

**The Lost Tomb of Ananka page 14**



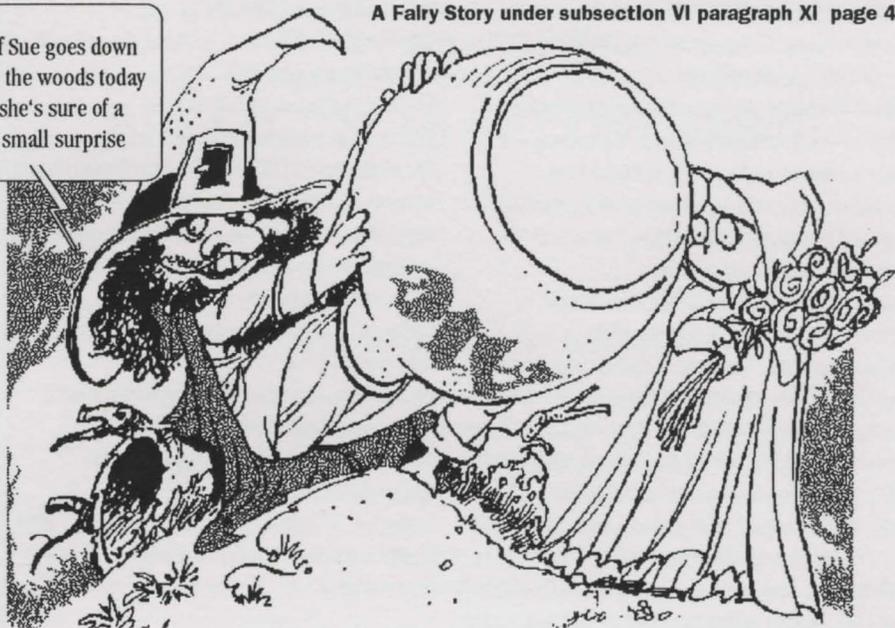
**MacMurphy's Mansion page 25**



A Rose is  
a Rose is  
a Shamrock?

**A Fairy Story under subsection VI paragraph XI page 42**

If Sue goes down  
to the woods today  
she's sure of a  
small surprise



## General information

Subscriptions to Red Herring are £2.95 per single issue (UK and Europe), Rest of the World £4.50 (via Airmail). To order more than one issue, simply multiply the cover price by the number of issues required. Please make cheques/postal orders payable to Marion Taylor and NOT to Red Herring.

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**Deja Vu PD Library**, 25 Park Road, Wigan WN6 7AA.

**Dream World Adventures**, 10 Medhurst Cres., Gravesend, Kent DA12 4HL. Cheques/POs to Mr. M. Freemantle.

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**Toplogika**, PO Box 39, Stilton, Peterborough PE7 3RW

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# C O N T E N T S

ISSUE 10, APRIL 1993.

## REVIEWS

Advanced Xoru	9
Boggit	10
Darkest Road	24
Goblins2	16
Impact	29
Lost Tomb Of Ananka	14
McMurphy's Mansion	25
Marooned	21
Pendant Of Logryn	13
Temple Of Loth	18
Test	17
Ultima Underworld	22



## FEATURES

A Fairy Story Under Subsection VI Paragraph XI	42
Dateline Warsaw... Adventuring In Poland	39
One Man's Computer Adventuring	30
PC Games Bible	41
Play By Mail + Tim On His Soapbox	54



## SOLUTIONS, MAPS & HINTS

Ashes Of Alucard. Solution	69
Cricket Crazy. Solution	69
Cup Final Frenzy. Solution	68
Danger! Adventurer At Work 2	65
Gateway To The Savage Frontier. Parts 4 & 5. Hints	66
Gold Or Glory. Solution	68
MicroFair Madness. Part 1. Map & Solution	70
Monkey Island I. The Fork Maze	62
Night Life. Solution	66
Oklib's Revenge. The Underground Lake	67
Police Quest III. Part 2. Solution	63
Volcano Of Raka-Tua. Solution	58
Waxworks. Part 1. Solution	72



What Personal Computer? Maze	65
------------------------------	----

## DEPARTMENTS

Adventure PD (Amstrad)	75
Bytes & Pieces	6
Editorial	5
Feedback	7
Games For Sale	18, 21
Games Wanted	15, 23
Index Of Issues	v
Get Info	4
Solutions List	i
Solutions List Update	viii
SynTax PD Library	76
SynTax PD Library Update	vii

**Advanced Xoru** - PC - Syntax PD 170 - £2.50

**Boggit** - Delta 4/Zenobi - Spectrum

**Darkest Road** - by Clive Wilson - Adventure Workshop - Amstrad, CPM+ & CPM 2.2 - 6128 & 464, disk only - £4.00 (Spectrum version - Zenobi)

**Gobliins2** - Digital Integration Ltd, Watchmoor Trade Centre, Watchmoor Road, Camberley, Surrey GU15 3AJ. - PC £34.99 - Amiga, Atari ST/STE £29.99

**Impact** - Zenobi - 48K Spectrum - £2.49

**Lost Tomb of Ananka** - by Jon Lemmon - Compass Software - Spectrum 48k & 128k - £1.99

**Marooned** - by Laurence Creighton - Zenobi - Spectrum 48k - £2.49

**McMurphy's Mansion** - by David Martin - PC, ST+ Emulator, Macintosh+ SoftPC - SynTax PD 196

**Pendant of Logryn** - Adventure Workshop - Amstrad, CPM+, 6128 only - Disk - £4.00

**PC Games Bible** - by Robin Matthews & Paul Rigby - Sigma Press, 1 South Oak Lane, Wilmslow, Cheshire SK9 6AR. Credit Card orders : 0625 531035 - £12.95 + p&p and from most large bookshops.

**Temple of Loth & Leygraf's Castle** - SynTax PD 300 - PC

**Test, The** - by Ken Bond - The Guild - Spectrum 128k - £3.00

**Ultima Underworld II** - Origin/Electronic Arts - PC only - RRP £39.99

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If you write, a stamped, self-addressed envelope would be appreciated.

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### Red Herring

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Missing from our pages this month are Chuck Miller's Letter From America and The Adventurer's Backpack. Since Chuck had to fold Enchanted Realms he's been earning his crust as a freelance writer, but recently he was offered, and accepted, a full time job. This has meant a move for Chuck, Millie and Button the rabbit from Ohio to California and what with settling in and coping with a new job, it has meant that he has no time to write for Red Herring, for now anyway. Sad for us but great for them. We wish them all the best with the job and the move.

Winners of last issue's competition were: First - Keith Green (456 words), Second - Lorna Paterson (436 words) and Third - Phill Ramsay (420 words). Well done and thank you to everyone who took the time and effort to enter. An incredulous stare is awarded to the 'wag' who suggested that I type in all the words of the winning entries!

A sincere and grateful THANK YOU to John Barnsley, who did an huge amount of work which made life a whole lot easier for me when I was trying to recover my lost Solutions database - everything is now back on the hard disk (backed up twice!). Thanks also are due to Jim Johnston who has been bashing away typing in new solutions as Sue gets them and also to Barbara Gibb, editor of Adventure Probe who not only sent us the solutions for Dungeon of Torgar and Impact, but actually played through the games and wrote out the solutions. Where do you get the time, Barbara?

Macintosh owners might like to know that, with the assistance of SoftPC, I have been successfully loading and playing PC text adventures (well, not so much playing them, but checking to see if they'll load and run). Apart from Infocoms, text adventures for the Mac are a bit thin on the ground. So far, I've loaded the two Unkullian Adventures, Oklib, McMurphy's Mansion and the Four Symbols. SynTax (PC version) also runs without any problems. Mind you, I blush to make my new all-singing, all-dancing LCIII think it's a... shudder... PC. The talking Moose who lives beneath the little apple on the top of the screen and comes out for a chat from time to time doesn't like that at all. He appears, silently mouths something and goes away again!

