy of Probe at hand, I too, like Ron Guest, doubt that I would still be playing adventures games.

Keep up the good work.

From Frank Fridd of Whitstable

I am happy for my games to be featured in hints and tip. In fact I am disappointed that other than the hints I have sent in I have not seem any of my games given the treatment. I personally think such things as "hints and tips" encourages interest and perhaps give impetus to someone who has stopped playing the game through frustration to start again. I can see and understand Phill Ramsay's point of view but I think on the whole the more a particular game is in the limelight the more people will take an interest in it.

I would like to thank Larry Horsfield for the informative article on the PC. I am thinking of buying a PC when they get a little cheaper so I found the article very interesting.

*

Many authors have told me that they think it an honour for their games to be featured in Probe. They all said that they thought it helped to promote sales – a subtle form of advertising – which pleased me greatly as that is what I have in mind when I decide on which adventures to include in each section, and they would rather someone got help instead of giving up.

Of course the hints, getting you starteds, objects and their uses, etc. are not meant to be entirely topical – they are supposed to build into a comprehensive reference section that readers may need sometime in the future, at their own discretion. Remember, if you would like to see help with a particular game or games, please let me know. There must be a lot that haven't been covered, despite this being issue 125.

Regarding Frank's adventures, "COLDITZ ESCAPE" was released before I became editor, with a review in the Sept. '91 issue, but another is in the July '92 magazine (my first as editor) and some hints in January '94. This issue also has my own review of "THE SOUND OF HIM", with a GYS in the June '94 magazine. Some hints for "HIM" would have been published sometime later but I was advised that the game was being converted to the Spectrum format, so I held back. Alas that version has not been released, so I'll publish some hints in future issues.

I understand there is every chance that Frank's latest, "WHERE IS ZEUS?", (see review in this issue), will soon be available for the Spectrum, I'll let you know as soon as I have a definite release date. (Barbara)

From Martin Bela of Alvaston

Dear Barbara and Prober, with reference to the printing of clues, etc. for recent games, I think a delay of a few months is probably the best idea; perhaps also coupled with having the earliest clues in a more cryptic fashion. I can appreciate Phill Ramsay's point of view, but personally I don't find that the "hints and tips" section of Probe spoils a game for me: as when I buy a game I tend to give it a brief try-out, and then put it to one side until I've finished whatever games I'm currently playing. This usually means that by the time I get to play the "new" game I would have to search through a pile of back issues to find any tips. I would have to be well and truly stuck to do that, so for me anyway, the "hints and tips" serve the same purpose as the helpline; for "emergency" use only! Is this a common state of affairs, or do all you "hardened" adventurers out there whizz through the game like greased lightning?

Well Barbara, I've had a look at your Atari's First Word Plus file that you sent, and at first I thought I was going to have no luck at all as my drive kept refusing to recognize the format, giving me different track and sector values each time I tried. I usually get this problem when I try to re-format an ex-PC HD disk as a DD disk; some of the PC format remains on the disk and can be picked up by the drive, giving erroneous results. Carefully peeling back the label revealed this to be the case, but I wasn't going to let it beat me, and eventually managed to persuade a disk-sector editor to transfer each sector to a fresh disk.

The next thing to do was to catalogue the disk, but this gave a load of garbage on the screen, so it was out with the sector editor again. There seem to be two file on it, one is the letter you sent, and the other is called CLIPBRD. Do you have to put each letter file on a clipboard and then save the lot as one file, Barbara? The CPC normally stores the disk directory at the start of the disk, but this is full of garbage (hence the CAT display), presumably this is the CLIPBRD file.

You're right about First Word Plus not saving your letter as ASCII files (has anyone found a way to do this?), although it's not far off. The main difference is that the spaces are represented by ASCII code 30 (which normally returns the cursor to the start of the text window) instead of the usual ASCII code 32. Your program also seems to use code 31 as a space as well; I think these must be "soft spaces" added automatically when formatting (justifying) text, as these seem to pad out the text to ensure that a carriage return and line feed occur every 66 characters. Does your WP use 66 column text? (the magazine text is rather longer).

Anyway, I've included 3 disks for you to try out; disk 1 should be fully readable by your Atari (66 column text with code 30 spaces) but I haven't yet worked out how your WP defines an "End of File" so you'll have to ignore everything after the line of asterisks, as the remainder is part of the old file you sent. Oh yes, each file is called "LMARTIN.DOC". Disk 2 uses longer text line length (more columns) just to see if your WP will accept them; and disk 3 uses code 32 for spaces. It would be nice if code 32 was acceptable as I've had to use the sector editor to write everything directly to the disk from the keyboard, and, as the spacebar produces code 32, I've had to go back over the other disk to change the code to 30 in Hexadecimal, which is a bit of a pain in the neck really.

One last thing, could you do me a little favour please Barbara? Could you reformat the two black discs (I can then definitely identify your format as these two disks have never see a PC) and then put three different longish letters or article (about a page each) on one disk) this will help me to determine how the Atari defines the start and end of each file in the Clipboard), and an empty Clipboard (if this is possible) on the other (and then send them back in the SAE of course). If you could also insert a line of italic text into one file then I can see what codes that uses.

I'm sorry I haven't included *this* letter on disk; using a sector-editor to do this is rather long-winded (especially if I have to change all the code 32's), but I won't mind once I know your Atari can read it. I may even offer to convert other CPC users disk-letters (only to Probe of course!) and then send them on to Probe. How do other Probers feel about this?

TTFN... Not long 'til Christmas.

*

I know from experience that by the time most players resort to seeking help they have reached the stage when they want a direct answer. I remember that Laurence's cryptic hints in "MUMMY CRYPT" puzzled me more than the original problems in the game, and they were some of the most difficult I have come across. However, I have no objection to anyone sending in cryptic hints, they will add an extra dimension to the game.

Full marks for perseverance, Martin. I did try the three disks, and you should have received the result. However, my apologies for not sending you the disks formatted as requested, or for explaining why. I intended to format two *brand new* disks for you, but to be honest I forgot. You should find them enclosed with your magazine.

Thanks to Phill Ramsay and another reader who likes to remain anonymous, I now know that I *can* save a file as ASCII. The manual does not say so in as many words until you get up to chapter 5, but by *not* using .DOC as the extension of the filename the WP Mode is *OFF* and apparently this is all it takes to produce the file in ASCII format. The line length will continue up to 160 characters unless the return key is pressed before the maximum is reached. (I have always used the extension .DOC as that is the standard way of producing text files with First Word Plus so that they contain all the correct line and page lengths, paragraphing, etc. I need when printing out directly from the word processor, e.g solutions and letters. The user can have any line and page length they like within the maximum limits. I have found that 65 characters per line and 66 lines per page gives me the best presentation, but this is irrelevant when the text is imported into the TIMEWORKS DTP). CLIPBOARD seems to be a directory. It is automatically created on the disk when the first file is created.

The reason why the line lengths on the finished pages in the magazine are different from those of the original document files is because the desktop program and fonts I use can get more on a line. If you can produce an ASCII file which the drive can read it should go into the DTP program, even if I have to fiddle around *a little bit* to get the lines justified. I also have a couple of programs which will convert First Word Plus files to ASCII and vice versa, although I haven't tried them yet.

For those with an Amiga, Steve Clay has written a step-by-step guide on how to transfer text files from Amiga format to Atari/PC format. I've published it elsewhere in this issue. I can't try it out because I don't have an external drive for the Amiga. (Barbara)

ANAGRAM QUIZ sent in by PHILIP RICHMOND

Politicians

1. He is the ill menace
2. The great charmer 3. Not normal man
4. I'm an evil Tory bigot
5. Seem arrogant
6. The hated
7. Ah! odd SDP yawn
8. A cool, limp Hitler
9. Tory in Lab (or a Lib 'n' Tory)

(More subjects, and answers in a future issue)

REVIEWS

THE ADVENTURES OF ALICE WHO WENT THROUGH THE LOOKING GLASS AND CAME BACK THOUGH NOT MUCH CHANGED

Written by David R. Malmberg and Mark J. Welch (AGT version)

Reviewed by Dorothy Millard on a PC

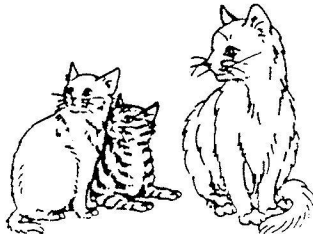
You've woken up on a fine morning, the sun shines and birds sing. You feel wonderful. Your cat, Dinah, greets you at your bedroom door followed by her kittens and you feel that nothing could be finer than to be greeted by Dinah in the morning. There is however a spectre on the horizon. Today is the day for your mathematics lesson. Of course you could plead illness, but that would ruin the rest of the day. You get dressed and go downstairs, ruminating on how you could possibly skip your mathematics lesson and still be able to enjoy the rest of the day.

"There must be some solution," you think, "some way to elude my tutor and go out to play". If you lived in the future instead of in A.D. 1865, we could say that you suffered from a malady called "Female Mathematics Anxiety". But as you are only a little girl and as you DO live in 1865, we can only say that you haven't studied. Ah, well.... perhaps there is some way to avoid your imminent academic embarrassment... perhaps. Perhaps it's somewhere in the house.

And so you find yourself on the west side of a fireplace in the Drawing room. After a couple of easy puzzles you find your way into the garden and this is where your adventure really begins. You will meet all the usual people in a story like this, the Mad Hatter, the Red King, the White Queen and Knave of Hearts. There is the mandatory tea party and Cheshire Cat, together with a couple of unusual characters like the Bandersnatch and Jabberwock.

On the whole I enjoyed playing "THE ADVENTURES OF ALICE WHO WENT THROUGH THE LOOKING GLASS AND CAME BACK, THOUGH NOT MUCH CHANGED". The program is written with AGT, contains reasonable location descriptions and plenty of response to the examine command.

The first time I played this game I got a terrible score because I have a tendency to discard items no longer needed and in this game, apart from one instance, the score is calculated by what you are carrying when you complete the game. Once I realized this I replayed the game, collecting everything in sight, and this time got full score. Be aware that if you use an object, i.e. the dagger or sword, you automatically drop it and then must pick it up again. One other piece of advice I will give is to be careful when you finish up in jail because if you go north from this location the game will end for no reason that I could work out, or warning.



DESERT ISLAND

Written by Walter Pooley

Reviewed by Karen Tyers on a Spectrum

The opening credits of this oldie tell you that you were having a lazy day out in your motor launch (I wish!) and you went out further than you intended. Your motor unfortunately runs out of fuel but luckily you run aground on the beach of a deserted island. All you have to do is find some fuel so you can return to civilisation....

To get you started it tells you that "GO BEACH" will get you off the motor boat, so having looked around the boat and found nothing but a jammed locker I WENT BEACH.

A quick scout round found a couple of rockpools on the beach, with something glinting at the bottom of one of them, and a tree which I promptly climbed. Having located a rope I then explored further inland. Following the path led me to a boulder that was too high and smooth to climb, a cave that needed some light, an old hut and a high fence with a locked (of course) gate housing some kind of abandoned military camp. Having solved the problem of the rockpool and jammed locker, I found some keys and a means of getting over the boulder. Opening the gate of the military compound I found a toolbox that wouldn't open, a disused cola machine that seemed to be hiding something behind it, a grille in the ground that wouldn't open and some matches. Nothing doing there for the moment, so over the boulder I went only to find another part of the installation behind another locked gate, only the keys I had didn't fit.

Backtrack and find a key. Open gate to find myself in the scrap compound where I found something to open the toolbox and an old car that still had some petrol in it, but no means of getting it out. Backtrack again, open toolbox, back out and find exit I had missed which led me straight into the ubiquitous maze, luckily not very big and easily mapped. Located a ladder and a chasm which I had to get across because there was a hut on the other side. Unfortunately for me the bridge was broken.

Backwards again.... I found several things which enabled me to fix the bridge and crossed over to find something very useful in the hut, which went some way towards getting the petrol out of the car, but I still needed something to put it in. Look around carefully this, find out where to use the ladder and wouldn't you believe it, found an empty petrol can. Quickly back to the old car, siphoned the petrol into the can, only to be told I couldn't use it as the motor launch was DIESEL. Impressed I wasn't.

