

ADVENTURE PROBE

FEBRUARY 2000 £2.00

VOLUME 14 ISSUE 2



**I WONDER IF THERE WAS ANOTHER WAY OF
GETTING TO THE OTHER SIDE OF THE WALL.....**

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U.K. £2.00 Europe & Eire (airmail) £2.50 Rest of World (airmail) £3.00

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Back issues may be ordered at the current price. Most issues are in stock, but some may have to be reprinted. Volume 1 comprise 19 issues (June 1986 to December 1987), subsequent volumes are 12 issues, January to December .

ADVERTISING RATES

All advertisements in the magazine are free for regular subscribers, i.e. 3 issues or more in advance. Trade price is £5.00 per full page.

DISTRIBUTION

Adventure Probe is distributed during the third week of each month. Copy date for contributions and advertisements is 1st of the month.

CONTRIBUTIONS

All contributions are gratefully accepted. Please keep me well supplied with computer and adventure-related material. It doesn't matter how brief it is - it may be exactly the information someone needs. 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. Contributions can also be submitted on disc, which will save me a lot of typing.

POSTAL ADDRESS

Please send all correspondence, subscriptions, and of course, contributions, to:

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HALL OF FAME

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

Bev Truter, Dorothy Millard, Colin Steele, Terry Taylor,
Edwina Brown, Jon Scott, Peter Smith
and Joan Hutchings

Special thanks to:

Vai Pöhler for software and
The Copyshop, Allerton, Liverpool for printing the magazine

EDITORIAL

Welcome to another issue of Probe.

This month sees the release of a new adventure by Edwina Brown, and the re-issue of Larry Horsfield's "Magnetic Moon". "The Nether Poppleton Treasure Hunt" is a wonderful, non-violent game in which you chase around the village as you solve clue after clue. As an added interest, you have to collect 8 carefully disguised butterflies. Another delightful game from Edwina. "Magnetic Moon" by Larry Horsfield is his first of the Mike Erlin Trilogy. I have prepared a version that has the correct saved position loaded into parts 2 and 3 before being converted to the PC. This is not ideal as the game is linear and objects and flag settings are carried forward, and if not correct, the player is meant to be in trouble, but was the most popular choice out of the three I posed to readers back in November 1999. "Starship Quest" (3 parts), the sequel to M.M., will be convert in a similar way, possibly for release next month.

Readers playing "Aureum" by Attica, reviewed in Probe in March 1999, may have seen some of the comments on their Forum site. In response to a message from someone asking if it was too late to enter the competition, I said it probably was and to forget about the prizes and just enjoy solving the puzzles. I received the following message:

From: "Dioecetes" <dioecetes@attica.com>

To: <gibb2@cableinet.co.uk>

Hi Barbara,

Thanks for your posting to the Aureum Forum. Like you, we just wish people could enjoy the challenge for its own sake. Its sad that a few apparently embittered people with personal axes to grind can make such a noise. As far as the final hunt is concerned, we are planning to use the site for daily reports from the 'front' - perhaps a 'treasure-cam' so everyone can really see what's happening. Anyway, we are open to any good ideas.

Thanks for your thoughts, and for standing up for the spirit of the hunt.

All best wishes, 'Dioecetes'

I think it is a great idea to use a camcorder for "live" reports via their Internet website. I am hoping those of us who are at home can see the clues, possibly at the same time as the contestants. I will keep you informed when there is more news.

'til next month, happy adventuring,

Barbara

LETTERS

From Edwina Brown of Newmarket

I read with interest Peter's observations regarding "Ten Little Adventurers", in last month's Probe. In reply to the comment that "examine" would do as well as "look up" I am afraid I disagree, especially in the two instances in the above game, Take the ball of dried flowers for instance, it was by looking up, on my first visit to the hotel, that I noticed it.. Then the plants in, for want of a better description, the window box, which surrounds an extension of the bar room, at well over head height. Sitting with friends that first evening, I happened to glance up, and that was when I saw it, so I chose "look up" instead of "examine" because that is what I did. As long as the option to "look up" is shown somewhere in the game (in this case by typing "help") the player should have no problem.

Then there is examining a bed (or any other item of furniture for that matter). I would examine what I could see, looking under it would be quite different, as would looking behind. Then there is looking over (maybe a gate or fence) and looking through (a window or keyhole?) I do not think examine would be correct in any of these instances, and once again, so long as these options were made clear, they should cause no problems. I know in the early days of text adventures "examine" and "search" was all you could do, but I like to think there is more to it now.

[I agree. It is the wide variety of possible actions that makes adventures so enjoyable, Despite the restriction on memory, flags, etc., authors using PAW and Quill have produced fair-sized adventures which tax even the most experienced player. Nowadays we have to do much, much more than simply walk around examining anything and everything..... Barbara]

From Peter Smith of Waterbeach, Cambridge

Thanks for the latest issue. Value for money as far as I was concerned. To start with "Ballerina". After reading Karen's favourable review I downloaded it and started playing (am still playing instead of some graphic Adventures I have pending.) It's good, really good. I gave up trying to get the key until I saw Karen had managed it - so I tried again and found it wasn't as impossible as I thought (with many things, once you know the answer it's obvious!)

And then "Behold Atlantis" which you helped me with obtaining, thanks again. Both a GYS and a list of objects. It was written to fit into 48K so I

won't carp about some minor details. I must admit I don't think I would have got as far as I have without help both from Probe's pages and also the author. And (trying hard not to look at) you have a walkthrough for "GK2" which is waiting me to play it.

I have written pieces for two websites on Adventure games. Not great pieces of literature and you may want original work. For "Quandary" I am thinking of writing a piece discussing both graphic and text adventures. This, if it gets finished, might be of interest to you to publish as well.

On that subject I haven't played enough (well played barely any) text adventures myself. Is there anyone I could try to help with writing such a piece, bounce ideas off, co-author with? The piece I'm thinking of would be a review of games in general rather than specific games.

[I most very interested in your articles, and have published "Getting One's Fingers Caught In The Goopy Stuff" from Quandary #15 in this issue. I hope experienced text-adventure players will respond to your plea for a co-author. I would offer but I don't think I have time to do it justice, but feel free to ask for my advice/comments should they be of any valueBarbara]

From Dorothy Millard of Croydon, Australia

Following the "Atlantis" and "Alien" search for games, I thought perhaps this time we would see how many "Murders" we can find in adventure games. I found 32 - Can you find more?

Here is Dorothy's list of "Alien" titles:

1. Alien City - Spectrum (start by the wreckage of your space craft) - author unknown.
2. Alien Incident - PC - Author unknown.
3. Alien Logic: Skyrealms of Jorune
4. Alien Planet - Spectrum (author unknown)
5. Alien, The - BBC (author unknown).
6. Aliens: A Comic Book Adventure - PC.
7. Space Aliens Laughed at my Cardigan written by Andrew M. Boyle - PC.
8. Alien - PC BASIC (author unknown).
9. Alien Abduction by Charles Gerlach - PC (1996 IF Competition)
10. Zak McKracken & Alien Mindbenders - various computers (Lucas Arts)
11. Alien City II (different to Alien City - start in smallish room) - Spectrum (Pirate Computing)
12. I Rescued Elvis from Communist Alien Jerks by Robert Sedler (Amiga)
13. Alien Research Centre by S. McCure & I. Smith (Spectrum)
14. The Alien - a C64 Softaid Talkie Adventure
15. Night of the Aliens by William Parker (C64)

REVIEWS

THE BALL

Written by Joy Cooper

Reviewed by Bev Truter on a PC under Spectrum emulation

The "ball" of the title refers not to a beach ball, but a charity ball. Specifically, according to the introduction, a large Charity Ball held annually to raise funds for a noble cause - The Adventurers' Lunatic Asylum. Being a responsible citizen, you are eager to help this great cause, so you set off in a taxi (suitably dressed; you think, for the occasion) and arrive at the hotel entrance. This is where your troubles start, as you are stopped by the doorman who tells you to find something else to wear, more in keeping with the occasion, and as a parting shot reminds you not to forget your ticket either. So the aim of the game is to gain admittance to the Ball by being suitably attired, and with the correct ticket. "Suitably attired" turns out to be a tracking down of four items of female clothing, so one assumes you are playing the role of a female (or a male going in drag?) in The Ball.

BALL was written using the QUILL, and help is available by typing "help", which brings up a screen displaying a list of verbs the game understands. The text is dark blue on a white background, and overall the game has been competently written and programmed, with very few spelling errors or grammatical woes. But unfortunately it doesn't take just an interesting idea and competent writing to create a riveting adventure; and overall BALL suffers from a series of fairly minor irritations which ultimately, for me, turned it into just another pretty mundane plod to gather my four items of clothing and the appropriate ticket.

Firstly, BALL contains a thoroughly incongruous mix of genres. It's set in recent times, i.e. the twentieth century, and you roam around the countryside and into people's houses collecting items like a spade, a jemmy, a bicycle etc. On the other hand, there are "magic" pedestals for a transport system (lighting a candle somewhere causes one of these pedestals to appear by magic); and rubbing a lamp somewhere else is your only means of escape from a hidden alcove - which you entered in the first place by the simple procedure of moving something. I'm a great fan of what someone once described as "lazy mediaeval" text adventures, where everything can happily mingle, from wizards, dragons and knights to magic swords, wands and lamps; but I find it just too difficult to suspend disbelief when the magical is mixed with the mundane in an obviously late-twentieth century setting.

Secondly, there's the whole logical (and ethical) aspect of simply wandering into various deserted houses (breaking into one of them with a jemmy, by the way) and stealing various items of clothing from highly unlikely hiding places. There are no other characters in BALL aside from yourself, and therefore no interaction of the "give X to Y and receive Z" type. Personally, I'm always happier doing a favour for someone in a game, and getting something in return, than just barging into people's homes and nicking their possessions.

There were a few other logical flaws too - would you really expect to dig in a muddy river bank outside a hotel, and find a ring inside a locked box? In a fantasy text adventure, or even a detective adventure, yes...probably. But in a modern-day hunt-the-clothes adventure romp, I don't think so. It was an easy enough item to find - one expects to go around digging in every patch of sand and mud from experience in other adventure games - but it didn't feel "right" or logical to do so in this particular game. Also, on the subject of illogicality, some of the locations were a bit suspect too. An underground cave system below a house, complete with subterranean lake and a tunnel maze?



A few irritating quirks I found in the wording of objects and scenery in BALL was that MOUSE HOLE has to be referred to as MOUSEHOLE, and MANURE or COW PATS has to be referred to as COWDUNG (one word) for the parser to understand your input. BALL would have been more user-friendly if some of these words had synonyms, or if object and item descriptions in the text matched the words actually used in the data base.

However, to end this review on a more agreeable note, I quite enjoyed playing BALL - well, enough to want to persevere to the end of it, anyway. In terms of locations it's a large game, with about 130 rooms. This gives you a large area to roam around and explore, and making a map is probably essential. The scenery was interesting enough to keep me puttering about in the game for a day or two, exploring the river bank outside the hotel, a farm and farmyard, a mansion and a cottage in the woods. Puzzles were a bit thin on the ground in BALL. What puzzles there were seemed to be mainly finding the right key to unlock something, digging to unearth something, and pulling, pushing, and generally shoving various items about to reveal hidden objects or entrances. Oh yes, and there was the obligatory maze to flounder your way through as well - two of them, actually.