Talking of unintentionally amusing responses... oh, weren't we... I came across one recently where the imagination boggled a bit. The text read "the bull tosses his horns at you". I wondered if the said bull was fed-up wearing horns and thought I'd like them or if this was a sort of bullish softball game played with his (detachable?) horns! Another set of commands I noticed was ... UNLOCK MAIDEN, DROP KEY, OPEN MAIDEN... Okay, I know we're talking Iron Maidens as in instruments of torture... but still! Anyone else got a favourite or three?

Marion

# B Y T E S & P I E C E S

Budding movie producers can practice their skills with Stunt Island from Disney/Infogrames, created with the help of Hollywood professionals. Take part in 32 aerial missions in one of 50 planes in a stunt competition. Or create your own stunts using 34 film sets and 800 props, vehicles, people and buildings. Film them from 8 camera angles, then edit and add sound.

The Guild's Public Domain ranges for the Spectrum and C64 are growing nicely - contact Tony for full details. The Guild also have more C64 conversions planned.

Dream World Adventures have released Death or Glory for the Spectrum. Look out for a review in Red Herring in the near future.

Goblin Gazette is back! The news came from Les Mitchell just too late for us to tell you because the last issue had been printed. Welcome back, Les!

The latest news from Les is that Goblin Gazette is going to start covering 16-bit adventures as well as 8-bit. Those who want to contact him and check out GG can find his address on the inside front cover or in his advert in this issue.

Beau Jolly have brought out three triple packs for 16-bit computers. For the PC they contain Shuttle, Lure of the Temptress and Dune; for the ST Jimmy White's Whirlwind Snooker, Lure of the Temptress and Shuttle; for the Amiga Jimmy White, Lure and Dune. RRP £32.99-£35.99.

Another Adventurer's Convention coming up at the Royal Angus Hotel, Birmingham in October. More information when we get it from the organisers.

Ultima VII: Part Two - 'Serpent Isle' is now out. Continuing the previous story it features new regions, including an area of ice and snow. Clothing, armour and weapons are managed using a 'paper-doll' system. A minimum 386SX with hard disk, 256 colour VGA/MCGA and 2 megs RAM are required.

XenoBots from Electronic Arts is similar to BattleTech but using ray-traced graphics, giving a VR-type appearance. Also out from EA is Seal Team, another 3D ground warfare sim.

Space Quest V: The Next Mutation is out now for PC only but got a poor review in some of the glossies (48% in PC Format!).

The latest Sierra/Dynamix title will be the RPG Betrayal at Krondor, based on Raymond E. Feist's Riftwar novels. As with other Dynamix games, it will feature multiple paths through the game to give differing events and conclusions.

Sue

# F E E D B A C K

"...If anyone actually takes a blind bit of notice of software I reviews I would just like to add a comment or two to the review I did in an earlier issue of Red Herring - 'Paws For Thought'. I voted it a "qualified hit" based on the evaluation of 'Corya' as excellent, 'Dungeon Of Torgar' as lousy and the other two as OK! Since then I have spoken to Tony Collins and Barbara Gibb, learned the secret of the maze (I still don't like them) and found an exit (unmentioned) from the room behind the idol. I should have found this exit had I been more methodical in my approach to this

game, instead of allowing the maze to cheese me off! Had I done so I would have ventured into a section of the dungeon full of interesting problems and adversaries. The descriptive skill of the author is of a very high standard and it turned out to be just the sort of game I get a great deal of pleasure out of playing. This reappraisal put 'Dungeons Of Torgar' a very close second to 'Corya' and makes 'Paws For Thought' an unequivocal HIT!. I can thoroughly recommend its purchase..."

Geoff Lynas

"... To make this as brief as possible (as I'm sure you are sick of me by now) the Grue answered (in RH9) my letter (that appeared in RH8) about the lack of a decent adventure writing utility, and what WE (adventure writers and players) could do about it. Unfortunately he took part of what I said and implied something I didn't mean and certainly didn't say, and that was that I thought that the adventure writing utilities that are available from the independent programmers out there (via PD and SHAREWARE) were, to quote the Grue, "SUB-STANDARD". I never said, or even implied anything of the kind. What I actually said was they suffered from NOT having a programming team and multi-thousand pound backing. That's all I meant by what I said - nothing more. The implication that TADS, for instance, is 'substandard' can't possibly come from what I said. I did say that possibly the best bet for an adventure creation system lay with 'Incentive / Domark', and that a version of STAC or GAC, if developed further (and I do mean substantially re-worked - and I did say that GAC or STAC should not appear on PC or AMIGA in its present form), could have the market all to itself.

Naturally I was referring to the wider market, where advertising and hype play a BIG part in whether something sells or not. Which brings us neatly back to those who are "suffering from lack of backing and programming team"!

I must agree with the Grue that TADS is probably the best utility on the market at present (judging by games I've seen that were written with it), and I'd certainly also join him in saying that support should be given to Mike Roberts of High Energy software in order that the system can be improved upon in the future. However, I'm sure that High Energy software would dearly love a massive budget, and would also like to have access to 'specialist' programmers who could help out here and there! Hey, isn't that just what the likes of Ocean, Domark, Virgin etc., have at their disposal? And more importantly, as I made a big point of in my original letter, they have marketing expertise, and are masters of HYPE!

Now whether you hype something that's a good product or a bad one makes no difference! HYPE and marketing go hand in hand, and have proven time after time that it's not what you sell it's the way that you sell it. Every sucker (and

# F E E D B A C K

yes, that includes me) must have fallen for the likes of..." "Hey, you! Want to write commercial quality games? Well, you don't need to be a programmer to do just that! All you need is... WHITE LIGHTNING, HURG, AMOS, SEUCK, THE ARCADE GAME DESIGNER" - (or substitute any similar utility you've bought in the hope that they really will work - THIS TIME!) I almost always buy (or at least used to) anything that promises (or promised) an easy life when it comes to writing games or adventures! Normally the 'makes it easier to write adventures' section of the advertising blurb was enough to see me send for whatever utility it was. Sometimes they were good utilities - and lived up to the HYPE, and sometimes they were bad.

Time is marching on and technology is getting more impressive all the time. Come on people... This is the age of big memory, big hard drives, big disk storage, fast data retrieval systems, 3.5" disks, multi-colour graphics, video and sound digitisers, and handheld scanners. Taking into account that the PAW (okay - even the QUILL) still takes some beating (48k Spectrum remember) then you are not going to convince me that a big company, with their various programmers (experts in different aspect of programming - as mentioned earlier), big budgets, and marketing skills could not do better. Perhaps, as I said in my original letter, they need to be reminded that adventuring is still relatively popular and may be even more so if (and when) someone comes up with a user interface that allows Joe Public to write games with ease. Just think of all the memory and storage capacity that is at the 'average' 16bit users disposal. If PAW works well on the 48K

Spectrum then surely something altogether more sophisticated, yet at the same time with an improved user interface, could be produced on the AMIGA, PC, ST...? Is that not what we all want? Is the equation that says: GOOD UTILITY + EASE OF USE + MASS APPEAL + MARKETING / HYPE = MORE ADVENTURES COMING ON TO THE MARKET wrong?

