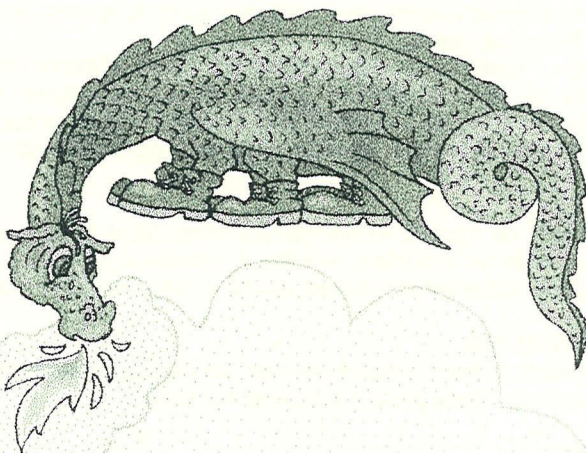


# ADVENTURE PROBE

JUNE 2000 £2.00  
VOLUME 14 ISSUE 6



**HAPPY  
14th  
BIRTHDAY**

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### **DISTRIBUTION**

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### **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:

Barbara Gibb - Editor, Adventure Probe  
52 Burford Road, Liverpool L16 6AQ, U.K.

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## HALL OF FAME

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

Doreen Bardon, Dorothy Millard, Jill Nott, Phil Richmond, Martin Bela,  
George Rawson, Edwina Brown, David Hebblethwaite, Ken Webb,  
Peter Clark, Laurence Creighton, John Ferris, Colin Steele,  
Mandy Rodrigues, Isla Donaldson  
and Mary Scot-Parker

Special thanks to:

The Copyshop, Allerton, Liverpool for printing the magazine

## EDITORIAL

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Hello everyone, and welcome to Probe's 14th Birthday issue.

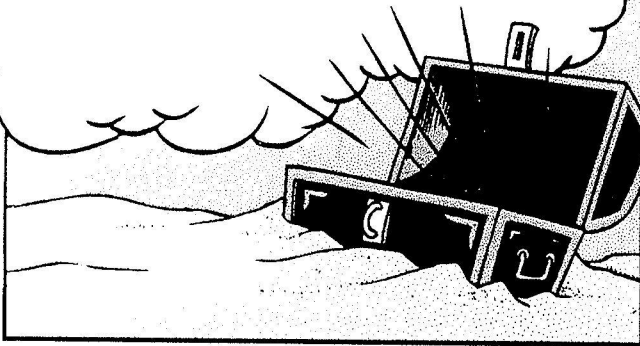
Way back in June 1986 Sandra Sharkey and Pat Winstanley created a fanzine to help text adventurers. They moved on to other things, and Mandy Rodrigues steered the magazine to great heights for the next few years. Then I took over, starting with the June 1992 issue, so it is also my 8th Birthday issue.

Many thanks to Edwina Brown and Colin Steele who sent cards to mark this landmark.

I hope everyone enjoys this special issue; and my apologies if your contribution is not here - it will probably be in the next issue. As always, your comments are appreciated, and it is great to see the letters pages have increased in number for the last few issues, long may it continue.

All the best,

*Barbara*



## LETTERS

---

### **From Phil Richmond of Blackpool .....**

I have updated my address book to include your new email address: editor@adventureprobe.freemove.co.uk

I will email you a demo text adventure written by an American author in a day or two which you can play in the CAT Editor. My webpage will also be updated at that time to include this demo as part of the updated CAT program. (which you now have).

What has happened to the X-Files on BBC1? It seems to have disappeared halfway through Season 6! Perhaps there is a paranormal reason? Tonight's SKY1 episode looks good and I am getting my brother to tape it.

\*

My server is still having intermittent problems as they bring more and more modems into the system, so it is a good idea to send urgent messages to **both** addresses. I'm not keen on Freemove as an email server - the small frames and surrounding advertisements annoy me, but it is insurance against messages getting lost in the system.

I'll look forward to playing a game using CAT. I admit I'm lazy (and not an accurate typist) and didn't type in George's little game.

X-Files. Well, I understand at the end of the last episode they broadcast it was announced the series would return in 4 weeks and it is now well past that deadline. I believe someone wrote to the BBC and received a reply to the effect that it would return, but didn't say when. Their feeble excuse was that they had to cater for all viewers' tastes. My reply would have been "What about *my* taste? Surely a regular 42 minutes a week for 22 weeks out of a total of over 500 hours broadcasting time a week (18 hours a day x two channels) is not too much to expect in return for my licence fee of £104.00 per year." I am convinced schedulers can't count beyond 8 as nothing seems to be shown longer than this even though they know a whole series consists of 22 episodes. They are probably even more confused because 6 and 8 don't divide evenly into 22. The only consolation I can offer terrestrial viewers is that at least the BBC haven't inserted the long break between One Father and Two Sons, the two-parter that is most important as far as Mulder is concerned. (Barbara)

**From: Bev Truter of Carnegie, Australia .....**

Probe arrived yesterday, and to add my tuppence-worth to the paper/Net debate on the future of Probe, I'd like to say I enjoy Probe exactly as it is, but then I enjoy SynTax as a disk magazine. I think it might depend on what you're used to - for me Adventure Probe just IS a paper-based mag; and SynTax will always (for me) be a disk-based mag. I suppose if Probe did have a website I would visit the site and download whatever was available, but all in all I sincerely hope that you will have the time, enthusiasm, contributions and motivation to go on producing Probe for a long, long time to come.

I noticed Colin Steele's massive lists of the "castle" and "treasure" games - good grief! Who would have thought there were so many games with "castle" somewhere in the titles? Most of the titles sounded vaguely familiar, except for Zargo's Castle and Fire Hawk Castle.

I also read Peter Brown's comments on the possible reason for lack of Probe software sales - i.e. that the Zenobi CD contains so many games that there's enough on it to last anyone a lifetime. True. But then I collect games for the fun of collecting, like other people collect stamps, or butterflies. The fact that I'll have to live until I'm 147 years old to play them all doesn't stop me collecting them! I do play other types of computer games - I'm currently nearing the end of SETTLERS 2, and have the demo of PHARAOH on my son's Pentium; but I still regularly go back to my old 486 PC to play the squillions of text games in my collection.

I think it's a great idea to collect all 10 of the MegaPoints games on a disk, and sell them as Probe Software. I'd be happy to fork out whatever you decide is a suitable price, and I'd certainly be curious to see how far I'd get in each one in 20 minutes....not very far, I suspect!

\*

One more comment from me about collecting games. Some of us bought and played each of Zenobi's adventures on their original release (but this doesn't stop use buying the CD) and I even playtested some of them. Despite having thousands of adventures, there are some I don't have on tape (e.g. Faulty Towers) and if players didn't collect games they may be lost forever.

Jon Scott has given me permission to publish "25", and it is being playtested at the moment. I will offer it as a single game and, of course, include it in the Megapoints compilation. I may have more news in the next issue. (Barbara)

### **From Colin Steele of London .....**

Steve Clay's letter in the May issue of Probe about using a database to save solutions.

For about 5 years now I have used a database, albeit on a C64 (can't beat the olduns), to save not only Solutions, but Hints, Reviews, Getting You Started and Objects, but only for the games that I have got. I started with the C64 games, then when I got a Speccy I went through all the Probes, from issue 1, to find games for that computer. The same procedure when I got an Amiga. This means that I've got 5 databases, 1 for each section, which is updated each month when Probe arrives. I print off each section every six months or so.

My next project regarding the database will be to add PC games, when I get any, to it. Hopefully the PC will be up and running by the time this gets printed, if it get printed. So I will once again go through my Probes for any PC games. Luckily I don't have so far to go back this time.

\*

I must find the time to list the solutions I have on file. I often get requests for a full list but as there must be several thousand of them I haven't bothered, yet. Maybe if I tackled a couple of letters each month it will be ready by the end of the year! No promises, but I will see how things work

### **From Doreen Bardon of Slingsby, Yorkshire .....**

Just trying out this other email address .... on reading your editorial about the other server and problems ..... did you receive the word search and the story walk through for Theme Park UK?

\*

Yes thank you, Doreen, your contributions did arrive at Freeserve, and they are in this issue. My server seems more stable but still suffering from the occasional authentication problems which results in delays - they have to reinstall their backup database of passwords or something. If anyone has an urgent message they could send it to my Cableinet address with a cc to my Freeserve address - one is bound to get through. (Barbara)

### **From Edwina Brown of Newmarket, Suffolk .....**

Here are a few more "Castles" to add to Colin's list.

Castle Colditz  
Castle of Dreams  
Castle of the Alchemists  
Castle of the Skull Lord  
Castle Thade  
Dracula's Castle  
Loony Castle Quest  
The Castle

I have also found a couple of "Treasures". They are Treasure of the New Kingdom and Treasure Search.

Then, to add to Dorothy's list of "Alien" and "Atlantis" games, there are The Alien from Outer Space and In Search of Atlantis.

I would like say that I too think it would be a sad loss, were Probe to be discontinued as a magazine. I look forward to finding it in my post box each month, and then devouring the contents with relish. But the hard work in producing it falls on Barbara's shoulders, so I am sure everyone will

### **From George Rawson of South Northwood .....**

I think I am in agreement with many of your correspondents that the written Magazine is better than having to read it off the screen - especially in my case while I have got cataract problems. This may ease up a bit in June as I am scheduled to have the left eye done in June, but even so I prefer the Magazine as it is. I too subscribe to Syntax so do experience the Mag versions on screen, and I am afraid I only print out the bits that interest me.

I am making progress with my game using Phil's excellent CAT programme - he keeps adding to it and it will develop into a very useful programme - he seems to spend a lot of time on it, but I understand he is not working so he uses his time on his PC.

\*

If you don't already have it, the latest version of CAT is now available for download from Phil's website (<http://richmond62.freemove.co.uk/index.html>) or from Probe (£1.50), also Newsletter #4 has been sent to registered users. (Barbara)

### **From Isla Donaldson of Glasgow .....**

In reply to Doreen Bardon's letter about Freecell, we are stuck at 10692 with all games out up to that point, so she has quite a bit to go. I play it when I get stuck in an adventure game, which is pretty often.

\*

Can anyone beat Isla? Maybe I should start a high score chart? Any more suggests on what to do when stuck? (Barbara)

### **From Jill Nott of Bletchworth .....**

The game Blue Ice caused a lot of interest at last October's Adventurers' Convention so I'm writing to let those who were interested know that we have finally cracked the game! It only took three years of playing as well!

The game is really two games in one - a fairly tough adventure followed by a deeper game with numerous blind alleys and red herrings. The reason for this was that when the authors conceived Blue Ice they were expecting the publishers to provide a hefty cash prize for the first person to solve the deeper game. Unfortunately the prize didn't materialise but a fair number of players were hooked and kept playing for the fun of it. Rik Yapp, the co-author, had planned to publish hints towards the ultimate solution at timed intervals but this went by the board when there was no carrot of a big prize. Finally last summer we managed to make telephone contact with Rik and he kindly supplied cryptic clues to help us along. Even with these, the Blue Ice group still spent countless hours working at it. The original group of 20 or so, working together over the net, gradually dwindled to a tiny hardcore but we cracked on and cracked it recently. We've now sorted the whole game out into a walkthrough, a copy of which follows for the Probe files.

Thank you to everyone at the Convention for your interest and help over this bizarre, brilliant, fiend of a game.

\*

I will start serializing Jill's solution in the August issue, if anyone would like a sneak preview just let me know. (Barbara)

**From Ken Webb of Wickhambrook .....**

Congratulations on your impending anniversary. You say you would like contributions to celebrate 14 years of Adventure Probe, so I am sending you this quiz in the hope that your readers will find it enjoyable, and mind taxing. They say if you don't use it you lose it, and this definitely applies to minds.

I am looking forward to the next fourteen years of Probe.

\*

Fourteen years sounds a lot no matter what you are counting, and for a specialist magazine I think it is almost unique. (Barbara)

**From Laurence Creighton of Green Point, S. Africa .....**

Thank you very much for the latest Probe. I enjoyed Jenny's article on e-cards; I have quite a few of these addresses myself, and send card to everyone who has a birthday. From this article I glistened a few new sites which I will try.

\*

May I add my thanks to Jenny for such a detailed article, and also to everyone else who has sent in contributions. Without you there would be NO PROBE. (Barbara)

**From Mary Scott-Parker of Carlisle .....**

To Steve Clay and David Hebblethwaite - Now guys, who is right? I had got to p72 of The Fifth Elephant and had *almost* given up. Reading Steve's letter convinced me that I was right in my opinion that it was a big let down after the earlier works.