Oh, and a last curious little quirk - although you do indeed find some soap and a towel in BALL, and although you are presumably covered in mud,

dirt, dust and manure from your various exertions, you can't have a shower or wash before donning all your finery for the ball! Presumably the doorman turns a blind eye to your grubby condition, and lets you in as long as you are wearing all the right clothes and have the ticket. Overall, a fairly pleasant game to ramble your way through, but don't expect anything out of the ordinary or really intriguing in The Ball.

COLOSSUS ADVENTURE

Review by Dorothy Millard on a PC under Spectrum emulation

After playing the game, it appears that your objective is to find the blueprints and dossier and escape. I'll start by saying I really enjoyed the challenge of playing Colossus Adventure. I feel, however, although I'm not sure, that it is a cut down version. In order to complete the game it was necessary to peek at the database and there are a number of messages which aren't used and lots of blank objects, although these are still mentioned in the coding. For example, the code for chopping the door with the axe is there, but isn't used. Several locations aren't accessible. All this leads me to believe that it was cut down in order to fit it into the memory of the Spectrum. Because of this the game doesn't play as well as it should. Perhaps the missing messages would explain some of the actions required.

At the start you have the choice of jumping the moat or jumping onto a lorry to finish up in a tunnel facing an old door which is locked with the key on the other side. Using classic adventuring techniques to open the door you find yourself at the bottom of a shaft holding a grenade. Once past this problem you are by yet another locked door (there are lots and lots of them in this game). Making your way to the office you find a safe behind the portrait and a secret exit which leads to the vault containing the items of your quest, the blueprints and dossier, in a briefcase. Once these have been obtained there is still lots and lots of work to be done before you manage to escape. Leaving the nearby bedroom through the window you climb onto the roof and enter a dusty room through a window. Here there is a tricky puzzle involving another door, which leads to a stone hall and yet another door with guards on the other side. Arriving at the electric fence you must somehow cross it to find a jeep which you drive until you run out of fuel. After being captured you find yourself in a small room with your hands tied. Once you have freed yourself from this predicament you must cross the roof to a skylight which leads down into a hangar containing bomber and fighter planes. After refueling the bomber you must find a way to open the hangar doors in order to taxi to the runway and make your escape.

I found some of the actions, although logical, difficult because there are no hints and sometimes the wording is not as expected. For example you must type THROW RING (the ring is in the roof), when actually you mean throw the rope at the ring. When you are by the old door near the start you are not even told that there is a keyhole, let alone that a key is on the other side of it, but you must use the old trick of the paper under the door in order to obtain the key and unlock the door. Also when you examine the portrait you are told that it is of a field marshal, but that is all. To get any further you must PUSH EYE and there is no hint for this action – I would have thought a hint like “he has bright eyes,” or similar, to draw your attention to it would have been in order, but there was nothing. Other actions necessary are things like TIE KNIFE TO GRENADE which is a little odd. This type of programming continues throughout the game and makes it extremely hard to play. Another example is in the bedroom where you must tie the bedclothes to the bedpost, but a bed isn't even mentioned, let alone the bedpost, so you must guess these things. At the end of the game it is necessary to TURN KEY to start the plane which is quite logical, however there is no mention of a key in the description, examining things gives no response and you are not carrying a key! It was this type of programming that sent me looking to the database for help.

The puzzles themselves are quite interesting, but the lack of hints make them very difficult to solve and I resorted to looking at the database on a number of occasions, often to find the correct wording to complete a particular task. I have no idea who the author is as it isn't mentioned anywhere in the game and there is also a lack of information on your quest. This may however have been included in the accompanying documentation when it was first released, which I don't have. I found one major bug in the small room where you finish up when you are captured and this did affect play because you didn't get the message about there being a key in the room below, so how are you supposed to know that you need to attract it using the magnet through the knothole in the wooden floor? There were other minor grammatical errors, but nothing serious. It is a reasonably long game consisting of around 140 locations, a large proportion of which contain puzzles. When you use an item, for example a key or the rope, it automatically disappears. At least this prevented you from mixing up the keys and the key in your possession nearly always opened the next door you came across.

Don't let the above put you off playing Colossus Adventure, as it is an interesting game, but do make sure you have ready access to some help. I have written a solution which is available from Barbara and you are welcome to contact me for hints.

[Available for Spectrum and PC(e), and maybe Amiga(e)... Barbara]

ENCHANTED CASTLE

Written by Michael Wilk

Reviewed by Bev Truter on PC

This medium-length gem of a text adventure seems to have been sadly neglected. I can't recall seeing a review of it or hints for it anywhere, unless it was covered in Probe "before my time", i.e. pre-1996. Enchanted Castle begins by requesting your initials (this creates a "personae" file for saves), and your sex (Male or Female, or as some wit once said, "Yes, please.") This last query determines the sex of the royal personage you have to rescue - a handsome prince if you're female, and presumably, a beautiful princess if you are of the male persuasion. After several introductory screens on how to proceed, commands to use, etc. your adventure begins; at midnight, in a mysterious mediaeval castle, in total darkness and carrying nothing.

There is no status line on the top (or bottom) of the screen, but this only adds to the atmosphere. Also no point score, and the parser does not understand the word EXAMINE in any form, so close observation of all descriptions is essential. Your main objective is to escape the castle, but to complete the game successfully you have to find the priceless Star Diamond, rescue the prince/princess, and destroy the entire castle before you make your final bid for freedom.

Enchanted Castle is not a treasure hunt/greed-quest sort of game, rather it involves solving various problems to enable you to proceed further towards your ultimate goal - escape! The problems are varied and interesting - are the Dragons friends or foes? What is that Ugly Troll doing there? Exactly when DID the tiger have a square meal? What (or who) lurks at the bottom of the well? And where on earth can you find a suit of armour?

This game has well over 100 locations, and will certainly not be solved in one, or two, or even three sessions - definitely not a game for the impatient! It has been beautifully written with great attention to detail, and is totally bug-free. There are also no spelling mistakes or poor grammar - essential really, in a text-only adventure. With plenty of intriguing, but not mind-numbingly difficult problems to solve, interesting locations to visit and fantastic atmosphere, this is truly a game in which to lose yourself for a few days or weeks - months, in my case. So if you are an avid text adventure fan (and even if you're not), give Enchanted Castle a whirl.

[Enchanted Castle can be downloaded from the Internet, or send a blank PC disc and return postage to the Probe Office....Barbara]

TWILIGHT'S RANSOM

Paragon Software

Review by Dorothy Millard on a PC under Amiga emulation

The Amiga version of Twilight's Ransom released in 1988 in the US (I understand it is also available for the PC but haven't seen this version) comes on two disks. It is a large game in that there are lots and lots of locations. I originally started this on a real Amiga and carefully drew a map on six A4 pages stuck together before my Amiga packed up. Since then I have obtained an PC emulated copy and started again only to discover that I had missed some locations in the sewers down the manhole on my map. Using the Fellow Emulator everything worked perfectly.

There are a number graphics which are well drawn and can be viewed by typing "picture" but mainly it is a text based game and the pictures have no real significance other than to look pretty. Before you read any further be aware that this review will reveal a few clues but I thought they were necessary to give some feeling for the atmosphere of the game.

As Ron Mulligan, a hard-working, honest but unextraordinary young graphic artist, employed by an advertising agency in the fictional metropolis of Liberty City, you must rescue your girlfriend Maria Chavez. Maria is a pretty immigrant from El Salvador who waits tables at Corazon's, a prominent Hispanic restaurant in the city. Although you live near one another you haven't seen Maria in over a week. Between the both of you working and her attending evening courses at the community college, finding time available for dating is difficult. So, on this starless, wet Friday night in September, you are especially looking forward to a night out with Maria.

The game commences at 7.00 pm. as you are walking south down Dennison Drive towards the tailor's shop above which Maria's apartment is situated. Opening the door next to the shop you walk into the narrow ill lit stairwell that leads up to Maria's apartment. You notice that Maria's door is ajar and a sense of grim foreboding seizes you. As a young immigrant girl living alone in the big city Maria is highly security conscious. Maria would never leave her door open like that, something must have happened. You tensely inhale and rush up the stairs. Needles of cold terror fill your heart as you enter the apartment through the open door to find that the flat has been ransacked and Maria is gone. Even the bust you gave her is missing and this proves important later in the game.

The only item that appears not to have been broken or overturned is the telephone. After a short while the telephone rings and answering it you hear

a deep threatening voice telling you that they have Maria. If you want to see her alive again you must take "you know what" to the EastCo Warehouse on the corner of Bond and Stallion by sunup.

Leaving the apartment you see a man in a suede jacket and although you can't put your finger on it, there's something about the man that you just don't like. After a while you realise that he is following you and it will be necessary to lose him in the sewers before he kills you. Of course you will need some light first! Once in the sewer system it can be mapped by writing on the walls with the chalk, but not at intersections. After a short while you will hear a splash which is the man in the suede jacket entering the sewers after you but if you turn off your flashlight you will lose him in the darkness. Once you have found the three lots of documents it is time to visit the warehouse and show the documents to the thin man who is there but he pulls a pistol on you. Oh well, life wasn't meant to be easy.

Unfortunately at the start, although they say to bring "you know what," you don't know what the blackmailers want. Later on you discover that what they require are three sets of documents which will be found in three separate places. You have only 12 hours until sunrise to complete your task so it is best to map the game first to find out where places are and when certain buildings are open, eg. the library closes at 9.30 pm, then restart when you know what to do. There is a subway system which you can use to get around Liberty City, but there is nothing of significance in the subway and you don't have to use it if you don't wish to. The only advantage to using it seems to be to save a little time.

Although there are lots and lots of locations which means a lot of mapping, these do give you a feeling of being in a real place. I found Twilight's Ransom to be a difficult game because things must be done in the correct order and some of the puzzles aren't easy. I did enjoy playing it however, but be prepared with some large pieces of paper and lots of sharp pencils to draw the map.

The writing is excellent which interesting descriptive passages, especially at the start, and the parser understands multiple words, including take all except. There are quite a few red herrings which I found to be somewhat confusing, but persistence eventually won out and I only had to cheat a couple of times – well, maybe half a dozen times! On the whole it is a very enjoyable game from Paragon Software.

[If you would like a copy of the Twilight's Ransom file for the Amiga Fellow emulator send 2 blank PC discs and return postage to the Probe office. If you have the PC version please let me know..... Barbara]

CRYPT ADVENTURE

Steve Herring (Herringbone Software)

Reviewed by Dorothy Millard on a PC

You are taking a walk in the English countryside. It is an area unfamiliar to you, but you have heard of a very interesting church in the vicinity, a church steeped in local lore and mythology. Some stories say that wonderful treasures of English antiquity may be found there. Others warn of a horrible fate awaiting the careless intruder.