One way of making sure that such a utility isn't even considered is by NOT writing to the big software houses! Don't just write asking if they are thinking about doing something - It's up to you to tell them what you want, or think would be good - feature wise, and remind them what great games have appeared via the PAW on a computer with just 48k! They themselves should have some idea of what's possible with today's technology, though who better than to suggest what a system should look like than adventure writers and players. That's you! Of course it would be easier to 'save your breath' and not bother making a nuisance of yourself, but as I said, that's the best way of making sure that we never see a 16bit adventure writing system appear. The thing is that you never know what might spark someone into action. The chap responsible for the 'PATCH & PRESS' QUILL utilities, Phil Wade, once mentioned that a single POKE he saw in a loader from one of Compass Software's early games caused him to start work on those utilities. They proved to be very worthwhile additions to the QUILL. I think that proves that if the right sounds reach their right ears then interesting things may happen! That's all. I promise never to write in again..."

*Tim Kemp*

*Chuck Miller, writing from The States says that the Amiga software is Visionary, not Visions, it's very difficult to use - and he hasn't heard of anyone actually producing a game with it. M*

## ADVANCED XORU

*Reviewed by Dave Mennell, played on the PC*

While you sit on a rather unkempt bench at a busy international airport terminal, you nervously snap your gaze from your wristwatch to the flight telescreen on the wall. You have been led to believe that your flight has been delayed due to adverse snowing conditions on the runway and, in due time, you will be on your way to "home".

Unfairly, there is a lurch from behind you as a horrible, hideous, wrenching force thrusts you to the back of the wall, twisting your atoms into an entirely different, mysterious time and world.

Meanwhile, on another continent, far away where the sun has already graced the tips of the purple mountaintops, a dozen or so infinitely wise wizards sit huddled in counsel. To your surprise, it is an image of you in their crystal ball that they are so intently studying. In soft, careful whispers, the wisemen speak hopefully of the success of a certain mission. It is of magic and intrigue, of lusty swashbuckling, and of brilliant treasures.

Naturally, you wonder why you have knowledge of this, being thousands of leagues away and all. But you do notice that a number of items begin to strangely materialize magically beside you as you recover from your stunned daze. Instinctively, you grope for these and stuff them into your pockets.

Suddenly, you awake, as in a dream, and find yourself on the crest of an emerald, grassy knoll. There is what appears to be a somewhat solid object in front of your hazy vision, and looking good to you, a hasty stumble brings you inside a splendidly unique area...



That is the introduction to the game, as shown to you at the start of the game. The actual aim of the game is to Descend into the depths of the Ebon Titan, and to defeat the "Ebon Titan" himself.

As this is an evaluation version only, you are only allowed 80 moves, which will undoubtedly limit the scope of your actions. When you reach the point where you have taken 80 turns, you are killed off.

Certain keys on the Numeric Keypad can be used, instead of the directions being typed in. For example, the UP, DOWN, LEFT and RIGHT Arrow Keys produce the North, South, East and West. HOME, PgUp, END and PgDn produce the commands Northeast, Southeast, Northwest and Southwest. The INS and DEL keys produce the commands Up and Down respectively.

The word "and" can be used during commands which relate specifically to objects, in order to create multiple object manipulation, for example "GET THE FROG AND THE CHAIR"; "all" and "except/but" can also be used, so the following would be perfectly legal:

*GET ALL BUT THE FROG.*

*DROP ALL EXCEPT THE CHAIR.*

Multiple commands may be entered, provided that each one is separated by a full stop. For example, you could safely enter the following command:

*WEAR THE COAT.GO WEST.*

*EAT THE APPLE.WAIT.*

This command would carry out all of the above actions, in the order in which they were entered.

The location descriptions are lengthy, and well written, and the amount of text displayed can be controlled by the player, using the commands VERBOSE, BRIEF and SUPERBRIEF.

An "again" type function has been implemented, in the respect that, if you type "g" on its own, then the last command is repeated again. If the player needs a detailed status report, then they need only type "diagnose" in order to see information on the following:

SCORE / STRENGTH / WOUNDS / ARMOUR  
VALUE / RATING / MOVES REMAINING

"Emulate" allows the player to change the terminal emulation, and "scores" displays the list of current high scores, but neither of these two commands appears to work. This may be due to it only being an evaluation copy but if so, it does not mention it anywhere.

Typing "exits" prints all the available exits

from a particular location, whilst typing "score" (not SCORES) shows you your current score so far.

Typing "time" allows the player to see how much time he/she has left, version shows the version of the game which is currently being played, and there is also an option to SAVE/LOAD game positions.

All in all, the game seems quite large - even though it is only an evaluation copy and therefore will be cut down slightly - and the author says that you cannot complete this version of the game as all of the levels are not included.

I can highly recommend this game, as it is enjoyable to play, and will undoubtedly give many hours of playing time. It represents good value for money, due mainly to the low price of the disk.

If you enjoy this, then there is an option to purchase the full version of the game, direct from the author, at a slightly increased cost.

## THE BOGGIT

Reviewed by Mal Ellul, played on the Spectrum

This is now available from Zenobi but was originally available from Delta 4. Basically it is a take-off of The Hobbit. It was written by Fergus McNeill so it is full of his sense of humour. I must admit that I personally preferred The Hobbit and hadn't actually seen this before. Although I liked the humour, it did start to rankle after a while!

There is a hell of a lot going on and you have to interact with other characters, something I always manage to mess up! Also certain things will only happen if you have someone with you - guess who always goes solo at times like that?!

I have to warn you that at the start you will be thrown a box of chocolates that self-destruct in 10 minutes! I thought this was another of

Fergus's jokes and promptly met my maker! This seemed to send the computer into a loop and just when I thought I was going to have to reload, it decided to let me have another go.

There are nice graphics and they are quickly drawn but you sometimes get extremely long descriptions which scroll off the screen before you've had a chance to find out what's going on. I managed to sort out the chocolates and progressed a bit further to come across a welded cupboard in the bathroom. I

tried all manner of things to open it, including some illegal moves (!), only to discover later on that you didn't have to open it!

I think you have to be a fan of Delta 4 games or the humour in this game could drive you insane!

# PC Adventures

## Humbug 3½ inch disk £9 5¼ inch disk £9

You, Sidney Widdershins, are sent to your Grandad's for the Christmas holidays. Lurking in the shadows is Grandad's evil neighbour - Jasper Slake. Jasper, a particularly sadistic dentist, is after Grandad's crumbling manor.

What classical composer does the Wumpus prefer on its hi-fi?

Why has Grandad hidden a time machine in the cellar?

Why does the octopus insist on performing the ancient ritual of *Wubble-A-Gloop*?

Who is the computer junkie in the anorak?

What doesn't Kevin the clockwork shark like about your haircut?

What would you do with a trombone, a terrapin and half a pound of lard?

Yes, quite.

"HUMBUG is the most entertaining text adventure game I have played since Infocom's HITCHHIKER'S GUIDE TO THE GALAXY.." - Strategy Plus

## Jacaranda Jim 5¼ inch disk £5 3½ inch disk £6

Following an attack on his cargo-ship by a crack squad of homicidal beechwood armchairs, Space cadet Jacaranda Jim is forced to crashland into the strange world of Ibberspleen IV. "Lucky" Jim is rescued from the burning wreckage by the mysteriously smug creature, Alan the Gribbley. Can you help Jim escape back to the safety of Earth?

Why is the deckchair attendant so miserable?

Who taught Mavis the cow to tapdance?

Why has Alan been hypnotised?

What is the significance of the word "Invoices"?

What would you do with a cucumber, a gin-spitting pirate and a piece of gristle?

No, don't answer that.

GRAHAM CLULEY,  
43 Old Mill Gardens,  
BERKHAMSTEAD,  
Herts.  
HP4 2NZ

# FROM BEYOND

## • THE SPECTRUM ADVENTURE FANZINE •

Isn't it strange that of all the adventure fanzines currently on the market, every one of them says, or at least hints, that the majority of their readers are Spectrum owners. Well it's not so strange really as the Spectrum adventure scene boasts the most frequent adventure releases, the best titles and undoubtedly the best value for money. If you are a Spectrum (or SAM Coupé owner) then FROM BEYOND should be right up your street!