Then David says "best thing in years ..." so I think I will reserve judgement and plough on. I'll let you know the outcome, *then* I'll read Carpe Jugulum.

Which do you both consider to be the best (from *all* his books) and how would you rate him alongside Douglas Adams?

\*

Replies in next the issue? (Barbara)

**From: Peter Smith of Waterbeach .....**

Thanks for the latest issue of "Probe". A lot worth reading. Like Doreen I like playing "Freecell" particularly at the end of the day just to convince myself my brain still works. Some of the games are tough - they may all be solvable if "Freecell" generates the positions by randomly working back from the final solved position.

On Kez Gray's "Werebeasts" - the were of werewolf etc means man, it is cognate with (fancy way of saying same root word as) Latin vir (which gives virile meaning manly.) I still remember a SF author who didn't know this and thought a pure "were" would be someone who could change into any animal.

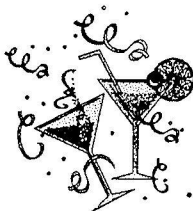
I've been having some problems playing old games of late. I kept getting a hang in "The Last Express" until I accidentally found that disabling read-ahead caching on the CD rom stopped the hang. I would be interested in other such solutions to getting games to run on Microsoft's apology for operating systems. If there isn't a website or list of such solutions it would be worth getting one together.

I'm stuck trying to get going on Laurence Creighton's "Eclipse" (amusing quotes he sent in.) Have you done a getting started? Who would be a good person to bother for guidance (apart from Laurence who I am in touch but don't want to think I'm completely stupid.)

\*

I'm always open to suggestions, so if anyone has a "cheat" to get something working, just let me know and I will publish the information.

A "getting you started" for Eclipse should be with you by now; hints will be in future issues of Probe, Eclipse has some very tricky bits in it. Laurence welcomes feedback on his games so don't hesitate to email him with comments and/or requests for help. He tells me he has started writing a new adventure - more details in a future issue of Probe. (Barbara)



## REVIEWS

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### **AMERZONE - The Explorer's Legacy**

**Published by Microids/Casterman**

**Created by Benoit Sokal (one of Europe's leading comic book writers).**

**Reviewed by Mandy Rodrigues on PC AMD K6-2 450 MHz with 64Mb RAM**

"The pursuit of an explorer's dying wish leads you from Northern France to the far-off land of Amerzone, an imaginary Central American country ruled by a power-crazy dictator. Heat, humidity and corruption follow your every turn. Amerzone plunges you into the middle of a thrilling adventure story set in breathtaking surroundings." So says the blurb on the packaging. I have to say that they were not far off the mark. I thought this adventure was a little gem.

The graphics and animation's are superb. The sound effects are fantastic. You really feel that you are in the South American rainforest. The ripples of the river water and the buzzing of the insects are really lifelike and add tremendously to the enjoyment of the game. If it were to be judged on atmosphere, graphics and sound effects alone this would be a real winner. Unfortunately it does have plenty of drawbacks.

The adventure puzzle solving part of the game is far too linear. There are plenty of problems to solve but only a couple of them are head scratchers. I have to say that I did have a good time solving the puzzles. I just wish there were more of them.

You find out what you have to do at the start of the game in an old lighthouse which is where most of the puzzles are to be found. Your task is to return a magical egg to its rightful place in the heart of the Amerzone so that the eco system of a whole civilisation can be restored. A whole culture depended on these eggs at one time and you really feel for the people when you come across their abandoned villages later on.

The characters you meet are all wrinklies. Only one young character to be found in the whole game. The translation from the original French caused some amusement but it wasn't too bad on the whole. There is plenty of help and clues lying around - perhaps that was part of the problem in making the puzzle solving a bit too easy.

I have to say that I was completely absorbed in the game. It really is beautifully presented. The strange creatures that you meet are extremely realistically presented. They act exactly as you would expect them to. The creatures which look like water buffalo jostle and bump your craft on the river in a most realistic way. Butterflies flit across your path and crocodiles slip into the river to follow your craft leaving ripples and a wake as they go. All very atmospheric stuff.

The craft I mention was one which provided loads of fun. It is a hydrofloat. Depending on your situation it can be turned into an aeroplane, helicopter, submarine, boat and sailing boat. It has an interesting grapple hook which causes a lot of fun and games and which you must learn to handle if you want to make progress along the river deep into the Amerzone reaches.

The game comes on five CD's and I have to say that you would expect a great deal more gameplay from five CD's. I did enjoy the adventure but that was purely because I love good graphics and atmosphere. The puzzle solving left a lot to be desired.

I don't think the game was worth the £29.99 that I paid for it but, if it has been reduced to £10 or less now then go for it.

## **ATOMIA AKORNY**

**Written by Magnus Olsson (1984, 1992)**

**Review by Dorothy Millard (PC Version)**

Before I could play this game I had to get it into a runnable format and this proved problematical. I downloaded it from the GMD site but it was in .zoo format. Anyway, I obtained the relevant program to decompress it, but it wouldn't work. No matter what I tried I couldn't get Zoo to extract the file. I even tried in "real DOS" mode instead of a window. Eventually after trying everything I could think of for quite some time I asked my son, Adrian, for help and he had the same problems. However, he is more resourceful than I and eventually succeeded by sending it to a floppy disk!

Atomia Akorny is an interesting piece of history. It is a C port of the first adventure game written by Magnus Olsson, originally written in a combination of BASIC and 6502 assembler language for the Acorn Atom, which only had 5K memory. It has a number of quirks, not the least being the vocabulary understood, but when one considers that it was written in 1984 before a lot of conventions regarding vocabulary were established, and the lack of memory on the Acorn Atom, it is really quite an acceptable game. Some of the quirks include typing WHERE to see your surroundings.

When you start the program, you get the Acorn Atom prompt. According to the documentation accompanying the game, a real Atom would accept any BASIC command here, but you only get three commands: RUN to run the game, DUMP to dump the data base in human-readable form to text files, and BYE to exit (the last two commands weren't there on the Atom). Any other command will result in the Atom's "syntax error" response, viz. ERROR 94.

The background to the story tells you that ancient crown of the Akorny family of Transylvanian feudal barons has been stolen, and Count Akorny has promised that whoever can return the crown to his castle will get his daughter's hand in marriage. You've just left the gates of Akorny Castle behind you on your quest for the crown. Not having the foggiest idea of where to find the crown, you feel strangely reluctant to enter the woods, what with the howling wolves and the rumours of man-eating trolls. However, there's no turning back, as Count Akorny has no sympathy for cowards and will throw you in jail if you return empty-handed. As you don't wish to finish up in jail you head off to find the aforesaid crown and your journey will take you down to a cave system containing a bridge guarded by a not too friendly troll. This puzzle is unique (to my knowledge). There is also a traditional beanstalk later in the game.

In order to progress you must LOOK UNDER <object> and LOOK IN <object>, which is really quite good for a parser as old as this one. Most adventures of this generation were verb/noun only. A couple of small problems I encountered were that you must type the hyphen in letter-box and the spelling of grammophone (with two m's) – necessary to progress in the game.

Definitely an interesting game from the historical point of view, especially if you have played any of Magnus' later games like Dungeons of Dunjain (also available on the Internet from the GMD site). Try it!

Download from <ftp://ftp.gmd.de/if-archive/games/pc/atomia.zoo> or send a blank formatted PC disc and return postage to Probe office for a copy of Dorothy's version... Barbara



## **BROKEN SWORD 2: THE SMOKING MIRROR**

**Reviewed by David Hebblethwaite on a PC**

The trouble with sequels is that you can't help compare them to the original, so something that might be quite good on its own seems worse if it's not as good as the first one. And that gives the punchline to this review away.

There are some areas of *BS2* that are improvements on the first. For example, you can double-click on an exit to leave a location straight away (a very useful feature!) and there are labels that tell you what objects and people are, which is helpful as you can't always work it out just by looking at them. The animation is still impressive and the interface is easy to use. But these are technical features; what about the important bit, the puzzles and gameplay?

Alas, this is where it falls down. Don't get me wrong, I like *Broken Sword 2*. The humour is still there, and the bizarre objects; I'm still amazed at how George manages to fit a theodolite into the pocket of his shorts ('Hey Nico, is that a theodolite in my pocket or am I just pleased to see you?'). There are many interesting situations in the game as well; at one point you get thrown in jail, later on you end up on a movie set! Some of the puzzles are also very hard, and no doubt very satisfying if you solve them by yourself (as you can guess, I didn't).

Now on to the bad points. In my letter in the May issue of *probe*, I referred to Peter Smith's article a couple of months earlier where he said many people felt *BS2* didn't have the same depth of background as the first game. And having played it, I agree. The storyline is quite similar in that you have to save the world by stopping a plot to resurrect an ancient power (in this case, the evil Mayan god Tezcatlipoca), but there isn't the same sense of history in the sequel, and the plot isn't as intriguing. One of the things that kept me playing *Broken Sword* was not knowing exactly who my friends and enemies were. This time it's quite obvious, and most of the game revolves around collecting two Mayan stones, one in London, the other on a Caribbean island.

Which brings me on to my next point. In this game, as well as controlling George Stobbart, you also get to control his girlfriend Nico, as they split up when going after the stones. Now this is all well and good, and makes a nice change, but the trouble is that it makes the game very bitty. You spend a short time as one character and then you cut away to the other, which just shows up how linear graphic adventures seem to be. At least in the original, you could wander around Paris pretty much where you wanted. There's no choosing destinations here.

But for me, what really lets *Broken Sword 2* down is the ending. You spend 60 hours or however long it is working towards the final confrontation, and what do you get? An animated sequence showing the defeat of Tezcatlipoca. This is an interactive game: I don't want to see George and Nico beat the baddies, I want to do it myself! And there's no sense of danger: there are about 3 places in the game where you can die, and none of them are near the end. Sure, it's frustrating when you die in adventures; but even so, I'd have thought that if you're going up against the forces of evil, there has to be at least a chance you won't come out alive. Where's the excitement, the tension, if you can't lose? At least we get to see Tezcatlipoca in the flesh (well, bones actually).

So what's the verdict? *Broken Sword 2* isn't a bad game, but it was disappointing and frustrating for me, who's used to text adventures. It just doesn't have the depth of games like (to name one) *Mutiny* (\*) I'll finish this review where I began: by comparing the sequel to the original. *BS2* is worth a look, but the original was better. And even *Broken Sword* doesn't match in quality the best text adventures.

(\*) Sorry about that, couldn't resist it. [Shop around for best price. I found it at Gameplay (£9.99) and Software First (£4.79) .... Barbara]

## **GOLDEN ARROW**

**Written by K and M Price**

**Reviewed by Bev Truter on PC under Spectrum emulation**

Golden Arrow has a good title, many interesting locations, and a short but effective introduction; and that's about all its positive points in a nutshell. On the negative side there is a strict time limit so you can only visit about half the locations before time runs out and you die; and problems/puzzles seem to be mainly non-existent. What few puzzles there are consist of a) battling to find the correct input to cross a river and b) battling to find the correct input to persuade a band of robbers to release you. Golden Arrow was written way back in the mists of time, 1984 to be precise, but that's no excuse for such poor puzzles and a complete lack of "believability" in the game's progress and final outcome.

There is an initial screenful of instructions, followed by a short introduction which tells you who you are, and what your quest is. This is the introduction, more or less verbatim: The City State of Zeraphon is under attack from the warlord Kaldahar. His army has laid siege to the city and help must be sought quickly. Long ago a Federation of City States was

formed. If any were attacked, or in great need, then a token would be sent to the others. This was a GOLDEN ARROW. The golden arrow is being sent forth. Calvin will carry it and you must assist him - Good luck.

You begin the game outside a secret exit from your city, near a thicket of bushes, and you/Kalvin have to find your way to the nearest friendly city and deliver the golden arrow to its leader. It is worth making a map for this game, as the geography is oddly confusing with many strange connections between locations. There are also a couple of short and pointless mazes to be negotiated, and moving north from A to B doesn't necessarily mean you will return to A when you then move south from B.

As I mentioned before, it's a pity there's such a strict time-limit to this game, as the location descriptions are well-written and atmospheric. In fact, I had the feeling that the locations in this game were "real" in the sense that they actually exist somewhere - it's as though the authors were describing an area of countryside they were fond of and knew well. But ultimately there's no time to dawdle your way around to admire all this scenery, you'll have to charge through it as quickly as possible, before you arouse suspicion and end up getting nabbed by the baddies. What few objects there are in the game cannot be examined, and ditto for items that form part of the scenery. There is also no point in picking anything up, as all items are completely useless.