On loading Crypt Adventure you are asked if you wish to enter and of course you say yes or there would be no game. You start standing at an open gate somewhere in the English countryside, beyond which a path leads eastward to a small stone church with a square tower and a slate roof. English ivy crawls over sections of wall, framing the stained glass windows with ragged patches of green. South of the church is an ancient churchyard with its clustered groups of white monuments and headstones. This sets the scene and so on you go into church where you will meet the Vicar who is asleep. On waking him he welcomes you to St. Hubert's, a nineteenth century building but done in the gothic vernacular. The site is quite old however and churches have stood here going back to before the Norman conquest. He goes on to say that a Roman Shrine was here before that and that you should feel free to look around in the crypt below.

After collecting a few items in the churchyard maze you put on a brave face and enter the crypt below to be confronted by eight sarcophagi, some of which can be opened immediately, others need more strength which you will gain later. Enter the sarcophagi you are confronted mostly with further locations to explore and it is here that you will discover most of the treasure which is to be found in this game.

From time to time in the crypt your torch is blown out but this poses no problem as it is easy to relight it. Meeting a knight at a round table he keeps throwing you out, but a way must be found to pass as there is something very important on the other side which will eventually improve your strength to allow you to open sarcophagi lids and carry more.

Throughout the game clues are scattered, for example, "O is two of the six" and these are important to work out the password to enter the fortress later in the game. Other places to visit include a Roman Arena where a lion is waiting for you and Escher's Maze where it is important to discover several clues. Entering yet another sarcophagus you will become trapped, but if you have been observant early in the game you should have little trouble escaping.

I enjoyed this game immensely but had trouble finishing it because I had given some money, which was in fact a treasure, to the boatman in order that he take me to traitors gate. I don't think I will spoil the game too much here if I say that the half-crown is a treasure and the other money found in the game can be used to pay for the crossing. In order to complete the game you must have found all the clues and all the twelve treasures. When all the treasures have been deposited you will be overcome with a desire to sleep. When you awaken you will find yourself in the Vicar's office and can visit the brightly lit crypt where everything has been turned into a museum. A most satisfactory ending.

There are three mazes, the Churchyard, Escher's Maze and the Forbidden Corridors, but they can all be mapped by the traditional method without too much trouble. This is an excellent game with an interesting storyline of adventure into unfathomed depths of horror, which I thoroughly enjoyed and would recommend.

Download from the Internet, or send a blank PC disc and return postage to the Probe office.

GETTING ONE'S FINGERS CAUGHT IN THE GOOEY STUFF by Peter Smith

I've just started playing Nightlong: Union City Conspiracy after recently playing Dark Side of the Moon and Grim Fandango. Nightlong is two years old, and was initially developed in people's spare time, unlike DSOM and Grim which are very recent commercial efforts. The strange thing is I find Nightlong more pleasant to play than DSOM or Grim. I'm not saying Nightlong is a better game, or has better eye candy, just that it is easier and smoother to play. But shouldn't Grim and DSOM have as good as or a better user interface than Nightlong? They're new, professionally produced games from game developers with other titles under their belts.

This isn't me being a stick-in-the-mud clinging to yesteryear's adventure games. True, my appetite for traditional puzzle adventure games has not been satisfied so I'm quite content to play them. That's why I played Grim and DSOM as they are the latest (and perhaps last) true puzzle adventures from mainstream commercial game companies. They at least didn't sell out and end up as Quake-style deathmatches with the token how-do-I-jump-over-this-lava-pool problem. The issue is the user interface not the genre. How much does the user interface help you play the game, how much does it hinder you?

Let's go through the basic stuff. How easy is it to move around the game world? Nightlong wins hands down here. Simplistic but clean. Point where you want to go and click. You can right click in many places to move more quickly. DSOM at least still uses the mouse, but getting from interesting place to interesting place involves a lot of laborious navigating. Not to mention having to change the CD every minute because of the way stuff is laid out. Grim forgoes the mouse and makes you use the keyboard to aim Manny in the right direction, and then shoot him forward. Get it wrong and you may even change rooms accidentally. It gets harder if Manny is only a few pixels high and you can't see which way he's facing. Hardest is when Manny is hidden behind other objects (like Glottis) and it's guessing time. This is not easier than using a mouse. No it's not. Keyboard and joystick controlled movement are very relevant for action games. They're over the top for adventure games.

What about finding objects you can interact with? Nightlong is very conventional but it works. It is at times a pure pixel hunt admittedly and you need the on-screen text descriptions to know what the pixels are. DSOM is also conventional but the hotspots are a reasonable size. (As an aside not all the hot spots worked on my system. As I couldn't face trying every inventory item on every screen item, a walkthrough became necessary to finish the game.) Grim has an innovative scheme where you manoeuvre Manny close to an object and he nods if it's interesting. Innovative, but not as precise or easy as using the mouse. If you found manoeuvring Manny as difficult as I did then this is much more difficult than pixel hunting which it was supposed to cure. And you have to manoeuvre him into every nook and cranny to check for hot spots. Here Grim's user interface very definitely got in the way of playing the game.

What about knowing what objects you've picked up? Ideally you should be able to check all your inventory with a couple of clicks or so. I like being able to see all the inventory on one window even if it's a pop-up window which obscures the main display. None of these games did that. Nightlong displays your inventory at the bottom of the screen and you can scroll fairly easily sideways through it. Nightlong also tells you what each item in your inventory actually is, I missed having this convenience in DSOM and Grim. DSOM has a toolbox which you can open to give a scrolling list. Scrolling through this inventory list is a bit of a clickfest. Strangely, given the screen acreage DSOM wastes on a rock backdrop rather than the playing window, you can only see four items at a time. You get plenty of practice scrolling the inventory. Grim doesn't involve combining inventory items so it might plead it doesn't need a similar inventory display. However having picked things up you might want to use them later and the inventory handling in Grim is not adequate.

The good news is Grim does have a full screen inventory display unlike Nightlong and DSOM. The bad news is it only shows one item at a time.

What about speed of response? Does it feel like you're wearing gardening gloves? Nightlong performs slickly enough on a Pentium 200 MMX (OK it makes less demands on the hardware.) Grim spends a little time loading up a new location but apart from that was responsive enough. Well apart from the game freezing up in the Blue Casket. The patch didn't fix this for me. DSOM felt underpowered on a 200 MMX. At times I got ghost echoes of the cursor appearing while things were happening. Southpeak's game engine wasn't always keeping up with where the cursor was, i.e. on the inventory I could get the cursor to wrongly highlight if I moved it quickly enough.

What about the minor user interface details which can make or break your day? Here Nightlong does trail the other two games. Nightlong will not offer to save your game if you try to exit, unlike the other games. Nightlong forces to you to restart with CD 1 in the drive even if you've got to CD 3. Nightlong doesn't let you cancel a change of CD, and also exits to the desktop if it has problems reading the disk. I confess I didn't try scratching the CDs for Grim or DSOM to see what happened with them. Nightlong doesn't let you replay cut sequences you missed because someone rang up. On the plus side Nightlong does have subtitles as does Grim but DSOM doesn't.

Where the quality of the user interface (GUI) ends, and the quality of the artwork and writing and design begins is open to debate. I'm not denying the splendour of the dialogue for instance in Grim , but to me that's artistic flair not GUI. Considering just the GUI for the game I would have to say Nightlong is better than Grim and DSOM, with however room for improvement in CD handling and replaying cut sequences.

In summary the easy part of playing Adventure games should be walking around the game world and checking one's pockets. The hard part should be solving the puzzles. Talking about puzzles there is one puzzle in Dark Side of the Moon that still has me puzzled. What do Cepheids have for breakfast?

Originally published in Quandary #15 - check out their website at

<http://www.iinet.net.au/~quandary>

RUNCORN FERRY

On t' banks of the Mersey, over on Cheshire side,
Lies Runcorn that's best known to fame
By Transporter Bridge as tak's folks over its stream,
Or else brings 'em back across same.

In t' days afore Transporter Bridge were put up
A ferry boat lay in the slip;
And old Ted the Boatman would row folk across
At per tuppence per person per trip.

Now Runcorn lay over on one side of t' stream
And Widnes on t' other side stood;
And as nobody wanted to go either place
Well, the trade wasn't any too good.

One ev'ning to Ted's superlative surprise,
Three customers came into view –
A Mister and Missus Ramsbottom it were,
And Albert, their little son, too.

" 'Ow much fer the three?" Mister Ramsbottom asked,
As 'is 'and to 'is pocket did dip.
Ted said, "Same for the three as it would be for one;
Per tuppence per person per trip."

"Y ' not charging tuppence fer that little lad?"
Said Mother, her eyes flashing wild.
"Per tuppence per person per trip," answered Ted,
"Per woman, per man, or per child."

"Fivepence fer the three, that's the most that I'll pay."
Said Father, "Don't waste time in talk."
"Per tuppence per person per trip," answered Ted,
"And them as can't pay 'as to walk."

"We can walk 'an all," said Father.
"Come Mother, it's none so deep, t' weather's quite mild."
So into the water the three of them stepped -
The father, the mother, the child.

The further they paddled, the deeper it got,
But they wouldn't give in once begun;
In the spirit that's made Lancashire what it is,
They'd sooner be drowned than done.

Very soon the old people were up to their necks,
And the little lad clean out of sight.
Said Father, "Where's Albert?" and Mother replied,
"I've got 'old of 'is 'and -'e's alright."

'T were just at that moment Pa got an idea,
And floundering back to old Ted,
'E said, "We've walked that way – come, tak' us the rest
Fer half price, that's a penny a head."

But Ted wasn't standing for none of that there,
And making an obstinate lip,
"Per tuppence per person per trip," Ted replied,
"Per trip or per part of per trip."

"Alright then," said Father, "let me tak' the boat,
And I'll pick up the others half way;
I'll row them across, and I'll bring the boat back,
And thruppence in t' bargain I'll pay."

'T were money for nothing, Ted answered "Right-o,"
And Father got 'old of the sculls;
With the sharp end o' t' boat t'wards middle o' the stream,
'E were there in a couple of pulls.

'E got Mother out -it were rather a job –
With the water she weighed 'alf a ton;
Then pushing the oar down the side of the boat,
Started fishing around for 'is son.

When poor little Albert came up to the top,
'Is collar was soggy and limp;
And with 'olding 'is breath at the bottom so long,
'Is face were as red as a shrimp.

Pa took them across, and 'e brought the boat back,
And 'e said to old Ted on the slip,
"Wilt row me across by myself?" Ted said "Aye,
At per tuppence per person per trip."

When they got to t' other side, Father laughed fit to bust,
'E'd got t' best o' t' bargain, y' see;
'E'd worked it all out, and 'e'd got 'is own way,
And 'e'd paid nobbut fivepence fer

TEN YEARS ADVENTURING (Part 4) by Jon Scott

This is the penultimate part of *Ten Years Adventuring*. I'm afraid that you'll have to wait till the final part to find out the answer to the question you've all been asking - "If part one did 1989-90, part two 1991-92, part three 1993-94, part four 1995-96 and part five 1997-98 - that's ten full years - what happened to 1999, the eleventh year?" Two reasons. First, I'm hardly going to call the article *Eleven Years Adventuring* - it doesn't have the same ring as the double-digit-debut number (i.e ten). Second, I reiterate, you'll have to wait until the next issue!