FB has just celebrated its 2nd anniversary in fine style, with a massive 68 page adventure packed issue. Mind you, the two previous issues were also pretty big! Issue 10 had 52 pages and came with a free fantasy novel, while issue 11 had 60 pages and came complete with a free Zenobi adventure.

If you haven't seen FROM BEYOND before (or not for a long time) then I'm afraid that back issues are not available, so you have missed out quite badly! On the other hand, for a copy of the latest issue simply send a Cheque or Postal Order for £1.50 (made payable to Tim Kemp) to:

**Tim Kemp (From Beyond),  
36 Globe Place, Norwich,  
Norfolk NR2 2SQ.**

• From Beyond... more than just words on paper! •

## THE PENDANT OF LOGRYN

*Reviewed by Phill Ramsay, played on the Amstrad*

King Logryn has a problem. His grandmother is about to visit him. That isn't a problem in itself, except for the fact that the King has misplaced a valuable pendant which was a present from his grandmother. King Logryn decides that the pendant MUST be retrieved before his grandmother's visit.

Of course, he is too busy with affairs of State to attend to the matter personally, so you, Kormin, an Elven warrior, volunteer to travel into the world of the humans to recover the pendant.

The game has been converted to Amstrad format using the PAW, so is only available on disc under CPM+. I found the game to be both enjoyable and atmospheric. I get the impression that some thought has gone into the location descriptions and the game benefits as a result.

The problems set are mostly logical, although you do have to solve some sub-quests before you are ready to recover the pendant. You must remember to LOOK IN things and to SEARCH things in order to obtain objects which will help you in your quest.

An alchemist, who will follow you around eventually, can be helpful with information about people and objects. You can talk to people, but it's an idea not to tell everything to the humans that you meet. It might be surprising to learn that not all of them can be trusted. However, some of them will provide very useful information.

The playing area is quite large and fans of map-making will love this game. Making a map

is essential as the game has so many locations.

In the course of your travels you will come across an unfriendly orc (are there ever any friendly ones knocking about?), an even unfriendlier ogre, a wayguarder, a genie, an imp and a horde of goblins, amongst others. Some are helpful, others much less so.

Being charitable may prove to be rewarding, as may listening to other people's conversations. Many of the characters you meet will want something, or have something that you will eventually need to aid you in your quest. You will find, on occasion, that there is a time limit (or a number of moves limit) for you to take the right action. The only hint I can give here is to use the RAMSAVE (or RS) option until you get it right, or are sure that the character in question has nothing that you might need!

Of course, there is a dragon sitting on its pile of treasure and breathing fire at anyone who wants to try stealing from it. Getting around this problem isn't that difficult, with a little thought, and the right object.

I found the game to be bug-free. I did find a few grammatical errors, but they should have been corrected by the time you read this review. The game is difficult in places, but not impossibly so. Intermediate and advanced Adventurers will, I think, find this game to be a challenging, but rewarding experience.

All in all, a good conversion and a very playable game, which I have no hesitation in recommending.

## THE LOST TOMB OF ANANKA

Reviewed by Joan Dunn, played on the Spectrum

The Valley of the Kings has many tombs cut into the cliffs containing the bodies of the dead Pharaohs. It was always thought that all of them had been discovered, until Professor Sorinson, head of antiquities in Cairo Museum deciphered part of the hieroglyphics on a recently discovered stone tablet.

These told of an ancient Pharaoh called Ananka from the 5th dynasty. He began the cult of Osiris, ruler of the dead and the Gods bestowed on him great forces. After his death in battle he was hastily buried by his enemies and the God Ra placed the Scroll of Life, together with statues of the Gods, in his tomb.

You are Dr. Jack Foswell, a colleague of Sorinson, and when he sends you the stone tablet, you learn of a secret entrance to the tomb of Ananka and the meaning of the curse. Before you can warn Sorinson about the curse, you hear he has been killed in a landslide, while attempting to enter the tomb.

This, and a lot more information, is given on the inset to the game. There is also a small envelope which you are instructed not to open until told to by the adventure.

You start off on a ledge and move East. Your first task is to open the door you find facing you. A little thought and ingenuity and this is done. You enter a chamber that has obviously been ransacked by grave robbers, but here you find several useful items. From there, into the tunnels and the search for the body of Ananka is on.

EVERYTHING in this game needs to be examined for clues, and there are plenty of them.



Hieroglyphics abound and need to be decoded, giving more information and help. You are told Words of Power, find a battle trumpet, and a mummy who, once brought to life, will follow and help you. At every turn you are told

what to do. Some puzzles need solving, but with so many hints you can't fail.

I did have trouble getting the mummy to move, because I was convinced he should follow me in one direction and he obviously knew better and wanted to go the other way. It was a case of trying to solve a puzzle that didn't actually exist!

I find the stories of Ancient Egypt fascinating, but even if you have no interest in the subject, you can't fail to enjoy playing this game.

You have Ramsave/Ramload; type Vocab. for useful words; type H for the decoder for the hieroglyphics and type M for information about control of the mummy.

I finished the game with only 95% because I had disregarded one of the messages near the end... so back to the last save and this time got it right and 100%.

Jon Lemmon has obviously spent a great deal of time researching this game. I understand all the Gods, the symbols and objects are authentic and the Hieroglyphic messages are based on real ones. I think he is to be congratulated on the results. I don't know how many writers would have gone to so much trouble and time to get their facts correct.

I did get rather tired of decoding so many Hieroglyphics, although after a few sentences it

was easy to recognise recurring words, but it rather slows down the action. Also I did dislike the occasional lines of text which were red on black and I found difficult to read... but there were only a few.

This is really an excellent game and good value for £1.99. Where can you get so many hours of enjoyment so cheaply these days? Do get it, you won't be sorry. I hope his next game, Night of the Demons, will not be too long coming.

### A Few Hints

The first chamber is dark. Where can I find a light? - .rod eht no etalp degnih eht evoM / I'm killed in the tunnel of slabs. - .tepmurt elttab eht wolB / I can't reach the pot. - .ti ta raept eht worhT / I die on the spikes in the pit. - .pleh lliw ymmum eht dna meht ta tnoP - The mouth of the God is open, how do I get the jewel? - .hsepfek eht esU / Where is the Scroll of Life? - .sraj eht fo eno nl / Which body do I chose in the chambers east and west of Osiris? - ?slaw eht no sgnitniap eht enimaxe ouy diD

## THE LOST TOMB OF ANANKA

Reviewed by Mal Ellul, played on the Spectrum

I love Jon Lemmon's games but this is the best in a long while. As I'm not mad on space/submarine adventures I have been a bit disappointed lately but as his games are so good I have still bought them. Now, however, my wish seems to have been granted.

You start off trapped outside a pyramid. You can only proceed by entering the pyramid and finding your way through it to get out. At the very start of the adventure it's like a scene from Indiana Jones! Your guides are all dead at the bottom of a ledge. You can enter a cave and find a statue with a plate. Pressing the plate can bring a bit of light relief when you finally work out how to get through the door waiting for you.

You really do begin to get into the role of Indiana Jones the further you progress. As is usual with Jon's games, you have to examine absolutely everything. Some things don't always

appear to be that important but examining them properly can put a whole new meaning on an object.

As you progress even further, you come across a mummy that with the right objects and words can be commanded by you. This is where the fun really starts! You have to make sure you do everything properly or it kills you. Obviously it's not a mummy to mess around with. Once you get things right, it's quite a friendly little thing! In fact, in quite a few spots, it actually saves your life. Who says you can survive without your mummy?!