After examining things more carefully in the places I had already been, I realized what the petrol was actually for, and once I had used it, I managed to finish the game without too much trouble. Hooray, back to civilisation.

I had fun with this one. There was quite a bit of running about to do but the problems were not too difficult, certainly for old hands. An enjoyable one to have in your collection nevertheless, and beginners could do a lot worse than get a copy of this while they can.

Spectrum tape £2.49. **Atari(e), Amiga(e) & PC(e)** £2.99 including free Spectrum emulator - available from Zenobi Software.

C64 (tape or disc) £2. **Amiga(e)** £2 including free C64 emulator. Compilation of all six C64 adventures : £8 on tape, £6 on disc - available from Adventure Probe.

GAME WITHOUT A NAME

Written by Zippy (Dented Designs)

Reviewed by Dorothy Millard on an Amiga under Spectrum emulation

This is one weird game – not that there is anything wrong with that, but I was eaten by half a man-eating grapefruit! I progressed quickly at the start thanks to a stupid guard (I wish they were all that easy!), only to be confronted by a big blue monster in the tunnel below. Fortunately he proved no real problem and if you manage to avoid the dark location you will find yourself in the city centre where you will meet a Centaur. If you talk to the Centaur you will witness an awful pun.

On with the game and into the cafe with rats on the floor and a fast food store where you can drink a coke and eat a quarter-pounder (there's no other use for them!). A visit to the undertaker, library, park and of course not forgetting the local pub adds to the atmosphere. After passing the Goblin Toll Booth you will visit a clothes store which will prove useful if you have something to stand on and into a comic book store to obtain something which will be useful to deal with a guard later.

A ride on the local bus will take you into a less salubrious area where you will meet Thunk the Barbarian and find a "wet" lamppost (the only one in the area – think about it!). What I want to know is who put the quicksand in the children's sandpit? A visit to a Romulan Battlecruiser is next to obtain the atomic disintegrator needed to complete the game.

My main criticism of this game must be the number of sudden deaths with no warning, for instance looking around in the asylum or pulling the bell rope. The guard arrested me for no particular reason and I was sentenced to be electrocuted in a hangman's noose until dead and all I did was talk to him! I died yet again – that'll teach me to wake someone who was asleep. I also thought being sentenced to the electric chair was a little excessive, but then I suppose I was naughty and did try to pass the goblin at the toll booth without paying! The man-eating grapefruit attacked me – at least that one made me laugh.

One humorous message I appreciated was an unusual "I don't understand" message – brought to you courtesy of Gilsoft. A nice touch. I visited the non-existent location 55 and I liked the caution in the laboratory "Keep Out – Trespassers will be experimented on!". However, I don't need to read a rude message just because I check out what the neon sign says.

I enjoyed some aspects of "GAME WITHOUT A NAME" but there were too many fatal episodes for no reason other than going the wrong way and with no warning. For example, going east takes you to a dark location where you die because it's dark and north takes you to a dead end where you are mugged because it's a dead end!

The game tried to be funny but apart from a couple of places I found my sense of humour must be lacking because it didn't make me laugh. For example the pub is called "The Plane and Sickbag". The undertaker offers 10% discount off all decapitation victims. Economy rates for victims of epidemics – cheapest prices anywhere – drop dead today! In the cafe the floor was littered with rats. Yeuchh!!!

Available from Zenobi Software. Spectrum (tape & +D disc), Atari(e), Amiga(e), PC(e) and MAC(e) £2.99, Spectrum +3 disc £3.99. All include free emulator.

THE PARANORMAL PALACE

Written by Philip Richmond

Reviewed by Steve Clay on an Amiga

You take on the role of a chap called Blake who has decided he needs some rest and has decided upon a stay at a quiet seaside resort with the intention of doing absolutely nothing. However Blake has his rest and recuperation interrupted by a grim discovery on the beach. Doing the right thing here will send Blake off on another adventure, this time with a touch of the "X Files" thrown in.

The adventure begins however with Blake strolling along the seafront past the Victorian pier. As well as walking on the pier there are a number of locations to be visited in the opening section of the game including a funfair, an amusement arcade and the Paranormal Palace. This building is closed until Blake has reached a certain point of the story. After a visit to the beach and the discovery mentioned earlier, Blake should find himself a source of cash as the locality has a seemingly endless supply of places where Blake can buy things. (Sounds like Blackpool!)

The story progresses with Blake obtaining certain items or visiting certain places. The Paranormal Palace opens only when Blake has visited something out at sea and retrieved an unusual object. I am being vague about the story as this is as much a piece of interactive fiction as it is an adventure.

The game is text only with a suitably eerie soundtrack playing in the background, although the music tended to annoy me after a while. The text itself is lengthy. The location descriptions paint a picture in words of the sights and sounds around Blake. At times I found the amount of text that needed to be read was hard work as you see another page unfold before you. Once you become familiar with your surroundings you can use the 'BRIEF' option and this will give you just the title heading and any objects or points of interest.

One point to be made is that anything within the location text can only be examined if it also appears under the 'Also visible' heading. While some people may argue that if it appears in the text then you should be able to manipulate it or examine it, but once you accept that you can't then you don't waste time examining every bench and lamppost in sight.

To progress in this game it is vital to communicate with the various people you meet throughout the game. This is achieved by a simple 'Talk to' command and you are given a heavy hint as to what the currently addressed chap or chapess wants. Usually money!

The puzzles are for the most part straightforward and makes the game ideal for beginners. There is one point where Blake suffers an injury that will kill him in a certain amount of time unless he can reach the person who can help him. First time round this puzzle relies on the player getting directions right, second time around you should encounter no problem. There are lots of tips I could give to help players but to be honest the messages are full of them and most players should finish this game fairly quickly. The only thing I will say is visit everywhere in the Paranormal Palace.

The opening section of the adventure involves plenty of examining objects (X can be used) and talking to characters. The ending I felt was a bit rushed and perhaps a timed element could have been used here. However the story was rounded off well and the satisfaction from completing the game was nice.

The fact that I completed this in two sittings and without help shows that it is far from tough. This is a lot closer to interactive fiction than a puzzle based adventure. I would expect a novice to complete this game with very little help and I think that is how the author wanted it. Overall, a game that comes with almost a guarantee that you will complete it and an unusual story to boot.

The game was created on CAT and as I have said before this is the best adventure utility around for the Amiga at the moment. It would be nice to see a game released that uses all the facilities CAT offers.

"PARANORMAL PALACE" comes on a single disc and runs on all Amigas.

Available from Zenobi Software and SynTax PD/Shareware Library at their usual P.D. price.

SON OF ALI BABA

Written by John Olsen

Reviewed by Dorothy Millard on a PC

You start "SON OF ALI BABA" standing in the richly decorated throne room of the Caliph of Baghdad. To the east by the large main doors the palace guards stand at attention. The Caliph speaks "An evil magician by the name of Roxor has placed my daughter under a spell. She sleeps in a deathly trance until you can bring her a piece of shell from the egg of a giant Roc. On your quest you will find much magic but use it wisely, for each has special power and most can be used only once." He then dismisses you, gesturing toward the palace doors. So off you go east into the waiting room where you read the magic words written on a nearby plaque.

From there you head into the Bazaar and to the shop of Hassan the Weaver who will give you the sails you need in return for the bag of gold found in Ali Baba's secret cave. You will meet The Seer who has some useful advice in return for a coin before going through the city gates into the desert. It isn't difficult to find a number of objects by digging in the sand and two pools, one of which is poison, although it is up to you to find out which.

Forward then to a sandy beach where there is a ship with no sails. Once this problem was overcome and with the help of the magic words I progressed without too much difficulty. However, it's one thing to enter the Magic Temple, find the secret room, and, with the aid of a magic carpet, obtain the piece of Roc egg, but it's quite another getting it back to the throne room. On the way back an obstacle is placed in just about every location, and although it's easy at first to deal with your foes, it is important to get everything in the right order, and things get progressively harder and harder. Foes you will meet on your way with the egg include a Dragon, Serpent, Roc, Cyclops, Seven-headed Snake, Flock of Vultures, a Genii, Skeleton Guard and just outside the Throne Room, Roxor himself.

"SON OF ALI BABA" isn't a large game with only 25 locations but I really enjoyed playing it and it had me stumped for quite some time at the very end because I had run out of objects and had nothing left with which to deal with Roxor, there is a way however.

I found this to be an enjoyable shareware game by John Olsen. It could almost have been a fairy tale with an ending like this: "My daughter will now be cured and shall regain her consciousness. And you will have her hand in marriage." At least it was a happy ending!

{This game will also run on an Amiga under PC emulation Barbara}

TREASURE and THE GREAT ESCAPE

Written by BPM productions.

Reviewed by Steve Clay on an Amiga

"TREASURE" and "THE GREAT ESCAPE" are two separate Public Domain games, but given the similarities in the gameplay I have reviewed them together.

In both games you control Charlie Chimp. In "ESCAPE" your aim is to guide Charlie around a prison camp and help him escape. In "TREASURE" you again control Charlie only this time your aim is to find the treasure. As you can see the plots are intricate in the extreme.

How you achieve the desired results in both games is much the same. You guide Charlie around a collection of flip-screens climbing ladders, avoiding rats and bats, collecting coins, avoiding rats and bats, collecting fruit for energy, avoiding rats and bats, meeting characters, avoiding 3-letter vermin, finding objects and giving them to the right people. Did I mention the rats and bats?

The graphics used to depict the locations are very good and the characters have a very good cartoon feel. This is true of both games. The objects are well drawn and everything looks right.

The control is via joystick where UP allows Charlie to jump and FIRE will pick up an object, use an object or allow you to give something to a character.

Both games suffer from being off-putting when first encountered. The game loads and straight away the game starts with no 'Press fire to start' or similar warning to at least prepare you. Worse still is if you have wandered away from the machine you will return to find that you have been killed.

Initially the speed of those rats and bats gave me a lot of problems and I was beginning to think that the game would be impossible to play. Not so. In fact on my next attempt I completed "TREASURE" and "ESCAPE" followed quite quickly after that. The only problem I had with "ESCAPE" was finding how to get past the guard. The problem at my first attempt was avoiding the rats and bats, however with careful positioning, spending lots of the time jumping and also using the fruit to restore your energy at certain times, things become a lot easier.

The puzzles are simple for the most part. You stand next to a character and press fire. You will see a speech bubble containing dialogue along the lines of 'Oh dear! I seem to have lost me sharpest knife! Can you help me.'. Upon returning the desired item you may receive another object in return or you will gain access to another section of the game. Once you have become adept at avoiding the bats, etc. your main problem will be remembering the whereabouts of the various characters.

Overall, once the initial difficulties are sorted out the games become quite enjoyable and are both worth trying to pass an evening or two.

One final thing, BPM productions are about to release a couple of point and click graphic adventures. One is a Robin Hood game the other is based on Jason and the Golden Fleece. BPM will have no problems with the graphics and hopefully the puzzles will be a touch harder.

Available from Zenobi - price £1.49 each.

WHERE IS ZEUS?

Written by Frank Fridd

Reviewed by Barbara Gibb on an Amstrad

Zeus, ruler of gods and sender of rain has disappeared and without him rain cannot fall to give sustenance to the ground below. The grass and crops cannot grow, the river has gone, there is no water for animals and humans to drink, and everything everywhere is dying.

The other gods seem helpless, so you, a mere human, are determined to find him and so bring life back to the land.

This is your quest, which starts on a jetty. Exploring the beach I found a dark cave, nothing there unless it is hiding in a very dark corner! After wandering around the surrounding countryside, mapping the extent of the arid plain, noting the stunted corn and dried-up riverbed, I found a once magnificent laurel tree – I seem to remember something about laurel being an important feature in the life of at least one god! From time to time I heard the sound of another search party, but they kept their distance. I hoped I was one or more steps ahead of them when I came across a small village. I think the plaque on the clubhouse was, in its own subtle way, trying to help me get passed the bouncer.

The dozy policeman gave me a hint and a useful object, and eventually I found the means of meeting the gods in their own domain. You can't go visiting without a few gifts, so off I went to look for some appropriate presents. Some were scattered around the countryside I had been mapping out, and I was right, the cave did have a secret. When I was sure I had collected everything I now had to find out if I could operate a hot-air balloon. Maybe the gods were on my side, because soon I was asked to save my position to load into part two.