1995 was quite a humdrum year for me personally. None of the excitement or belligerence of the following year - read on!

I have to mention the great efforts by Stephen Boyd, who converted *Out of the Limelight* and *The End is Night* to the Amstrad, despite other major commitments. And he wrote the phenomenal *Knight Life*, the 'true' story of Camel Lot, an epic Amstrad solo debut, as well as co-writing *Labour Pains* with myself.

Games to rave about in '95 included another great Jack Lockerby adaptation, this time of John Buchan's *The Thirty-Nine Steps*, Laurence Creighton's *Flameout* and *Beyond Eldorado*, *A Fistful of Necronomicons* by George Hoyle, and Peter Clark's *Transpo 95*.

I also read in the June 1995 issue of Probe that "issue 118 of *Amstrad Action* will be the last." The end of 8-bit? No, the end of the 8-bit arcade games, but not of text adventures on this machine thanks to the efforts of Peter Clark, Frank Fridd and other writers. Well done to *Amstrad Action* at last to survive another two years after the demise of *Your Sinclair*, *Sinclair User* and *Crash*. Why? Less competition for the Amstrad magazine perhaps - I reckon the three Speccy mags, rather than amalgamate, brought themselves all down together. What does everyone else think?

Special mention, I think, needs to go to Barbara who, despite the immense amount of work involved, still produces a bumper issue of adventuring stuff every month. Now that's dedication. That's commitment.

I enjoyed writing *Loose Ends* which well and truly tied up those unanswered questions from its predecessor, *Out of the Limelight*. And definitely no wackiness in this game, or weirdness. Converting *Knight Life* was great fun - but I had no idea what was to come in 1996 - infighting in Probe with me in the midst of the fracas.

1996 was the apex of adventuring for me. It was a cracker of a year. I was well motivated to play and write adventures, fight with some people and even attend the highlight of the adventuring year after we'd all made up - though I did make a right idiot of myself at said convention! Ask anyone who was there. I'm saying nothing more.

Notable games include Jack Lockerby's *Wizard of Oz* and *Zen*, *Final Chorus* by Jamie Murphy and Alan Devey's *Teenage Emergency*.

The year started off with a bang, with an unfavourable review (of *Knight Life*) which I took exception to, and I sparked off a vicious feud, with me saying it was "the last straw" and other adventures getting involved. Barbara had a very sore head after my antics (and those of other people), and she had the sense to use her editor's prerogative to display the legend: "This Correspondence is Now Closed." Quite rightly, it was getting out of hand. Looking back, while I see the humour of the whole thing, I also see the seriousness of it too. The May '96 cover summed all up, I think - rather frightening! Funnily enough, it fuelled my adventuring activities and the writer of the original review and I are now great pals. So I decided to go to the Convention to meet all these people who I had by then made up with!

Tragedy struck, however, with the death of Harold Dixon, as Barbara described him (in the August '96 *Probe*, p. 2), "a wonderful man. Softly spoken with a delightful Lancashire accent, he was a religious and very generous man, always calm, helpful and enthusiastic despite personal problems." Very sad news it was indeed.

By now you're wondering - what do I mean when I say the feud 'fuelled my adventuring activities'? Well, basically, I realised antagonism was of no use to adventuredom and I would be better working FOR the cause of adventuring than AGAINST it. I started writing *Adventuring Memories Whirling Around*, a really nostalgic series in ten parts about a married couple discovering adventuring in the early 1980s and their ensuing escapades. I also converted *Where is Zeus?* for Frank Fridd, and co-wrote *Toddler Trouble* while getting started on *Mutiny!*, an epic 2-part 128k Spectrum game. I was adventure mad by this stage.

The best thing was going to the '96 Adventurers' Convention. It was a marvellous experience meeting all those familiar names for the first time. Standing in the legendary "smoke-filled room" in the Royal Angus Thistle Hotel with all those computers and (more importantly) the adventurers themselves was incredible. If you've never gone to the Convention, I can assure you that you'll have an excellent time. I certainly did.

I was so inspired by the Convention that on the coach and the ferry on the way back to Northern Ireland I set about writing *Murder Mystery Weekend*, a game loosely based on that weekend's events.

(Concluded in the next issue.)

[Jon is in Budapest between 22nd February and 15th May but before he left he sent me the final part of "Ten Years Adventuring". If you wish to contact him, he says emails will be forwarded to him.

Please note that ALL of Jon's adventures plus many of the other adventures mentioned in his series of articles are available on CDROM from Zenobi Software. Some of the adventures by Jon and Stephen Boyd are also available for the Amstrad from WoW Software..... Barbara]

THANKS FOR THE MEMORY by Mary Scott- Parker

While shopping in Asda [sometime in 1993], I had some time to kill and browsing through the magazines I picked up a copy of Sinclair User, just out of curiosity. Turning to the Adventure pages [naturally] I was hit by a powerful wave of nostalgia - someone was playing Blizzard Pass and was stuck by the fissure, with the rope and ring in hand. Gosh - how it brought it all back!!

The Sinclair arrived one Christmas for my youngest daughter, courtesy of Santa, and over the holidays she played all the free games, quickly becoming bored with each of them, except for a cute platform game called Colin the Cleaner. There was even a game called Ian Botham's Cricket, which incredible though it may seem, made the real thing seem exciting. At last there was only one game left to try - an adventure [a what?] called Blizzard Pass. The loading instructions were a bit complicated, which was probably why it had been left until last.

Well....the game was duly loaded.....and it was certainly different! There were words! "YOU ARE STANDING IN A SNOWSTORM OUTSIDE THE NOW BARRED SORCERERS GATE. YOU CAN GO SOUTH, EAST OR WEST." Two moves and I was hooked. The more times I froze to death in the blizzard the more determined I became. At last, with a flash of intelligence unsuspected by the rest of the family, I typed in "CLIMB CLIFF" where it said, "THE CLIFFS HERE DON'T LOOK QUITE SO STEEP" and there it was - a window! Of course it was too narrow to enter, but on examination there were found to be cracks around it.

After about two weeks of standing on the ledge outside that tantalising window, my middle daughter, who happened to be passing at the time and whose understanding of the finer points of Physics had until that moment lain dormant, said, "What about putting some snow in the cracks?" Which we did - and the rest, as they say, is History. It opened up that huge, wonderful, frustrating, annoying, absorbing, irritating game that we came to know and love.

I still can't think of it without tasting Wholewheat Fruit Slices, which was a Blue Peter recipe from around that time, as I ate tray after tray of the stuff, while simultaneously typing "TIE ROPE TO RING" and "THROW ROPE ACROSS FISSURE" and being rewarded with responses such as "IT'S TOO SLIPPERY" and "THE ROPE DOESN'T CATCH ON ANYTHING". Standing in Asda it brought it all back and I sympathised with the poor stuck folk, longing to be able to say, "I KNOW!....I KNOW!....I'VE BEEN THERE!"

Sadly, no other Spectrum game had the appeal of Blizzard Pass. Different and indifferent they came and they went in rapid succession. A few stand out for various reasons - The Hobbit, with its little programming idiosyncrasies gave new meaning to the word frustration - I could type SAY TO THORIN, "CARRY ME" faster than anyone on the planet [unless of course YOU know different!] - but Kayleth and Masters of the Universe, coming from the same stable as BP, found favour for a while. Scott Adams, on the other hand, with his ridiculously convoluted and tediously complicated games, did not. [Just as a matter of interest did ANYONE manage to get off that raft in Savage Island part 1? and if so - How did you do it?]

In spite of their obviously superior story- line, text - only adventures [for me and for those who, like me, were at the back of the queue when they were handing out imagination] lacked the appeal of those with memory- hungry little pictures - the well- drawn ones, that is. We kept reading about the marvellous graphic adventures available for the 16- bit machines, like the Amiga and the Atari. You wants grafix - you needs memory. Enter the Amiga, bulging with a whole Meg of the stuff.

I read the purists 'anti- graphics' remarks - "Of course I switched off the graphics RIGHT AWAY!" and could feel the draught from the nods of approval from other Probers. I liked graphics, for Heaven's sake, what in the world were they guilty of to invite such scorn. To be fair I did try many text adventures - without conspicuous success. The only exception to this was Enchanter, which had me spellbound from start to finish - and I could SWEAR it had graphics!. Unfortunately the rest of the Infocom world was not so inviting - apart from later [graphic] offerings such as Arthur and the excellent Journey.

Then our adventuring lives changed forever [if RPG's can be classed as adventure] when Jason Deane recommended Dungeon Master as a game not to be missed - thanks Jason! Dungeon Master was a revelation, offering as it did, a totally graphical world where words were almost redundant. Sleep became a thing of the past. Out came the sheets of squared paper, coloured pencils [that hadn't been used since my daughters' schooldays] rubbers and rulers. From then on there wasn't a square inch of kitchen table in sight for years. Eye of the Beholder, Chaos Strikes Back and the excellent Black Crypt followed Dungeon Master - but when Captive arrived on the scene mapping became REALLY SERIOUS. Whole days vanished - and were filed away as "CAPTIVE - MISSION 2 - BASE 3 - LEVEL 1".

The early RPG's mentioned above were cleverly programmed to fit on one disk [how DID they do it?!] but with subsequent follow- ups [Eye of the Beholder 2 and Monkey Island 2 spring to mind] excessive disk swapping made the games almost unplayable - unless you were a sadist. The 1 MB Amiga's days were alas numbered and it moved over [albeit reluctantly] to make room for a PC with a whopping 4 MB of RAM. These were heady days indeed. Imagine all that memory! It would never be needed - surely! Ha! Ha! Such naivety! Eye of the Beholder 2 [having been repurchased] now became immensely playable and hugely enjoyable [apart from a monumental nightmare struggle with the Medusas]. Sue Medley recommended the delightful Might and Magic 3, with its lovely graphics [thanks Sue!]. Mercifully it came ready mapped and we could eat round the table once more. Might and Magics 4 and 5 followed and were greedily and lengthily consumed.

As I write today my daughter is playing Might and Magic 7 - minimum system requirement 32MB RAM [64MB RAM recommended] - yes, we had to upgrade again - where will it all end?!

It's hard to describe the impact these games had on our lives - taking them over for weeks or even months on end as they did - [did someone mention Golf at this point?] Non-computer addicts find it very difficult to understand their fascination and hold - but then I don't understand the kick someone gets from standing in a freezing garage for years on end restoring an old car - they must be MAD!



MORE GHOSTS, GHOULS & THINGS THAT GO “WOOOAAH!” IN THE NIGHT

by Kez Gray

LAMIA

A vampiristic demon with the face of a beautiful woman but the body of a snake. Greek legends state that Lamia fattened up young men before she devoured them.

LILITH

A similar Hebrew myth tells of LILITH, who was the very Queen and mother of SUCCUBI. Lilit attacked young men as they slept alone, seducing them in their dreams and draining them of their blood.