There are lots of dangers the further you go into the pyramid and the more problems you solve the more like Indiana you feel! This is one of the best games I've seen in a long time and it is definitely a game that keeps you coming back for more.

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## GOBLIINS2

*Reviewed by Neil Shipman, played on the PC*

As players of games like Captain Blood from Exxos or Chronoquest from Infogrames will testify, the French have always had a rather unique approach to the design and production of computer adventures. Five graphic goodies to recently find their way across the



channel include Goblins and Goblins2 from Coktel Vision. (The additional vowels in the titles are deliberate, denoting, as they do, the number of these crazy characters in each game.)

The demon Amoniak has kidnapped King Angoulafre's son, taken him off to a far and distant land and made him into his jester. Domenic, a powerful warrior and rightful king of this land, has also been seized by the demon who now rules over its starving subjects from the safety of the king's castle. By directing the actions of a couple of cute goblins, Fingus and Winkle, it's up to you to mount a rescue operation and free the Prince Buffoon.

The locations in this adventure make up small worlds of two to five screens and all the puzzles in each world must be solved before it is possible to progress to the next. After a short, humorous introduction in which your task is explained to you by the wizard Modemus, you start in the village near the castle.

Two more screens are immediately accessible, namely, the fountain outside the wizard Tazar's cottage and the giant lying asleep on the hill. It shouldn't take you long to open up another screen depicting the interior of the cottage and you will then be able to move between these four screens which comprise this little game world.

Solution of all the problems in this first part

with, finally, success at passing the giant, means you can move on to the next section which begins outside the front of the castle. This world is made up of five screens, three of which you can wander round straightaway.

The fairly gentle start introduces you to the two intrepid adventurers, lets you get used to controlling them and allows you to become familiar with the game's interface.

The goblins are very different in character from each other. Fingus tends to be serious and careful and will talk politely to other folk whereas Winkle is a joker with a care-free attitude who is more than likely to be rude to the game's other inhabitants.

However, they work well as a team - as, indeed, they need to if progress is to be made. For example, Fingus works the fountain whilst Winkle fills the bottle. Timing their movements correctly is, therefore, crucial. Fortunately, they cannot be killed, nor does the supply of key objects dry up so, if you fail at a certain point you just need to try an action or sequence of actions again - and probably again and again and again - until you succeed.

Both goblins are on the screen at the same time and you change control from one to the other simply by clicking on it. (They are a sensible size, being three or four times bigger than a lemming.) The game's objects are shared between them and there is just the one inventory which can quickly be brought up by clicking the mouse's right button.

Rich, colourful, uncluttered, cartoon-style graphics depict the locations and characters and

take up 80% of the screen. Immediately below is a small window for a couple of lines of dialogue and, at the very bottom, a single line for identifying objects and characters and showing your use of objects, e.g. USE bottle ON water.

When you move the cursor to the top of the screen an information panel drops down. This shows seven icons: game management (15 save positions are allowed), joker (available on most screens to provide helpful clues), note-pad (saves trees!), inventory, object exchange, movement (a short cut to other screens) and options (change type font and turn music on/off).

Although there is no scrolling between screens, animation of characters and events is excellent. Even when you're sitting there wondering what to do next the goblins don't keep still: Fingus repeatedly turns somersaults and whistles a tune (even underwater!) whilst Winkle flips a coin - and both tap their feet impatiently. If something you try doesn't work they are likely to give a typical Gallic shrug whereas if it does they'll probably give you the "thumbs up"!

The game gets harder as you progress. At the time of writing I'm stuck in the throne room of the castle trying to neutralise the demon and his henchmen - and then I've got to make it back to the village with the Prince Buffoon - but I'm determined to finish!

Customer support from Digital Integration (who market the Coktel Vision titles in the UK) is excellent and I must admit to having had a good deal of help from one of their friendly experts. When you register your purchase you get membership of DI Select which includes a £5 voucher, a 10% discount on the next game you buy, a list of special offers and a quarterly newsletter. (Software available includes a number of flight simulators for those of you who are interested in that sort of thing.)

Goblins2 is unlike anything I have played before but I am enjoying it enough to persuade me to take a look at other Coktel Visions games. If you fancy a frustrating but humorous challenge in a colourful cartoon world then you might like to give it a try. A most amusing diversion!

## THE TEST

*Reviewed by Darren Fisher, played on the Spectrum 128k*

It just goes to show that first impressions can be deceiving. When I first got this game and loaded it up, I hated it and quickly switched off. I soon loaded it again and got down to some Serious Adventuring.

The game is based around you joining the E.F.F. (the Elite Fighting Force), and to be accepted, you have to pass an aptitude test - in hostile conditions.

The location descriptions are well laid out and written and are quite helpful, but not as helpful as I would have liked. The puzzles are 'Hard' as you don't get many clues from the

messages. You can also spend a lot of time trying to find the correct Verb/Noun combination which works, and that's why I still haven't completed the game.

There are a few niggles with the game from my point of view and they include SCORE - there isn't a score facility. I know some adventurers prefer this but I'd rather have a means of knowing how well I'm doing.

Apart from the above, I enjoyed it and I'm still trying to complete the game... but I don't recommend it for beginners and I'm afraid the price is a bit steep.

## TEMPLE OF LOTH & LEYGREF'S CASTLE

Reviewed by "Stalker", played on the PC

It may seem strange to the reader that two titles are being reviewed together. The truth of the matter is that they are different versions of the same game! "Leygref's Castle" is "Temple of Loth" with a face lift, and instead of trying to find the Amulet of Chaos, you're trying to find Leygref's Orb.

Both games are played on 8x8x8 matrix. That is to say, 8 levels of an 8x8 grid, giving you 64 adjoining rooms on each level. The grid is overlapping, in so much as the east edge connects with the west edge, and the south edge connects with the north edge. This is also true of the levels, going down from the 8th level will bring you back to the 1st level.

Each game has a different story line, but the game play is the same. You move from room to room, level to level, searching for the Orb/Amulet [depending on what game you play]. En route you will fight monsters, collect gold, find treasure, gaze into crystal balls and mostly get killed in the process. The only real difference between the versions is that one game is played with an on-screen map of the level that you are

on, and in the other you have to key up the map.

Temple of Loth was written in basic, in 1982. I suppose in its day it would have been fun to play. [It made good use of the PC's internal speaker]. Leygref's Castle was written in Turbo-Pascal, in 1986, which enables the game to run more smoothly.

Both games are now dated. As with most dated games they contain bugs, along with the usual spelling mistakes. There is no real depth to the games. The challenge is to try to complete the game in a limited number of turns without being killed.

There is an added random factor that turns up in Leygref's Castle, called Phantom. This character steals your possession [without a word of thanks] and is frankly a nuisance. You have no redress against this, and this in turn has a way of spoiling the flow of the game, which then makes it boring. The games are both played from the floppy drive, there is no need to install them on your hard disk. I don't think that this disk will grace my drive too often.

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## THE LOST TOMB OF ANANKA



When the pharaohs of Egypt died, to avoid tomb robbers they were buried inside hidden chambers which were cut into the cliffs. These cliffs were situated in a remote valley on the west bank of the river Nile, opposite Thebes. This valley was known as the Valley of the Kings. It was believed that all the tombs in this valley had been found, until the chance discovery of an ancient stone tablet. This tablet was covered in hieroglyphics and unlike those found on the Rosetta stone, were of a type never seen before. Professor Rolf Sorinson head of antiquities at the Cairo museum managed to decipher part of the hieroglyphics and had sent the tablet onto Dr. Jack Foswell, expert in Egyptology at the British museum. It told of an ancient Pharaoh called Ananka and gave this brief history... During the 5th dynasty, the Pharaoh Menkauhor of lower Egypt formed a defensive alliance with Ananka, Pharaoh of upper Egypt. The Hittites were trying to extend their empire into Egypt, Menkauhor and Ananka joined forces and defeated the Hittite army at the battle of Kadesh. After the battle was won, Ananka turned his army against Menkauhor and destroyed him! Now controlling upper and lower Egypt, Ananka began the cult of Osiris, ruler of the dead. Ananka called on the Gods to give him great powers and they bestowed unto him all the forces of the underworld! When Ananka's reign was brought to an end in a bloody battle, Harsaphes, relative to the king Menkauhor, took the throne of Egypt.