There are a few other characters roaming about in the gameworld, a woodsman, a ferryman and a band of robbers being the main ones to deal with. You can converse with some of them by typing (eg) ASK WOODSMAN. In the case of the woodsman, this is all rather pointless, as you haven't got time to go gallivanting around along the secret path he shows you.

There are a few items which look as though they might have been intended for use as a puzzle in the game, but were then just abandoned without the necessary programming to turn them into puzzles. For example, there's a chest in one location which can be opened quite easily as the lock is broken, (not even a find-the-key puzzle!) and although it contains some poisonous snakes, they don't harm you. In fact, there was no point in opening the chest at all.

To sum up, all you have to do to win this game is to bumble around until you reach the right location, then say the correct phrase when asked what your business is. If you enjoy descriptive locations then this might be a game worth playing, but if you expect a few problems to solve along the way then you will find Golden Arrow a dissatisfying and disappointing game.

## **THE LONGEST JOURNEY**

**Reviewed by Peter Clark on a PC**

I first read about this game in the Computer Active magazine last November and, as it was highly praised, I have waited patiently for it to be released. A few weeks ago I was browsing in the local computer shop when I saw it on the shelf. I dug deep in my pocket for the necessary cash and trotted home to try it out.

The instructions recommend a full installation and say that this will take 1Gb of hard drive space. I was also told to expect to spend a while installing the game. I'm not sure just how much disc space was used up but the game took 45 minutes to install even using a 44x CD drive. The specifications say that the minimum requirements are a 200 Mhz chip, 32 Megs of RAM and 4x CD drive. My computer meets that specification and over as I have a Pentium 233 Mhz chip and a 44x CD drive but there are times when the sound tends to echo. This does not make the game unplayable on my machine but tends to indicate that a faster chip and more memory might be preferable.

In this game you play April Ryan, who is an art student in a futuristic part of the US called Venice. She suffers from nightmares and as the game starts, you take part in one of her dreams. This is not a difficult part of the game and seems to be there to lead you into the story and give you some practice with the game interface. This is quite easy to use and is of the "point and click" variety. I found that the mouse pointer tended to drag on my machine and I put this down to the speed of the processor.

This first part is very short and soon you find yourself in your meagre room in the boarding house where you stay. A search of the room produces some information and underlines the fact that you are, in line with most art students, very poor.

After searching the room I decided to explore the rest of the boarding house. In the corridor I bumped into one of my fellow lodgers. He is a bit obnoxious and tried to get me to date him. It's best not to take him up on his offer just yet although it will become a necessary evil later. I went downstairs and got into conversation with the lady owner of the boarding house, spending a long time talking to her. The game involves a lot of interaction with the other characters and much useful information can be picked up this way. There is a facility to replay your conversations so important facts need not be missed. The booklet that accompanies the game informs me that there are over 50 characters with whom you can interact so there is plenty to do.

Initially, I explored the immediate surroundings of Venice and visited the Café and the Academy-where there are several important objects to find. For lovers of mechanical puzzles, there is the central heating system to sort out. It is also necessary to find out how to use the subway system, as this has to be used to visit the other parts of the town. If you have played Gabriel Knight 2 you will know the system where different stations become available to you as you learn about them in conversation with the other characters. I made a mistake in boarding the subway train and then waiting for it to arrive somewhere. After a while I discovered that to move around you first have to look at the map of the subway system on the train and click on the station of your choice.

Eventually you will discover that your nightmares are really glimpses into another world and one of the characters will provide you with the means to cross over into that world. Here you will find out, if you spend some time talking to the priest, that there are two worlds. The world in which you live is called Stark and the new world is Arcadia. A balance has been maintained between these worlds for thousands of years ensuring harmony between science, magic, order and chaos. But now, in an age of great turmoil, chaos threatens to tip the scales and bring terrifying dreams to life. Yes, your guessed right, you are the only person who can stop this from happening.

So far I have left Stark and visited the world of Arcadia where I managed to find a way back. Now I have many tasks to perform before, presumably, having to return to Arcadia and solve the problems. One of these is breaking into the local police computer and wiping out some criminal records. The game also has its humour. One of the problems I have had is to enter a police station using the front door. Having accomplished this task in a rather smelly way, I found that my way was blocked because two repairmen were having an extended lunch hour and would not fix the door that I needed to pass through until I produced the requisite forms. The ensuing conversation with them and the clerk behind the reception desk really shows the highlights of bureaucracy gone mad. I have managed to get them to repair the door but my last "save" was at that point and I have yet to discover what lies beyond.

The game comes on four CDs and I have only just been asked to insert CD2 so there is a long way to go yet. The accompanying booklet says that there are over 150 locations to visit and I have only seen about 25. The game seems to be living up to its name in that it will be a very long journey. The backgrounds are 2D landscapes but the foreground objects, characters and items are rendered in 3D with special effects such as coloured lighting and moving shadows. If these effects slow down your computer too much then it is possible to turn them off.

If the remainder of the game is anywhere as good as the the small part that I have played so far then I will not have wasted my money. I think that this game will go down as being in the same class as the Gabriel Knight series and Broken Sword, etc.

Minimum specifications (see also my remarks above)

Windows 95/98, Intel Pentium 200 Mhz or higher, 32 Meg Free System RAM, Direct X supported graphics card with 2Mb onboard memory. (640x480), Windows compatible sound card. 200Mb hard disc space, 4x CD-ROM, Windows compatible mouse and keyboard.

Available from Funcom (£30)

The best I could find on the Internet was £22.99 (members), £23.99 (non-members) from Software First at Unit 8, The Capricorn Centre, Cranes Farm Road, Basildon, Essex SS14 3JJ, U.K. You can also order via the telephone (01268 531222) or their website

<http://www.softwarefirst.com>

There is also an official website where you can find lots of information for The Longest Journey, plus links to sites where you can download the first chapter of the game but note it is 80.5 Meg and will take a long time to download. Check out the site at

<http://www.longestjourney.com>



# GHOSTS, GHOULS & THINGS THAT GO "WOOOAAH!" IN THE NIGHT

by Kez Gray

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## The Phantom Hitch-hikers!

It's come to my attention that a common highway ghost in these times appears to be the "Phantom Hitch-hiker" phenomenon - a figure that has become part of our modern motoring societies' folklore world-wide. However this entity is not entirely fictional, for there are reports (some made by people in authority - such as policemen) which have to be taken seriously as being 'authentic' or 'factual', of people having actually given lifts to ghostly hitch-hikers!

In Oklahoma (America) during the winter of 1965, a lady by the name of Mae Doria claimed she picked up a hitch-hiker who spoke to her, but who turned out to be 'not of this world'. On Highway 20 (east of a place named Claremore) she saw a young child, a boy of about eleven or twelve years old. She stopped the car and allowed the boy to get in for a lift and they chatted to each other until reaching a place named Pryor, when the boy asked to get out of the car by a culvert. Ms. Doris claimed that at that point she started slowing down - but she noted there were no houses in the area, just a few bare trees. She asked the child where he lived and the boy replied "over there" - in the few seconds it took for Ms. Doria to turn her head to the right to see where he meant and look back at the child - he had vanished! The passenger seat was bare! Ms. Doria instantly stopped the car and got out to search for him. Almost hysterical she looked up the road, around the car - but to no avail, the boy was gone. It was two years later whilst talking to the local gasman about this experience, that Ms. Doria was informed by the man that he had heard of a phantom boy hitch-hiker being associated with that stretch of road as long ago as 1939.

In South Africa comes a case where at least THREE separate drivers picked up a phantom hitch-hiker! In April 1978 whilst driving his motorcycle near De Rust one night, Dawie van Jaarsveld noted a young lady standing at the roadside and he offered her a lift to the next town. He couldn't hear her mumbled reply to his query about where she wanted to be dropped off, so he presumed he would find out when they got there. He gave her a crash helmet to wear and a transistor radio earplug (so that she could listen to some music as he was doing), then started his motorbike and set off for the next town - which was Uniondale. After about ten miles he thought his back wheel was skidding and stopped his vehicle to get off and check the tyre. He was amazed (and probably horrified) to find his passenger gone,

the crash helmet she had been wearing strapped firmly to the motorbike seat and the earplug she had used fixed into his other ear! Feeling extremely 'shook up' he headed to a cafe in Uniondale, where people informed him that he was not the only person to have had dealings with this ghost! Another person was Anton Le Grange, who offered a lift to the ghostly girl on May 12th in 1976. The policeman who saw Le Grange (when he came in to report the ghostly incident) confirmed that Le Grange was "deadly serious". Mr Le Grange then got the policeman to go with him to the car, where they both saw the door open and close of its' own accord! Anton Le Granges' experience was reported in the press, upon which a pilot (presumably having read the newspaper article) revealed that his fiance (a Ms. Maria Roux) had been killed in a car crash on 12 April 1968 at the spot where the ghost was sighted. Mr. Le Grange identified her photograph as very like the girl he had picked up, and furthermore his description of the girls' clothes were the same as the clothes Maria wore when she died! She seems only to appear around the time of her death and only to single young men. On April 4th 1980, a twenty year old lad named Andre Coetzee was motorcycling past the very same spot when he felt "someone or something put its' arms around my waist from behind. There was something sitting on my bike.". He sped his bike up in an attempt to get away from whatever it was - which only seemed to annoy the ghost as it then hit him on his crash helmet three times! Only when Coetzee's motorbike hit the speed of 100mph did the entity leave him alone and disappear. As in the case of Dawie van Jaarsveld, Mr. Coetzee stopped at a cafe - he was so shook up by the incident that he could hardly speak!

An English case of Phantom hitch-hiking happened in Lakenheath Air Force Base in Suffolk, early on in the year of 1951. An American security policeman was apparently driving around the Base at night when he happened to come across an RAF pilot in uniform who was hitching a lift. The security policeman stopped the car, the pilot got in and he drove off. After a while the pilot asked for a cigarette which the driver gave him. The pilot then requested a light so the policeman handed him his lighter. As the driver stopped to receive clearance to proceed further, he noticed the flick of the lighter being used, out of the corner of his eye. On turning to face his passenger, he found the seat totally empty - save for his own lighter lying there!

Well, that about wraps it up for this month. If you have any 'ghostly goings on', 'strange mysteries' or 'weird entities' that you'd like to write and ask me about - or would even like me to try and write an article on - then you can find my e-mail address listed here in A.P.!

## IT BEGAN WITH GOOD INTENTIONS...

by Steve Clay

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Ever started something with the best of intentions and a few hours later wished you had never started? It all began when I was looking for a game that would be suitable for a mini-review for Probe. I was trying to find a game that hadn't been covered and my thoughts turned to 'TEWK'.

Now for those of you who don't know PAW or haven't used it 'TEWK' was a very short adventure supplied with PAW to show off some of the features available to users of this wondrous tool. So I dusted off the trusty Spectrum +3 and attempted to load PAW. 'Drive A: Device not ready- Retry, Ignore or Cancel?' Said the screen. "What?" Said I. After a couple of 'Hmms' and 'Ahhs' I discovered that the disk drive had gone funny and no matter how many times I slapped the machine or swore at it refused to perform. Finally I stripped it down and pretended to look like I knew what I was doing. Much to my surprise once I had reassembled the machine it still did not work.

"Why not," said a voice in my head. "Go up into the loft and dig out that spare +3 with the dodgy keyboard use the drive from that?" The voice in my head was right there was an old +3 knocking around somewhere. Sorted. The dodgy +3 - (interesting point, these two machines were purchased separately years apart from different retailers and the manufacture date on the inside of the machine was different by only a day) - was routed out and like its brother dusted down, plugged in and like its brother the disk drive was bugged. (Which is a technical term for broke).

So did I give up? No I did not! We adventurers are made of sterner stuff. I dug out the old Sinclair Spectrum 128 tape version, the one with the built in arm burner. Hurrah! The next thing to do was find the tape version of PAW. I opened my Spectrum software box and "Ye Gods!! How many games have I got?". Hundreds of the blighters, still I've started so I'll finish. Careful manoeuvring of the games was required if I was to close the lid again. At last the familiar large brown PAW box was unearthed. Hurrah!! Again!! So plugging everything in, connecting everything up, attaching the tape recorder even getting the grey and black leads in the right holes I was finally ready for 'TEWK'. I switched the power on and there was the old familiar white screen! I typed Load "" and pressed play. Snap, crackle and pop the screen froze before exploding in those oh so familiar multi-coloured attribute squares that indicate a crash to Spectrum users. After a reset I could only get a white border with a horrible mess of static for a screen. RIP Spectrum 128 with arm burner attachment.