MANDRAKE

This small plant was thought to have evil powers, as it grew beneath the gallows where it would be nourished by the flesh and blood of the criminal's hanged corpse above. It was dangerous to attempt to pick the Mandrake as it would let out a terrible scream when pulled from the ground that killed anyone who heard it.

NIOHOGGR

Niohoggr was a Scandinavian Dragon. The name “Niohoggr” means “Corpse-tearer” and he was said to carry off the dead with his sharp claws, devouring them in his lair deep beneath the earth.

OSIRIS

The ruler of the after-life in Egyptian mythology. Osiris was the judge of the dead people's souls. He would weigh the persons heart on a set of scales with the weight of a feather. If the heart weighted less than or equal to the feather's weight the person was allowed to pass on to a new life. If the heart weighed more, the said person was judged unsuitable for new life and a beast that was part lion, part crocodile and part hippopotamus would snatch the person's heart from the scales and devour it, thus condemning the said person to their doom.

ADVENTURE PROBE SOFTWARE

ADVENTURE FOR THE PC

WITCHFINDER by Kanga and YAK

You are Bertrand, known as Bertie to your friends, and when you seek shelter from a torrential rainstorm, and mistaken for an adventurer, you find yourself in the interesting position of would-be rescuer of a kidnapped Princess.

After talking to her parents, the King and Queen, and exploring their summer holiday residence and grounds, you enter a fantasy world of vampires, dragons, witches, magic carpets, secret gardens and well, play it yourself and find out!

WITCHFINDER is written using AGTBIG and comes in two versions. The Public Domain/Unregistered version cuts off after you have played about a third of the game. The full version has 117 locations and you can get a total score of 310, and has a hints file. Clues, help and hints are only available to registered players.

PD/Unregistered version **£1.50** (3.5" disc) available from:

Adventure Probe
52 Burford Road, Liverpool L16 6AQ

Full/Registered version **£6** (3.5" and 5.25" disc) available from:

Sue Medley
9 Warwick Road
Sidcup
Kent DA14 6LJ

or

Bev Truter
34 Morgan Street, Carnegie,
VICTORIA 3163
Australia

Price : \$12 (Australian)

ADVENTURE PROBE SOFTWARE

ADVENTURE FOR SPECTRUM, AMIGA(e) and PC(e)

MAGNETIC MOON

A 3-part text adventure by Larry Horsfield

You are Mike Erlin, an officer on board the "Stellar Queen", and your adventures started during exploration of star Achenar. The crew of the scoutship "Pathfinder" have lost contact and when the "Queen" arrives at their last reported position there is no sign of Pathfinder and her crew. suddenly a tractor beam lashes out from the surface of the moon. The helmsman eventually regains control of the ship and manages to land.

Commander Pocks scans the moon for signs of life and reports that the source of the tractor beam is a huge installation situated deep below a range of hills some kilometres west of the 'Queen's present position. You are upset to be left out of the search party and decide to go it alone to search for an entrance to this installation. You must find yourself some equipment, as the moon's atmosphere, such as it is, is highly toxic. The first obstacles you have to get past are the captain and Commander Pocks themselves - they are both still in the main control room and you must find a way of getting off the ship without being spotted by either!

Originally written for the Electron and BBC in 1986 using the Quill, "Magnetic Moon" was converted for the Spectrum in 1988 using PAW. There are two versions, 48K and 128K, the latter having more text and a few extra puzzles, but both are still massive games. Either version is available on tape and +D 3.5" disc for the Spectrum and the 48K version has been converted for the Amiga under Spectrum emulation. Now the 128K version has been converted to run on the PC under Spectrum emulation without the need for a saved position to being parts 2 and 3 (you can now play them out of order but it won't make sense!). The appropriate Spectrum emulator is supplied on the game disc.

Only £2

for Spectrum (tape and +D disc)

also Amiga(e) and PC(e) under Spectrum emulation

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LARRY HAS DONATED ALL PROCEEDS TO THE PROBE FUND

ADVENTURE PROBE SOFTWARE

ADVENTURES FOR THE ATARI and PC(e)

The following adventures are Atari AGT text adventures which have been converted to run on the PC under Atari emulation such as WinSTon and PaCifiST.

DROOLIG AND THE KING'S GOLD by Jon Dixon

Once upon a time there lived a wealthy king. Everything was fine until one day a dwarf called Droolig appeared. The dwarf vowed to steal the king's wealth. However, just as he was muttering the magic word a guard entered the treasury, surprising Droolig who made a fatal error and banished the treasure and himself to the labyrinth under the palace. The king proclaimed that whoever kills Droolig and returns the treasure shall marry his daughter and receive half the treasure for himself. A short game for 6 - 8 year olds.

LASAR by Curtis Froom, Steve Carkner and Julie Froom

Ellasal of the Evil Force has kidnapped all the villagers and King Egdirdoog has set you the task of ridding his kingdom of this beast and location all the villagers so that normality may return. You will be rewarded handsomely upon your success. Over 50 locations, including a simple maze, with interesting puzzles and the occasional touch of humour.

THE MYSTERY OF OLD ST. JOSEPH by Rick Lamberson

This text adventure is centred around the actual places and landmarks of Port St. Joseph, a friendly community on the northwest coast of Florida. The town is rich in history, which is reflected in its museums and libraries. A visit to the local History section of the library will provide a good foundation for your quest; who was Jake "The Snake" Smith, what happened to Captain Dreggs and where will you find the Florida prison records for 1875-1900?

Available as

Single game per disc for Atari ST

Single game + WinSTon emulator for PC (requires Windows '95 or '98)

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ADVENTURE PROBE SOFTWARE

ADVENTURE FOR SPECTRUM 128K and PC(e)

THE NETHER POPPLETON TREASURE HUNT by Edwina Brown

The village is buzzing with excitement as a treasure hunt is about to start and the competitors are congregating in the village hall. You have been told that every contestant completing the requirements laid down in the rules will win a small silver cup. In addition, the first ten to return will win a weekend break for two.

The setting is the village of Nether Poppleton, parts of which are based on a real village and includes a park, windmill, village green, river, farm, shop, library, school, various cottages, and a public house with the picturesque name of "The Bee and Butterfly".

Your fellow competitors are familiar to Probe readers, maybe you will meet yourself?

So open the large envelope containing the first clue and collect the eight butterflies on your way, and you may win a short holiday in a certain hotel in Birmingham - shame it is not for real!

Another delightful adventure from Edwina. Meet an assortment of villagers and treasure hunt helpers and enjoy the lovely setting of an English village.

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SOFTWARE FOR THE AMIGA 500, 500+, 600 & 1200, and PC

All the following have been written by Philip Richmond, and are available for the Amiga (1 meg) as stand-alone programs, and also for the PC as ADF files to load into a PC Amiga Emulator (NOT SUPPLIED).

CREATIVE ADVENTURE TOOLKIT (CAT) Latest version 5.1

Why not create your own text adventures? Similar to PAW, and easy to use, with a very comprehensive tutorial document included on the disc.

TEXT ADVENTURES - written by Philip to demonstrate CAT.

Gory Story

Can you find the serum to help Azzan and his people live above ground? Survive the sinister characters and vicious dog that roam the house and grounds near the village of Little Zorning, and you can truly call yourself an adventurer.

Hazardous Holiday

Whilst on a walking and fishing holiday in the country you find the ring that had belonged to a recently-deceased friend. Can you solve the mystery of his death?

Paranormal Palace

You are on holiday at a quiet seaside resort when you see an Unidentified Flying Object crash into the sea. Can you help the stranger you "meet" on the beach? Do you believe the truth is out there?

Piggery Jokery

This is a delightful adventure in which nearly all the characters are animals. You play Peregrine, a pig, and will meet such creatures as Ronnie the rat, Harry the horse, and Boris the beaver.

Only **£1.50** each
(please state whether for Amiga or PC)

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ADVENTURES FOR THE PC

THE PRINCESS TRILOGY

JACK OF HARTZ
by Bev Truter

SIR ARTHUR
by Lyn

THE SEARCH FOR PRINCESS ALANDRIA
by Jason Billard

When Bev and Lyn played "The Search for Princess Alandria" and discovered how awful it was, they started off just "correcting" and embellishing the original, but after about a week we both altered course completely, and branched off into separate directions and ideas. The result is "Jack of Hartz" by Bev and "Sir Arthur" by Lyn, two very different adventures.

All three begin with you charging off on a mission for your King to search for a missing Princess. However "The Search for Princess Alandria" finishes after 30 moves with the message to send \$10 for a completeable version whereas "Jack of Hartz" and "Sir Arthur" are complete adventures and Freeware (*). Although both take place in three distinct areas - the King's lands, an underground cave system, and the land beyond a lake, they have unusual and different endings. Other than a similarity in geography, and some of the characters, the plots, puzzles, events and final outcomes are very different from the original Alandria.

All three adventures on one disc
only **£1.50** from

Adventure Probe
52 Burford Road
Liverpool
L16 6AQ

NEWSDESK

PHIL RICHMOND'S C.A.T. FOR THE PC

Phil sent me the following email, which is self-explanatory.

"I have today made available an update to the test version and posted it to my web page:

<http://richmond62.freemove.co.uk/index.html>

This is the FULL version and includes the CAT Player for Runtime games, a Windows Help File, some fixes, improvements and new features. It is also open for registrations.

This WINzipped download is freely distributable to all - it will fit on a floppy. Feel free to make it available through 'Probe' for a nominal fee to cover copying, disk and postage. (*Of course - £1.50 should cover all costs Barbara*)

Those who wish to register can contact me by post or email for a code number to remove the annoying Shareware 'nag' notice and disable a restriction on the number of Response entries that can be entered into an adventure database. This is all explained in the help file.

There are no extra fees, royalties or restrictions for distributing finished games created with the program which can be freeware, shareware or whatever the author decides.

The only restriction I make, is that copies of the REGISTERED program should not be sold or copied and given away. I think that is quite reasonable bearing in mind the effort and work I put into it.

A few interested people have contacted me already regarding the program and one has even registered in advance!

CAT should allow authors who have previously written Quilled or PAWed games to rewrite them for the PC or construct new games from scratch.

Thanks again for your interest in the program.

PS. If you downloaded the previous version you should delete it before unzipping the new one."

"HELP" CDROMs FROM ZENOBI SOFTWARE

The leaflet says "Have you just bought another new game only to find that within the first couple of days you are seriously stuck and in dire need of assistance? Well, the Cat and the Balrog are about to leap to your aid once more. This time around they are putting together a series of CDROMs containing a large selection of "saved-positions".....

These saved positions will give you access to the many other levels contained in your game(s) and in some cases may even allow you to complete the game and allow you to view the "end sequence" (if the game actually has one that is!). All you have to do is unpack the required files (they are ALL self-unpackers just double click on the relevant file) and then copy them across to your game's save directory - make sure you put your OWN saves somewhere safe first though. what could be simpler?

The first CDROM contains such epics as INDIANA JONES AND THE INFERNAL MACHINE, TOMB RAIDER 4 and SILVER. Future CDROMs will contain a generous mix of "old" and "new" releases. If YOU want to share YOUR own "saved-games" with your fellow adventurers then simply forward them to us for inclusion on a future CDROM - full credit accorded to ALL concerned.