Ananka was then labelled the Great Criminal and hastily buried.

### THE CURSE

According to the Hieroglyphics on the tablet, the great god Ra had placed the scroll of life within the tomb along with huge statues of the gods to keep



Ananka's powers alive. The tablet also spoke of Ananka's heart being weighed in the judgement hall of Osiris and the Devourer being unleashed to walk within the tomb as guardian for all eternity, destroying all who entered!

### YOUR QUEST

You play the part of Dr. Jack Foswell. After many months of hard work, you finally decipher the last part of the tablet. It speaks of a secret way into the tomb from the cliffs and gives the true meaning to the curse! Before you have a chance to warn Professor Sorinson, you receive word that he has been killed in a landslide while entering the tomb from the base of the valley. It was also reported that a strange sound was heard before the landslide happened.

You immediately head for the Valley of the Kings and using your knowledge, find the secret entrance to the lost tomb of Ananka.

As you are lowered down onto a ledge outside a cave, the rope above you is cut!. Suddenly, you hear a scream and the bodies of the native bearers fall past you and smash on the rocks below.

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## THE DARKEST ROAD

BY

CLIVE WILSON

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

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

### Hardware Requirements:

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

The Darkest Road is available on 5.25" or 3.5" disc and is priced £5.00

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Prices include p&p. Please make Cheques/Postal orders payable to P.M. Reynolds.

## MAROONED

Reviewed by Joan Dunn, played on the Spectrum 48k

You have inherited some money, and fulfilling a lifelong ambition have blown it all on a yacht. Ever since you can remember you have loved the sea and now your dreams have come true and you are off on your maiden voyage... who knows what adventures and treasures await?

But, unfortunately, early in your voyage you run into a violent storm and your much prized yacht capsizes and breaks up. Splashing about in the sea you have almost given up hope and going down for the third time, when along comes a friendly dolphin to rescue you and you are able to climb on his back and land on an island.

There you find high cliffs and a hanging rope, which, needless to say you cannot reach! Let's hope you have already found a useful object to solve that problem.

I travelled quite happily until I came to a pit, too wide to jump. In a nearby location there is a group of men, so with their help the answer is obvious, but I found it difficult to get them to do what I wanted ... quite easy when I had a helping hand from another adventurer.

After the pit, the problems were easy although the parsing is slightly difficult in places.

I was puzzled by a hole in a rock near the

end of the game. You can look through it, but there is no indication of size and I should have liked a little more information there.

Not a large game but with plenty of interesting puzzles. You need to search more than once in some locations or you will miss a vital object. There are several useful clues if you read the text carefully and typing HELP will also occasionally bring a hint. There is Ramsave / Ramload.

This is another great game by Laurence Creighton, up to his usual high standard which we have now come to expect and he never disappoints us. Very enjoyable so don't miss it.

### A Few Hints

How do I reach the rope at the cliff? - .aes eht ni gnihtemos dnuof evah dluohs uoY / How do I pass the wolf? - .taem emos mih eviG / What numbers do I need for the keypad? - .hcrhc eht ni dnuof uoy repap eht daeR / I pay the men, and they walk off without helping me. - .boj eht enod evah yeht litnu meht yap t'noD / Where is the key to the fridge? - ?eciwt ...pohs eht hcras uoy diD / How can I get down the well? - .yrfleb eht morf epor eht esU / You can't untie it. - !melbop toh a s'tahT / How do I cross the marsh? - .tfar a sa esu nac uoy ereht gnihtemos si erehT

## AMIGA GAMES FOR SALE

ADVENTURES: Hitchhiker's Guide to the Galaxy, Zork 1, Planetfall, Leather Goddesses of Phobos, Enchanter, Sorceror, Indiana Jones and the Last Crusade, Future Wars, Zak McKracken - @ £6.00 each / Secret of Monkey Island @ £10.00

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*Sue grabs her rune bag and makes a flying visit to...*

## ULTIMA UNDERWORLD II

*Played on the PC*

It was a time of great rejoicing and festivity at the Castle of Lord British. Everyone who was anybody of importance was there. The reason? It was just a year since you, the Avatar, had defeated the Guardian. The party was going strong when... hey! Who turned out the lights? Everything went dim inside the castle as a strange, blackrock substance enveloped the castle, like a huge, black gem. It was completely isolated from the rest of Britannia.

You realise that this strange construction can only be the work of one character - yep, that pesky Guardian is back and it's time to strap on your sword, go forth and defeat evil, yet again.

When Ultima Underworld I came out about a year ago, it was a great leap forward in terms of the gameplay and, especially, the appearance of an RPG. I 'ooh-ed' and 'aah-ed' along with the rest of 'em. No more moving forward one square at a time, turning left through 90 degrees and so forth. In UUI, movement was smooth, as the dungeon walls scrolled past by use of the mouse. You could inch forward, or run and leap. You could turn on the spot, no restrictions being set that you must face due north or east.

I won't go into too much of the background detail of the system as that was covered in depth in the UUI review in Issue 6 of Red Herring. Essentially, Ultima Underworld II is more of the same. Again, you need a pretty powerful PC to play it - a minimum of a 386 with 2 Meg of RAM, 14 Meg space on the hard disk and VGA. The box also recommends a minimum 20MHz but I'm managing fine with 16 MHz. Installation took about 15 minutes.

The packaging is a bit of a disappointment. This is the first Ultima game to come from Electronic Arts since they took over Origin and

standards seem to have slipped. Previous Ultima games have prided themselves on their sturdy packaging and the bits and bobs you get in the box. Remember all the fuss about the inclusion of cloth maps? Those days have, sadly, gone. Okay, you get some booklets and a map of the castle but that's it. No Ankh, no ort stone or coin. And the box is a flimsy effort, very misshapen by the time it had made its way through the post to me. For £40, I expect something that will hold together better than that.

Whereas UUI was set in similar, relatively featureless dungeons, there is more variety in UUII. The game starts in the castle, so you have items like a wider variety of furniture, wall decorations and the impressive stained glass window in the throne room. There is, apparently, more variety to come too, as hints are given that the blackrock gem used to encase the castle will have set up links with other universes. These can be entered once you find a miniature blackrock gem somewhere in the castle, so you're told. (That's right, I haven't found it yet). There are eight of these alternate worlds to find and enter including a world of ice, one of lava and a floating castle. I'm still wandering round the castle and sewers proper but have briefly seen some ice when I dropped down a pit and made a leap for a passage. Imagine my surprise to find myself walking along an ice-covered pathway. Imagine my further surprise when I couldn't get any traction on it, and slid backwards faster and faster until I finally hurtled off the end into water.

Right from the start, there are people wandering around with whom you can converse, and whose information will get you on the right

track pretty quickly. When someone tells you there are beasties coming up from the sewers, even the thickest Avatar takes the hint. In this way the game is an improvement on UUI where you were largely exploring at random (well, I was!). You'll meet many old friends - Iolo, Dupre, Lord British himself, Miranda and Nystul to name a few. Conversation is multiple choice as in UUI. It is surprising that your old buddies don't join you on your adventures - they give you a hint which way to go, then seem to lose interest in you and your activities (unless you try to pinch some of their possessions). The characters move more realistically than in UUI and are fairly readily distinguishable though their close-up appearance may be quite different from their 'long distance' appearance, even down to such major features as hair colour.