At first I thought the gods had played a trick on me because the balloon had stopped at the edge of a huge cloud. I discovered I could walk on the cloud, which stretched vast distances to the south, east and west of me. I eventually found a suitable place to rest, and my patience was rewarded, I was on my way down to meet the gods themselves. The fact that most of them were related to Zeus was no guarantee that they would help. Not everyone was glad to see me, and one was rather too friendly for my liking, however the gifts were acceptable.

A special feature in this part is that by typing INFO <god's name> you get a brief biography of each god – confirming my belief that most adventure games are educational and should be allowed in schools and colleges.

Part two was, I think, the easiest of the three, with the only real problem arising when I met a certain god who loves to steal things, especially the very object I wanted to give to him. Once I knew where I had to go to next, and persuaded my "transport" to take me there, I was off to play part three.

I was now back on terra firma – a football field to be exact. After exploring in and around the pavilion I escaped into the countryside with a beach, a hole, a very interesting tree and a large house and garden. I felt I was getting closer to Zeus, and still no actual sighting of the rival search party, so there was hope yet. I thought a dark tunnel was my best chance

The puzzles in this part may, at first glance, seem obvious, but believe me there are some puzzles that kept me on my toes and stretched the mind before I arrived at the correct inputs.

"WHERE IS ZEUS" is a three part text adventure and programmed in BASIC, with responses coming instantaneously on screen. Frank's own unique style comes across very well.

I have played three of his games and they are all very distinctive and written with a nice sense of humour with subtle clues hidden in the text. RAVE will save your position to memory, ROAD will restore it, rather unusual inputs but easy to remember after a while. In fact I had to use them frequently, especially when playing the second and third parts.

A very enjoyable game which is fun to play.

Available from WoW Software. Price : £3 (tape) £5 (disc).

Special offer – COLDFITZ (2 parts), THE SOUND OF HIM (1 part) and WHERE IS ZEUS? (3 parts) only £8 on disc only.

Cheque/p.o. payable to J.G.Pancott

HIT and ALIEN RESEARCH CENTRE

Written by Shaun McClure and Ian Smith

Reviewed by Barbara Gibb on an Amiga(e)

"HIT" is set in America during the Prohibition era of the 1920's. A law forbidding the sale of alcohol encouraged the lawful to demand the product, supplied by organized gangs. Each group of gangsters controlling a particular area which was ruled over by a boss. Anyone who got in their way was either bribed or eliminated.

Buggs MacDowell has put out a contract on Cherry Reynolds, the new lady mayor of Chicago, and you, as her friend Ricky Smith, have to get to Buggs before he gets to Cherry. This involves obtaining information from shady characters and following the clues that take you to a hotel, two speakeasies, a dame's apartment, and even underground, until you have tracked him down and filled him full of lead.

By way of contrast, "ALIEN RESEARCH CENTRE" is set on a research station in space. It seems the subjects of the experiments have rebelled and taken over the station, killing all the humans, and just leaving a few security androids around the place. Your task is to get the station back to Earth. To do this you have to get it operative, not easy when there are plenty of grotesque creatures strategically placed to stop you from succeeding.

These two adventures come as a pair. They both have the same screen display – the top third taken up with a picture, the middle third by the location text, and the rest with your input, which is double height, something I have rarely come across.

The storylines are interesting enough, and the puzzle not very difficult, but it is the graphics that make these games outstanding. They are excellent, the best I have ever seen on a Spectrum. Every location is suitably illustrated, and each picture expertly drawn, with clever use of perspective and limited colour range, they even update when you have defeated a monster such as the giant maggot, mutant land shark and garganadon.

I understand "HIT" and "A.R.C." were the first adventures to be published by Zenobi Software. Although styles and tastes have moved on a little since then, I think they have stood the test of time very well, and if, like me, you have not played some of the older games, now is a good time to get them before it is too late.

Available from Zenobi Software. Price : Spectrum (tape and +D), Amiga (e), Atari(e), and PC(e) £2.99, Spectrum +3 disc £3.99.

Quest News 10

I awoke to Morana gently bathing my head with cool refreshing water. For a moment I luxuriated in the sensation, until recollection of my mission - and of my success - returned to my consciousness. I jerked upright, only to be rewarded with a sickening jolt of pain in my shoulder. I recalled the Dwarf, and his attack upon me.

I lay in bed in Morana's cottage. I had been bathed and my wound tended to. With a gentle smile, Morana placed a restraining hand against my chest. "No. You lost a lot of blood. You must rest a day or two."

I moved her hand away firmly. "Every second I delay reduces Draffan's chances of complete restoration. I will rest when I have restored him, not until."

Morana frowned angrily. "Why is it men never listen to reason, and only accept logic when it suits them to do so?" she demanded.

I held her gaze. "It has something to do with loyalty to a comrade. Draffan is as dear to me as a brother. You would not expect me to do less than this for him?"

Morana nodded reluctantly as I got out of bed, and assisted me in dressing. In silence, she escorted me to her chamber where the grimoir sat upon a table. My scrip rested innocently next to it.

"This won't...er...hurt, will it?" the grimoir demanded. "It won't damage me?"

Morana reassured the grimoir, whilst motioning me to open the scrip. Cautiously, I did so. Instantly, roaring, white fire sprang forth, seeming to envelop the room - and then as if seeing its target, surrounded the grimoir.

"Doooh, ahhhhh, heellllpp" the grimoir demanded, "Ahhhh, that tickles! Stop it nice now!"

And abruptly, the fire extinguished itself, leaving the grimoir laughing and spluttering so that its pages - now immaculately white - kept fluttering to and fro.

"Well?" I demanded.

The grimoir tried to bite down its giggles. "Er...hmmmm...let's see! Yes, I remember now. Yes, those two pages are free. All you have to do is read and memorise them, and off you go!"

I needed no further urging. An hour later, I prepared to return to Chaggar's land.

"I will come with you," Morana

murmured. As I opened my mouth to protest, she continued: "Although my magic will not work upon Chaggar's land, neither will his magic work in my presence. It will prevent him stopping you freeing Draffan. Otherwise, you might find yourself undertaking another impossible task before Chaggar will allow you to help him."

I nodded agreement, glad of a valid excuse for her company.

We journeyed for what seemed like days before I noticed the lush valley in which catastrophe had overwhelmed us. As we entered, I could sense that we were being watched. I glanced at Morana, who nodded agreement.

We moved forward until the marble statue of my friend Draffan came into view. I was amazed at how many cracks littered it. I stood open-mouthed as Morana examined the statue more closely.

"The magic is degrading - time is running out - we may even now be too late. Quickly, stand before your friend, place your left hand upon him, and say the spell."

I needed no more prompting, but did as she said. Praying to all the gods I had ever held holy that this would work, I recited the spell.

For long minutes, nothing happened. And then I thought I detected a ripple in the stone. As I focussed more strongly upon it, the whole statue shuddered and moved, and returned to life. Intelligence entered Draffan's eyes as he stared at me.

"Dotran! It was hideous - I could see and hear everything; but I was trapped inside a stone model of my own body." He took a shuddering, deep breath. "If I ever get my hands on that wizard, I'll...." and Draffan brought his hands up in a threatening gesture - except that his right hand was missing. Draffan frowned, then looked at his feet. Several toes had, too, not made the transition back to living flesh. His face fell, and he looked at me in dismay.

"My sword hand - a cripple. Dotran, I would that you had never restored me." I tried to say something, but no words would come.

"I will travel to some deserted land," Draffan declared, "and there live out my days in seclusion so none may see and pity me." And Draffan turned sadly away from me and limped, slowly and heavily, out of the valley.

"I have heard of a sorcerer," Morana mused, "in the Southern Lands, who can heal such deformities." She gazed pointedly at me.

End of Quest News

ANSWERS TO CROSSWORD #3, ELLO, ELLO, 'ELLO 2 and SMILEY FACES POEM

MARTIN BELA'S CROSSWORD #3

Across : 3) EMPIRE 5 & 7a) GOLDEN ARROW 10 & 8d) THERMONUCLEAR WARGAMES
14) WYCHWOOD 18) DRAGONFLIGHT

Down : 1 & 11d & 20d & 13d) GOLDEN SWORD OF BHAKHOR 2) TERRORMOLINOS
4) PURPLE 6) HIT 9) GUILD 12) SHY 16) KNIGHT 17 & 19a) LAPIS PHILOSOPHORUM
21 & 15A) OF HIM

DAVID HEBBLETHWAITE'S 'ELLO, ELLO, ELLO, WHAT'S ALL THIS THEN 2

1. It was daylight
2. The men are two five-a-side football teams and a referee. They are looking for a contact lens lost by one of the players.
3. The dead man was a fisherman. He had just made the catch of a lifetime. He had called his wife to tell her, and she had asked him how big his fish was. Naturally, he answered with his arms. As his arms went through the glass, his last words were "It was THAT big!"
4. The stranger had hiccups. He asked for a glass of water in an attempt to cure them. The bartender knew that a sudden shock can cure hiccups, so he drew his gun. This cured the stranger's hiccups, and so he thanked the bartender for his help.
5. Not only was the man not dead, he wasn't even injured in the slightest way. He had, in fact, found a parking space, and had sent his wife to fetch the car, knowing how rare parking spaces are.

PROBE'S 10th BIRTHDAY SMILEY FACES POEM

A decade has passed,
Probe's ten at last,
Barbara deserves a reward.
A spot of promotion,
For all her devotion,
A gong - and a seat on the board.



ADVENTURING MEMORIES WHIRLING AROUND PT.2

by JON SCOTT

"TELL FRODO TO CLIMB OUT WINDOW, HELP! (not the Beatles song), ASK SMAUG 'EXACTLY HOW DO YOU GET OUT OF THE GOBLIN'S DUNGEON?'" were the first words that greeted Ros Dazzler on the morning of 7th October, 1983. This, in itself, would not have been so bad had it not have been for the fact that Bob's somnolent utterances were being expounded at exactly 2.37 am. Ros' inevitable reaction was to drown out her husband's words by holding a pillow over his face. She did so but, concerned about the possibility of asphyxiating him, she ceased this course of action. Instead, Ros decided that a more appropriate way to alleviate her bedtime blues would be to roll him out of their four-poster bed.

"Oof!" was Bob's reaction as he slid out of the bed onto the uncarpeted floor. He immediately made the discovery that he was tangled up in the blankets. "Ros, I've not only fell out of the bed, I've got a flimmin' strait-jacket on."

"Well, then why don't you solve it as if it were an adventure?" answered Ros.

"Eh? What am I to do? GNAW THROUGH BLANKETS - or maybe INHALE AND CRAWL SLOWLY OUT OF STRAIT JACKET?"

"I don't know, Bob. Maybe you should ask Smaug?"

"What?!" said a visibly perplexed Bob. "Have you been playing the Speccy?"

"That was the bloke that you asked about how you escape from the Goblin's Dungeon, wasn't it?"

"How did you know . . . ? Anyway, Smaug's a dragon, not a bloke."

"Oh! Smaug's a computer!"

"No, a mythical dragon. I haven't escaped from the Goblin's Dungeon yet, to set the record straight."

"That's alright, Bob. Now I suggest you get back to sleep, because I have a busy day ahead at work."

"Hmm. Lucky for some."

So Bob spent the following day solving that great Tolkein puzzle, l'escap de le dungeonne de la Goblin (that was Bob's French translation - giving the puzzle class - even though in his whole life the only French he'd every picked up was while on a day-trip to Calais in the height of the Winter of Discontent of '78 . . . he was striking, y see). Arthur Scargill may have been fighting for miners' rights while Bob B. Dazzler was trying to dig his own way out of the Goblin's Dungeon, only to come to prominence a couple of years later (Arthur Scargill, that is), but it didn't make much difference now. Unless the National Union of Mineworkers released a statement on how to get out of a particular location in 'The Hobbit', they weren't going to do much good for Bob. After all, he was without a job.

Within what seemed like a period of fifteen minutes Bob was 'home free', as he deemed it. He had finally escaped from the Goblin's Dungeon, and he had managed to achieve the unthinkable. Yes, he had completed the game! He smiled with the sort of grin that normally graces a Cheshire Cat.