Some "saves" MAY not work with some versions of the games, however all efforts will be made to ensure that they will be as compatible as possible.

Each CDROM will cost only £4.99 (incl. post and packing) and will be available from Zenobi Software, 26 Spotland Tops, Cutgate, Rochdale, Lancashire, OL12 7NX."

HELP WANTED

LIFEBOAT (Spectrum version) - Please could someone tell me how to get on the beach, and how to get down the well - it keeps saying I'm too big? Also how to keep hold of the kettle, someone keeps pinching it off me? Please contact Mrs Joan Hutchings, 1 Devon Court, Stirling Way, Ramsgate, Kent, CT12 6PJ. Tel. 01843 580095

GOLDWOOD - Has anyone any hints, or, better still, a solution, for this Spectrum Quilled, text/illustrated adventure? Please contact Doreen Bardon - see back on magazine for contact details.

OBJECTS AND THEIR USES

LAST BELIEVER played by Karen Tyers on a Spectrum - also available on Amiga(e) and PC(e)

Berries	Throw at plant
Blowpipe	Blow at wild beast
Boots	Wear to stamp on orb
Branch	Light then melt snow statue
Candle	Use to mend pot
Coffin	Take to lake and use as boat
Glass	Cut undergrowth
Gloves	Wear to pull lever
Herbs	Give to Magician
Orb	Break to get glass and magic candle
Paddle	Paddle coffin
Pot	Mend then get water to throw at Fire Demon
Rod	Use with thorns to make blowpipe
Rope	Tie to well to go down
Spell book	Give to Magician
Staff	Lever altar then break it
Thorns	Use with rod to make blowpipe
Wand	Wave to levitate then give to Magician

PRECISION CORNER

ELEVENTH HOUR (Terry Braverman) played by Barbara Bassingthwaighte on a Spectrum - also available on Amiga(e) and PC(e)

MAD JANITOR'S QUESTIONS

1. N Q L S J U H
2. 3 7 16 35 **74**
3. 54(HIDE)98 53(FACE)16
4. TE(FEET)56 EC(DICE)94
5. 3 7 15 31 **63**
6. B 4 J 2 N 3 T
7. 4 9 17 35 **69** 139
8. CH(ANT)HEM
9. 5 6 7 8 10 11 14 **15**
10. TWO T FOUR U THREE H
11. A D H M S **Z**
12. 8 10 14 18 **26** 34 50 66

BUGS AND AMUSING RESPONSES

ALICE played by Doreen Bardon on a PC

Examine teapot - " its well made, has a silver mark"

Open teapot - " the brass teapot is now open"

GETTING YOU STARTED

COLOSSUS ADVENTURE played by Dorothy Millard on a PC(e)

(a) (Start on a high slope overlooking the heavily fortified stronghold), E (rocky path), GET ROPE, N (high mound by moat), TIE ROPE (to what?), TO TREE, JUMP MOAT (in murky waters where you see a rusty grid), PULL GRID (it sinks to the bottom), U (into a small stone room with a clay floor), DIG (the floor crumbles and you fall through to a tunnel), GET KNIFE, GET PAPER (sheet).

OR

(b) (Start on a high slope overlooking the heavily fortified stronghold), W, S (foot of tree which overhangs a dirt road... you hear a vehicle approaching), CLIMB TREE (an oil tanker is underneath you), JUMP ONTO TANKER (it has a metal lid), D (inside tanker... it grinds to a halt), U (large workshop where a lorry is suspended on a hydraulic ramp), PULL LEVER (the lorry is lowered), INTO LORRY, START LORRY (the engine roars to life), DRIVE LORRY (where?), TO WINDOW, E, UP LORRY (to roof... a window is facing you), W (small stone room), GET KNIFE, GET CLOTH, GET ROPE, MOVE RUG (reveals a trapdoor), TIE ROPE (to what?), TO ANVIL, THROW RING, PULL ROPE (the anvil is touching the ring), RELEASE ROPE (the trapdoor is smashed), D (tunnel), GET PAPER (sheet).

E (by old door), PUSH PAPER (where?), UNDER DOOR, PUSH KNIFE (where?), INTO KEYHOLE (you hear something drop), PULL PAPER, GET KEY, DROP PAPER, UNLOCK DOOR (you are at the bottom of a round shaft with a trapdoor at the top), GET GRENADE, EXAMINE GRENADE (see pin), TIE KNIFE (to what?), TO GRENADE, PULL PIN (in grenade), THROW KNIFE (at what?), AT TRAPDOOR (it sticks in the door), S (by old door), WAIT (hear an explosion), N (back into shaft where you now see a gaping hole in the top), U (into cellar)



GATEWAY TO KAROS played by Barbara Gibb on a BBC and PC(e)

Start standing between the upright stones of the gate. BEGIN, I (nothing), N (edge of black forest), W (bowl-shaped hollow), TAKE RED PLANT, TAKE GREEN FERN, SW, SW (cluster of derelict buildings), TAKE SPADE, E, E, E, E (jumble of large boulders), TAKE COPPER COINS, COUNT MONEY (19 copper, no gold, no silver), E, NE, E, E (broad tongue of grassland), TAKE DAGGER, W, W, N, N, N, N, N, N, NE, N, W, S, S (outside small shop), IN, BUY BAG (costs 5 copper coins), TAKE BAG, BUY LAMP (costs 5 copper coins), TAKE LAMP, OUT, S (outside cottage), IN (see an old woman in a black pointed hat, sitting by a fire), BUY TINDERBOX (costs 5 copper coins), TAKE TINDERBOX, ASK WITCH ABOUT TALISMAN (wants dragon fern and red snakewort), DROP RED PLANT, DROP GREEN FERN, ASK WITCH ABOUT TALISMAN (gives directions), OUT, N, N, N, E, S, SW, S, S, W, W (may be attacked by a wolf which you manage to drive away), W (outside woodcutter's hut), IN

GRUE-KNAPPEDI played by Barbara Gibb on a Spectrum - also available on Amstrad, Atari, Amiga and PC(e)

Start in The Grue's Hovel. I (nothing), SEARCH RUBBISH (now have a miner's helmet), X HELMET, E (eating area - note only exit is west at the moment), WEAR HELMET, SWITCH ON LAMP, R (see new exits to the north and south), N (Multi-coloured Slop Shop), TAKE COMPUTER, X COMPUTER (note description of keyboard and lack of plug), W (Art Gallery), X PAINTING (see a scenic view of Ormskirk Quay), X QUAY (now have a *key*), X KEY (engraved Ormskirk Lavatory Supplies Dept.), N (Paddy O'Doors room), TAKE NUTCRACKERS, E (Fancy Dress room), X CUPBOARD, UNLOCK CUPBOARD (need key from painting), DROP KEY, SEARCH CUPBOARD (now have a pair of tights), X TIGHTS, LOOK BEHIND CUPBOARD (now have a wand), X WAND, E (Games room), TAKE WHIP, W, W, S, E, E (Big Mac room), TAKE CRISPS, X CRISPS (bacon flavoured, one left in the packet), W, S (back at eating area).

E (Washing area), SEARCH SINK (now have a plug), X PLUG (13amp. electrical variety), ATTACH PLUG TO COMPUTER, E, E, N, E (Bill and Ben potting shed), X WEED, SEARCH SHED (now have a plant pot), W (Queue Gardens), FILL POT WITH EARTH, S, S (Solution room), READ ADVERTISEMENT, TAKE BOTTLE (of fertilizer), POUR FERTILIZER INTO POT, PLANT CRISP (to grow a Bacon tree - note advice), DROP BOTTLE, DROP PACKET, W, W (Colossal room)

HINTS AND TIPS

CASTLE BLACKSTAR played by Barbara Gibb on a PC(e) - also available on most other computers

Play the violin to get rid of the eagles - the eggs and violin are treasures so deposit them at the shrine in the forest.

Wear the gloves *before* picking up the red-hot bar. If you pick it up early in the game it may be cool by the time you need it, if not speed up the process by putting it into water.

An (empty) lamp and set of keys are in the stable - you may have to move the bale to find them, depending on the version played.

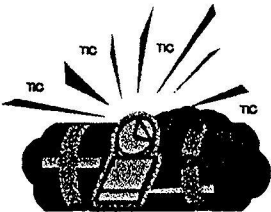
The well at the "Behind Castle (South)" location contains oil for your lamp, another "filling station" is the Oily Cave on the shore of the underground lake.

THE ELEVENTH HOUR (Terry Braverman) played by Barbara Gibb on a PC(e) - also available on Spectrum

General Hints

WORD gives a text-only version, PICTURE restores the illustrations, TIME gives the number of turns taken so far, BOMB tells you how many bombs have been defused.

The carrying capacity is limited to 4 items. The oil can should always be carried as you will have to LUBRICATE BUTTOn in the lifts when told "the button is stuck" - it is random.



The Mad Janitor will appear up to 12 times and ask you one of 12 questions (in order) which you must answer before being allowed to continue. The answers are in the Precision Corner section of this issue.

You can *not* leave the building until the 5 bombs have either exploded or been defused. They are disguised as items you would expect to find in a department store.

HEDDA'S REVENGE played by John Schofield on a Spectrum (128K only) - also available on PC(e)

Search the Vegetation beyond the Fishing Rod to find a metal Hook. Back at the Well, raise the Rope and tie the Hook to it. Use the rope to climb down to the Bucket which can now be placed on the Hook and wound to the top of the Well. You will be rewarded with a Knife.

In the Cottage Living Room, check out the floor and lever up the Planks with the Crowbar. If you strike a Match you can look in the hole.

In the Kitchen, a Carving Fork will be found in the sink. While here, examine and feel the walls.

Using the Planks, you can mend the Bridge.

At the Cottage north of the Bridge, search the roses and nest is not essential but in the Water Butt can be found another TROPHY (you need Faye's Riding Crop to be able to get it.

Knock on the door and talk to the Old Lady.

Behind the shed is the Workmen's Axe. In the shed, find a hammer.

HOUSE OF THE Os played by Bev Truter on PC

Can't find Mr.O?

He only appears at the top of the oak if you've hung the glasses on the hook in the Foyer.

Can't figure out what Mr. O wants?

He needs the small piece of wood with 4 holes drilled in it. Then he asks for something weighing exactly 31 lbs to act as a counter-balance for his birdhouse door. Use the scale in the bathroom to find out what equals this weight.

WHAT weighs exactly 31 lbs??

The vacuum cleaner.

Mr.O won't follow you back to the house.

Give him the bottle from the safe, then go back to the Eastern end of the Deck to collect your reward from Mrs.O

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

See the March 1999 issue for a Getting You Started.

Remove the *right* hand of the alien found in the Zero G Recreation Chamber (need the scalpel).

Use the amputated hand to unlock the armoured door to the station's Defence Control Room.

The card found in the Officer's Lounge to open the door the station's Main Control Room.