The graphics window is bigger, with the control icons moved to the side and just as easy to use. Spellcasting is similar to the first game but it seemed easier to find the ort stones on which the runes are written. In fact the whole game seems easier and more playable. (Note, I said 'easier' not 'easy'). Maybe I just picked a better character but he seemed much harder to kill this time and the controls appeared to be better. In UUI, I spent ages bashing into walls - this time I negotiated corners and doorways much better though I did get him trapped amongst some tables and chairs at one stage and

it took ages to get him out. Good weapons and armour are also easier to find.

The only thing that seems weird in the game, and this applies to the series in general, is the size of the portable objects. They are completely out of proportion which is understandable as you have to be able to find them but it does detract from the realism of the game when you see a giant cake sitting on a table or popcorn the size of rocks lying on the floor (and know that in terms of satisfying your hunger, it isn't going to do a great deal despite its size).

One of my major moans with the first game too was that it was very dark in appearance. Whether it's because of the larger window or just generally brighter surroundings, it's much easier to see where you are and what you're doing. There's on-screen mapping again with the option to add notes, but this time you can save graphics from the game to print out. I haven't tried this yet but it seems a great idea and saves making a hash of copying your map from the screen.

I can't think of any way in which Ultima Underworld II isn't an improvement on its predecessor, apart from the packaging. I have found it more varied and more playable already. Whether I will get any further in it than the first remains to be seen but I feel far more confident of finishing it - ask me about it around 1995!

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## THE DARKEST ROAD

Reviewed by Phill Ramsay, played on the Amstrad

The Darkest Road is a very playable game by Clive Wilson. The story-line is simple. Evil is steadily overcoming the land and only you, with your gift of singing the Silent Song, can thwart it. You must, therefore, take 'The Darkest Road' to confront evil and to overcome it.

It is not a large game in terms of number of locations - there are less than fifty of them - but the problems which Clive has thought up make the game feel and play as though it were much larger than it actually is.

You start the game outside your run-down home, ready to take 'The darkest Road' to success or failure. But before you set off, making a thorough exploration of the immediate vicinity is a good idea, and don't be put off if you don't find something at the first attempt. It could be that you simply didn't examine something thoroughly enough. And, of course, there can always be more than one helpful object concealed where you have just searched.

After this, it's time to set off. There are grasslands to visit, the Forest of Silence, within which you should be careful, since it isn't deserted and the Death Swamp. Now there is a path through the Death Swamp; but as it says in the game, it is notoriously difficult to find, as I discovered. However, it is not an insurmountable problem. The Marsh gasses get pretty strong in places, so it's a good idea to cater for that problem before attempting to explore it.

There are allies to be found and help to be gained before you find yourself apparently at a

dead end. This is where the aid you have been given is of use and you can progress to the caverns wherein lies the root of the evil plaguing the land. And the caverns are guarded... Within them are demons, shrines to strange gods and yet more problems to be overcome.

The problems within the game are very logical and well thought out; the impression that I got is that the majority of people who play the game will have to stop and scratch their head at some point. And yet the problems are not terribly difficult. The novice adventurer might have some difficulties, but shouldn't let that out them off playing a very good game. Intermediate and advanced adventurers will, I think, find that it is well worth playing.

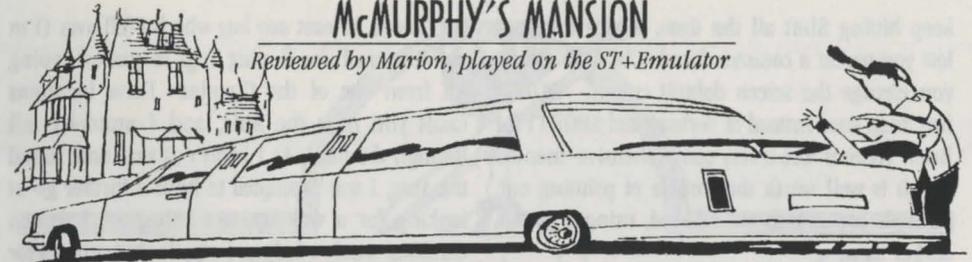
The parser is fairly friendly and will accept full sentences. However, one point I should mention is that when saying something, you should not enclose what you are saying in quotes. There is a RAMSAVE and RAMLOAD facility, which can be abbreviated to RS or RL and, a point which I like, you are offered a resurrection to your last saved (or RAMsaved) position when you die.

The game runs under CPM, having been converted using the PAW, so is only available to Amstrad owners on disc.

Overall, I enjoyed the game more than enough to recommend it. I have to confess that it is the first Clive Wilson game I have ever played, but I do not intend it to be the last.

## McMURPHY'S MANSION

Reviewed by Marion, played on the ST+Emulator



The first screen to hit your eyes when you load McMURPHY'S MANSION is a request for your name for the "Official Durham, Scotland Register". I wondered if Durham had been moved across the border without anyone noticing, but discarded that as an idea. So, gritting my Scottish teeth, I entered my name, to be faced with "Are you a laddie or a lassie?" Shaking my head at a Texan's idea of Scot-speak, I said, "Woof, woof", entered Lassie and got on with the game.

It seems that three weeks ago you received a telegram telling you of the death of your Great Uncle, who was extremely wealthy, and requesting that you high-tail it to Durham (Scotland!) Regional Airport, ASAP. [Yes, I know Terry, there IS a Durham in your part of the country, but with a regional airport?] This you do, and you are met at the airport by one Aaron McBee, Barrister, a man with a very heavy Scottish accent. (What kind of Scottish accent is that, one wonders, why is a barrister doing the leg-work, and the clan McBee... I suppose they belong to the McAlphabets, a little-known and obscure Scottish group of clans who make their living haggis-hunting in the remoter parts of Loch Na Gar?) Anyway... back to the story. Into the elongated black limousine and McBee gives you the low-down about your late Great Uncle. This wealthy eccentric spent all of his time playing games and the only way you're going to get your hands on his fortune is to prove that you're a worthy heir. McMURPHY didn't seem to trust banks as his fortune is hidden in gold bars in and around his mansion. You have been left one small clue and it's up to you to discover what

you can. McBee can tell you no more.

You are now entering the drive of a mansion with manicured lawns, a cobblestone drive, trees with berries and a rose bed shaped like a Shamrock (a Shamrock... sigh... oh, well!) with thousands of perfectly formed roses. In fact, we are told, this place could have starred in an old Sherlock Holmes movie. (How did he get into this?) Upstairs in your bedroom McBee hands you a small brass key, wishes you good luck, and departs.

You look around your bedroom and notice a 'wee' box on a dresser. The brass key opens it, and bingo - you've found your first gold bar! That leaves another 11 still to find and having done that you will then be given three master clues that will lead you to the rest of McMURPHY'S fortune.

Once you get over the aggressive Scottishness of the text, and it took this Scot "a guid wee" while to do that, McMURPHY is a very fair offering. The room descriptions are detailed and repay a lot of examining, as objects are hidden within other objects. The Living Room, in particular needs a great deal of examining. You can look through all the the windows to see what's outside and you can even climb through some of them. I climbed through an upstairs window, but having no head for heights, promptly climbed back in again, no doubt missing a vital clue.

There's a built-in map of the mansion, but not of the grounds, which can be turned on by using MAP and off by using XMAP. You can use + instead of TAKE and - for DROP. The = key has been set to read as +, so that you don't have to

keep hitting Shift all the time, a nice touch. R lets you repeat a command and COLOUR will let you change the screen default colour. WORDY has been used instead of Verbose and SHORTY for Brief. There is also a very comprehensive manual which is well worth the trouble of printing out. Multiple commands are allowed, using a period, and or then.