So did I give up? Yes for a short while. Only while I checked my Amiga emulated Spectrum programs on the off chance that 'TEWK' was amongst them. You see how resourceful we adventurers can be. And did my resourcefulness result in success? If you have been keeping up with this piece then the answer is obvious. The final option was the Spectrum 48. So out came my very first computer, wired up and ready to go. Loaded PAW no problem. The 'TEWK' database was found on side B of the cassette after 22 character sets. It loaded in okay. The final thing to do was to test adventure. This meant rewinding the tape and loading the required overlay. At last after nearly three hours messing about a 16 year old computer had proved the solution. So finally a brief review of 'TEWK' is possible.

It's not bad.

Seriously though. After a whistle-stop tour of Pawover 1,4,5,2,3 and H and the aforementioned 22 character sets the yellow and blue flicker of the game loading was a welcome sight. The game begins...

While surveying the planetary system of Nimrod your ship the Pride of Tewksbury has crash landed on the fourth planet. You remember that this planet has some rather dangerous indigenous life. Tewk has tried to crash close to the interplanetary equivalent of an AA box, an Astrophysical Association rescue cubicle. Your task is to escape Tewk and reach the cubicle...

You start in the main control room of the ship with a lovely, restrained graphic. Here you will find two boxes and the first encounter of Gilsoft showing off their wonderful parser. Examine box will prompt you with "the red box or yellow box?". What follows is a series of "Take key out red box" or "examine in yellow box" indeed all the pedantic nature of early PAW games. The instruction manual you find here introduces you to another bane of early PAW games, the PSI or pseudo-intelligence to the uninitiated. In this case the PSI is the ship itself. You speak to the ship to perform certain functions such as opening doors and the like. Say "Commands" will furnish you with what Tewk understands.

North of the control room is the living quarters. Again a neat graphic, reminiscent of those in Subsunk for those who remember it. Indeed the graphics throughout show what PAW is/was capable of, although a look at the database shows the graphics did take up quite a chunk of the memory used in the game. There are a couple of simple puzzles to be solved before leaving the ship and locate the AA box. Passing through the indigenous lifeforms proves the main hurdle. And death here can happen for a couple of reasons.

As a showcase for what PAW is capable of on a small scale Tewk is advert enough. Gilsoft have tried to cover as many features as possible in this small game to help all budding users. The lack of synonyms and the pedantic nature of some inputs also showed how authors have improved their writing skills and became a lot more thoughtful towards players. If you do get to play this game it is worth noting that "Inventory" does not work, you need to type "Status". In return you will receive a graphic representation of what you are carrying.

I often thought of expanding this game when I first obtained PAW and I seem to remember my first move was to lose the graphics and the status panel. Overall Tewk should take no more than half an hour to solve. Five minutes if you know the moves...

[I have a copy of TEWK so if anyone would like a copy send a tape (Spectrum version) or disc for the Amiga(e) or PC(e) versions including emulator, or £1.50 if I supply tape or disc ..... Barbara]

## **100 PEOPLE sent in by Laurence Creighton**

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If the world were 100 people, there would be:

57 Asians

21 Europeans

14 from North and South America

8 Africans

52 would be female

48 would be male

70 would be nonwhite, 30 white

59% of the entire world's wealth would belong to only 6 people and all 6 would be citizens of the United States

80 would live in substandard housing

70 would be unable to read

50 would suffer from malnutrition

1 would be near death

1 would be near birth

1 would have a college education

99 of them will not see this message, because only 1 would have a computer.

## **FOURTEEN FACTS YOU REALLY WANTED TO KNOW by Martin Bela**

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- 1) In August 1983 THE TIMES reported that a man living in West Germany had found a human finger in his bread finger-roll.
- 2) During the Crimean War, British soldiers were supplied with a daily ration of caviar.
- 3) In 1977 US government officials staged a grand opening ceremony of their brand new Department of Agriculture staff canteen, attended by Robert Bergland, US agriculture secretary. Mr Bergland unveiled a brass plaque naming it the "Alfred Packer Memorial Dining Facility," after one of America's most famous nineteenth-century frontiersmen. A few months later the plaque was hurriedly removed when someone remembered what the late Mr Packer had been chiefly famous for: he was a cannibal, convicted of killing and eating five Colorado gold prospectors in the 1870's.
- 4) In 1994 fisherman Renato Arganza spent several days at sea clinging to a buoy after his boat capsized off the Philippines. On being rescued he remarked that he had survived by eating his underpants.
- 5) During widespread food shortages in Cuba in 1994 the cat population fell by 400,000.
- 6) In 1994 Peter Weiller, a German film-goer, was beaten to death by ushers in a Bonn cinema because he had brought his own popcorn.
- 7) The Sioux Chief "Rain In The Face" admitted that after the Battle of Little Big Horn in 1877 he had cut out General Custer's heart and eaten it. He said he didn't much like the taste of human flesh - he just wanted revenge.
- 8) In Ireland, sheep droppings boiled in milk was once highly valued as a cure for whooping cough.
- 9) During World War II the British Minister of Food, Lord Woolton, carefully considered but finally rejected a plan, proposed by his government scientists, to feed the country on black pudding made from surplus human blood bank donations.
- 10) When King John of England found out that his wife Isabella had taken a lover, he had him killed and his corpse strung up over Isabella's side of the bed.

11) The original cast of the US sitcom FRIENDS had a seventh regular member, Marcel the monkey. He was fired because of his habit of vomiting live worms on the set.

12) Before discovering Elvis, Colonel Tom Parker's most notable success was "Colonel Parker's Dancing Chickens," an act which involved persuading chickens to perform by sticking them on an electric hotplate.

13) A 41-year-old German, Heinz Schmitzer, fell into an outhouse cesspit in 1994 and drowned in raw sewage while attempting to retrieve his wallet.

14) An Icelandic funeral parlor was fined in 1993 after the bereaved family of Henri Labonte complained to local authorities that the deceased had been dressed for his 26 December funeral in a Santa Claus costume and was wearing a fake beard.

## NAME THE ADVENTURE by Doreen Bardon

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Below is a list of various objects, can you put a name to the adventure?

The Golden bow and arrow of Gondor.  
The goblet of Goodness  
The legendary city of magic  
A repelling light beam machine  
The wand of flute  
A fabled golden camcorder  
Fame – piles of cash for finding billy mcwes  
Crown and jewels  
My unborn  
Find ebeneezum  
The alphabet  
Golden key of Klef

(Answers in a future issue)



# 14TH BIRTHDAY ADVENTURE PUZZLER

by Martin Bela

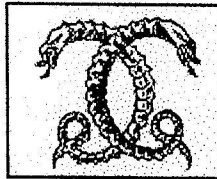
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Fill in the missing letters to reveal the titles of 20 adventures which have all appeared in Adventure Probe.

Each title has three consecutive letters from the word FOURTEEN in it (ie FOU, OUR, URT etc.) as indicated by the \*s.

For example, C-L\*\*\* -F -A--C would be COLOUR OF MAGIC.

- 1) L-B\*\*\* P-IN-
- 2) T-N -R\*\*\* -OTT--S
- 3) T\*\*\*--T T--UB--
- 4) -E-EAT- A S\*\*\*- S--
- 5) \*\*\*R --NUT-S T- MI-NI-T
- 6) -EWE-S -F H-N\*\*\*
- 7) FO\*\*\*- -ARC-PHAG-S
- 8) -AL-OW\*\*\*
- 9) -\*\*\*NE- T- T-- C--TR- -F T-- EAR--
- 10) -O -H- MA-OR B\*\*\*NE
- 11) \*\*\*-AGE -MER---CY
- 12) U-E Y\*\*\* L--F
- 13) S--R REP-\*\*\*RS
- 14) --YM\*\*\* -OE- -O --LLYW--D
- 15) -LA-K \*\*\*-TA-N
- 16) OPERA---- T\*\*\*-E
- 17) UN-ERGA\*\*\*
- 18) D\*\*\*A OF K-LIN-
- 19) TH--E -USKE\*\*\*-S
- 20) OS-\*\*\*NE CA-T-- M-STER-



## ADVENTURE WORD SEARCH by Doreen Bardon

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Find 9 adventure titles. The answers contain 14 letters.

G	N	O	S	D	O	W	N	E
A	L	N	I	L	O	A	T	G
N	I	S	E	I	L	A	T	A
Y	H	C	N	U	R	C	O	S
R	E	T	H	G	U	A	L	S
O	Y	N	W	O	T	V	Z	A
H	C	L	D	W	U	E	S	P
N	A	R	L	O	R	S	F	D
O	I	M	I	O	A	D	E	P
I	L	A	S	S	J	N	I	P
T	J	U	S	O	P	R	C	A
A	H	I	F	U	A	I	E	O
T	N	R	I	T	E	S	N	F
S	S	M	E	L	B	O	R	P

Answers in a future issue.

## THE IDEAS MAN

by David Hebblethwaite

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The man rose languidly from his marble-framed sunken bath (with solid gold taps) and wrapped himself in one of his fluffy white dressing-gowns (made from the wool of a rare breed of sheep by some poor sod in the Third World). He strode across the floor, feet tinglingly warm against the cold white towels, and into the fashionably sparse drawing-room.

Sinking into a black leather armchair, he lit up the first Monte Cristo of the day and picked up the remote control from the side-table. He raised the sleek black instrument, pointed it, and pressed a button.

The infra-red signal sped across the intervening space to the television: a hulking 50-inch, widescreen affair with the latest stereo sound, built-in video and DVD player, fully integrated PC with the newest Pentium processor and fast Internet access, and - of course - full range of digital channels. The only thing it didn't do was make tea. Only cappuchinos for this man.

Puffing deeply on his cigar, the man brought up the best-seller lists on Teletext. The number one paperback was *The Other Side* by Everett P. Gladstone, as it had been for the eight weeks since its publication. Topping the hardback list was a new entry: *Blood on the Steps of St Peter's* by Everett P. Gladstone.

Everett P. Gladstone looked at this and saw that it was good. Life as the world's most popular writer could be hard and lonely. Huge sales and royalty cheques with large numbers of zeroes went a long way to remedy that.

The writing life had been especially hard on Gary Jones, printer and inventor from Bristol. It had been much easier since he became Everett P. Gladstone, best-selling fantasy author. He'd been able to move from his slum in Bristol to this fancy pad in London, for a start.

The secret of his success was the subject of much heated debate among critics and book-buyers alike. Some claimed it was his daringly original ideas, others his memorable characters. Still others suggested his vivid prose style was the key to his popularity. Cynics claimed it was just that he'd tapped into the zeitgeist, as had so many others before him. When questioned on his own thoughts on this, Gladstone just laughed and shrugged.

The results of this success were various. Some were immediately apparent: the fast cars, the designer wardrobe, the large house... Less obvious to others were the huge piles of fanmail, the endless signing tours, the talks... It was the first in a series of such talks that would today take him back to the city of his birth, Bristol. He'd have to be getting ready soon. Still, no rush; time may be money, but Everett P. Gladstone could afford to make people wait.

He walked into the venue, some hall, forget the name. Chairs in neat rows filled the hall, leaving aisles in the middle and at both sides; Gladstone watched from the foot of the stage as the last few of these were hurriedly filled by latecomers (he, of course, had arrived three hours early - only to find the usual hard core of saddoes that had been camped outside overnight).

When all seats were filled (and most of the standing space as well), the compere, a faded comedian now relegated to microscopic credits on pantomime posters, moved to the front of the audience.

"Ladies and gentlemen," he began, "you all know why you're here today - unless you wandered in by accident, that is!"

Nobody laughed.

"Uh, yeah," said the compere. "Anyway, here he is: the one, the only...world-famous novelist Everett P. Gladstone!"

Now cheers erupted from the audience as Gladstone breezed into view, waving. He stopped directly in front of the compere, who shuffled sideways from the hall, trying to be inconspicuous and failing miserably.

When the show was over, Gladstone turned to the expectant onlookers, who looked at him as though he was about to reveal the secret of eternal happiness.

"Hello there," he said. "I bet you're expecting me to launch into a prepared speech about my life as a writer and stuff like that. But I won't. I like to make sure I tell people what they want to know, which is why I'm going to invite you to ask me any question you like. So go on, ask me anything."

Hands shot up. Gladstone's eyes were immediately drawn to a boy sitting in the front row. He looked about 14, and was dressed in clothes depicting various characters from Gladstone's books. He looks prime anorak material, the author thought.

"Young man there," he said, pointing, "sorry, what's your name?"

"Kevin," the boy replied.

*Does nothing to debunk stereotypes*, thought Gladstone. "Kevin," he repeated. "What's your question?"

"Where do you get your ideas from?" asked Kevin.

