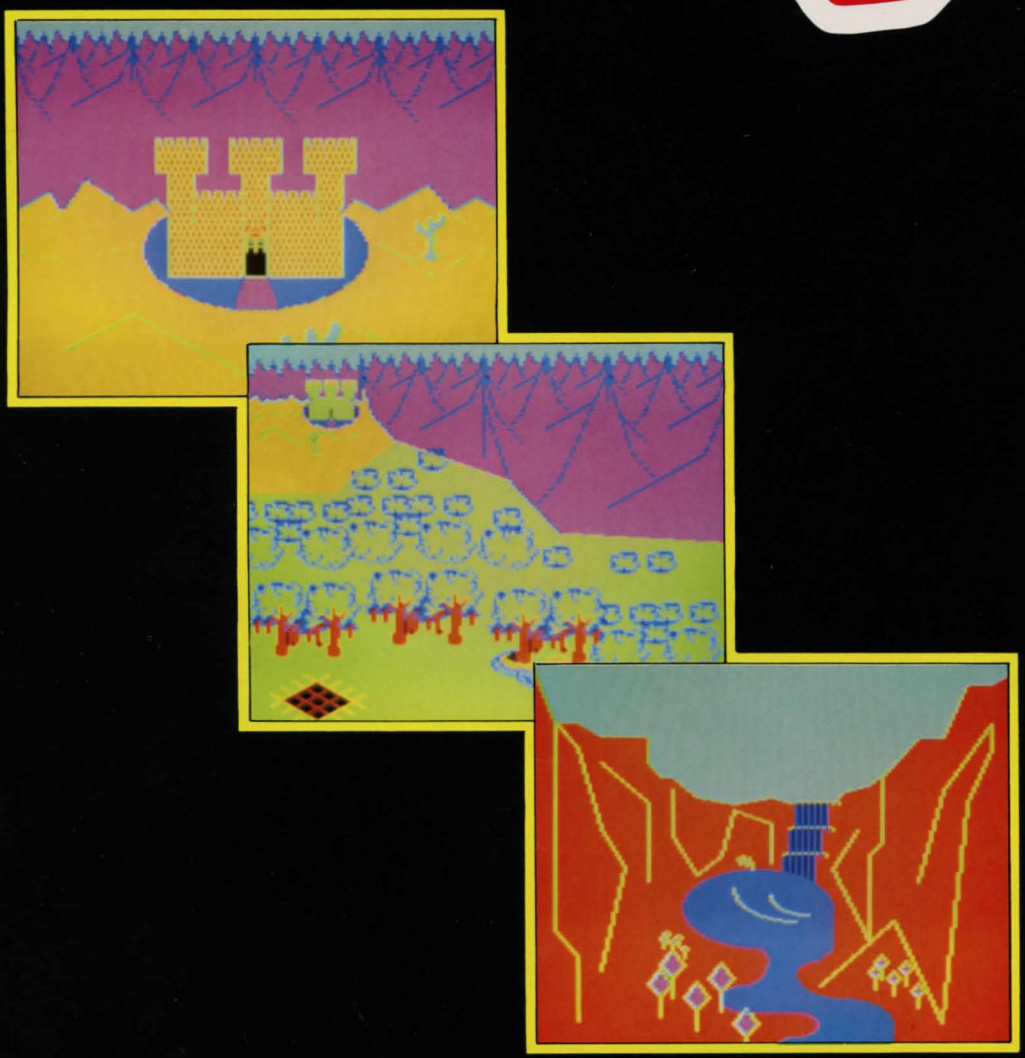

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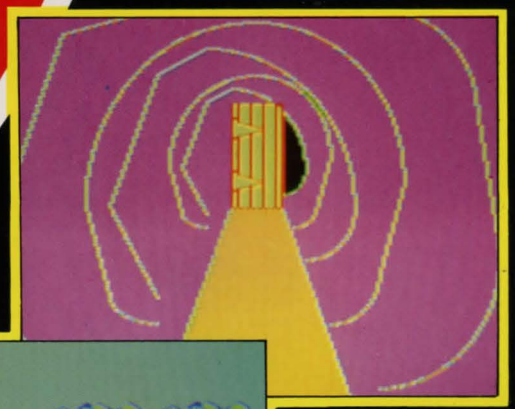