He assured himself that it was only late morning, and that it would soon be time to make the scrambled eggs and mug of coffee that he was looking forward to. Just then he happened to look at the clock. It was late afternoon! Remembering that Mrs. Jones had been abducted by aliens – or something – and that he had to pick his kids up from school himself, the witless househusband dropped all (literally, not adventurously) and raced over to the school in the family Lada. Despite gaining a speeding ticket and being breathalysed twice – well, the policemen in question ‘smelled’ his breath, something they’d never do again – he had Kevin and Audrey back home again, and only one hour late.

“Can I play ‘Manic Miner’, Daddy?” said Audrey as Kevin ‘accidentally’ knocked one of his father’s teeth out with a catapult.

Bob bounced up and down, clutching his jaw. “No, you flimmin’ well can’t. It’s disparaging to miners!”

“Dad, what’s an organism?” remarked Kevin.

“It’s a musical instrument, Kevin, like an organ, but it’s made by ISM, the International School of Music, so you have organ–ISM,” replied Bob hastily. He’d obviously heard the nipper wrongly; just like the time Audrey had asked him what a condominium was.

Just then Ros returned home. She’d had a hectic day at the Zikov PLC Factory and on her way home she picked up a statement from the bank. Their joint account was £50 in the red, and she now regretted setting up the account as non–mutual access (whatever that meant). Bob had told Ros that the Specky had cost a mere £75, whereas its true price had been £300. He had made a BIG mistake, as Arnie would no doubt say.

“You worthless piece of male trash!” expostulated Ros as she raced into her living–room.

“Mum, what does ‘expostulated’ mean?” enquired Audrey.

Ros had no idea that her daughter was reading between the lines, or was demented. “Go to your room, Aud. And you too, Kev.” She thought Kevin was demented, though, and Bob. In fact, she was the only ‘sane’ person (remember ‘Catch 22’?).

As his children abandoned him, Bob faced his wife. “What, more junk–mail?”

“The only junk–MALE is you, Bob! You know what I mean. Three hundred quid of our money down the bog, you bag o’ . . .”

“Don’t say it, Ros. The kids are listening at the door.”

“No, they’re not, and if they were, I’d GROUND THEM FOR A MONTH!”

Just then there was the sound of little footsteps on the stairs.

“What’s the meaning of all this, Ros?”

“The meaning is that we strike a bargain. Instead of me babysitting Susan and Del’s sprog every other night for the next six months, YOU CAN!”

“But Fred’s a great kid.”

“He may be, but that’s the only way you’ll EVER pay off the debt you owe me.”

Over the following six weeks, Bob played a number of Scott Adams’ adventures and various other classics. He even typed ‘MYSTERY OF SILVER MOUNTAIN’ out of a book. Christmas was coming dangerously close and Bob was in the midst of that woeful decision of what to buy his kids and family. Audrey had asked Santa for a pony, while Kevin requested an explosives set. Ros wanted a new husband; her fan oven was still broken.

So Bob decided that he'd buy Ros something to get her onto his 'wavelength' again . . . and it wasn't going to be a Citizen's Band Radio either. It was going to be the brilliant Christmas '83 release . . . an ADVENTURE GAME!!!

TO BE CONTINUED

ALTERNATIVE SONG TITLES by DAVID HEBBLETHWAITE

How many of these songs can you identify by the new titles I've given them? The songs are taken from most eras of pop music, and other areas as well. Sorry if I haven't accounted for your musical tastes! P.S. Please don't make any judgements about my musical tastes from these.

1. A pair of small human infant males.
2. Remaining in a state of existence.
3. Weight equivalent to 35,840 pounds.
4. Large, heavy tool with a metal head perpendicular to the handle, used to break stone, etc.
5. Perambulate in the manner of a native of a north African country, famed for its pyramids.
6. You and I are fated to encounter each other at some point in the future.
7. Scientific investigations involving small whiskered rodents.
8. You are advised against turning your thoughts to a past event with a feeling of fury.
9. Building material composed of gravel, sand, cement and water; and sticky, stiff earth used to made ceramics and pottery.
10. Resting for support against a roadside source of illumination.
11. Road vehicles including enclosed passenger compartments, and powered by internal-combustion engines.
12. I remain to be in an upright position, supported solely by my feet.
13. Eternally a subject I think about.
14. It is not out of the ordinary.
15. The absence of sound has the hue of a precious metal.
16. Thick conserve made of fruit and sugar.
17. Regular stopping point of a large road vehicle that carries paying members of the public.
18. Can you inform me of the price of the canine quadruped located next to the sheet of glass mounted in the wall?
19. Cloth coverings for the legs which hang in loose folds.
20. At which point am I to become well known to the general public?

MORE IN A FUTURE ISSUE OF PROBE

WHAT'S AN ADVENTURE? by WYNNE SNOWDON

Adventuring is probably my greatest hobby these days, only second to taking navigational lessons from Ellen. I tend to tell people it's the main use for my computer.

They, in turn, ask the usual questions.

Them: What is adventuring?

Me: Well, it's a bit like reading a book and finding you can't turn over a page unless you've found a way to do it.

Them: Don't you just flick it over with your thumb?

Me: It's not that easy. I'd have to find my thumb first.

Them: Isn't it usually in your ear?

Me: Imagine the page has a door and you have to find the way through to another page.

Them: OK. Why can't I just turn the handle?

Me: This is an adventure. You have to find the handle first.

Them: Where would it be?

Me: Could be anywhere. Up a tree, in a cave, buried in a muck heap or, if you're really lucky, it might just be in the door.

Them: OK. I've just got the handle and turned the page. What now?

Me: Read on until you come to the end of another page and

Them: Why don't you just read a book? I can recommend a great library just down the High Street.

Me: It wouldn't be the same – where's the sense of achievement?

Them: Have you ever tried reading War and Peace?

Me: Who programmed it?

Them: So why do you do adventures?

Me: There's always been a touch of insanity in the family.

Them: Are there many people who do this for fun?

Me: Quite a few actually.

Them: Do you ever meet them?

Me: Meet some in Birmingham once a year.

Them: Is that where they built the new mental institution?

Me: Don't think so. But, come to think of it, I did notice a lot of guys in white coats last year.

Anyway, on it goes. Trying to explain a love of adventuring to the uninitiated can be a daunting task. So how do you answer the questions:

1. What is adventuring?
2. Why do you do it?
3. Why do other people do it?
4. Can anyone do it?
5. Is it legal?

There are no prizes but I'd love to hear your answers. Might help me next time I have to explain something I don't really understand myself.

{All printable answers received will be published in future issues Barbara}

TRANSFERRING TEXT FROM AMIGA DISK TO PC/ATARI DISK by STEVE CLAY

Besides an Amiga, you require the following items:

Workbench and extras, an external drive, Cross-dos, and two blank disks, one formatted for the Amiga.

The best way of going about things is to write your articles/reviews etc. using MEmacs which is in the tools drawer on the extras disk. You can also use any text editor. However Word Processors use their own settings and could cause formatting problems. Anyway write your article(s) and save it onto the disk formatted to the Amiga standard.

Now quit back to Workbench and insert Cross-dos into the external drive (DF1). Open up the Cross-dos icon with a double click and click on 'Attach D11'. This will turn DF1 into an MS-dos drive now labelled D11.

From the Cross-dos window open the system drawer and select MFormat. You will be asked to enter which device to format. Type D11 and press return.

Having done this insert your other blank disk into D11. Once your disk is formatted insert the Amiga disk into the internal drive (DF0) and open up the icon with a double click. You may need to use 'Show all files' option from the menu bar to reveal your article.

Now open up the disk in D11. You may have to move the window so that both disks are visible. Now click inside the Amiga disk window, click on the file and drag it into the MS-dos disk window. This will copy the file from one to the other.

These actions actually take longer to read than to do.

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THE DARKEST ROAD

BY

CLIVE WILSON

As the great sadness spread over the land and the darkness drew ever closer from the north, the whispers around the campfires were of some strange dark magic dispensed by the evil one known as the BLACK WANDERER. Far to the north, over the Darken Moor and beyond the Eagleshorn, is where he is said to dwell, in a vast, grotesque fortress known as 'The Pinnacle'. From within its confines the 'Black One' deals out his awesome powers and covers the land in in the creeping darkness that threatens to envelop all who occupy it...even the beast of the field and the fowl of the air are not safe from this dark malignancy.

Then one morn as the sky grew ever greyer and the sun ever weaker, a stranger entered the village...ragged and drawn he begged for sustenance and was grateful for the warm bread and cold milk that was offered him. In return he told of the darkness and of the BLACK WANDERER and his thirst for power. However, he also told of the means to prevent this happening and of the one person who could carry out this task. He told of the power of the SILENT SONG and of the bearer of this power. Of the person who could use this power...of YOU....for you possess the gift of SILENT SONG and YOU alone can drive the darkness from the land.....

Hardware Requirements:

To play The Darkest Road you must have an I.B.M. PC or compatible machine with at least 384K of free memory and a floppy drive.

Note this game is a full PC version no emulator or any other software is required.

The Darkest Road is available on 3.5" disc and is priced £5.00

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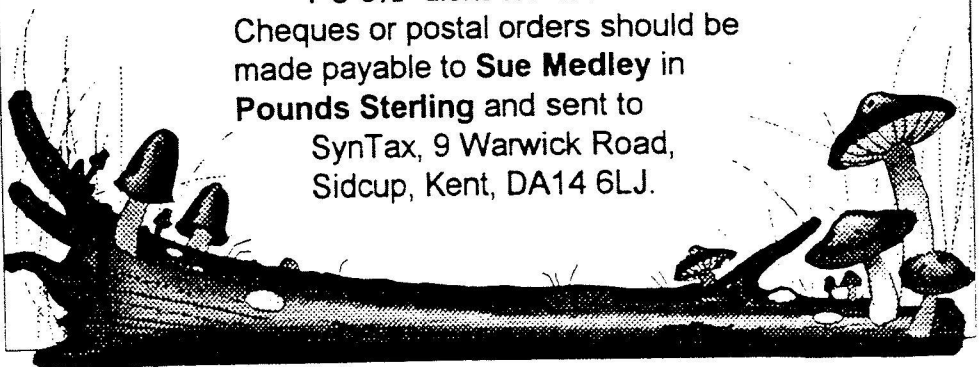
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GOODBYE MR. CHIPS by DAVID HEBBLETHWAITE

Voices by Stanley Unwin and Frank Welker (Subtitles appear on Teletext page 888)

This is part of Ouch. It's the letter C, ha ha. Sorry. Ahem. seriously, though, this is a part of Ouch. It's fairly dark. Well, of course it is, you've got your eyes closed. But even if you open them, it's till dark. And creepy. In fact, it's even creepier than the Really Creepy Forest. Yes, this is the Mega Creepy Forest! If you look to your right, you will see gnarled, twisted trees and shadows. If you look in front of you, you will see gnarled, twisted trees and shadows. If you look behind you, you will see Sir Cliff Richard and the Shadows, but that's probably trick of the light. But what in't a trick of the light is what's to the left of you: gnarled twisted trees, shadow, and Pablo Pickaxe....

Pablo was walking through the Mega Creepy Forest, but you knew that already. He was frightened, of course. So why was he there? Well, that's where he ended up after his adventures in Space, aboard the Kernschmelze and the Finsternis (no, I'm still not going to say how he got home). He didn't want to be there, in fact, he couldn't think of a worse place to be (well, he could, but let's not talk about that right now). Every little noise made him panic (and he had good reason to). He was in such a state that, when a voice from the shadows said, "Next time, it could be you," he broke into a run and didn't stop until he came to a clearing.

The clearing was dark and gloomy. It was littered with stones that looked suspiciously like gravestones, and the only trees that weren't stump were yew trees, but heroes don't believe in superstition, do they? "Well, this one does," said Pablo, without knowing why he said it. At the far side of the clearing was a large stone building that looked like a mausoleum. Pablo gulped and walked toward it. As he neared the building, he could make out three words carved in stone above the door: BLACK CAT CASINO.

The casino's great stone door opened, and a man was thrown out into the clearing. "Who are you?" asked Pablo.

"My name," said the man, as he stood up and brushed the dust off his suit, "is Dominic Dishwasher. They've thrown me out."

"Why?"

"I don't know. I keep winning, I suppose. But I don't see why they should get rid of me. I don't mind it. Anyway, who are you?"

"Pablo Pickaxe, adventurer ordinaire. I don't believe in Extras."