Ho-hum, here we go again. Gladstone laughed. "That's a very interesting question that I get asked a lot. (*Too much*, he added mentally.) I get my ideas from everywhere: books, films, TV, songs, things I read in the news, everyday life. Anything can get me thinking, really.

"A lot of people think it's difficult to come up with the kind of ideas I have, but in fact it's simple. Let me ask you, Kevin: if you could have one wish to change yourself, what would it be?"

Kevin, surprised at being asked this, had to think a bit before replying. He said, "I'd love to be able to fly."

"To fly?" echoed Gladstone. "And where would you fly to?"

This time, Kevin replied immediately. "I'd fly to Egypt to see the Pyramids, and the Sphinx, and soar over the Nile."

"You see?" interrupted the writer. "You had that idea, with just a little prompting from me. I set you thinking, but it was your idea. The difference between that and a writer's ideas is that we let ourselves have them and we think them through. It's the same process as what you've just done, only extended. Does that answer your question?"

Kevin smiled and nodded. "Yeah, it does. Thanks, Mr Gladstone, I'm your biggest fan, and-"

"No problem," Gladstone interrupted. "Right, any other questions? Yes, Madam?"

The old woman he'd indicated asked, "Mr Gladstone, what's your normal working day like?"

"Well," Gladstone replied, "if my day was uninterrupted by the numerous phone calls, faxes and e-mails that stop me getting down to work each day, it would go something like this. I set the alarm each day at 6.03 am exactly. I shower before dressing, then go into my study.

Before I can get down to writing, I have to prick myself with a pin just below the third finger of my left hand - stops me grieving over my failed marriage..."

After the talk, came a signing session. Gladstone sat behind a table, pen in hand, a stack of hardbacks at his side, and a seemingly endless queue in front of him. After signing another copy of *St Peter's*, he looked up at his next customer, as it were. It was the boy who'd asked the first question at the talk.

"Oh, hello there," the writer said, "Kevin, isn't it?"

"That's right," confirmed Kevin, and asked, "Can I have a copy of your book, please?" handing over ten pounds, the discounted cost.

"Sure," said Gladstone, taking a book from the stack and opening it in front of him at the title page.

Before he could sign the book, Kevin interrupted, "I thought a lot about what you said earlier, and I've had loads of ideas. I want to be a writer when I grow up, and it's been a great help. Thanks."

Gladstone looked up at the boy. "That's good to hear. Good luck to you. Who knows, you might even be as rich as I am one day."

The writer reached into his top pocket and produced a pen and wrote something in the book.

Kevin didn't see what he wrote; he was too busy looking at the pen. It was an instrument unlike any he'd ever seen before; a sleek shaft of metal that seemed to shine with its own inner light. At first he'd taken it for silver, reflecting the myriad colours of its surroundings; but as he looked closer, the pen seemed to change colour. It was hard to tell as Kevin couldn't focus clearly on the pen, only gain a vague impression of it; as if, like a solar eclipse, it could only be viewed indirectly for fear of blinding yourself.

"There," announced Gladstone, bringing Kevin out of his trance.

Dazedly, Kevin accepted the book, muttering absently, "Er...thanks." Noticing Gladstone had closed the book, he moved to open it.

"Not yet," advised the author, "wait till you get outside."

"OK," acquiesced Kevin. "Thanks very much. See you."

"Yep, see you," replied Gladstone.

Kevin walked away.

When he was in the hall's foyer, Kevin opened the book. Gladstone had written:

To Kevin,  
Best Wishes and Good Luck with all your ideas!  
Everett P. Gladstone

But Kevin didn't notice this. All he saw was the ink it was written in: many-coloured and glistening like oil, appearing fluid although it was perfectly dry.

Unnerved, Kevin shut the book and hurried to the nearest bus stop.

That night, as Kevin got ready for bed, he thought back over the day's events. He had a lot to thank Mr Gladstone for: his imagination had been working overtime ever since the talk, and now he had a great idea for a story about two boys who went out camping one night in a haunted wood. He was going to start writing it first thing in the morning.

But for now, he was going to settle down with Mr Gladstone's new book before he went to sleep. He opened the book.

*Atchoo!* Kevin sneezed as a fountain of glitter sprayed into his face. Where had it come from? The book? No, that was impossible, but where else?

Then Kevin noticed something else - Mr Gladstone's signature had disappeared! He flicked back and forth through the pages, but it was nowhere to be seen. Kevin was sure the book had been signed on the title page, and yet there was no handwriting on there now. But yes, he distinctly remembered Mr Gladstone signing that page. He'd looked at it just before he'd first had the idea for-

The idea for what? He'd had a great idea for a story but what was it? He'd been thinking about it just now, couldn't have forgotten so quickly...

Puzzled at his complete failure to remember his thoughts of a moment before, Kevin started reading. Soon he was caught up in the tale, all thoughts of writing stories flown from his head like birds released from a cage.

At the same time, Everett P. Gladstone was relaxing in his hotel room. He was feeling pleased with himself as he'd sorted out what his new novel would be about.

Despite the many conflicting theories, the secret of his success was not at all a mystery. He owed it all to his own inventing genius. The best idea he'd ever had was not for a book but for an invention: his memory-stealing ink and the special pen it needed. Simply spark off someone's imagination, hand them something written with the magical ink, wait a few hours, and...

Where was he? Ah, yes. The new novel. The initial idea was a bit juvenile for his market, but it could easily be adapted. But the title was already decided: *A Night in Ghostly Wood*.

THE END

## POP QUIZ by Terry Taylor

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Here are 14 cryptic clues for pop and rock artists, past and present.

1. AUDIBLY CHALLENGED FELINE
2. BEST PR IN YEARS (anagram)
3. CHAMPAGNE AND ORANGE JUICE
4. CLEMENT SIBLINGS
5. DREAMLAND
6. LUMBAR PUNCTURE
7. MR KRUEGER WITH HIS VICTIMS
8. MUSICIANS' NOCTURNAL MOVEMENTS
9. NIXON JUNIOR
10. ONE MURDER, TWO MURDERS, THREE .....
11. RICHARD OF YORK GAVE BATTLE IN VAIN
12. RORSCHACH TEST
13. TOO MUCH
14. TUTOR DEPRIVED OF BEVERAGE

(If you like these, I will publish a much longer list in the December 2000 issue..... Barbara)

# DOROTHY'S ALIEN AND MURDER LIST

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## ALIEN

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 McCracken & The 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)

## MURDER

1. The Manor Murder Case (Spectrum) - author unknown.
2. Murphy's Murder Hunt (Spectrum) - author unknown.
3. Suicide or Murder (PC).
4. Murder at Hamilton Halls (Spectrum).
5. Murder by A.K. Stanton (C64).
6. Murder on the Mississippi by Activation (C64).
7. Murder at the Folkstone Inn by Anne Laughlin (PC).
8. Mop & Murder by Brad Friedman (PC).
9. Murder by the Dozen by CBS (C64).
10. Murder at Osborne Castle by Brian J. Smith (C64).
11. Murder of Jane Kranz by Christian Anderson (PC).
12. Murders in Venice by Infogrames (PC).
13. Murder Hunt 1 by Craig Davis (Spectrum).
14. Murder Hunt 2 by Craig Davis (Spectrum).
15. Murder Off Miami by Fergus McNeill & Jason Sommerville (C64 & Spectrum)
16. Murder at the Manor by Gemtime (Spectrum)
17. Murders in Space by Infogrames (PC)

18. Jacks or Better to Murder, Aces to Win by J.D. Berry - PC (1999 IF Competition)
19. A Glasgow Murder by J. Fanning (Spectrum)
20. Murder He Said by Jack Lockerby (Spectrum)
21. Murder Mystery Weekend by Jon Scott (Spectrum)
22. Murders in the Rue Morgue by KIC (Spectrum)
23. Child Murderer by Michael Zerbo (PC)
24. Hollywood Murders by Michael Zerbo (PC)
25. Murder on the Zindernauf by Mike J. Henry (C64)
26. Murder in the Marching Band by Sam Xenubis (PC)
27. Murder on the Waterfront - A Softaid Talkie Adventure (C64)
28. Murder on Violet Island by Stephen Claypool (PC)
29. Perry Mason: Case of the Mandarin Murder by Telarium (various computers)
30. Murder, The by William Bell (Spectrum)
31. Murder Cub (J.B. Harold) - PC.
32. Murder by U.S. Gold - PC

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## NEWSDESK

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### **AN UPDATE OF C.A.T. IS NOW AVAILABLE**

Features the ability to play midi songs (.mid and .rmi files) which is good for background and ambient music, and a new 'Find' option on the text entry menus which is extremely useful in locating particular entries that contain bits of text, words, sentences, symbols etc and handy to search for various conditions /actions. A couple of minor glitches also fixed. Available from

<http://www.richmond62.freemove.co.uk/index.htm>

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## RED HERRINGS

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**THE BALL played by Dorothy Millard on a PC(e) - also available on Spectrum and Amiga(e)**

Towel & Soap, (in bathroom)  
 Sheepskin Rug (in bedroom),  
 Loo Roll & Bus Ticket (i Loo),  
 Broken Tap & Straw (in cowshed)  
 Mickey Mouse Watch (in hole in wall)

## GETTING YOU STARTED

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### **ATOMIA AKORNY played by Dorothy Millard on a PC**

(Start standing before a vertical cliff), INVENTORY (carrying a sharp knife), N (clearing), E (porch), LOOK IN LETTER-BOX (see a sealed envelope), TAKE ENVELOPE, USE KNIFE ON ENVELOPE, WHERE (see a key), TAKE KEY, UNLOCK DOOR, LOOK UNDER DOORMAT (see a rusty key), TAKE RUSTY KEY (note this unlocks the east castle door), W, S (back to vertical cliff), UNLOCK METAL DOOR WITH KEY (note don't enter Akorny Castle to the west yet or the game will end), N, E, E (house), E (bedroom), LOOK UNDER BED (see a gramophone), TAKE GRAMMOPHONE (note spelling), W, U (attic), LOOK IN BOX (see Abba record), TAKE RECORD, D, N (kitchen), N (cellar), S (workshop), TAKE HAMMER, N, W (coal cellar), TAKE FLASHLIGHT, LOOK UNDER SACK (see a hole in the floor), D (small round chamber where a key hangs on a wire), USE KNIFE ON WIRE, INVENTORY (now have a small key), U, E, U, E (store room), UNLOCK CUPBOARD, LOOK IN CUPBOARD (see a long rope), TAKE ROPE, W, N.....

### **THE BALL played by Dorothy Millard on a PC(e) - also available on Spectrum and Amiga(e)**

(Start outside a large hotel set in nice gardens), GO HOTEL (can't yet), LOOK UNDER BENCH (find a knife), GET KNIFE, SW, E (track), CUT BUSHES (using knife - you go south to a well kept private road), DROP KNIFE, SE, CLIMB TREE, U, SEARCH BRANCHES (discover a key), GET KEY, D, D (back to road), OPEN GATE (to front of farmhouse), EXAMINE DOOR (has an antique door knocker), KNOCK ON DOOR (you enter to marble hallway where you see a grandfather clock), EXAMINE CLOCK, MOVE CLOCK (you are in an alcove), GET LAMP, EXAMINE LAMP (brass with writing on the side), READ WRITING ("BERUM" - translates to rub em), RUB LAMP (back to marble hallway), E (outside farmhouse), E (famyard), S (stable), SEARCH STABLE (find a hay fork and a spade), GET FORK, GET SPADE, N, NE (cow shed), GET BUCKET (empty - ignore the straw), EXAMINE TAP (broken), SW, E (hay barn), SEARCH BARN (full of hay), SEARCH HAY (using the hay fork - you discover a secret trap door), DROP FORK, OPEN TRAPDOOR (see steps leading down into darkness - don't go down until you have a lit lamp), U (hayloft), GET BRUSH, D, W, W (outside farmhouse), DROP SPADE (for later), DROP KEY (for later), KNOCK ON DOOR (to hall) .....

## **THE LONGEST JOURNEY (solution by K. Daleng)**

### Prologue

Go to the right, break the branch off the tree and talk to its "voice" before you grab an eggshell from the nest. Go further to the right and use the branch and eggshell with the little stream. Talk to the "voice" again.

### Chapter One – Prenumbra

Take the diary and the photograph from the nightstand. Take a closer look at the diary and find a list. Open the closet and take the monkey from the box. Look closer at the monkey and pick its eye out. Open the window and look out. Loosen the string, so that it falls in the water. Walk out the door. In the dark corner to the right, pick a leaf from the plant. Go down the stairs to the first floor and take the pink note from the bulletin board. Read the note. Give the note to Fiona. Take the matches on the table. Go out and find your way to the academy. Take the glove from the trash can and go upstairs. Take the palette and start painting.