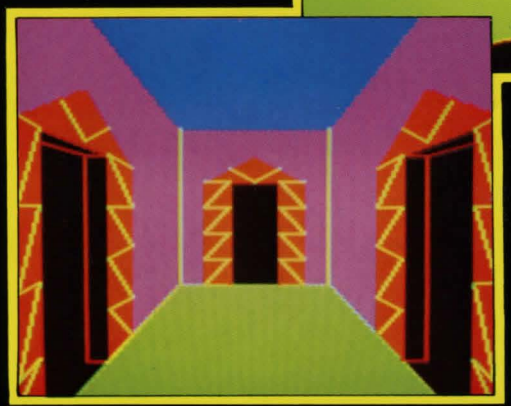

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THE ADVENTURE

INTROD

This guide explores the strange world of
'roots' on early 'main frame' computers,
recent example of an adventure game
namely 'Twin Ki

THE FIRST ADVENTURE

Now known as 'Colossal cave' or 'The original main frame adventure', a program then known to it's players simply as Adventure (since it was the only one), simulated a small region of a mystical world. The machine had stored a fanciful text description for each of the places in the game. The game allowed you to type short sentences in English, and tried (rather harder than most adventure games on the market for micro computers) to understand what you meant, by picking out the individual words in your sentence and comparing them with words in it's limited vocabulary. For instance if you typed 'POTTER NORTH, DEAR FELLOW', the adventure program would ignore the words 'POTTER', 'DEAR' and 'FELLOW', since they are of little significance and would not be stored in the machines word list, but lock onto the word 'NORTH', taking it to mean that you wish to move northwards: (movement being a key action in the game).

TEXT ADVENTURES

The original game is now referred to as a 'TEXT ADVENTURE', for the simple reason that it was designed to work on a teletype terminal, which can only produce text. Therefore the game relied heavily on the descriptive quality of the text to create the necessary atmosphere. Eg. where the program could report 'YOU ARE BY A HUT', it is much better to say 'You are standing at the end of a long road, which leads north. in the far distance you can just see the tip of a spire. A dense forest grows all around you to east and west, with a small stream at your feet flowing south. There is a small wooden hut nearby. It appears to be uninhabited.', the latter giving you a strong impression of your surroundings (but, sadly, using up much more of the computers precious memory space to store).

Thus the program puts you strongly in the role of an explorer, giving you hints of what might be interesting to investigate (Should you enter the hut, or maybe follow the stream ?), but at the same time not forcing you to do any one particular thing. Some poor attempts at adventure games are simply a list of forced actions, more like torture than fun! Eg. at the start of the game you are told 'YOU ARE BY A STEEP CLIFF'. The game might not let you proceed unless you type 'CLIMB CLIFF' ('GO UP' or 'CLIMB THE CLIFF FACE', would probably not be accepted by such primative programs), this type of program is often referred to as an adventure with a 'linear' solution, and for most such programs you can write out a 'solution' as a list of commands you must type (in an exact order) to complete the game. These programs are not worthy of further mention !

A useful and necessary way of preventing the game from becoming just a list of actions is to add the all important 'random element'. In the original this took the form of a dwarf appearing (out of nowhere!), and throwing axes at you, or a pirate stealing all your treasure. This breaks the monotony somewhat! You must either enter into a fight with the dwarf (who might follow you around) or go hunt for your stolen treasure.

PUZZLES

Another key feature of all adventure games is the complex set of puzzles which must be solved by the player. For instance, the simplest puzzle in most adventures (just to whet your apetites, and to help you get used to the game) is that many places simply give you the message 'IT IS TOO DARK HERE TO SEE PAST THE END OF YOUR NOSE' or something similar, instead of the usual descriptive paragraph. In most cases you will probably have found (or are about to find!) some kind of lamp or torch (for which you may need batteries !). The puzzle is therefore solved by taking the lamp with you and turning it on. Simple isn't it? From then on the solutions require a little more thought.