Inside the Control Room :-

1. The slip of paper gives the code to open the door leading to the Engineering Laboratory.
2. The lever operates the gate inside the Inner Vault.
3. Insert the tape into the computer to learn the code to arm the Nova device.

Attach the cell to the laser cutter then FIRE CUTTER AT VAULT to open the door.

To clean the oxygen supply nozzle - pour the cleaner onto the nozzle. You can now refill your life support pack with oxygen.

Drop the pad at a location you wish to return to then TELEPORT there - must be carrying the unit.

Connect the timer (from Store Depot) to the Prototype, then use the code to arm it.

After arming the Prototype you will have 30 minutes to escape - the equivalent to 30 moves - sufficient if you know where you are going. You can plan ahead and use the teleport system, or simply "walk" to the secondary docking area where a freighter is docked.

Ensure you have your helmet and a fresh supply of oxygen. TAKE OFF in the freighter to complete part one.

RETURN TO DOOM played by John Schofield on a Spectrum +3 - also available on BBC, Amstrad, Atari and PC

To cross the Salt Sea, PRESS SQUARE for rain and then go and wait for it. Don't take the dog with you because he won't return. You need the suit to get back safely.

You can only go east from the Pasture safely after the baby silica is born.

Drop the drugs in the Pink Field to be able to pass. Take note of the word (random) which helps to deal with a forcefield later.

THROW SEEDS at the west edge of the Field. To find the centre, go N, E, E, S, S, NW. Make sure the dog is with you and DIG, then accept his help. WEST takes you out safely - again providing the baby silica is born.

The dog must be with you to show you how to cross the herds of oganobuffalo. They are moving South so once on them go NW, NW, NW, and W to reach the Hall. Input the word given from the Ksou after giving the drugs (e.g. KSGGU) to make the forcefield disappear. Employ a similar technique to return across the herd. N, E, NE, NE, NE, and NE returns you east of the Prairie.

PRESS TRIANGLE for snow to slow the ecosaur, wait and take the dog past them. The Lake can't be crossed. Go up the slope where the rat deals with the sabreboog. It is unsafe to go further [past the Cornice. SHOUT for the avalanche to freeze the lake which can then be crossed. ENTER the cavity past where the Cornice was. Then go Down from the Hollow provided you are not wearing the boots. The dog will retrieve your belongings from the Omnigrabs.

TOMB RAIDER - THE LAST REVELATION

When Lara is clinging to a rope/vine over a gap, to get the rope/vine to swing and thus gain sufficient momentum to jump off safely on the other side, press the key on the keyboard (or the button on the joystick) which represents the "DASH" action.

In the Playstation instructions this is mentioned; but in the controls section of the "Readme" file on the PC disc, there is no mention of this movement.

SPIRITWRAK played by Barbara Gibb on a PC - also available on Amiga

General Store/Attic/Stockroom

Push the dusty crate, moldy crate and filthy crate, one at a time, to the South End of the Hall to activate the ancient machinery, causing the hallway to lower and so give you access to the Attic!

Enter and pick up the square key. Check out the floorboards here and cause the middle portion to sag but not completely collapse.

Now move all three crates north, once, then one of them north again but the other two south. Go north until you enter a Stockroom.

Unlock the icebox and find the sugar-coated scroll which contains a triplicate spell. Now create extra boxes using the spell. Open each box to find the toys. You also need the crunchy cereal and butter.

To exit the stockroom and return to the General Store - HIT BOARD ("floorboard" does not work) and go U (to Attic), then S and S to the South end of the Hallway. Now push the remaining crate N to the North End of the Hall and go N then NW to leave the General Store.

WAYSTATION played by Barbara Gibb on a PC and Atari

In the Library - sit in the chair to notice a book. At the Information Desk - READ BOOK ALOUD. At Computer Vendor in the Office Supply room - PUT CARD IN SLOT for a ladder to appear. Push ladder north then climb it so you can examine the ceiling.

From Dusty Crawlspace - go W and MOVE TILE then go D and pick up the screwdriver and patch cord. Go back U then E and E, move another tile and tie the rope to the pipe before going D, E and E to beside a waystation.

X DIRECTORY and note details, then unscrew panel with screwdriver. PLUG CORD INTO SOCKET and plug it into your portable waystation. Input TYPE "24" ON PAD (note keypad does not work) and TYPE "0" ON WAYSTATION then TYPE "005" ON WAYSTATION to be transported to a committee room - not the correct destination so WAIT until you are transported to a trash heap. DIG in the heap (need shovel) until you find a remote. Insert the batteries and PRESS REMOTE to reveal an opening. Enter, find the control room and PUT DISK INTO WORKSTATION to complete adventure.

WITCHFINDER (PD version) played by Barbara Gibb on a PC

TALK TO (everyone) and explore the mansion and garden.

Before entering the mansion, check out the bushes by the gate as hinted in the text.

Warm yourself by the fire to dry your clothes then WAIT until the King and Queen appear. Talk to them to hear a sad story, then give something to the Queen.

Before pulling the lever in the North hall check ensure you have the candle, matchbox, silver key and ladder.

To escape from the cellar, go U the steps to discover the ladder you dropped when you fell through the trapdoor.

Study the portraits in the South Hall for vital information.

The fountain water has transforming and transporting properties - enables you to enter the burrow and, with additional help, travel further afield.

Visit the ruined cottage before the Shaded Courtyard - there are plenty of clues concerning the identity of the stranger sitting at the table.

Climb to the very top of the old beech tree.

Not all necessary items can be *carried* across the chasm.

Give something red to the old hag who changes into a beautiful peasant girl.

Follow the footprints at the strange boulders to find a hidden garden. Drain the pond then check your inventory.

Lost in the maze? From the entrance go E, S then SE. Did you find the magic carpet and instructions on how to operate it?



SOLUTIONS OF THE MONTH

GREEN SONJA

Written by A. J. Remic

Solution by Barbara Gibb on a Spectrum

Start in a dark and dusky doorway. I (you are carrying nothing in your satchel), N (a street in Anvas), N (inside "The Dirty Ogre"), TAKE SILVER EGG, EXAM SILVER, S, SW (the not-very-much fabled museum of Anvas), TAKE GOLDEN EGG, EXAM GOLD, NE, E, S, SE (dimly lit shop), TAKE SACRED HOLDER, EXAM SACRED, U (ventilation shaft), W, W, TAKE PORN VIDEO, W, W, D (to country lane), N, W, N, NE, NW (large clearing in forest), TAKE RUBBER OBJECT, EXAM RUBBER, N (cave), TAKE SAPPHIRE EGG, EXAM SAPPHIRE, S, SE, SW, S, E, NE, N, NE (rocky trough in canyon), TAKE EMERALD EGG, EXAM EMERALD, SW, E, E (dockside - see a pirate ship), HIRE SHIP (need porno video as payment), S (Rondok Isle), S (see a Yeti), GIVE RUBBER OBJECT TO YETI (you sneak past him), USE SACRED HOLDER (also need the 4 eggs - this opens a door which you enter to see the magic pool), SWIM IN POOL.

END OF GAME

SAGA OF A MAD BARBARIAN

Written by A. J. Remic

Solution by Barbara Gibb on a Spectrum

Start in a street in Anvas. I (nothing), W, S (inside "Ethel's Pickled Eggs" shop), TAKE KEY, EXAM KEY, N, E, S (weapon broker's shop), TAKE SWORD, EXAM SWORD, N, E (eastern gateway), UNLOCK GATE (need key), E, N (fork in road), W (by gypsy caravan), TAKE CRYSTAL BALL, E, N, E (estates of the Aracoma - see Vicky the Slayeress), GIVE CRYSTAL BALL TO VICKY, TAKE LOCKPICK, W, W, N, W, W (recess in cave tunnel), TAKE GLUE, E, E, E, KILL ROBIN PUD WITH SWORD (now have a steel headband), EXAM HEADBAND, W, N (by slab of rock), WEAR HEADBAND (you can't !!!), NUT ROCK WITH HEADBAND (crumbles to dust revealing a tunnel leading inside the Dif Mountains - which you enter), TAKE ARMOUR, EXAM ARMOUR, E, E, S (edge of iced lake), USE GLUE (on soles of boots so you can cross the ice - now by the Gates of Dros Delpox), USE LOCKPICK (on gates at entrance to fortress), GIVE ARMOUR TO PEX.

END OF GAME

CORYA, WARRIOR-SAGE: DRAGON by Tony Collins
Solution by Barbara Gibb on a PC(e) - also available on
C64, Spectrum and Amstrad

Part One

Start on top of a hill overlooking the small village of Ermahal. I (carrying damaged sword and a spell book, wearing tunic, robe, boots and trousers), X BOOK (see 4 spells: Fire, Heal, Cherish and Shield - note details for each), X SWORD (bent), D (valley), E, E, E (into the meeting hall where the surviving villagers have gathered - they rush at you), CAST CHERISH AT MOB (they calm down and their leaders asks you to rid them of the dragon. You agree - note details). You are now in the centre of the village. N (smithy - no sign of the blacksmith), S, X DOORWAY, TAKE BEAM, S (into hovel - hear murmuring), PROP ROOF (so it won't collapse too soon), LISTEN, MOVE WOOD (to rescue a badly burned man just before the building collapses), CAST HEAL AT MAN (he recovers and says he is Auran, the blacksmith, and offers you hospitality for the night). You are now in the Smithy and Auran is here. GIVE SWORD TO BLACKSMITH (he says his forge is not hot enough), CAST FIRE AT SWORD (now repaired), S, E (meeting hall), TAKE ROPE, W, N, E, E, E, E, (small clearing), CHOP TREES (need repaired sword - a white stallion appears), CAST CHERISH AT STALLION (it is now docile), TIE ROPE TO STALLION, TIE ROPE TO LOGS, RIDE/LEAD STALLION (west, to the path by the river), MAKE RAFT, PUSH RAFT (into river), E, E, E (to sandy shore), S (trail), X TRAIL (see dry kindling which you gather and then return to the shore), DROP KINDLING, CAST FIRE AT KINDLING (to make a fire), SLEEP (safe if lit fire). Now beside a small stream. DRINK WATER (someone is nearby), HIDE (a party of natives appear carrying a prisoner tied to a pole), FOLLOW NATIVES (note details), LISTEN (note word shouted by the man), S, S, W (clearing), X SHRUBBERY (reveals a small hole in the ground and a path to the west), X HOLE (see the idol in the tunnel below), TAKE IDOL, CAST HEAL ON HAND, W, N (small mound), ENTER (small tunnel leading south), S (see idol and a creature approaching you), CAST FIRE AT CREATURE (which runs away), TAKE IDOL, X IDOL (golden and in the form of a figure holding a spear), N, LEAVE, S, E, E, N, N, E (near hidden entrance), SAY "AJARE" (must use speech marks - door opens but the native is ready to throw his spear at you), CAST SHIELD AT ME (an invisible field of energy surrounds you), WAIT (native throws spear at you and runs away as it can't penetrate the forcefield), E, E (if you have the gold idol you negotiate the release of their prisoner, Clen, who gives you important information and takes you to his village), ENTER (see a scroll on the table), READ SCROLL (see the words THUTH, LAMHT and SHIUL), LEAVE (to journey to the secret entrance following Clen's instructions). END OF PART ONE (Spectrum/Amstrad versions). 101/100