Go to the coffee shop and talk to Charlie (behind the counter) and take some candy from the jar. Go further in and talk to Stan. (This is a REALLY nice guy. He's fat too.) Nag about getting your salary and threaten to quit. (Now that's better.) Take a look at the poster next to the jukebox and take a ticket from it. Look closer at the ticket and look at the address on the side. Take some bread from the table. Go back to the boardinghouse and look at the machine outside. Use the ring with the two wires without a connection. Now you have to get the switches to get on a straight line. The big round switch to the left holds one of the switches still, while the other turns the three others around. When you get it right, turn the cap on the ventilator and turn the wheel. Then take the pincers from the hose.

Go to April's room and look out the window. Use the bread on the blue duck and see "Donald" fly away. Pull the chain to get up the string. Go back to the coffee shop and pick up the duck. Look at the duck in closeup and remove the plaster. Go to the subway, buy a pass for a week and then catch the train to Café Roma. Talk to Cortéz and head back to the boardinghouse to talk to Mickey and Fiona. If you answered yes about working, go to the coffee shop. If not, head back to your room.



## OBJECTS AND THEIR USES

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### **DISCWORLD 2 played by Peter Clark on a PC**

ANSWER (High Energy Facility)	For S.T. Ungulant
ANT (Pit in Death's Garden)	For Albert
BAND (Desert)	For Dibbler Holywood
BANDAGE (Pyramid)	Wrap wooden arm
BEEES-WAX (Garden)	Give to woman in shop
BELLOWS (High Energy Facility)	Use on grate under Fools Guild
BIRD (Dock)	Swap for librarian's mallet
BLACK BEES-WAX (Death's Garden)	Mix with string to make candle
BLACK CANDLE (From wax and string)	Lights alcove
BLADDER (Dibbler, Tower)	Fill, put in Rincewind's own Inv.
BOOK (Library)	Show to Susan
BOOMERANG (From stick and rope)	Throw at chimney
BOOTS (Imp, Garden)	Pop in Genie's bottle
BRICK (Fools Guild)	Use on fools ghost then put in accelerator
BROOM (Granny, Tower)	Use on tower
BUNNY (Death's Bedroom)	Contains pyjamas
CAMERA (Film set)	Snap Elf Queen and cave pictures
CANDLE (Shop)	For spell
CANDY ROCK (Desert)	Give to Troll, Holywood
CANTEEN (Saddlebag Djelibeybi)	Fill at fountain of youth, fill bladders
CHILLI (Shades)	Coat flowers with it
CLAY POT (Shades)	Holds honey to lure ants
CORK (Bonestock)	Plugs fountain
CORN (Plaza)	Soak in alcohol and feed to rooster
CURTAIN (Death's Hall)	Dye it black
DEATH CERTIFICATE (Mortuary)	Give to dead collector and show at door
DIAMOND TOOTH (Troll Holywood)	For milkmaid
ECTOPLASM (High Energy Facility)	Give to Mrs. Cake
ELF QUEEN PICTURES (Camera)	Give to make up girl and use on reel
FISHING ROD (Death's Garden)	Fix to full honeypot and catch dots
FLAMINGO (Shop)	Swap for Dean's mallet
GENIE BOTTLE (Mrs. Cake's Shop)	Fill with imp boots to trap vile smell

GLITTER DUST (Fools Guild)	For spell
GLUE (Pyramid)	To fix hooter to horse suit, stick to surf board and glue saddle
HAMPER (Dibbler, Bone Die)	Fill with food then give to ants at Bone Die
HONEY (Death's Garden)	Fill empty sugar pot
HOOPS (Garden)	Give to Uri Djeller
HOOTER (Fools Guild)	Stick to horse suit
HORSE SUIT (Holywood)	Makes unicorn suit with glue, hooter and librarian
ICE (Fools Guild)	Feign death in mortuary
IMP (Holywood)	For camera
INCENSE (Shop)	Light and use on bees
INKWELL (Death's Desk)	Empty it in pool and add curtain
IRONING BOARD (Mrs. Cakes Shop)	Makes a surfboard
JINGLE (Cartwheel)	For Dibbler, Holywood
KEY (Holywood, Troll)	Opens trailer door
KEY (Under Death's Mat)	For alcove
KNIFE (Mortuary)	Cut net (desk) and Bone Idle (hill in desert)
LADDER (Troll Head Pub)	Reaches top of coffin in cemetery
LEAFLET (Dibbler, Plaza)	For beekeeper
LIBRARIAN (Dining Hall)	Fills unicorn suit
MAGNET (High Energy Facility)	Use on imp to get boots
MALLETS 3 (Garden)	For spell
MATCHES (Trolls Head Pub)	Light incense and oily rag
MILKMAID (Trailer, Holywood)	For Dibbler, Holywood
MIRROR (Mortuary)	Warm it on Bunsen burner
MOUSE (Gimlets, Shades)	Bite it with teeth
MOUSE BLOOD (Shades)	For spell
OILY RAG (Death's Kitchen)	Light and calm bees
PETTICOAT (Mrs. Cake's Shop)	Show to beekeeper then wear it
PICK (Cemetery)	Cuts ice under Fools Guild
POSTER (Shop Djellibeybi)	Use to make pyramid
PYJAMAS (From Bunny)	Wear in Death's Garden by beehive
PYRAMID (Make with wire)	Pop over Hex to avoid long wait
REEL (Projector)	Use with pics of Elf Queen and device
RING (From rotten arm)	For Dwarf, Holywood
ROOSTER (Garden)	Give it coffee from pot and give to vampire
ROPE (By wall, Desert)	Tie to trolls tooth and extract it
ROPE (Death's Stable)	Tie to stick

ROTTEN ARM (Desert)	Remove its ring, pop in saddle bag later
SADDLE (Death's Stable)	Glue it then use it on Binky
SAW (Shades)	Cut ironing board and dummy arm
SCISSORS (Mrs. Cake's Shop)	Cut bandages
SCYTHE (Death's Hall)	Fix to cart and cut corn
SHARK (Dock)	Swap for Bursar's mallet
SHEEP PICTURES (Camera)	Show to Black Sheep in Shades
SNOWSTORM (Dock)	For Dibbler, Holywood
STAKE (Djellibeybi)	Stick in compost heap in garden
STICK (Dibbler, Bone Die)	Dip in paint and throw at imp, also tie to rope
STICKER (Holywood)	Stick to weight
STRING (Death's Bedroom)	Mix with bees-wax to make candle
STUFFED FISH (Shop)	Throw at bird by dock
SUFFRAJESTER (Garden)	Pop in hole in desert
SUGAR (Death's Kitchen)	To befriend horse
SURFBOARD (Ex-ironing board)	Surf in Bone Die beach
TABLET (Alcove)	For Susan
TANKARD (Trolls Head Pub)	Pour on corn
TEETH (Cemetery)	Bite mouse then use on test tube
TEST TUBE (High Energy Facility)	Hold mouse blood
TOY CART (Death's Garden)	Fix to scythe and cut corn
UNICORN SUIT (See Horse Suit)	Gains entry to Elf Queen's Palace
VILE SMELL (Shades)	For spell
WEIGHT (Holywood)	Fix to hook in dock
WIRES (Ex-hoops)	Use to make pyramid
WOODEN ARM (Mrs. Cake's Shop)	Feign death, bandage it and swap for rotten arm



## HINTS AND TIPS

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

#### Cushion Bomb (on Soft Furnishings on 3rd Floor)

Need:-

CUSHION from Soft Furnishings on 3rd Floor

STITCH PICKER from Haberdashery on 1st Floor

POKER from Cookware on Ground Floor

Actions:-

TAKE CUSHION, EXAMINE CUSHION, UNPICK STITCHES (need stitch picker), DROP PICKER, REMOVE ZIP, TAKE ZIP, MELT SOLDER (need poker). Bomb defused.

### **FAULTY TOWERS played by Bev Truter on a PC(e)**

There are 7 tasks Sybil asks you to do - here are 3, the rest next month.

1) Find some food for the guests - i.e. the two elderly ladies sitting in the dining room. X the forms on the desk in Reception to find the safe combination, then go to the office and wait until Sybil leaves. Just enter the combination and the safe opens. Get the money and the keys and leave the hotel to the north. Find the Garage, GET CAR, then simply use the normal directional commands to drive to the end of High St. DROP CAR and go S to the restaurant, then GET FOOD (must have money). Return to the hotel and DROP FOOD in dining room.

2) Sybil's next request is to stop the Major from drinking too much, as he's liable to take a few pot-shots with his shotgun. Go to the Bar, and STOP MAJOR.

3) Shortly after this you'll develop a raging headache, so find your bathroom, open the cabinet and get the aspirins. (Note the spelling of 'asprins'). You must SWALLOW ASPRINS, but this only works while you are in your bathroom, and after the "headache" message has popped up on the screen.

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

### Sailing Trip Around Karos

At the boatyard, buy the sailing boat - costs 40 copper coins.

Before you sail, ensure you have the lamp, stone, string and plate.

SAIL and go along the coast E, SE, S (just north of a great whirlpool), SW, S, E and SW (to a small beach) and LAND to arrive on the eastern shore of Skarp. Find the helmet, belt and key and add them to your inventory. You can return later for the cup.

SAIL again, this time go N, W, SE, SW, S, SE, SW, SW, W, N, then LAND on a sloping beach where you will meet a man mending a net. He will tell you "They are all rogues in Thwil", talk to him again to be told to ask the old man inside the cottage. Go inside and pick up the magnifying glass and read the plate (inscription). Ask the old man about the talisman and note his answer.

SAIL again, and go S, W, NW, W, SW, W, NW, W, NW, NW, N, N, E and LAND at a circle of standing stones. You can't leave here until you pick up and wear the iron circlet.

SAIL again and go E then LAND on the island to the east. Go to the Wizard's Grove and get some of the fruit and berries. Enter the mound (need lit lamp) and pick up the crystal ball. Rub it to see some numbers.

SAIL, this time go W, W, N, N, NE, E, E, S, S, and LAND at the foot of some stairs. Go S and pick up the horn.

SAIL again and go N, N, and E to Bell Rock. Collect the bell and as you are still in the boat, go E, E, E and SE back to Thwil Bay, LAND to return to the landing stage.

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

Belinda will find her own way back to the farmer's Wife. Return to her in the Loft and make a search for the final Trophy.

Take your 15 Trophies back to the Golf Club and give them to the Captain to complete the adventure.

**GOLDEN ROSE played by Bev Truter on PC(e) - also available on Spectrum and Amiga(e)**

MEADOW - examine the hedges to find an exit to the north.

DWARF - wake him to get some money.

RUBBISH HEAP - examine it to find a staff.

MAN - rescue him from the old crone.

IN COTTAGE - examine dresser to find an empty bottle, which can be filled at the spring.

IN COTTAGE GARDEN - move the bird bath to find a hole.

ENTERING THE CASTLE - you can't from this side of the portcullis.

IN PRISON - trip the guard (must be carrying the staff).

VILLAGE GREEN - more money to be found here.

HERMIT - he would like some food - try the cake shop.

**HEIST by Barbara Gibb played on a PC - also available on Amiga**

Jeweller's Shop

Enter and examine the counter. The response and location description gives plenty of hints that the place has a security system.

Look in the counter and ask the jeweller about the Python's Eye - it is most important that you note the country of original, which is random. Examine the eye and note the type of gem and its shape.

Leave the shop and search the bin in the alley. Climb the rope - with protected hands.

Check out the oven in the kitchen - it is not the usual domestic type. Use it to replicate the Python's Eye. Turn the dial to the number of sides (e.g. dodecahedral is 12), press the green button until it shows the first three letters of the country of origin in the colour of the gem (e.g. CHI in yellow is China/Topaz), then pull the lever.

Take the cheap imitation gem to the jeweller's shop and WAIT until you are told the jeweller is "looking absent-minded". Open the fire doors then leave. When the jeweller locks up you can re-enter via the fire door and swap the gems, but don't allow the alarm to go off inside the shop.

Now find a shady character who will exchange the real gem for a photograph of a medal.

**HARVESTING MOON played by Barbara Gibb on a PC(e) - also available on Spectrum and Amiga(e)**

To climb the flagpole you must be wearing the rubber-soled sandals.

Waving something when at the top of the flagpole will "charge" it.

**LIGHTMARE played by Kez Gray on a Spectrum - also available on Atari(e), Amiga(e) and PC(e)**

When you meet the Innkeepers' daughter, she will lead you through a tunnel to a ledge on a precipice. The Elvish virtue of the ruby will be re-kindled in the morning light. Before leaving, look around to find a copper penny.