THE FINAL PUZZLE

The game will probably end with one final puzzle, arranged in such a way that you cannot solve it until you have solved all other puzzles, and collected all items of treasure (thus achieving the maximum score). Thus the ultimate aim of the player is to solve the final puzzle (whatever that may be). Usually little or no indication is given freely to the player, just to make its solution that much more difficult!

OBJECTS

Objects, like items of treasure, a lamp or a sword, are yet another key feature. Clearly life would be boring if you could simply wander round a mystery world, but not be able to do anything with the things which you found ! All adventures to date therefore allow you to 'GET' or 'TAKE' objects which you find lying about the place, and maybe 'DROP' them somewhere else. Of course, you may not carry an infinite number of things, and some games limit you to carrying as few as 4 objects!. For those of you who can't see why this is a problem, think carefully. As we have already seen, you might need a lamp to see by, a weapon to fight the foe (already taking 2 of your 4 items) and who knows what else of crucial importance? So you will have great difficulty taking all your plunder if you are not careful. Some games in fact rely on this limitation to create extra puzzles (such as 'how on earth am I to cross this ravine with even one item of treasure, when I need a hang glider to fly over, an axe to ward off the ogre at the other side, my lamp and the flint to light it!). There is of course a solution to every problem (perhaps lighting the lamp will frighten

If you find yourself on a used s
sheet for a new level (if that
'expand' your map by rewriting it o
between crowded areas. If you
recommended in my N.B.), you may
use one of your inbetween squares.

You will often find a need to do
map, since the original plan is rar
you travel north, from a road, al
foot of a hill, then south up th
side, then west along a road, you m
started, despite the extra 'south'.
writer to pull, as a journey over a
flat route. It will of course mess

You may by now be thinking t
connections between maps. This is
you will find that each sheet is o
sheet can be made with sensible con
unused areas (maybe bending the
author of the game probably did any

This ever present need to refor
next most popular alternative, the

RANDOM M

A random map is similar to a gri
centre, and follows compass dir
differences are that a random map i
that its location connection arrow
directions at all! Let me explain.
have become extremely frustrated by
to grid maps. For this reason
technique totally and resorted to t
made by marking a box (of arbitrary
marking the place description in
connection arrows to other location
blank piece of map paper, followin
is convenient (possibly requirin
uncharted corners of the paper).

This technique is the best solu
where the directions given to con
from the 'true' compass directions
them at all, which is sometimes the
when using this technique to mark
on the arrows, since their actual d
This technique has two main advan
compass directions, and the problem
completely different places on you
show it to be too far away to
Secondly, the map will last much l
since places need never end up on
Having said all this (extolli
rectangular mappings are still
reasonable with his compass direc
'Twin Kingdom Valley').

Mapping

Many adventures include mazes in
same description. Eg.

YOU ARE IN A MAZE OF PASSAGES ALL T

Obviously any of the above techn
because there is apparently no way
The best known solution to this
(starting with the least essentia
dropped (one in each location) ide
must be careful not to drop things
The maze may then be mapped using t

Putting Off

Games as complex as adventure p
matter of minutes, or even hour
special commands to the game vocab
*load in Twin Kingdom Valley). The
save a part played game on tape
computer).

The effect of saving the state o
chess position. If the board is p
later, the pieces may be set up EX
after saving the adventure status
player may switch off his computer
reload the adventure game, then ty
the game to read the saved positio
continue to play as if he had never

This process may also be used
position. After a player has gaine
will no doubt, not wish to have to
over (by starting from the beginnin
state of play after solving the

PLAYER'S GUIDE

UCTION

computer adventures, starting from their
, and ending with discussing one more
written specially for micro computers,
ingdom Valley'.

quare, you should either make a new
is the cause of the overlap) or
n a new sheet, leaving double spaces
started with double spacing (as
not need to rewrite your map. Just

this sort of manipulation with your
ely a simple grid. For instance, if
ong a stream bed, then east to the
e hill, south again down the other
ay well find yourself back where you
This is quite a fair twist for the
hill is longer than the alternative
up your map.
hat such a rewrite would mess up
rarely a problem, as in most cases
nly sparsely filled, and that a new
nections by rearranging things into
compass directions a little, as the
way).
mat rectangular grids leads to the
random map.