"Nice to meet you, Pablo. I never forget a face," said Dominic, and he walked away.

Pablo turned to face the casino's open door. It was now nothing more than a rectangle of blackness set into the stone. Pablo shrugged, and went inside.

Inside, the casino was dark and cold (well, it was mausoleum). The various gaming tables were illuminated by flickering torches of green fire (which added to the spooky atmosphere, but were mainly there to show off).

Pablo walked past a group of Orcs who were playing crap (literally), and a group of Zombies having what appeared to be a sponsored silence, before he came to the bar.

The bar was a coffin on which were displayed bottles containing concoctions of various colours and organs in varying states of decay. A sign hung on the front of the coffin announced "WE SERVE SPIRITS". A little mutant stood behind the bar, jumping up and down, and rubbing its hands together eagerly (if they could be called hands, that is).

"Are you cold?" asked Pablo.

"No," squealed the little mutant, a grin forming on its wolf-like muzzle, "Igor is not cold. Would you like a drink?"

"Er... no," replied Pablo. "Thanks. Look, can I speak to whoever owns this place?"

The little mutant looked shocked. "You want to speak to The Master? It's most irregular, but then so are most of us. All right, Igor will see if he can arrange it."

Igor, for that is what Pablo assumed his name was, loped off into the shadows.

A skeleton walked past.

[*NOTE A pun is about to appear. Puns are very rare in Ouch, so make the most of it.*]

"Skeleton staff," muttered Pablo.

Igor returned, escorting a tall man in a long, black cloak. His face was pale.

"Are you ill?" asked Pablo.

The tall man laughed. "No," he said. "Allow me to introduce myself. I am Vlad Vaterunser, and this is my servant, Igor Imbissstube. Say hello, Igor."

"Hello, Igor," said Igor.

"Why did you ask to see me, Mr. Pickaxe?" asked the tall man.

"I just wanted to know a bit more about this place."

"Ah. This," announced the tall man with a theatrical sweep of his cloak, "is the Black Cat Casino!"

"Yes, I knew that already," replied Pablo.

"Please don't interrupt me when I'm overacting," said the tall man. Pablo noticed that Igor was juggling with several of its body part. He looked directly at the tall man, trying to avoid looking at the little mutant.

"What sort of customers do you get?" asked Pablo. The answer was obvious, but he couldn't think of anything else to say. He was speechless. Igor, he could see, was currently legless. They were near a bar, after all.

"Oh, various undead creatures, Orcs, Goblins, Trolls, Boggits, that sort of thing. Even the occasional Balrog."

"You're kidding?!" exclaimed Pablo. The tall man shook his head. "How' business?"

"Bad, I'm afraid," answered the tall man.

"You seem full up to me," said Pablo.

"In this dimension, we are," replied the tall man. "But we have an extension in another dimension, which is much bigger. And it's empty."

"Oh."

"I haven't told you my nickname, have I? They call me.... the Count of Monte Carlo!"

"Why?" asked Pablo. "Where's Monte Carlo?"

"I don't know," replied the Count. "And neither does anyone else I've asked. Anyway, in an attempt to improve business, I've decided to take Igor here on a quest to find the fabled Roulette Wheel of Roar, the ancient Sun-god! Would you like to accompany us?"

"Sure," said Pablo. "Wait a minute... what does it involve?"

"Oh, the usual thing. The Roulette Wheel is said to be in the ruins of the Temple of Roar in the middle of the Dusty, Dry Desert, which is on the other side of the Messy Moor, which is outside this forest. Don't worry, there'll be plenty of monsters for you to fight. Should be no problem for an adventurer like you. And you did promise."

"Oh, all right," said Pablo. Then a thought struck him. "Here, how did you know my name?"

But the Count of Monte Carlo just smiled.

The Messy Moor really lives up to its name. It's very flat, and very boring. It's hard going when you walk on it. This is because of all the litter. Not normal litter, though. The Messy Moor is littered with air. That's right, discarded pockets of air. Left over during the Creation of Holeinthehead, which is the planet of which Ouch is part. Since it's made of air, the litter is invisible.

Discarded pockets of air exist in many places: jungles, mountains, deserts, thick forests, the outside of politicians' mouths. This last one explains why many members of the House of Commons spend most of their time asleep.

Pablo was walking through a pocket of air. He was tired, from this, and from the huge pack he was carrying. He always seems to get the heavy work. (After all, he is the Hero, and if you don't keep the Hero working, how can you keep the readers interested, or, more importantly, how can you keep the Hero on the "straight-and-narrow?") The Count was striding ahead of him. He seemed to know where he was going, but Pablo didn't. He wasn't sure he wanted to know, either. Igor was skipping alongside the Count, spittle oozing from its muzzle. It was using its arms as a skipping rope (for those of you who are intrigued, its arms were a bit like "Silly Putty"). They travelled at night and slept in the day, at the Count's request; Pablo couldn't quite work out why.

On their way across the Moor, the party came upon a remote sheep farm. The farmer was standing beneath a tree, looking worried.

"What's up?" asked Pablo, walking over to the farmer.

"Moy sheeps is stuck up this 'ere tree. Moy dam' dog went an' chased 'em up 'ere." replied the farmer. Pablo caught the whiff of whisky on his breath as he spoke. "Moy name's Amos Alkaseltzer, boy the way."

"Pablo Pickaxe," said Pablo, extending a hand in greeting.

"And I am Vlad Vaterunser, the Count of Monte Carlo," said the Count, looking at the old farmer's wrinkled neck with an expression of disgust and disappointment.

"Where's Mon'e Carlo?" asked Amos.

"Never mind," replied the Count. "This is my... er... associate, Igor Imbissstube. Say hello, Igor."

"Hello Igor." gurgled the mutant, looking up at the sheep and licking its muzzle.

"Yea, well, can you 'elp me?" asked the farmer.

"I'm sure I can think of something," replied the Count. He looked at Igor and pointed at the sheep. "Igor, fetch," he ordered.

The little mutant howled with glee and rushed up the tree. Now, it's possible that you're wondering what the sheep were thinking at this point. Of course it's also possible that you're wondering about the price of fish, or the state of the economy, or how to unlock the door, or cross the chasm, or kill the troll, or whatever. But whatever it is you're wondering, the sheep were thinking this: "Baa. Baaaaa." And that's it. They didn't have the ability, or even the time, to think anything else, because Igor was busy devouring them eagerly.

The farmer saw all this, and turned to Pablo and the Count with a mad look in his eyes. "Gerrou' o' 'ere!" he shouted, raising a shotgun that seemed to have appeared spontaneously in his hands. Pablo turned and fled.

The farmer fired a shot.

Time slowed.

Then the Count was beside Pablo, with Igor hopping along beside. The mutant was picking its nose – from a selection it had in a pouch at its belt. Pablo wondered how Igor had managed to get there so quickly. It was almost as if he had been plucked out of the sky. Pablo turned back and looked at the farmer. He was lying unconscious, with two red circles in the centre of his neck. Pablo looked up at his tall companion as if asking for an explanation.

But the Count of Monte Carlo just smiled.

This is the Dusty Dry Desert. It is a vast expanse of silicon dioxide, flat and bleak. The Sun beat down on the sand relentlessly. Oases are few and very far between. Mirages are common here. Many a wanderer has thought that what he saw in the distance was an oasis, only to find more of the unforgiving sand. There is help for the lonely traveller, though – maps of the great desert, with helpful Xs stating "YOU ARE HERE", placed there by the nomads who once wondered this lonely wilderness, but gave up long ago when they realize the folly of their ways. (That's the story, anyway. And it's wrong. The nomads were crazy – mad as hatters. Madder. They found an oasis and thought it was a mirage. It wasn't a mirage or an oasis, though – it was a jungle. Which jungle it was nobody knows, because the nomads never developed writing – or any form of writing that could be understood. Anyway, the nomads entered this jungle, wherever it was, and searched for the sand, which must have been there, because they were seeing a mirage. They never found it, and the skeletons of camels can now be found buried in the many jungles of Ouch. Which is real is not known.)

Pablo staggered through the sweltering desert. Once again, he'd got lumbered with the heavy packs. These packs are so heavy, he thought, anyone'd think there are coffins in 'em. The Count was anxious to press on and find the ruins of the Temple of Roar. Pablo had noticed that he didn't seem to like the sun, but he thought nothing of it.

Igor was using something as a pogo stick. Pablo couldn't work out what it was, and I don't want to speculate, but it looked organic. Perhaps it was some kind of body part. Please don't jump to conclusions here. As I said, I don't want to speculate, and I'd prefer it if you didn't speculate, either. Anyway, nothing much happened in the desert, apart from some mirages which Pablo would later describe as "interesting". I'd prefer it if you didn't speculate about those, either. Oh, let's just push the story on.

They saw some ruins in the distance.

"The Temple of Roar!" gasped the Count in delight.

"It's another bloody mirage," groaned Pablo.

"No it isn't," said the Count. "It's the Temple."

"It's a mirage, I tell you!" shouted Pablo.

"Well, we're going to see, anyway," said the Count firmly. "Come along, Igor."

They headed towards the image.

It wasn't a mirage.

Pablo looked up at Vlad Vaterunser, waiting for the "I Told You So".

But the Count of Monte Carlo just smiled.

This, then, is the Temple of Roar. Or rather, these are the ruins of the Temple of Roar. As already mentioned, Roar was a Sun-god – ~~the~~ Sun-god – back in the mists of time. Why he should have a roulette wheel is not known. Let us hope it is not a Russian roulette wheel – I'd hate to think I was relating stories about gods who were into violence and guns – not that there are or were many such gods, if any. Most gods don't concern themselves with life on the material planes anyway – there are much more pressing celestial problems, like whose turn it is to buy the next round of drinks, and what happened to the nibbles – gods are really just spectators, at the end of the day. Or Universe, as the gods would put it. But enough of this.

The Temple was covered in hieroglyphics. These hieroglyphics had confused archaeologists for centuries. Perhaps they formed an elaborate cure, or the secret of life, or immortality, or a recipe for bread, or something. Most likely, however, is that they were put there for the sole purpose of confusing archaeologists and explorers – a joke, basically. What we must never forget when dealing with History is that our ancestors liked a joke as much as we do. Pablo stared at the pictures, mystified. "What in the world is that vulture trying to swallow?" he wondered aloud.

"A sand demon, probably," said the Count. "Now where are the hieroglyphics that tell the location of the Wheel?"

"Just a minute," said Pablo, "sand demons?"

"Very common round these parts. Rip your kidneys out, they will. Bad, bad, way to die. Now where are those hieroglyphic?" Pablo was fast becoming the world record holder for the Most Worried Person. "You don't think.... there are any sand demons around here do you?" he asked nervously.

"Shouldn't think so," replied the Count.

"Oh, good," said Pablo, relieved.

"The sand dragons have probably scared them off."

"Ahh!"

Igor, the little mutant, had found a chess set, laid out in the middle of a game. He studied the layout carefully and set about methodically devouring the pieces. "Ah!" exclaimed the Count. "I do believe I have found the hieroglyphics which will reveal to me the location of the Roulette Wheel of Roar! Now, let me see..."

Suddenly, Pablo heard a sound – the sound of heavy footsteps. The footsteps of a sand dragon, perhaps?

"Hurry up!" said Pablo, shifting nervously from foot to foot, as if he couldn't wait to go.

"Won't be a minute," said the Count. "Third statue from left...."

The sound of footsteps grew louder.

"And pull the spear down – there!"

The Count pulled down the spear the statue was holding in its right hand. It was a statue of Dexter Dogbiscuit, one of the greatest heroes in the history of Ouch. The base of the statue swung open, revealing a golden wheel – the fabled Roulette Wheel of Roar! Just then, the sand dragon appeared. It was golden in colour, and at least five hundred feet long. It drew in a breath, ready to unleash a gout of flame that would obliterate the adventurers forever... and Igor pulled out the thorn in its paw.

The dragon fell to the floor in front of the mutant and parted, its tongue hanging out. The Count took the Wheel and there was a flash of golden light...

Pablo looked up at his companion.

But the Count of Monte Carlo wasn't there.