You need to be carrying the skull to pass the Gargoyles.

The maze is on three levels. Do not drop anything in the maze or you will lose it.

Under the bottom level of the maze is an evil room. Drop the ruby in the flames to destroy the Wight. The lantern has a limited life so don't hang about.

The talisman will keep you safe from the wolves.

In the cellar, get the crate and drop it to one side to clear the other end of the tunnel. Before entering the tunnel, take the bucket of water and drop it near the Inn.

Get the key from the cave in the tunnel and go through to the dry tunnel.

Get the chest from the small room in the Inn and drop it outside. Return immediately with the bucket of water to put out the fire.

Unlock the chest with the bronze key and get the vial. Making sure you are carrying the bone, drink the liquid in the cottage and you will be able to open the trapdoor without the floor collapsing under you.

Examine the corpse in the underground room to find a gold coin.

Return to the Inn and pay the Innkeeper what you owe him - one gold coin and one copper penny - then go to the front of the castle where the Innkeepers' daughter is waiting to help you in part two.

**SEFTON MANOR ASSIGNMENT played by Barbara Gibb  
on a PC(e) - also available for Spectrum and Amiga(e)**

Ensure you are wearing the black suit, poloneck sweater and trilby hat before entering Sefton Manor.

Carefully search the office on the first floor to find an overcoat.

Rolf can read the piece of paper found in the bedroom on the second floor.

The dressing table contains more than a scarf.

When the lift is on the first floor PUSH ALL BUTTONS to reveal a secret room.

Make a torch (need the walking stick and scarf) then dip it into the drum of rocket fuel.

Lock the door behind you when you enter the dark maze of passages - the translation of the message on the piece of paper is your route.

Ensure you are wearing the identity tag when you enter the "very high security room".

There is a safe behind the picture in the control room. You don't know the combination, so ask the guard who responds with a cryptic clue. The safe contains a computer disc.

Look inside the drawer of the filing cabinet in the filing room for a clue to the access code. Note the names of the top two spies.

**TREASURE ISLAND (Jack Lockerby) - available on  
Spectrum, C64, Atari ST, Atari(e), Amiga(e), PC(e)**

If you visit the Anchorage after the mutiny has started, the two pirates guarding the longboat will kill you.

You also get killed if you attempt to repair the stockade wall after the mutiny has started.

Israel Hands will kill you if you attempt to leave the steering wheel.

The mutiny starts a few moves after you have given Ben Gunn the cheese.

## SOLUTION OF THE MONTH

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### THEME PARK UK

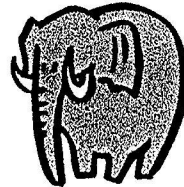
(Written by J. Lockerby)

**A story walkthrough by Doreen Bardon - available on Spectrum, Atari(e), Amiga(e) and PC(e)**

I was standing in front of a turnstile with a token in my hand, I inserted the token and entered the theme park, as I went through the token was given back to me. What was I going to find? I hope there is some candy floss, but I doubt it.

A huge forest of tall trees, after exploring to the west, I found one tree which after shaking produced its fruit, a banana. To the very north of this forest I found another turnstile, so again I inserted the token and entered. Tall grass way above my head I managed to go north a bit and stood by a tree, it was smooth but I managed to climb it, I dropped the banana and waited....

Eventually a large Elephant stopped by the tree and started rubbing against it, then it saw the banana, it picked it up, I saw my chance and jumped onto its back. I think I must have scared it, because it ran northwards through the long grass flattening it as it ran, and then I fell off, I was OK, I looked northwards and saw a rather large Gorilla staring down the trail at me....



I decided to leave him alone for the moment. I came across another tree, I climbed right to the top and found a carcass, obviously someone's lunch, but whose?

I left this area, and again found another turnstile, this time it led to a native village but before I could look around there was a dog, I waited, and the owner of the carcass turned up, before I could blink the dog and wild animal had gone. I had a good look in all the huts, and found several useful objects, outside one of the huts was a roaring fire and a deep well, I left the well for now as I couldn't get right to the bottom.

I left the village and went to the tree in the tall grass, up I went and with the newly found axe, chopped down a branch.

In the forest area I had seen a cave, but had not entered because it contained a deadly spider, I wonder if I could distract the spider with the carcass, and then hit it with the branch. Its worth a try..... The spider is dead! And it has a poison sac, I have an arrow perhaps I could poison the tip of the arrow, it could come in useful. There is a skeleton here, and after examining it found a couple of useful items of clothing. My feet were beginning to hurt....I moved the skeleton and found a backpack, this should help to carry all the items which I am picking up.

Yet another turnstile, this time this led me to a lake, how refreshing, I found a hammer, went for a swim but was unable to dive because I didn't have anything with me to breath underwater. The reeds might help, but I didn't have a knife. I returned to the spiders cave, and found I could climb the strong web, however I could only carry one item, I wore the backpack which helped a little. At the top of the web was a horn, and another turnstile. I went through and walked a long way to a castle. There was a lot of masonry lying about, so I hit it with the hammer into much smaller pieces. I moved the pieces and found a trapdoor which was tightly closed, and a knife. Aha I thought, this will come in very useful.

I was wondering if that Gorilla was still there, yes sure enough he was still looking down the trail. I must get rid of him, then I thought about the poisoned arrow, it was worth a try.....I didn't have to wait long after I had fired the arrow from the bow. He was soon dead. I went north and skinned the gorilla, then a very loud roaring came from the east, it was a lion. I went back down the trail and watched and waited. Eventually the lion ate his fill of the gorilla carcass and wandered off. I found a very useful piece of vine nearby.

I returned to the village to light my torch at the fire, and then returned to the path where the Gorilla had been, I travelled a long way up the valley only to be stopped by a door in the side of a volcano. I took the horn out of the backpack and blew it, to my surprise the door opened, so in I went, and up and up and up I went, right to the top, just as I got to the top, the wind blew my torch out, how was I to return? I picked up a tusk here and admired the view and waited.....a little fluffy cloud appeared, I jumped onto it.....it slowly descended and deposited me, and a small spade back down in the forest..... With this new found tool, it was now the time to do a bit of digging, but where?

I tried back at the lake, I cut a reed and inserted it into my mouth, I could now go swimming and diving! I dug up a chest with a rusty padlock, I hit it with the spade and examined the chest. Inside was a fiddle, I had a bow perhaps I could play a tune!

There was also a strange flat rock at the bottom of the lake, but I couldn't swim up with it, I did put it in the backpack, then I was able to swim up and exit the lake.

I thought it was time I tried out the well back in the village. I wore the backpack with the shovel in it. I dropped all other items, I lit the torch at the fire put the vine around my neck and climbed into the well. I dropped the torch right down to the bottom of the well, and slowly climbed down to the bottom rung. I tie the vine to the rung and down the vine I climbed. It was soft silt at the bottom, and I had no trouble in digging up a Blowpipe, I put everything in the backpack, picked up the lit torch, extinguished the torch and put that in the backpack. I climbed out of the well, picked up all my possessions, and re-lit the torch. Now to tackle the trapdoor at the castle.

Back at the castle, I inserted the long branch into the ring on the trapdoor, I dropped the rock under this bar and pulled down.....the trapdoor sprung open! Before I descended down into the dark depths of the castle tunnels I wore the hide of the gorilla. The tunnels were dark and had deep cracks in the floor. It looked the same wherever I moved, so I dropped the hammer, oh dear it was lost in the cracks. I would have to move around with care.....At last a different dungeon and a Goblin! Lucky for me I was wearing the hide of the gorilla. The goblin did not like it and ran away.

I was now faced yet again with another door, what shall I try now, perhaps the fiddle and the bow, yes it worked; I went inside the room, there was nothing in here! It was bare! I closed the door.....I was rewarded with a Lute hanging on the back of the door so I took it, played the fiddle again and left, back into the tunnels and freedom from the castle.

I now realised I had five treasures, the fiddle, tusk, blowpipe, horn and lute so I headed for the exit of the Theme Park. I inserted the token for the last time. It was not returned..... And I exited the theme park safe and sound.

## AN INTERESTING WEBSITE

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### THE INTERNET MOVIE DATABASE

<http://www.imbd.com>

Invaluable for checking every possible detail of every film every made. Also includes a picture gallery, links to actors and their tv roles, directors, writers, producers, etc. There is even a fun and games section with move-based puzzles.

## SERIALIZED SOLUTION

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### **RAMA (Sierra)**

Stand on wheel ramp and notice solitary pathway to center of wheel is currently directly opposite. Descend to walkway around five spoked wheel. Notice that the center pathway has moved one position, counterclockwise, during the player's descent from ramp. Move either direction around perimeter of wheel. Observe that this time the center pathway has moved TWO positions, again counterclockwise. Continue to observe wheel motion pattern, moving around perimeter (wheel moves 1, then 2, then 3, then 4, then 5 positions counterclockwise with each motion of the player, and then repeats the pattern). Calculate the correct position to be able to take the pathway to center of wheel.

Reach center of wheel puzzle. Find a matrix puzzle piece (PB32y- Bad) and add it to inventory. Notice monitor showing switch at back of alcove in London tier 3. Also notice matrix controller card (should be recognized as one of the items on inventory medallion) being prominently displayed out of reach high on ledge behind monitor.

Change channel on monitor. Screen shows inside of biot hangar (there is only static on this second channel if switch behind spider biot in London has not YET been thrown), which suddenly springs into life. Monitor now shows spider biot being freed from behind fence while mantis biots move ladder out of the fence that has now been opened.

Cross Central Plains to Beam Region and biot hangar. Avoid spider biots roaming the Central Plains from this point forward in game. They will kill you. Have an optional astronaut encounter with a grumpy Otto Heilmann who warns about the dangers in RAMA.

Go to the biot hangar and secure the ladder. Take it back to the Wheel Region. This time when player mounts the ramp to the wheel puzzle, the center pathway is offset from the ramp by two spokes. Descend to the perimeter of the wheel and move around, observing that the pattern of motion of the wheel is still the same, even though the initial conditions have changed.

Follow the center pathway to the hub of the wheel for the second time. Use the ladder to obtain the matrix controller card. Note that a portion of the inventory medallion now becomes illuminated.

Approach Bangkok. Insert puzzle piece PB11x into the proper place. Door will open. Two improper tries will cause the puzzle to rotate to a different matrix.

Enter first room on first level. Carefully observe numerical displays on walls opposite three learning machines. Left to right, the machines are called Repetition, Recognition, and Manipulation. Activate Repetition machine and observe demonstration.

Show ability to repeat human numbers shown on Repetition machine. Five consecutive correct answers to increasingly difficult problems will expose a knob below machine. Turn knob and open door to human museum. Player may proceed to museum and Level 2 of Bangkok at this time, but this is not the most efficient way to play the game.

Activate Recognition machine on first level and observe demonstration. Show ability to recognize meaning of human numbers. Five consecutive correct answers will result in a prize, an octospider crunchie, that will come out of the machine. Player may proceed to human museum or go next to the Manipulation machine.

Activate Manipulation machine and observe demonstration. Show ability to add and subtract human numbers. Make five consecutive correct answers and earn a jewel from machine.

Enter human museum, observe all the displays and exhibits, learn about humans. Pick up one matrix puzzle piece (PB22z- Bad) here.

Walk into elevator. Insert two proper matrix pieces, PB21x and PB22x, causing cover on elevator button to retract. As usual, insertion of two improper elements will cause the puzzle to rotate to another matrix. Push elevator button. Ride to second Bangkok level.

Enter first room on second level. Carefully observe displays opposite learning machines. Activate three machines and show ability to repeat, recognize, and manipulate myrmicat numbers. Successful Repetition shows a knob which can be turned to enter the myrmicat museum. Successful Recognition earns the human talisman, one of the items on the inventory medallion. Successful Manipulation earns a second jewel. Player may proceed to the myrmicat museum after Repetition, but can only make progress in the game by finishing Recognition as well. On all levels completing Manipulation earns the bonus jewel, but is not necessary to proceed in the game.

Enter myrmicat museum, observe all the displays and exhibits, learn about the unusual metamorphosis of manna melon into myrmicat into sessile and back to manna melon again. Pick up myrmicat clippers here, which can be used to cut the cable in the giant ruined biot, thereby freeing the avian from its trap.

Walk into elevator. Input proper matrix pieces, PB31x and PB32x, into slots. Two improper insertion attempts will cause puzzle cover to descend (if this is final matrix, as it is in this walkthrough). Cover will retract after the player leaves both the museum and elevator areas and then returns. When elevator is activated, ride to final Bangkok level.