MAPPING

d map, in that the map starts in the
ections on the paper. The major
s usually drawn on plain paper, and
s do not necessarily follow compass
Many adventure players in the past
the constant rearrangement required
alone many have abandoned the grid
he random mapping. A random map is
size) in the centre of a page, then
the box (as before), but drawing
s in any direction which leads to a
g compass directions only when this
g line to curve or cross to reach

tion to lazily written adventures,
necting locations vary considerably
(or have no sensible relation to
case). It is of course important
the directions given by the program
irection has no particular meaning.
tages. Firstly, confusion between
of marking the same place twice in
r map (because compass directions
be the same place), are avoided.
onger before a rewrite is required,
top of other locations on the map.
ng the virtues of random maps),
better when the writer has been
tions (as is the case with most of

A Maze

which all the locations give the

HE SAME.

ques will fail to map such a maze,
of telling which passage you are in.
is to drop items in the passages
), then the presence of the items
ntifies the passages uniquely. You
which other creatures might steal!
he random map technique.

'til Tomorrow

rogrammes cannot be completed in a
s. Therefore the authors add two
ulary, 'save' and 'load' (*save and
se two commands allow the player to
or disc (depending on the type of

f play is rather like noting down a
ut away, then taken out three weeks
ACTLY as before. In the same way,
(on tape rather than on paper) the
, return the next week, switch on,
pe the appropriate load command to
n off tape EXACTLY, so that he may
turned his machine off.
to restart a game from a sensible
d some experience of adventuring, he
re-solve the same problems over and
g). It is much better to save the
known problems, then reload this

Abbreviations

To save on typing, the program allows the following abbreviations.

1) Any word may be entered as the minimum number of letters which distinguish it from other words. Eg. 'DIA' for 'DIAMOND'. Where the abbreviation is not unique (eg. 's' for 'south', 'sword', 'swim' etc.)the first word fitting the abbreviation is chosen. The words are ordered so that short abbreviations work for most of the verbs and direction words, so in the above example 'south' is chosen for 's'.

Recommended abbreviations for commands

Words in brackets are alternatives for the preceeding words.

north n	neast ne	nwest nw	south s	seast se	swest sw
east e	west w	up u	down d	hit h	(cut c)
throw t	drop dr	get g	(take ta)	lock l	(shut sh)
(close cl)	open o	(unlock un)	light li	(on on)	off of
give gi	fill f	pour p	(empty em)	ask a	wait wa
wave wav	swim swi	drink dri	quit q	(end en)	view v
(look loo)	picture pi	(draw dra)	score sc	inventory i	option opt
help he					

2) The names of creatures and objects may be abbreviated to the minimum number of distinguishing words.
Eg.
a) If there is only a brass key on the ground, type 'g k' (for 'get key'). If however there are several keys (eg. a brass key and a bronze key) type 'g bra' (get brass) to specify the brass key. (or if both are required type 'g k' twice in a row, which will take one then the other).
b) If you are under attack by a guard you might normally retaliate by typing 'h gu swo' (hit guard sword), but if you are simultaneously attacked by a 'large guard' and a 'castle guard', you may distinguish them by 'h cas swo' or 'h lar swo' for castle or large guard respectively.