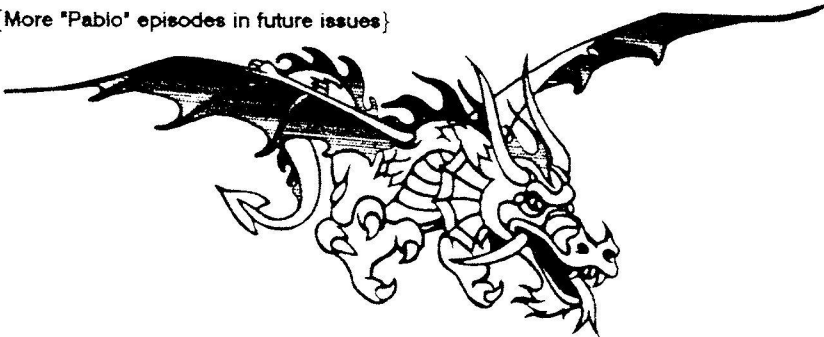
And neither was Igor.

And neither was the dragon.

Pablo didn't go back to the Black Cat Casino, but what happened afterwards was this:

Customers started to come back to the Casino, thanks to the power of the Wheel. Igor had a pet – Sandy the dragon. The Casino's profits shot up. In fact, you could say (and there would be groans all round if you did) that the casino was doing a Roaring trade!

{More "Pablo" episodes in future issues}



PERSONAL MESSAGES

To Uncle Horace – Don't forget that we should also cast Alicia Silver(stone) and Ron Silver. (M.Polo)

To Ellen – Congrats on the win! The only thing I ever won was a mouldy green sandwich in China. (M.Polo)

To Ellen – I won't mention S*ⁱ*d*rs, as long as you aren't afraid of stars! (M.Polo)

To Snowy – Erm, I think the misunderstanding's now all sorted out; read my message last month. (Marco, the Overweight Plumber)

To Dopey – Er, what can I say? Ask Snowy – he has a good sense of direction. (M.Polo)

To Kevin – You choose the time and place. I'll choose the weapons – fur balls at 20 paces. (The Pink Panther)

To Petra – Who does he think he is anyway? See you soon. (The Pink Panther)

To Loobiloo – I know the bull looked a bit sheepish when I saw it but it wasn't bleating! {or was it?} (Matt)

To Ellen – I'm glad to hear it. Did you enjoy "Rumours"? (Jon)

To Gilly – Aye, we'll have her listening to Techno before too long. (Jon)

To Snow White – Irish accents never send SHIVERS down the spine; they tend to send O'SHIVERS down the spine. (Jon)

To Dusty – Not too bad, pal. It's "cuttin' (TURF) fine". (Jon)

To Ellen – I heard your bedroom was all dusty fudge. Shish! What housekeeping. (Wynne)

To Gilly – I told you they were good at multiplication. (Wynne)

To May – Once again you hear the patter of tiny feet. All night long! (Wynne)

To Jon – Gilly's ear must be getting worn out. I haven't noticed much improvement in the musical department. (Wynne)

To Kevin – Why don't you meet me and see for yourself – if your blood pressure can take it. (Petra)

To Dusty – Don't know. She's never quiet long enough for me to find out. (Wynne)

To Marco Polo – I try to. But, if it was alone, how would Ellen find herself. (Wynne)

To Phil – All creatures born of a devious mind. Had me scared to go out at night without some garlic. (Wynne)

To Phil – Ta for the tip. I've noticed once Ellen's gone past she forgets where she's been. Wonder what new routes she'll find this year. (Wynne)

To M.Polo – Hurry up and ask Conan to dinner then, after all, four's a much nicer number than three. (Uncle Horace)

To Damian – What's Conan's favourite starter? {We don't need to worry about the "main course" – I'm hoping he won't get that far} (Uncle Horace)

To Damian – Yeah, another tenner – guess I've "broken my duck" at last. (Ellen)

To Phill – Well you didn't SAY Nov 1st 2001 – and there's you always telling me to, "Say what I mean". Sheesh. (Ellen) To The Whinger – That wouldn't be a problem for me, it'd be a plus. 'Cos then I'd NEVER get lost whilst marching, would I? (Ellen)

To Wynne – Ohhh, I'd not thought of that! I hope it's the former, and not the latter. (Ellen)

To Wynne – Yeah, I suppose it must be. (Ellen)

To Wynne – Why don't you try a spot of W.D.40 on them then? (Ellen)

To M.Polo – I KNEW I should've kept my mouth shut. The Sun's vanished now – not seen daughter for ages either. (Ellen)

To Ro-Wan – I certainly hope so – 'cos I'm missing them. (The Witch Of Stanley)

To Ro-Wan – Hope you give it a good had kick when you re-boot it. {Pity help the "bug" when you find it – NOT! Nasty things "bugs"} (The Witch Of Stanley)

To Mad Cat – Hope you get your just desserts from the good Doktor. (Witchy) To Marco (T.O.P) – Don't worry – you're pardoned. (Snowy)

To M.Polo – Ohhh, that's a definite date, I'll wash my hair and paint my nails on Tuesday night. (Snowy)

To M.Polo – Nope, it's a 90cm one – still a bit short though! (Snow White)

To The Whinger – Your problem's solved, of that I'm glad. The remedy though, sounded pretty bad. You surely are, "one cool guy", to give the horse's — a try! (Snow White)

To The Whinger – I can't take a LONG jump off a short pier – I've only got little legs. And, besides, I'd drown if I did, 'cos I can't swim!! (Dopey)

To The Old Zetonian – I did, and it shocked him! {Tee hee} (Grumpy) To Petra – Well, if I don't blow my own trumpet, then no one will. (Kevin)

To Petra – Not too sure about your "if's", but I'd be glad to check your "but" – just to make sure that they are! (Kevin)

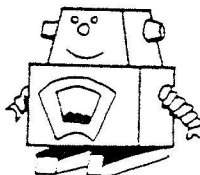
To Wynne – I don't think the "defenders" are working too well. Should I bung a little Fudge into them? (Dusty)

To Jon – Keep the raisin a-coming. (Dusty)

To Matt – Listen, when you're "lost", you're "lost". No doubt about it – and believe me I should know. (Loobiloo)

IN TOUCH

WANTED FOR AMIGA 500 – Magnetic Scrolls adventures. Please contact Lee Morrall, 83 Cannock Road, Heath Hayes, Cannock, Staffs. W12 5HQ Tel. 01543 278389



NEWSDESK

New Amstrad Release from The Adventure Workshop

SETTLEMENT XIII by Sharon Harwood has been converted for the Amstrad. It is an excellent two-part text adventure set in a future slightly reminiscent of an old TV program called "Survivors" which I notice is being broadcast on Sundays on the UK Gold channel. I think you will enjoy SETTLEMENT XIII a lot more than the dreary, no smiles, series - please see advertisement in this issue for full details. This adventure was originally written for the Spectrum, and published by Dream World Adventures. The Spectrum and Amiga under emulation versions may still be available, so why not send an SAE for a price list - address on the inside back cover.

New PC Release from Syntax Magazine/PD Library

THE SECOND PIT is a text adventure for the PC - please see advertisement in this issue for full details, also my comments in the editorial.

New Monthly Magazine for the PC

FORMAT PC is the sister magazine of the well-established FORMAT magazine for the Spectrum and SAM user. It has 32 pages full of articles on storing data, jargon, DTP, paint programs, etc. aimed at the "serious" user rather than someone who only "plays games". The first issue, dated October 1996, has just been published, price £2.50 (see inside back cover for address).

TREASURE CHEST

EYE OF THE INCA played by Dorothy Millard

- | | |
|---|--------------------------------------|
| 1. an old gold hammer | 15. finely detailed gold chandeliers |
| 2. a beautiful gold bracelet | 16. a small gold eagle |
| 3. a small gold bell | 17. a tarnished gold hairbrush |
| 4. a sharp golden needle | 18. a small dull gold knife |
| 5. a large gold coffin | 19. a detailed gold ring |
| 6. heavy duty gold nails | 20. a pair of gold manacles |
| 7. a golden tablet etched with writing | 21. strong gold padlock |
| 8. a heavy gold axe | 22. a large gold key |
| 9. a set of balance scales made of gold | 23. a large gold drinking cup |
| 10. a handful of gold coins | 24. a fine gold comb |
| 11. a rectangle gold bar | 25. a wide gold shovel |
| 12. an ornate gold bowl | 26. a gold ladder |
| 13. worn gold thumbcrews | DIAMOND "THE EYE OF THE INCA" |
| 14. a small gold statue of the emperor | |

OBJECTS AND THEIR USES

LOST IN TIME (L Creighton) played by Barbara Gibb on a Spectrum

- Torchlight source, needs battery
- Strangerscientist from the future who has lost his time-device
- Dynamiteexplosive
- Spatulaextraction tool
- Blankethiding something, also used as protection when climbing fence
- Silver Keyopens door to brick building
- Iron baruseful tool when strengthened
- Harold the hermithungry, and later has something you need
- Bellowsmend, then give to Blacksmith
- Rollfood
- Applefood, but not for you
- Piggy bankcontains a coin
- Coinbuys something
- Parchmenthints sheet when readable
- Leafsqueeze onto something
- Canoeleaking boat
- Bobbyvery long arm of the law
- Troweldigging tool
- Sockssmell, give to someone
- Sonic mobilizeryour quest is to find and return it to its owner
- Vet's black bagcontains something
- Tranquilizing dartcalms the dog
- Dead bodycarrying something you need
- ID cardneeded to get passed the municipal guard
- 2 x £1 coinsused to obtain photograph and permit
- ID picturethe photograph
- Tailorhas scissors and needs something
- Scissorscutting tool
- Length of threadneeded by tailor
- Bored watchmanwants to see your permit
- Clerkissues a permit
- Permitpermission to enter dump
- China vaseexchange for something
- Detonatortriggers explosion
- Bottle of acidopens something
- Spadedigging tool
- Batterypower for torch
- Mr.Quoinesays he sells coins
- Paperbar code for sonic mobilizer
- Tapemend bellows with it
- Municipal guardwants to see your ID
- Sesame seedsparrot food
- Wad of notesneeded to buy something
- Shoeshiding something important
- Specswear to read clues

GETTING YOU STARTED

ATLANTIS played by Richard Batey on an Amiga

E, N, SHOUT, E, N, W, N, W, N, N, E, GET STATUETTE, SCRAPE STATUETTE (gold), W, GET JAR, S, S, E, S, FEED PIRANHAS, GET PIRANHAS, GET TEETH, N, E, FEED MANTRA, E, N, GET THROWER, S, W, W, S, E, S, W, GET PICK, S, W, DROP STATUETTE, DROP TEETH, DROP PICK, E, N, E, N, W, N, GET CROWBAR, GET SPEAR, W, GET SHOTPUT, S, S, E, S, S, E, E, THROW SPEAR, USE CROWBAR, GET KEY, N, E, E, LOAD CANNON, W, W, W, N, W, N, E, E, N, UNLOCK DOOR, N, GET FLARE

CRASH LANDING played by Barbara Gibb on a Spectrum – also available for Amstrad

You start in the middle of what remains of your crashed spaceship. I (nothing), BACKGROUND (your quest), S, S, E, E, TAKE BLASTER, W, W, N, N, E, E, U (tree), TAKE FOOD, D, EAT FOOD (that gets rid of the hunger syndrome), E, D, E, S, D, D, D (large cave in gold mine), TAKE NUGGET, U, U, U, U, N, W, U, W, SW, NW (boggy marsh), N (encounter a marsh beast), KILL BEAST (with blaster), N, N, TAKE PLANK, N, E, N, NE (centre of ancient henge), TAKE KEY. This place is magical so you can TELEPORT back to the start location.....