Part Two

Start by the rock door you found at the end of part one. X FOREST, CUT BRANCH (need sword), SAY THUTH (door slowly opens), E (into passage), E (dark), FEEL WALL, E, FEEL WALL, FEEL FLOOR (find some oily rags which you pick up), TIE RAGS TO BRANCH (to make a torch), CAST FIRE AT TORCH, W (see stairs), D, LEVER PLANK (need sword), TAKE PLANK, E (through door), X STATUE, READ INSCRIPTION, SAY SHIUL, TAKE HEADBAND, X HEADBAND, W, S (a pit filled with sharp spikes blocks the way), PLACE PLANK ACROSS PIT, S (along plank), S, S (by entrance to citadel), SAY LAMHT (door opens), S, W, W (stone chamber), X CHAIR, SIT IN CHAIR, ROCK CHAIR (compartment opens in one of the armrests - you now have a coin), X COIN (engraved with image of a key), E, S (by door), X DOOR, X LOCK (see slot), INSERT COIN (door opens), W (saw dust covered floor), X FURNITURE, X DESK, X TOP, FEEL LIP (now have a silver key on a chain), E, N, E, E (see shimmering mirror), SMASH MIRROR (need sword), E (through frame of mirror), N, X BODY (huge cat-like creature), SKIN CAT (need sword), S, W, W, S (feel cold air and ice-covered steps), WEAR FUR, CAST FIRE AT ICE, D (safe if melted ice and wearing fur), S (eastern ice wall looks different), CAST FIRE AT WALL, E, E (chamber - see a well with ball of ice containing an object), CAST SHIELD AT WELL, TAKE OBJECT, CAST FIRE AT OBJECT (now have a strange green crystal), X CRYSTAL (something inside it), W, W, N, U, N, E, E, N, E (sand pours from the holes), CAST FIRE AT WALL (to blast a hole in the south wall), E (on edge of abyss), CUT POST (need sword - post falls across abyss forming a bridge), E, D, E (small chamber), X DOME (locked - contains 2 golden gauntlets), UNLOCK DOME (need silver key), TAKE GAUNTLETS, X GAUNTLETS, W, U, E (forced back), X RUNES, WEAR HEADBAND, E (okay if wearing headband), N, TAKE TAPESTRY, E (circular room - see a stone chair), SIT IN CHAIR (room revolves), E (see a well), X WELL (acid), WEAR GAUNTLETS, LOWER CRYSTAL (into well - now have a golden key), S, S, E (cavern with lake and a dragon), CAST SHIELD AT ME, CAST FIRE AT DRAGON, AGAIN, AGAIN (that's the end of the dragon), S (ground seems to move), X GROUND (quicksand), PUT TAPESTRY ON QUICKSAND, S, UNLOCK DOOR (need gold key), S (to complete adventure). 100/100

Note:

The Commodore 64 version is in three parts:

[*] indicates the end of part one. [**] indicates the end of part two.

You will require a password to begin part two (HAWK) and part three (FALCON).

SERIALIZED SOLUTION

THE BEAST WITHIN - GABRIEL KNIGHT PART 2

CHAPTER 4

Go back to the Library and click on the leftmost shelf again. Go to the Town Square and click on the Post Office. Ring the buzzer. Read the letter that you get. Go to the Gasthof and talk to the Smith's and go through all the dialogue choices. Now go into the Church and click on the back wall. Sweep the cursor across the wall until it turns into a dagger near the back. Click there to go into the Crypt. Click on Gerde twice and you find out just what an idiot you are. Return to Schloss Ritter and go into the Secret Passageway. Click on the back area (The dark section). Click on the roses on the right to pick some. Go back to the Crypt and click the roses on Gerde so that the two of you make up.

Go back to the outside of Schloss Ritter. Click the car keys on the car and go to Neuschwanstein. Click on the castle. You'll take a tour of the place. In each room click on everything that you can find and whenever you see the "Tour Tape" button, appear in the corner of the screen, click on it also. Click on the door to go to the Bedroom. Repeat the examine procedure. Click on the door on the right to go to the Chapel. Repeat examine procedure. Exit the Chapel and you should be back in the Bedroom. Click on the door on the left to go into the Living Room. Repeat examine procedure. Click on "Exit" cursor going down and to the right. Repeat examine procedure. Go West to other part of Living Room and click on the door to the left to get into the Grotto. Repeat examine procedure. Click on "up" exit (Door in back wall) to enter the Study. Repeat examine procedure. Click on black section of back wall to exit to Singer's Hall. Repeat examine procedure especially note wolf paintings. Exit "down" and repeat examine procedure. Click on door in back wall.

Exit "down" from castle view and choose Herrenheimsee on the map. Talk to the woman at the counter using all topics. In the Entry Hall, click on all the letters on the left wall and read them all by clicking on each in turn. Exit closeup and exit "up" from closeup of desk. Click on everything available including everything in the display cases. Be sure to read the diary entries on the wall. Exit "down" and then exit "right". Again you should click on everything in sight including Ludwig's demise detailed on the wall. Exit back to left and down then click on the lady at the counter. She is bad tempered but ask her about everything that you can. You may have to ask about some things more than once.

Now return to Schloss Ritter. Go into the Library and read the Ludwig biography in your inventory. Make sure that you read all the pages. Use Barclay's card on the phone on the desk to call him. Use Dallmeiere's number on the phone to call him. Now exit the house and go to Stamberger See (the cross). Click left to walk all the way to the railing. Click on the railing and Dallmeiere should show up in closeup. Ask him everything. Now exit the closeup and click right to exit the Berg. Go to Beyureth (North part of the map) and you'll finish up in the Display Room start. Click on everything in the room. Click on the left door. Click on everything again including all things that appear in closeup. Click on the left door and again click on everything that you can. Click on the "up" door and again click on everything. This is what is called "research". Now exit through the left door, take the "down" exit and then talk to Georg about everything possible.

Go back to Schloss Ritter and talk to Gerde. Now go to the Library, sit down at the desk and click on the typewriter. Use the Ludwig biography on the phone and then use Chaphills number on the phone. Go to the Gasthof and talk to the barman about the Smith's then talk to the Smith's. Go to the Town Square and post the letter at the Post Office. (Click on the buzzer and click the letter top Gabriel on the Postmistress. Click your wallet on her to pay for it). Go left and click on the bushes in front of the church to the right. Click on the flowers once to get a closeup then again to pick one. Exit and return to the car.

Drive back to Stamberger See. Walk left and click on the railing to get a closeup. Click on the water to get a further closeup of the water then click the lily on the water. Return to Schloss Ritter and go in. Now go back to the Town Square and go to the Post Office. Click on the buzzer to get a fax. Read the fax in your inventory and make sure you read all the pages. Now go back to the Wagner Museum. Click the faxed diary on Georg. This ends Chapter Four and we change back again to Gabriel.

CHAPTER 5

Go to Marienplatz and click left. Click on the Wurst Vendor for a closeup. Click on the white sausage in the display case then click your wallet on the vendor to pay for it. Go to the Hunt Club and click on one of the chairs on the left then on the magazine to get your tape recorder back. Go to Ubergrau's office. Read the new letter from Grace that shows up in your inventory. Talk to Ubergrau and ask him about missing persons. Click the Von Zell tape on him.

Go to Leber's office. Talk to Leber and go through all dialogue choices then click the Von Zell tape on him and click on the pile of papers that he just dropped and on the ledger in the closeup.

Now go to Buchenau (left and bottom of the city map). Knock on the door. Go to Ubergrau's office and ask him about cash then go back to Dom's Kennel (Buchenau). Knock on the door and hand him the cash. Talk to him about all topics. Click on the "down" exit and click on the last cage on the right. Click on the straw in the lower right part of the cage view. Use the wurst on the tiger. Now click on the tags that are where you just checked the straw.

Go to the Hunt Club and you are taken to the Hunting Lodge. Go out into the Hallway and knock on the second door from the front on the left side of the hall. Talk to Von Aigner using all dialogue choices. Click on third door from front on right side of hall. Open the wardrobe thing and click on the rope. Click on the "down" exit then click on the window. In the window closeup click on the point where the cursor actually reads "down". Click then to look down. Click on the ledge. Click the rope on the ledge. Click the left pointing arrow to go to the middle window. Click on the widow to go into Von Zell's room. Take the "right" exit and click on the appointment book. See the piece of paper behind the regular pages on the right? Click on it. Click on the letter in closeup then go into the bathroom which is the open passage on the right. Click on the bathroom rug for a closeup then click on the edge of the footprint on the upper left side of the rug then click on the revealed footprint. Exit the bathroom and click on the left exit, not the door and click on the window to exit. Click right then click on the rightmost window to get back in.

Exit back to the hall and then choose the "down" exit to go to the Great Room. Open the wardrobe like thing and take the lantern. Talk to Hennemann using all the dialogue choices. Go back upstairs and click on the door closest to the bottom of the screen on the left and go into Klingmann's room. Click the wolf tags on him. Go back downstairs and click on the fireplace. Click on the matchbook that you see on the fireplace mantle.

Exit the building through the door and click on the stable. Click on the tool rack to the right then click on the shears in the closeup. Exit the closeup and the stable then exit to the right. Click on the bare patch of ground on the right and then click on the paw print. Exit the closeup and go right again. Go down two screens and examine the muddy patch. Click on the mud then on the paw print. Click the shears on the undergrowth on the right. Once in the cave click on the little entrance on the back wall at the left, down the bottom. There are now some strange sounds. Click on the pit to your right. You nearly fall in. Now click the matches on the lantern and wait for some pretty horrible video scenes.

Click two north then two west to get back to the Lodge. Go in and upstairs to the Hallway. Click on the door closest to the bottom on the right to tell Von Glower what has happened. After a long video sequence you finish up on the screen just north of the lair.

SAVE YOUR GAME HERE! It's really easy to get killed if you wait too long here.

Wait for the werewolf to show up and, when it does, click the Ritter Talisman on it. It should back off. If it backs off to the south (you'll see it leaving) wait for it to return. Repeat the talisman click until you do not see it leave to the south. You must click the talisman on the wolf quite quickly or you will be his next meal! As soon as the wolf backs off in a direction other than south, go north. The wolf should be here towards the east side of the screen. Click the talisman on it again then follow it to the east. It should appear towards the east of the screen. Click the talisman on it and then go east again. The wolf should now be on the south of the screen. Click the talisman on it again and then go south. It should now be towards the west of the screen. Click the talisman on it again then go west. The wolf should now be towards the south side of the screen. Click the talisman on it again and follow it south into the ravine area where it becomes cornered. Von Glower now arrives and throws you a gun. You should immediately click the gun on the wolf. This must be quick or you will be killed! This will end Chapter Five.

You will now realise that the werewolf was, in fact, Von Zell. You have also been bitten by the werewolf and are now becoming one yourself! Von Glower plugged his ears on the hunt because he is also a werewolf. He is, in fact, the Black Wolf!

(More next month)

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