Limitations

Because of the small memory size of micro computers, the messages given by TKV are severely limited. This may occasionally lead to some confusion, as the program simulates internally a few more things than are reported. Eg. during a fight the program uses random numbers (rather like throwing dice) to determine whether or not you actually hit your foe and how much damage you do (and the same for your enemy hitting you). For instance, you may see a guard with a mace. You type 'hit guard with axe'. The machine responds 'A guard is hit with an axe. You are hit with a mace. You are dying. A guard is here with a mace.'. It may seem odd that the axe does apparently no harm to the guard in this case. However the fight actually simulated would be better reported as 'You swing your axe at the guard. The guard is prepared for you and dodges skilfully, but a glancing blow from the back of the axe catches the guard on his left arm. The guard is only bruised. The guard raises his mace over your head, and brings it down with a crash on your skull. You are knocked senseless by the blow.'

CLUES

For players who have exhausted the advice in this guide and who are still having problems, here are some extra pointers, followed finally by a table of strong clues, designed so that you may decode them one by one, thus not spoiling all your fun if you only want one answer.

1) Things which made no sense.

Think back on your game, and list any items, messages and puzzles of which you have made no sense. Consider the items in your list in pairs, as one confusing object is usually part of the solution to another puzzle. It goes without saying that you should look at all the objects you collect, so as not to miss any visual clues. For example, why is a certain stick carved with runes, and what is the handle made of? Could it have a sinister, but useful purpose?

2) Incomplete maps.

Use the map drawing techniques (in the first section) to ensure that you have a complete map. You should have no arrows indicating possible exits, which you have not yet investigated.

Strong Clues

The following clues are followed by a word table. The pairs of letters in the answers must be used to index into the table to decode the clues. Eg. 'ED' means row E column D (giving 'THE'). You should only decode one clue at a time, and do so only if you are hopelessly stuck, having tried all the suggestions in this guide, otherwise you will spoil your enjoyment of the game.

1)How do you kill a dragon ? ED CG JJ IC
2)Where is the silver key ? FJ BK KD GF EB EE HL LF IF

the ogre away, so the axe is not needed ?), but their may be red herrings' ie. problems which left unsolved still let you complete the game. After all, why shouldn't there be some insurmountable tasks in the game ? There are many in real life! Red herrings may be put in a game to distract you (one to beware of is finding 'some coloured fish', cheeky eh?).

By now you may be astounded by the multitude of 'might' s, 'maybe' s and 'usually' s in this text. Don't forget that this is only a guide, whereas an adventure is a complete fantasy world which is implemented in any way that the author sees fit, and is hopefully different from others as far as possible; but having said that, will probably be based on the tried and tested methods of doing things such as having objects which you may 'TAKE' (in the same way that the vast majority of computer languages have a keyword 'IF'). So from now on I'll write in an 'always' style, you can add the 'usually' s

To return to 'objects', you may split them into three main (possibly overlapping) catagories. These are :

1) weapons
2) magical/useful items
3) treasure

WEAPONS

Weapons are, as you might expect, for fighting the foe. Typical weapons are swords, axes and daggers (rarely machine guns !), and the occasional magical weapon, such as an urn of dust, which (you must guess) is the ashes of something dead, which when emptied reincarnates a tough fighter who kills dragons. Keywords (or verbs) associated with weapons are 'KILL', 'ATTACK', 'HIT', 'THROW', 'CHOP', 'CHUCK', 'LOB' etc. Different combinations of these are allowed in different games. (Eg. in the game 'Twin Kingdom Valley' you may not simply 'KILL' the foe, as the program treats this as an intention rather than a single action. You must fight blow by blow. Eg. 'HIT THE TROLL WITH MY SWORD').

If you find a weapon lying around, it may be advisable to take it with you (even if you don't want it !) and perhaps put it somewhere safely locked away, or simply give it to a friend, rather than leaving it for your enemies to find.

USEFUL ITEMS

Magical or just useful items are there to help you solve the puzzles. For instance, you may need an anklet with a viper engraved upon it if you intend to enter a certain temple, whereas the same anklet will cause potential friends to fear you. The simplest useful items are a lamp and a bunch of keys. Their use is obvious, and items of this nature are found easily early on in the game, to help you to get the hang of it.