DEMON KNIGHT played by Dorothy Millard on a C64

Start standing in front of a portcullis. E, N, N (reception room), GET LETTER, READ LETTER (it's the King's will and explains your quest), DROP LETTER, W (throne room), EXAMINE dead KING, GET ROPE, PULL TORCH (reveals a room), GO ROOM (hidden armoury), GET jousting LANCE, E (you are in front of a massive fireplace), GET BELLOWS, GET BROOM, W, W, GET TORCH, E, S (dirty courtyard), SWEEP RUBBISH, GET PARCHMENT, READ PARCHMENT (note the alphabet is backwards), DROP PARCHMENT, S

KING OTTO'S QUEST played by Dorothy Millard on a Spectrum

Start in the imposing throne room. EXAMINE THRONE, INVENTORY (you are carrying an empty clay pipe), EXAMINE PIPE, DROP PIPE, W, S,E (to kitchen), E (you are told the room is occupied – just keep trying E until you move into a small echoing room), READ MESSAGE, EXAMINE HOLE, SIT, GET BUCKET, GET TORCH, W, W (into banqueting hall), GET gold COIN, EXAMINE COIN, N, W (into smithy), LIGHT TORCH (at the furnace fire), E, E, N, E, S, D (spiral stairs to dungeon), W

LASKAR'S RETURN played by Karen Tyers on a Spectrum – also available on Atari(e), Amiga(e), PC(e) and MAC(e)

W, X CRATE (hear scratching), E, S, X SIGN, LIND SIGN (see number), PULL SIGN, LIN HOLD (find knife), X KNIFE (blunt), N, W, N, X SAND, INSERT SIGN, E, LIND STALA (find tin), GET TIN, X TIN, SEARCH RESIN (find coin), W, NW, U, X CLIFF (see dangling rope), X ROPE (greasy), COVER HANDS (with resin), DROP ALL, CLIMB ROPE, GET PACKET, X PACKET (rat poison), THROW PACKET, CLIMB DOWN, PULL ROPE, GET ALL, D, SE, W, X MAN, TALK TO MAN

HINTS AND TIPS

THE BASE played by Peter Clark on an Amstrad – also available for the Spectrum

The safe in the Governor's Office can be opened thus:

TURN DIAL RIGHT 6, TURN DIAL LEFT 5, TURN DIAL LEFT 3 (you hear a click), OPEN SAFE, GET PASS.

In the Dim Basement, examine the door and use the broom to get the keyring. You can now open the door and go North to the Photo Studio.

You need to examine the camera and push the lever to "T". Examine the lamps and turn them on. Press the gold button to take the photograph.

BEHOLD ATLANTIS played by Peter Clark on an Atari(e) – also available for Spectrum, Amiga(e), PC(e) and MAC(e)

The beach is hurtful to your feet so trade something with the youth to obtain some protection.

To wake Leskos give him the ring from the finger found in the Slimy Maze but first you will have to remove it with the acid.

A coin can get you back across the abyss if you do the right thing with it.

The ground in the Remain of the Garden is too hard to dig so use the wineskin to collect water from the Entrance Cave to soften it.

If you cannot get the cloak from the vestry cupboard try jumping down the well and looking about a bit.

The sponge is very bouncy and will enable you to reach a light source.

COSMIC ADVENTURE played by John Schofield on a Spectrum

The following are some of the notes at the end of John's solution, continued from last month.

9. An alternative way of giving your robot sufficient power for its tasks on Zo and Yej is to TALK TO MAN in the Tavern on Uti, GET FOOD he requires from the bar and GIVE FOOD to the man (this also costs you 1 credit).

10. To get into the Temple on Uti, BUY CAKE in the Baker's Shop for 1 credit and GIVE CAKE to the guard outside the Temple. You can stay for 10 turns. SAY TO MAN "HELLO", SAY TO MAN "HELP", SAY TO MAN "SPACE PILOT" but you don't get any useful information. Another variation is to give a diamond to the guard.

11. The game was not tested thoroughly as some movements in space don't take you to where they should!

12. An alternative to get the door code is to ACCEPT the man's offer who is drinking nearby for a Code Device for 5 credits. USE DEVICE at the door.

CUSTERD'S QUEST played by Edwina Brown on a Spectrum

When you fall through the panel type in any direction until you are given a lamp. Light it and go east to find treasure.

There are five items in the chest.

Give the gold coin to angry peasants.

When trudging round in wood, climb tree.

You can't take glass but beer tastes okay.

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

Use the tube as transport to Tipping Chutes 1 and 2.

Use the lobster to cut the cables at the Main and Reserve Power Units.

Say YES to Torqx and pick up the mussels.

To get the sock, lift the chest whilst carrying the mussels. You can now deal with the pirate.

The mussels will also help you open the hatch of the U-Boat.

The oil lubricates the winch which you can now turn.

Load the gun and fire it at the chest.

Take the chalice to the conveyor belt to return to the alien spaceship.

DEVIL'S HAND played by Edwina Brown on a Spectrum

Tell Gruff to wait before you push the boulder.

Rescue Grit from the web.

Break down the oak door.

The way through the swamp is : N, N, N, E, NE.

Type KILL DRAGON twice and Gruff will get the staff to lure him away.

At line of Orcs KILL ORCS twice and Stride will help you.

EXORCISM played by Barbara Gibb on an Amiga

Fill the vase with water from the freezer. Pour this on the door handle to cool it.

The silver key protects you from the werewolf.

Examine the mural, then examine it further.

You need the horseshoe and a thread to get the key from amongst the tree roots.

In the wine cellar cut the slats with the hacksaw. You can now find your car and retrieve a couple of important items before returning to the house.

Make sure the chandelier has a soft landing.

Oil the door of the crypt.

FANTASIA DIAMOND played by Peter Clark on an Amstrad

In this game you must eat to stay alive so always be on the lookout for grub.

In the dimly lit caves the librarian holds a key.

In the Magnificent Hall, Boris and the Guardian become a pain. The Guardian will drag you back to the cave and Boris won't want to give you the gun. If you are locked up just wait and the door will eventually be opened. If you can persuade Boris to give you the gun, kill the Guardian with it.

FROM OUT OF A DARK NIGHT SKY played by Edwina Brown on a Spectrum – also available for Atari(e), Amiga(e), PC(e) and MAC(e)

You will find a sign in the thick thorn hedge, hit it with pipe.

There's a standpipe in the nettles and weeds. Fill the bucket here.

Take water to bridge and douse the flame.

You have a limited number of turns to save bridge before it burns down so do not make any unnecessary moves.

Search crates to find a good one.

Lift carpet in boot to find tyre. Search boot for black tape and match.

Tape pipe and handle to insulate it.

GORY STORY played by Barbara Gibb on an Amiga

Tie the rope to the block at the standing stones then climb down the shaft.

Fire the gun to scare away the bats.

Use the platform to descend to a lower level.

Talk to Azzan to learn your quest.

You need the net to help you CATCH DOG.

Wait in the village inn until you have heard all the conversations.

Buy then read the newspaper for information.

Retrieve something from the village pond.

HOLD CROSS to protect yourself from Julia.

Hide in the van.

You can't avoid the rabid Rottweiler's bite. Fortunately in two moves Azzan will appear and tell you about a cure.

You need the gloves to protect your hands from the thistle.

More gardening will find a shamrock.

The scarecrow is interesting.

Shake the pot.

GREAT AUSSIE ADVENTURE played by the author, Dorothy Millard, on a C64 – also available on Amiga(e)

PART ONE – CANBERRA

Give the athlete a drink to get a photograph containing a "famous personality".

To get the piece of paper in the Pool of Reflections you must enlist the help of the dog – try patting him.

Don't get the piece of paper until it has had time to dry.

The hat will secure some flowers which should then be given to the youth.

PART TWO – TREASURE HUNT

No objects can be carried across the log until the rope has been tied on both sides.

Typing HELP when stuck in the shelter will provide a clue.

The rope cannot be untied.

Before you can get the bull-ant you will need the glove and jar to put it in.

GRIMWOLD'S BIG ADVENTURE played by Barbara Gibb on an Amstrad – also available for Spectrum

The caretaker needs the cleaner.

The man in the bed needs(?) the tube of "deep heat" cream.

Wearing the stilts will make you look older.

Drop the seed catalogue near the parrot.

Examine the toilet and answer the riddle to create a snowdrift.

HERMITAGE played by Edwina Brown on a Spectrum – also available for Amstrad and C64

Go into hut, close door and sleep.

Find pouch in bushes.

Say hello to Thomas then give him book.

LEGACY FOR ALARIC played by Edwina Brown on a Spectrum – also available for Atari(e), Amiga(e), PC(e) and MAC(e)

Don't read the poster when in the stable.

Knock on the inn door, then give coin to Brian.

Wait until the dwarf passes out, then get wax and make an impression of his key.

There's a fire in the inn so take the opportunity to light your lamp.

Greet the farmer with a cheery "hello" and he will ask a favour of you.

KNIGHT LIFE played by John Schofield on a Spectrum (128K only) – also available for PC(e), MAC(e) and Amstrad

Only sleep at the Stable, Stone Circle, Tavern, Sanctuary and Monastery.

Extra cash can be found in the rope, in the Courtyard, by giving Guinevere the beer money, getting someone to push or lift a stove, in the Thief's wall and in the gaps in the bridge. Sell the gold chain, Morgana's handkerchief and the gold nugget at any of the shops or stalls.

Listen to the minstrel before and after giving him the harp.

A quill for the scribe is found amongst the bushes.

The key for the door under the stone is found at the ruined house.

A present for Fred can be found under the bar.

LEGEND OF KYRANDIA played by Steve McLaren on an Amiga

At the start of the game you need only pick up a couple of items and since you cannot read the note just yet you need to find Brynn to remove the enchantment.

Cannot get over the Ruined Bridge? Give saw to Herman.

At the Rotting Tree look at the shape of the dent – it is the same shape as the teardrop.

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

The clock in the cottage is very important.

Ensure Catchpole accompanies you when you leave the cottage.

You need the compass and map to find your way through the forest to the rope bridge.

Do not take the rope into the gypsy's caravan.

Use something to cover the ball.

When chased by the thugs, hide in a place you should have prepared earlier.

PHILOSOPHER'S QUEST (enhanced version) – available for BBC, CPC, PCW, IBM, Nimbus, Atari and Archimedes

Spot is in the cell beyond those nasty traps – different on a second visit.

The fifth dog is in the obvious place – but you must see him before taking him back to his owner.

The will has to be processed before you get another treasure.

Use the oilskin and square of polythene to keep the matches, driftwood and lamp dry.

Search the wreck. Save your position before leaving.

When you emerge from the weck you will be swallowed by a whale. Striking a match and moving in the opposite direction to the smoke should lead you to a treasure. Random, so try again if not successful.

RAIDER OF THE LOST TOMB played by John Schofield on a Spectrum (128K only) – also available on Amstrad

Part One

Check cupboards, drawers, microwaves and anorak pockets for useful objects. Don't forget your message to Denise, and then ring for a taxi to the airport.

There's a bomb inside the aircraft's toilet cupboard. Your screwdriver will open it up, and, if you feel under the seat, you should be able to deactivate it.

To escape from the store-room, vandalize the floor mat and open the window.

In one of the alleys, find some rubbish and *thoroughly* search it.

Part Two

Your equipment is in the wardrobe. Lock your door at night.

Search your fresh clothes.

The receptionist has your car key.

Trade in the amulet for something to use on the map.

RUN, BRONWYNN, RUN played by Barbara Gibb on a Spectrum – also available for Amstrad and Amiga(e)

Put the wool onto a sharpened stick then dip it into a vat of dye.

Take the wet wool and crate to the small field. Burn the crate and dry the wool so that the lady can now finish the jumper. She is still reluctant to tell you about your horse, so you will have to threaten her.

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

Examine the telescope to see the object at the bottom of the lift shaft. You need the magnet and washing line to retrieve it.

To get a mirror remember the signature on the travel card.

Read the cookbook for a clue.

Blow a bubble to wake up the hen.

Insert the disc then push and pull the joystick for a clue about what to do with the plank, hammer and nails.

Not sure why a hammer should be in a reactor room but that is where you will find it.

You need the bowl, milk, egg and flour to mix a pancake and a hotplate to cook it on. Use the pancake as "blindfold".

Play heavy metal music by the microphone to open the sliding doors at the end of the Dark Shadowy Tunnel.

Pull the knob to release the mini-sub – your means of escape.

To disarm the nuclear warhead, walk the plank, throw ball and reflect beam using the see-saw, cannon ball and smooth sheet of cooking foil.

SHADOWS IN THE NIGHT played by Dorothy Millard on a C64

The shed key is in the parsley.

Turn a head to open a door.

The music you need is on the stand. Play the harp to reveal stairs leading up.

Pick the study door lock with what you find in the closet. Beware, the study desk contains a booby-trap, but also a very important object.

Use the axe to smash the glass and get the pot plant.

You must peep into the tower room before entering. Pull lever to switch off the gas.

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

Part Two

Drop thimble to get rid of mighty winds.