Enter first room on third level. Carefully observe numerical displays on walls opposite learning machines. Activate machines and show ability to repeat, recognize, and manipulate octospider numbers. Repetition rewards player with knob that can be turned to enter the octospider museum. Recognition earns octo talisman, one of elements on inventory medallion. Notice that three of the four items on the inventory medallion are now illuminated.

Successful completion of octospider Manipulation earns third and final jewel, causing noise to come from elevator. Return to elevator. Matrix puzzle has folded down to unveil spot for insertion of the three jewels. Insert jewels. Take Rosetta Stone into inventory. This special cube matches human, octospider, and myrmicat numbers on each face.

Enter the octospider museum. Observe the exhibits that tell more about the fascinating octospider species. Pick up the strange looking indigo-green tetrahedron that is, in fact, the entrance to the corridor called Meenie from atrium in the octospider lair in New York.

Exit from Bangkok into the Central Plains, heading back for the Wheel Region. Upon exit from Bangkok, since three of the four inventory items are illuminated, a RAMA quake occurs lasting for six to eight seconds. Player receives two realtime vidmails in succession, the first from Irina Turgenyev and the second from Richard Wakefield. Irina expresses her terror and Richard explains that RAMA has undergone a trajectory correction.

If player tries to go down the path to the Iceport at this point, he is met again and turned back by Otto Heilmann. He must go back toward the Wheel Region. After ten subsequent moves in any first person region, the player receives another realtime vidmail, this time from Dr. Brown. Dr. Brown announces that RAMA is now on an impact course with the Earth and that there is a discussion underway on Earth about abandoning the mission altogether.

The moment the Wheel Region is entered an avian swoops overhead. We hear a sound effect as it becomes entrapped by the giant ruined biot. When the player walks by this giant ruined biot, he hears the squawks of the avian who is now unable to escape from what is left of the giant biot.

Open panel on ruined biot. Cut cable with myrmecat clippers. Apply crowbar to ruined biot finger to release avian. Grateful avian then offers one of its neck rings to player before flying away. Inventory medallion is now fully illuminated and, therefore, the road to the Iceport is now available to the player. The player may head that way on his own. If not, after twenty moves the player receives a vidmail from Nicole asking him to come to the Iceport. This vidmail repeats every twenty moves until the player does indeed arrive at the Iceport. The way to the Iceport should be apparent from the Central Plains Map in London, if the player cannot find it any other way.

When player enters Iceport, he encounters first Dr. Brown and then Nicole. The player also learns that Takagishi, O'Toole, and Sabatini are off exploring a mysterious city of skyscrapers that is located in the middle of the frozen Cylindrical Sea. Dr. Brown and Nicole walk off together after a non-interactive scene, leaving the player alone in the Iceport. Explore around the area. Find the second nuclear bomb and a data cube containing a short, uncoded letter from Francesca to David Brown. This letter contains a comment that suggests that Francesca and Brown both now know about the bomb deployments.

If the player tries to leave the Iceport before the second nuclear bomb has been found, he is stopped by Dr. Brown and/or Nicole. If player persists in disobeying orders (here, or anywhere in the game), he is first warned and then fired by Dr. Brown and the game terminates.

After finding the second nuclear bomb, Nicole will be waiting in one of the icemobiles. She will suggest that the player join her. She then inputs another O'Toole code to start the icemobile. Nicole talks to the player as they cross the ice. She also sees Yamanaka and Tabori pass and sends a vidmail to Dr. Brown.

After disembarking from the icemobile on the shores of New York, player will find an abandoned, broken icemobile that was used by Takagishi, O'Toole, and Sabatini to cross the ice. Nicole will stay in icemobile and encourage the player to look around. The player cannot enter the other icemobile, but can proceed to the gates of New York and insert the inventory medallion in the proper place. Gates will then open.

Just inside gate, pick up encrypted data cube in tuning fork alcove. With decryption card in place, read Heilmann memo to Yamanaka and Tabori that reminds player that the codes on the nuclear bombs were designed by O'Toole. Activate each of the five tuning forks in the alcove. Hear the sounds and see the color displays. The colors are for octospider use.

Continue down avenue into the avian piazza. A large tetrahedron sits in the center of the piazza. On one side an avian statue and a myrmecat statue flank some steps. Place the ring on the neck of the avian statue. Hear a mechanical sound. A knob appears on the triangular door. It is too high for the player to reach. Puck cues that the player cannot reach it yet.

Wander around the piazza counterclockwise. Find and observe the maze controller alley, the mural alley, the skyscraper alley, the maze entrance/exit, an unexplained structure that is hiding the avian lair door, and a niche where two objects can be found. Pick up both the two sided medallion and the green lens. Notice that the medallion has a manna melon on one side and a screen on the other.

Approach the maze controller and activate it with the piece obtained from the wheel puzzle on the Central Plains. Notice that the piston in the controller can be moved to any of five locations, and that the lights above the controller designate where the piston is located. Determine the meaning of the controller and the lights by setting the piston in each of the different positions and then crossing the piazza and entering the maze to see what the piston setting means in terms of accessibility to the piazzas of New York. Conclude this experiment by finding the one controller setting that permits free flow among all three piazzas. Set the controller at this setting for the remainder of the game.

Each piazza contains an entrance to the maze. That part of the maze that is always accessible from the avian piazza is called the avian maze. The octospider maze and human maze are defined similarly. Scattered throughout the mazes are five tuning forks (let's call these A, B, C, D, and E). Tuning Fork A is in the avian maze, B and C are in the octospider maze, and D and E are in the human maze. Tuning Forks A, C, and E are red herrings-- they have no specific use in the game. Tuning Forks B and D, however, are important in game play. Tuning Fork D in the human maze plays a key game role in the avian piazza; Tuning Fork B in the octospider maze controls a key element of the game in the human piazza. While unraveling the maze controller code and making multiple trips through the small mazes, the player should pick up all five of these tuning forks and add them to his inventory.

Walk over to skyscraper alley. Study the features in the alley, including a pillar that would look like a staircase if tipped over, four closed doors and one open door, a ramp that leads to one of these closed doors, a window into a room elevated from the floor of the piazza, and a tuning fork icon mounted on the wall beside the ramps.

Use Tuning Fork D on icon mounted on wall in skyscraper alley. Listen for sound of movement of mechanical system. Notice that ramp has moved. Repeat process until ramp is lined up with open door. Ascend ramp and look out window of elevated room.

Observe stools on ledge across piazza. Notice that one of them is loose and tipped over. Find and acquire disassembled maze controller piston in elevated room. Descend from room and go to pillar in skyscraper alley. Install jack and notice that pillar now looks even more like a staircase.

Climb up pillar. Pick up loose stool. Descend to piazza and cross to the tetrahedron. Place stool below triangular doorknob. Climb up on stool and turn doorknob. Tetrahedron opens. Look around inside but return to mural alley before proceeding. Observe and interpret mural that indicates relationship between manna melon and Raman screen.

Enter tetrahedron again. Find periscope machine and activate it. Notice that machine has an eight position dial and a button that locks the machine in a fixed position. Rotate the dial to each location, viewing the bas-relief available at each setting. When a manna melon appears on the machine monitor, lock the periscope in that position. A loud mechanical sound will indicate that the structure hiding the avian door is being lifted away.

Exit from the tetrahedron and notice that the structure that was hiding the avian lair cover is gone. Observe the avian lair cover and the two key slots beside it. Leave the avian piazza, through the maze exit, and proceed to the octospider piazza.

Enter the octospider piazza and walk around it carefully in a counterclockwise direction, observing the structures and picking up inventory items along the way. Pass the large octohedron first. There is no apparent way to open the door. Continuing around the plaza, enter a winding niche that contains a blue lens and a tetrahedral key with green on both exposed sides (in the future the tetrahedral keys will be identified by their two colors- this is the green-green tetra). Pick up these objects and continue past the maze controller alley to another alley, apparently empty but characterized by repeating panels. In the corner of this niche pick up Takagishi's video camera and two data cubes.

Watch the video sequences on the data cubes. On one a pair of octospiders is seen leaving the octo piazza. The other animation, also filmed by Takagishi, follows a long, slithering black and gold tentacle around a corner, into a nest of octospiders, and then becomes black.

Finding Dr. Takagishi's video camera and the data cubes is the second of two triggers (the first trigger was standing in front of the unhidden avian lair door over in the avian piazza) that together initiate an animated sequence that takes place throughout the rest of the game, as long as the player has not yet looked down into the avian lair. Once these two flags have been set, every time the player enters the avian piazza from the maze exit again, and subsequently stands in front of the tetrahedron facing north, the avian rescued from the giant ruined biot in the Wheel Region will fly into and then out of the scene. For a minimum of ten moves, that avian will be next to its lair door, beckoning to the player, prepared to lead the player into the avian lair. Three different options exist, depending on the player's response. The player may enter the avian lair, look down into the lair but not enter, or never even look down into the lair.

If the player enters the avian lair, the ledges are quickly withdrawn and there is no escape for the player until he has completed the gameplay in that lair. If the player looks into the avian lair, and sees the ledges extend, but chooses not to descend, then the lair remains in exactly that same state until the player returns to the same location. If the player does not reach the spot where he can look down into the lair, then after ten moves (or longer if the player can still see the beckoning avian at the end of the moves) the avian flies away, out of the piazza, and the entire sequence repeats the next time that the player enters the piazza from the maze entrance and stands in front of the tetrahedron facing north.

In this walkthrough the player will not return to the avian piazza (triggering the sequence above that gives him an opportunity to enter the avian lair) until after he has explored the octospider and human piazzas and uncovered the human and octospider lair entrances. This is the way to play the game to have the best chance of completing the final timed segment in the allocated period. Therefore, the player should conclude his circumnavigation of the octospider piazza by locating the artifact museum alley and also the artifact museum itself.

Pick up the blue-green and indigo-yellow tetras in the artifact museum alley. Then enter the artifact museum. Notice the colored displays, four on either side of the walkway and one directly ahead. Each of the nine displays features a specific primary color (red, orange, yellow, green, blue, indigo, violet, black, and white). The eight displays on either side each contain an exhibit that is held in place by a clamp.

A diamond-shaped hole in a plate associated with the clamp suggests that it may be possible to unlock the clamps and take the objects. In reality, there are only three objects in the artifact museum that the player can acquire: the photograph of Michael O'Toole and his wife that is in the green area to the left of the walkway, the Eenie gate yellow-red tetra in the blue area on the right (which cannot be opened until the human piazza has been explored), and a prism mounted on the slightly elevated stage directly in front of the player.

Insert the green-green tetra in the proper slot and remove the O'Toole photo from its clamp. Examine the photograph in detail and note the number circled on its back associated with a specific O'Toole anniversary. Note that the word CODE has been written underneath the circled number. This is the first of the critical clues to the code that must be determined before the bomb can be disarmed at the end of the game.

Note that if the flashlight shines on the prism, two colors fall across the locking plate. Observe also that the prism is mounted on a plate that can be spun, changing the orientation of the prism. Dial new locations for the prism until the colors falling on the locking plate are yellow and orange. This releases the lock. Take the prism into inventory.

Approach the octohedron in the piazza. Place prism in triangular hole on the lockplate. Shine flashlight on the prism. A spectrum appears on the plate and the octohedron door opens. Enter the octohedron and examine the unusual machine in its center.

The machine has four sliding controls, three identical longer ones and a smaller one to the right of the others, that can be activated by the player. These sliders and the body of the machine are attached to three screens that are elevated slightly above the rest of the apparatus. On top of each of these three monitors is a smaller, rectangular screen that constantly exhibits a color swatch.

Experiment with the right slider and determine that its function is to designate which of the three screens will be illuminated and filled with a single, solid color. Experiment with the three longer sliders, each of which can be placed in five different settings, and notice that these sliders control the actual color of that illumination. Change the positions of the sliders until the colors shown on the three individual screens exactly match the colors on the swatches above. Each time a match is made, the machine will signal. When all three colors have been matched, a loud mechanical sound will be heard from the piazza.

(more next month)

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STEVE CLAY (PAW and AMOS)	0151 2005861	Mon - Fri after 7pm Sun - any reasonable time
ISLA DONALDSON (Amstrad)	0141 9540602	Sun - Sat Noon -12pm
BARBARA GIBB (Various)	0151 280 5616	Afternoon and Evening
PHIL GLOVER (Sam Coupe)	0121 7777324	Mon - Thurs 6pm - 10pm Sun 11am - 5pm
SUE MEDLEY (Various - especially PC)	0181 302 6598	Any day 9am - 9pm
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KAREN TYERS (Golden Oldies)	01347 838667	Mon - Fri 6pm - 11pm Sat - Sun Any reasonable time

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