It is with this class of objects that most of the interesting commands apply. Eg. 'RUB', 'WAVE', 'DIG', 'FILL', which might be useful with a lamp with a genie, a magic wand, a spade and an empty bottle respectively. Objects may have more than one use. Eg. a bottle may be used for carrying water to a dying plant, or to oil a creaking door. It is therefore unwise to ditch things which you have used once. You should at least keep a note of where you decided to 'DROP' things which you thought had no further use.

TREASURE

Treasure is the immediate goal of all adventurers. Typical treasures are pots of gold, diamonds, silver bars and other items of jewelry. Some less obvious treasures may be included (such as a sword with a jewelled handle, which you should not use in battle for fear of shattering the gems). By carefully placing items of treasure, the adventure writer can create a scoring system, which closely relates to the amount of the adventure which you have completed. Bonus points may also be awarded for solving certain puzzles. For example, if treasures are evenly distributed amongst the various locations in the game, then the number of treasures you have collected, and therefore your score, will depend on how many of the places you have managed to visit. Visiting places is not as simple as it may seem, since the entrance may be guarded by vicious animals, or locked. It is also common to give different values to the treasures, depending on how hard they are to find.

MAKING A MAP

In doing all this wandering around hunting for treasure, trolls and the like the player can easily become lost in the complex world of the writer's imagination, not knowing, for instance, how to get back from the underground chamber he is now in to the cave entrance he crawled through half an hour ago. There is therefore a great advantage in making some kind of a map. This map will invariably take several sheets of paper to draw, with different plans for different levels in the buildings and cave complexes. There are several standard techniques for making maps, which have evolved through the various attempts by adventure players. The simplest of these is a rectangular grid mapping.

RECTANGULAR GRID MAPPING

Take a sheet from a pad of graph paper with 1" or 2cm. squares marked (ignore the tiny squares!). Each square represents a possible location in the game you are about to play. Mark a compass on your sheet (North going up,South going down, East going right, West going left). Number your sheet 'sheet 1,level 1'; this will help you to keep track of the interconnections between sheets (rather like an 'A' to 'Z' book). Start playing your adventure game. In the centre square, write the description given of your initial location. Eg. if the machine tells you "You are at the mouth of the blue cave, a path leads east. The cave slopes down to the west", mark 'BLUE CAVE MOUTH' on your map. Be careful not to be too brief. Marking 'CAVE MOUTH' will not distinguish this place from a 'red cave mouth near a glorious waterfall', which you may find later.

Now take note of any information you are given concerning your available exits. Mark arrows (in the appropriate directions!) from your square, into neighbouring squares, with some writing along the arrows where appropriate. In the example above, you might mark an arrow to the right (east if your map is the right way up!), with the legend 'path', and an arrow leading left marked 'down cave'. Should further exploration of the cave lead you to believe that part (or all) of it lies underneath other overground locations; you will have to mark the cave locations on a new sheet marked 'sheet 2, level -1'. When just starting your map, however, you need not worry yourself with the 'down'.

As you travel around, mark the new places you find in the relevant adjacent squares to your current square, and fill in the description and arrows as before. N.B. You may find it helpful later on if you only use alternate squares on your paper to begin with, read on for the reasoning behind this.

For instance, if you move east write the new details in the square to the right of your original square, and if you then move north, mark it in the square above (you should by now be northeast from your starting square). Continue this process until you either reach an edge of your map, or find yourself on top of a used square.

If you run off the edge, start on the opposite edge of a new sheet (so that the sheets join up) and mark reference arrows from the sheets to each other (as in an 'A' to 'Z').

position when killed by vain attem
returning to a more sensible startin

TWIN KING

This section of the guide covers
Kingdom Valley', henceforth referr
the game, which set it aside from o
are given which will help people wh
game. Some of the design aims a
those of you who have turned straig
playing the game, please read the
half contains much pertinent informa

Desig

TKV was designed to be a 'tradi
distinctive 'additions', and many d

Addi

1) Simulated Creatures

TKV includes over 35 creatures
allowed to make 1 'move' each, e
creatures follow very similar r
creature has a current strength,
capacity (so, just like you, the
can't carry any more). Creatures
enemies, and these actions are repe
Many more actions occur than you ar
not there to see. The creatures al
do (subject to variations in maxi
races). The creatures have a cert
to, for example, run away from ene
have weapons, but are too weak to
was to make the creatures fight
abilities (such as knowing wher
omitted, which prevents further co
decision making process.