Where candle is not bright enough cut cushion to get bright hair.

Blow out the candle.

Find "I" in roots of upside-down tree and "E" in sleigh.

In glass-domed tower look at icicle, it is "Y".

Unwrap Kay's parcel and wear skates.

"N" is in the fountain.

STONE TABLE played by Barbara Gibb on a C64

Ask the Mage for help and examine the stone table for the names of the four magic token you are looking for.

Taking the plank reveals some steps. These are blocked, and you'll have to find and cross a pit before you can go down.

To return to the hilltop/stone table find a magic grotto then say the name of the token just found.

TEENAGE EMERGENCY played by David Hebblethwaite on a Spectrum – also available for Atari(e), Amiga(e), PC(e) and MAC(e)

The answer to the puzzle on the shed is *Hippocampus hippocampus*.

Get what the Australia digger wants *before* you help the man outside the pet shop.

Examine the hands of the statue.

Don't set fire to the petrol under the car.

Examine the pipe in the sewers.

TRANSP0 '95 played by Barbara Gibb on an Amstrad – also available for Spectrum

PART ONE

In the map room, smash the locks of the cabinets using the hammer.

The broken lever and screwdriver combined will enable you to push the panel on the generator.

You need money to open the trapdoor in the workshop.

The rod fits the hole in the cover of the grip of the gun.

Use a *heavy* bucket to hold down the switch in the transporter room.

TRAP SPRINGER played by Barbara Gibb on a C64

Hang the bottle on a lever to hold it down long enough for you to go east – if you are quick on your feet.

PUT (all your) GOLD IN SACK, tie it with the rope then find a way of breathing under water.

Look behind an altar to find a sceptre.

To reveal the final exit – put something heavy in the bowl. USE PROP to keep it open long enough to escape.

WHO'S AFRAID OF THE BALROG played by Barbara Gibb on an Amstrad

To make the pie you need the bowl, flour, lard, salt, rolling pin, potatoes, knife, snakes and plate.

To "rescue" the princess you will have to climb the curtain, swing across and turn the ring, which raises the platform.

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

The "seeing eye" will enable you to read the strange writings.

Allow the club to float downstream from the dam, then retrieve it. You should now be able to deal with the Orc who is guarding the pass.

The hut contains more than one object.

You need the bronze ring to light the lamp.

You need the ivory key to unlock the chest in the cellar below the trapdoor.

Drop the large rock down the well.

Go down the well – take the chisel with you.

The silver ring will open the portcullis.

SOLUTION OF THE MONTH

A FISTFUL OF NECRONOMICONS

Written by George E Hoyle

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

INVENTORY (nothing), WORN (jeans, boots, jumper), X JEANS, X BOOTS, X JUMPER, X CAULDRON, SEARCH CAULDRON (a notebook), X BOOK, READ BOOK, E, X RODNEY, SAY HELLO, TALK TO RODNEY, GIVE BOOK, X SHELVES, X TABLE, X TABLE CAREFULLY (initials carved on top), READ INITIALS, X INITIALS CAREFULLY (a penknife), X KNIFE, LOOK UNDER TABLE (a mousetrap), GET TRAP, X TRAP (has a small chunk of cheese), GET CHEESE CAREFULLY, X CHEESE, GIVE CHEESE, SEARCH SHELVES (bottle of potion), X POTION, MOVE SHELVES, MOVE SHELVES, R (a wallet), GET WALLET, X WALLET (contains 100 coins), X COINS, GIVE POTION. Rodney casts a spell and teleports you to the forest, giving details on how to teleport back with the necronomicon. N, N, NW, N or SEARCH means you are caught in a rope trap. SAY YES costs 10 coins to be freed. (Note : DROP COINS scores 5 points for same result whilst SAY NO and then CUT ROPE (need knife) loses 5 points also for same result.) GET ROPE, X ROPE, N, N, X TROLL, X BRIDGE, X RIVER, GIVE COIN to be able to go W, READ SIGN, LOOK WEST, W, W, S, X BLACKSMITH, TALK TO BLACKSMITH (you need 100 coins for a horse), GET HAMMER (he won't let you), X HORSES, SEARCH STRAW (chunk of Edam cheese), N, N, X WOMAN, TALK TO WOMAN (a room costs 10 coins), RENT ROOM (a key), U, UNLOCK DOOR, OPEN DOOR, DROP KEY, S, X BED, X PILLOW, X MATTRESS (holes), X HOLES, INSERT HAND IN HOLE (you are bitten!), PUT CHEESE IN TRAP, DROP TRAP, N, WAIT (until you hear the trap work), S (a dead rat is in the trap), INSERT HAND IN HOLE (you find a toupee), N, D, S, W, X TROLL, TALK TO TROLL (you're too young to enter the saloon), S, X OWNER, TALK TO OWNER, READ SIGN (price list), BUY HAT, GET HAT, WEAR HAT, BUY JACKET, GET JACKET, WEAR JACKET, BUY LAMP, GET LAMP, X LAMP (contains a sleeping firefly), N, MAKE BEARD (need toupee and knife), X BEARD, WEAR BEARD (you now have a full disguise and can TALK TO TROLL or go N to enter the saloon).

N, X BARTENDER, X TABLE (a card game), TALK TO BARTENDER (drinks, one coin), BUY MUG, GET MUG, X MUG (cold beer), E or SIT, X DWARF, X GOBLIN, X ELF, X POT, SAY YES when asked if you want to play. If you lose, wait until asked again, and SAY YES. When you win, the Dwarf leaves. X WALLET (you have 110 coins), STAND, LISTEN (the Elf tells the Goblin that the gold mine west of town is closed), S, W, W (you can't go on foot), E, E, S, GIVE BEER to the blacksmith who gives you the hammer. X HAMMER, BUY HORSE (you go outside), X HORSE, RIDE HORSE (you go west to the mountains).

X TREES (covered in moss), GET MOSS, X MOSS, N, READ SIGN, W, X PROP (it's loose), HIT PROP WITH HAMMER (to make it safe to proceed), DROP HAMMER, S, FEED FIREFLY with moss to light the lamp. S, X SHAFT, X LADDER (only one rung), TIE ROPE TO RUNG, CLIMB DOWN ROPE, E, X RUBBLE, X CRACKS, INSERT KNIFE IN CRACK (to make a gap), E [*], WIPE/SEARCH DUST (you find the necronomicon), GET NECRONOMICON, SAY CAVN EKAHS. You teleport back to Rodney who replaces the book and all is well when the High Mage returns. GAME COMPLETE - SCORE 100 points. [*] (Note : when the firefly goes to sleep, simply FEED FIREFLY again - it lasts 14 turns each time)

SERIALIZED SOLUTION

KING'S QUEST 6

Solution by Terry Taylor on an Amiga

(continued from last month)

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

Go to Chessboard Land, and again try to move forwards to provoke the Red and White Queens into re-appearing.

After they have again stopped arguing, very quickly, before they hop away, USE THE PIECE OF COAL ON THE WHITE QUEEN (*from an earlier argument, Alexander has learnt that she is the one who has no coal*), to receive the spoiled egg in exchange.

USE THE SPOILED EGG ON THE SKULL (*sulphur/brimstone*)

USE THE STRAND OF HAIR ON THE SKULL (*either strand of hair will work*)

(The "Charming a Creature of the Night" spell has now been prepared)

Return to the beach.

USE THE MAGIC MAP ON THE WATER – travel to the Isle of the Sacred Mountain.

Climb the Cliffs – Night Mare, the black horse, will now be at the top.

(*Night Mare will only appear after Alexander has been told about her by the Druid*)

USE THE SPELL BOOK ON THE SKULL to cast the spell.

(*This must be done in the presence of Night Mare*)

USE THE SKULL ON NIGHT MARE

(Enchanted by the smell from the skull, Night Mare walks over to Alexander, who mounts and is flown to the Realm of the Dead)

THE REALM OF THE DEAD

Screen 1

TALK TO THE CIRCLING GHOSTS

(They are King Caliphim and Queen Allaria, Cassima's parents, who were murdered by Alhazred. Alexander tells them he will try to free them. QUEEN ALLARIA GIVES ALEXANDER A TICKET TO THE UNDERWORLD, where he will find the Lord of the Dead.)

Screen 2

USE THE TICKET ON THE SECOND GUARD to gain entry.

Screen 3

EXAMINE THE DEAD KNIGHT to bring up an enlargement.

PICK UP THE KNIGHT'S GAUNTLET – it has writing on it:

"Flesh may cross the portal, and seek its master Death.

Flesh may go where Death has trod, and challenge like Scheherazade.

He who reigns beneath the Sod, to spare a mortal's breath."

(This tells that it is the gauntlet which must be used to challenge the Lord of the Dead)

Screen 4

USE THE TEACUP ON THE WATER (*bottom left*) to collect some River Styx Water.

USE THE BLACK FEATHER ON THE TEACUP to stir it.

(The "Magic Paint" spell has now been prepared)

USE THE TWO COINS ON CHARON to pay the fare.

(Alexander will now be ferried to the Underworld)

Screen 5

Simply walk forward towards the Lord of the Dead's throne.

Screen 6

Quickly, before Alexander can be killed, USE THE GAUNTLET ON THE LORD OF THE DEAD to challenge him.

(Alexander says he wants the souls of King Caliphim and Queen Allaria if he succeeds in the challenge; the challenge is to make the Lord of the Dead cry)

Again quickly, before time runs out, USE THE BEAST'S MIRROR ON THE LORD OF THE DEAD.

(The Lord of the Dead sees the truth about himself, and sheds a tear. The souls of the King and Queen are brought, and returned to living beings. Night Mare returns all three to the Beach on the Isle of the Crown. The King and Queen leave to make preparations, saying they will return)

Go to the Large Tree and USE THE SECOND WHITE ROSE ON THE SING-SING.

(Sing-Sing takes the rose to Cassima, who tells Sing-Sing to fly elsewhere, so as not to endanger Alexander further by taking gifts from him)

(Sing-Sing does not appear in the tree again)

Go to the Village – note that the beggar has now re–appeared.

Enter the Book Shop – Jollo is once again there.

(Alexander talks to Jollo, who warns him that extra guards have been posted at the castle. They discuss Alhazred's genie, Shamir Shamazel, and his lamp. If a replica of the lamp could be found, Jollo could swap it for the original. Jollo leaves)

Leave the Book Shop.

USE THE HUNTER'S LAMP ON THE BEGGAR to exchange it for a new one.

(Alexander is offered the choice of 6 lamps) PICK UP ONE OF THE LAMP

(If notice was taken of the cut scene earlier – where Shamir was reporting back to Alhazred – Alexander will know which lamp to take! It's the blue one – second from the left)

(Alexander has only one chance to choose the right lamp – once Alexander moves out of the location, the beggar disappears again, never to return; and if Alexander changes his mind about which one he wants, the beggar will not exchange once a choice has been made)

Move out of the Village – then immediately return.

Re–enter the Book Shop – Jollo will have re–appeared.

(If Alexander has the correct lamp, Jollo will recognize it, and take it to make the swap for the original. If Alexander has chosen the wrong lamp, Jollo will say that he cannot make the swap with that lamp)

The game can be finished without the correct lamp – but the full score, and full ending will not be forthcoming)

Leave the Book Shop, and enter the Pawn Shop.

USE THE TINDERBOX ON THE SHOPKEEPER, and PICK UP THE PAINT BRUSH in exchange.

Leave the Pawn Shop, and go to the Castle.

Move West to the Side Wall of the Castle.

USE THE PAINT BRUSH ON THE CASTLE WALL – Alexander draws the outline of a door on the wall.

USE THE SPELL BOOK ON THE DOOR OUTLINE – the spell makes the outline into a real door.

Return to the Village, and enter the Pawn Shop.

USE THE PAINT BRUSH ON THE SHOPKEEPER, and PICK UP THE MECHANICAL NIGHTINGALE in exchange.

Leave the Pawn Shop, and return to the Side Wall of the Castle.

USE THE HAND ICON ON THE DOOR to open it

Enter the Castle.

(N.B. Once inside the Castle, there is no way out! That's why it is important not to be too eager to enter as soon as the door has been created in the wall – at that point, Alexander does not have what is needed inside the Castle. Hence the return to the Village first!)

NEXT MONTH : INSIDE THE CASTLE

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