2) Realistic Graphics

TKV uses a special graphics la
which are described in the form
graphics statements are used to def
so that features can 'blow up' as
they recede into the distance.

The language includes subpictur
thus allowing the two powerful tec
No equivalent of the absurd 'GOTO
picture definitions can be followed

Scaling, shifting of origin, abs
the usual flexibility to the graphi

Colours used in the graphics ar
scale on monochrome equipment (ie
amber screen).

Removing Th

Many adventure games have the
even if you make a spelling mistake
A NASTY LION IS HERE
You type either 'KULL LION' (mean
or 'MURDER LION' (but
'mu
The game responds
THAT'S NONSENSE TO ME.
THE LION EATS YOU.

This ridiculous extreme is not
will in fact allow you to conti
understood. TKV takes this much f
anything you type which doesn't att
'Attempt' is used here since, fo
locked door will not perform any r
effort. This includes such acti
current location. You would of c
constantly, if you were in the va
because the descriptive text has s

Hint: It is often useful to
what weapons, if any, have been d
glance incurs no time penalty,
entering your next command.

Other commands in the same cat
'DRAW' and 'PICTURE' which redraw
tells you your score and strengt
confirmation prompt to prevent the
game, 'INVENTORY' (abbreviated to
objects in your possession, 'OPTIO
allowing you flexible control over
'HELP' which lists the verbs under
can prevent fruitless typing exer
in a way that the game understands

Another feature of the design,
is allowing the user as much contr
program output. Features of thi
detailed above), the *text, *v
combinations of the '*' commands a
the game, depending on the target

Commands starting with an as
rarely used commands, not part of
from machine to machine. These co

The *text command allows the
output. This is a boon for slow r
print up to 300 characters per sec
of us!).

The *mode command (Electron
between 25 well spaced, readable l
, and 32 lines of cramped text
character size, squashed into the
the 32 line option is, of course,
is kept on screen.

The *voice command (Spectrum
the output from the speech synth
*voice when speech is on, will tur
will turn it on. Interested user
micro speech (Spectrum) or Adman
The speech option can help to re
clarify the meaning of the printe
on the screen image.

This is very useful for partia
quality is unfortunately not su
blind player, whose problems are
graphics. A player with such a
game, with a speech unit, and the

There are two other '*' comma
simple help options, and for this
"Putting Off 'til Tomorrow" secti

cs at solving the remainder; thus
ng point.

OOM VALLEY

a specific example, the game 'Twin
ed to as TKV. Special features of
thers, are discussed. Some pointers
o are having difficulty playing the
nd methods are also discussed. For
ght to this section, for help with
first half of my work! The first
ation which is not repeated here.

n Aims

itional' adventure game, but with 2
esign 'corrections'.

tions

(other than yourself!) which are
very time you do something. These
ules to you. For instance, every
maximum strength, and a carrying
re comes a time when the creatures
may enter into battles with their
rted when you are in their presence.
e told about, simply because you are
l have the same battle rules as you
imum strength, between the different
ain intelligence, which allows them
emies when they have no weapons (or
use them). The most important aim
fairly, and other less important
to fill the lamp with oil) are
mplication of the already extensive

anguage to create all its pictures,
of a program. Approximately 3500
ine the pictures. Scaling is used,
you approach them, and 'shrink' as

es (like subroutines) and loops,
chniques of iteration and recursion.
)' statement is included, thus the
d with relative ease.
solute and relative co-ordinates give
ics system.
re chosen to give a reasonable grey
e. black & white, green screen, or

he Old 'Bugs'

annoying habit of 'clocking up' time
e. Eg. the game reports :-

ning kill lion - whoops!)
t the game dosn't know the word
urder')

always the case, and many programs
inue typing until your sentence is
urther, and gives no time penalty for
tempt to make an action in the game.
r example, trying to pass through a
eal action, but time is spent on the
ons as LOOK, which redescribes your
ourse, be aware of your surroundings
lley, so why should you be penalised
crolled off the screen ?
type 'LOOK' during a battle, to see
ropped by the fighters. This casual
so you cannot be attacked before

agory are 'VIEW' (same as look),
the location picture, 'SCORE' which
h, 'QUIT' and 'END' which, after a
m from being used accidently, end the
'I' if you wish) which details the
N' which is a useful control feature,
the display of pictures, and finally
stood by the game. The help command
rcises, trying to phrase an intention
s.
not normally included in adventures,
ol as possible over the format of the
is nature are the 'OPTION' command (
oice and *mode commands. Different
re available in different releases of
machine's characteristics.
sterisk '*' form a special group of
the game proper, which vary widely
mmands also take up no 'game time'.
player to control the rate of text
readers (since the game can normally
cond (BBC version), this means most

only) allows the player to choose
lines of text (40 characters per line)
(also by 40 across), using the same
same screen area. The advantage of
that a greater 'history' of the game

and new Commodore versions) toggles
hesizer (if you have one!), ie.
rn it off; *voice when speech is off,
rs should purchase either the Currah
n speech synthesizer (Commodore 64).
duce eye strain, as the voiced words
d words, requiring less concentration

ally sighted players, but the speech
fficient to be used on its own by a
compounded by the clues offered in the
disability could, however, enjoy this
aid of a sighted friend.
nds, *save and *load. These are not
reason are described elsewhere in the
on.

EB DI KH BC HG GC DL DE
4)Where is the gold key ? ED HJ KB LK CD
5)How do you map the twisty maze ? FG MF GF ED GK LI HD EB ML BI ED KF
6)How do you map the sloping maze ? CL ED LB LI MC KH
7)How do you reach the castle ? JM JE FD GK LI HB DA BM EB AF IH MA AL EH HM HA MJ DC HL LF EK
8)Are the pictures on walls any use ? AI LM LI AB JE FA EB LE LI MH JE JG GM BE KA
9)What is the short wooden rod for ? AI KL FJ MJ BF BG JA KA KJ FJ GH ED AD ME DJ MH KL ED DG CA JD
10)Do you need a uniform ? IK MJ KL HL HF EB CJ AI FF HL FL GA LC ED IJ CB LI MH CJ CE GF CE KH

	A	B	C	D	E	F	G
A	bash	most	of	normal	people	may	cause
B	curse	destroy	and	after	correct	what	might
C	place	one	very	secret	face	beside	weapon
D	of	prices	draw	new	friends	along	proper
E	teach	you	want	the	for	bend	found
F	places	never	dry	many	would	like	pay
G	guard	girls	do	boys	elf	to	three
H	problems	one	eat	soon	die	distance	neither
I	vampire	starts	deadly	nay	fiendish	deed	hence
J	be	what	ever	)	are	dragon	they
K	?	holds	linger	given	stitch	maze	wheat
L	bendy	passages	if	king	find	good	hope
M	without	sense	somehow	prevail	way	attention	oh

	H	I	J	K	L	M
A	down	look	despair	not	solving	anything
B	produce	escape	bubble	is	him	which
C	despite	wrong	might	else	mark	up
D	roads	don't	(	except	your	mouth
E	any	old	treasure	map	through	phrase
F	me	under	it	every	castle	smells
G	in	bed	not	routes	creak	all
H	near	shake	lake	loudly	a	other
I	follow	sun	have	maybe	better	luck
J	seems	how	looks	amuse	cats	there
K	!	wash	use	scrub	at	well
L	so	,	suppose	that	could	closely
M	but	stop	.	mother	will	cry