If you do manage to do something dangerous, like falling through the Attic floor, the game will halt for 1 minute while the damage to yourself is repaired. You don't die and you revive where you landed with all your possessions intact. I found this irritating the first time it happened - a minute seemed a long time - but as you don't have to reload a saved position (if you had one!) it works very well and it shows a different way of thinking.

There's at least one bug which I fell over (I'm not renowned for finding bugs in games), going NE from one of the Circular Drive locations lands you near the Attic, and I promptly fell through the floor. As I hadn't at that time found the Attic, I was prompted to have a further go at looking for a way up, not being too keen on climbing window ledges. I also looked around for something to stop me falling through the floor. So the bug was very useful.

The author rates this game as Difficulty: 5 but he doesn't say what the scale is, 1-5 or 1-10 or whatever. He reckons it should take 80 hours to complete but I think 80 hours even for a novice is on the long side. Nevertheless, McMurphy is an enjoyable game, and well worth the PD Price.

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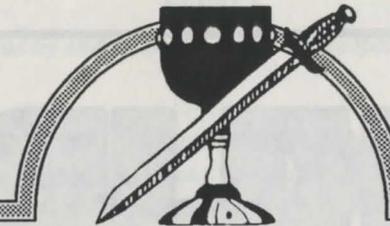
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# OKLIB'S REVENGE

BY SUE MEDLEY

The story begins...

"Okay, lads," said the Sergeant, looking you and your fellow guards slowly up and down while you looked at the toes of your boots, shuffled your feet and wished you were somewhere else ... anywhere else. You just KNEW that Oklib was looking straight at you. "All I want is a volunteer to go and find this missing staff of the King's."

Even now, it's hard to believe what happened. When Oklib shouted, "Volunteer, one pace forward, now!" you suddenly felt a sharp <<jab>> in your arm and, startled, made a swift hop forward. Turning to rub your stinging arm, you noticed a strange absence of feet to either side of you. None in front either. But behind you was the Sergeant - casually repinning a medal, and you were left - totally alone - the 'volunteer'...

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## IMPACT

Reviewed by Andrew Craig, played on the Spectrum 48k

"Impact" is a 48k game, written by Laurence Creighton, marketed by Zenobi and played on the Spectrum. An asteroid from deep space is hurtling towards London and, despite every scientific effort to divert it from its path, is on course to obliterate our capital city. Your task is not, as was suggested by a city-weary friend of mine in Kilburn, to make sure it inflicts maximum damage, but rather to locate a "repelling beam" machine invented by a now-dead professor, use it to deflect the lump of rock and thus save the city from destruction.

The game comes from Zenobi with an informative page of background information and you begin your adventure by the side of your car somewhere in the vicinity of the deceased professor's work place.

After reading a battered scroll which gives you all the info you need to play the game and crossing a river in a canoe you find yourself in the adventure landscape proper. There are three main areas to explore - a farm and farmhouse, a disused mine and a rural landscape with significant underground locations.

Laurence Creighton is an accomplished and well respected writer of adventure games. He has the ability to simultaneously motivate, frustrate and challenge. There were a number of times when playing this game that I had to leave it, totally stumped, only to return after a night's pondering to make further progress - the balance between motivation and frustration was, for me, just about right. By the time I'd completed "Impact" I'd had my £2.49's worth (and more) and felt real satisfaction at my success.

There are a number of appealing features which contribute to the professionalism of "Impact". I liked the rather crotchety farmer

who moves from location to location helping and hindering. I liked his wife who, likewise, is both helpful but also very possessive about her homemade pot of honey. I enjoyed having to outwit them both. I welcomed the Ramsave and Score facilities. But above all it was the puzzles which gave me real pleasure and kept me hooked.

The game does have two flaws both of which could have been avoided. It is not until you are three quarters of the way through "Impact" that there is any mention of your quest - apparently the professor stayed at the farmhouse. Not until the last tenth of the game is there any reference to the "Repelling Machine" and despite a flashing warning every hundred or so moves that the meteorite is approaching earth (but as far as I know never lands) there simply isn't the sense of urgency that could have been created. In effect, then, the game succeeds as a series of challenges with the quest taking, very much, a back seat. Secondly, while humour has its place in what is, essentially, a seriously themed game, I don't think that fantasy does. I was dismayed to find myself rubbing a strangely barked tree to expose an entrance and, earlier, floating from a crumbling ledge holding onto a pink parasol! (And yet the programming of the escape from the ridge is a simple but real pleasure.)

A few words of advice. There is a Help command which, at certain times is genuinely helpful. Look under and behind objects. When you reach the Machine you need two very precise, and in the case of the latter, peculiar inputs to turn on the electricity and switch on computer. There is something well hidden in the barrel. Visit farm first and pass the farmer by talking loudly.

# ONE MAN'S COMPUTER ADVENTURING

by James G. Johnston

## 1. My Introduction to Computers.

In the late sixties I was given an induction course on "The Use of Computers in Industry". This was held at the National Coal Board's Computer Centre at Sitehill, Edinburgh. I was duly impressed. The computer was housed in a 'dust free' atmosphere with air-lock type doors, filter fans and the attendant staff wore white coats and white canvas overshoes. The ladies were distinguished by their white dust caps. We, the unclean, were not permitted into the computer shrine but watched from the viewing gallery, through the glass walls, which surrounded the computer.

The computer, sited in the middle of the floor, was about 20 feet long, 8 feet wide and 4/5 feet in height. Although there were hundreds of little coloured lights blinking on and off to catch your attention, there was no video screen display. Around the walls stood banks of 12 inch magnetic tapes whirling back and forth as the computer wrote data to and read from them, however the only way for the operator to communicate with it was by using one of the many free standing printers or by punched tape reader.

In another large room was a group of typists busily preparing punched cards, with the various data required for pay-slips, income tax, accounting etc. These cards, in turn, were being fed to a machine which read the data and produced a punched tape to be used as an input to the computer and then used by it to prepare or alter its magnetic tapes.

Very impressive - but what has that got to



do with adventuring??? Nothing - but it fixes the computer size/date. It also produced one or two fixed ideas in my head about computer personnel. The exclusion zone and the white coats reminded me of the ancient priests who kept certain knowledge secret

to their class and thus had power over various sections of the ignorant and I felt conned. This feeling increased when we were given a six inch piece of punched tape, a used punched card (artifacts which had been touched by the God computer), and a plastic flow chart stencil (His symbolic language) as souvenirs of our visit to these hallowed halls. What do you really do with a six inch piece of punched tape, a used punched card???

The white coated Guru who lectured us spoke in mystic mumbo-jumbo about ALGOL, FORTRAN and COBAL, the secret languages that the high priests had to know in order to converse with their God. Oops! I mean languages that the technicians used to input instructions to the computer, however, he did inform us that they were too complicated to be understood by ordinary people. It was about then that I switched off and the main things I remember of that lovely sunny afternoon was the very funny but obscene cartoon drawings, the chap next to me kept drawing and discovering the fact that you can sleep sitting upright, provided someone shakes you when you snore (the afternoon nap being part of pit life where the day started at 5.00 a.m. and finished around 2 p.m.).

## 2. Aren't People funny

My first experience of actual computer

adventuring was in the late seventies and by now the computer was at the colliery and was tiny compared with the main N.C.B. computer. A small room (10ft. by 12ft.) was able to hold it and its input printer with a disc storage rack on one wall. While the computer was used for production control and environmental monitoring, via suitable monitors and 10 inch floppy discs, there was a small pilot monitor and keyboard attached to it for testing the system and making any necessary alterations to the main program running.

Hidden within this testing system were two games. Othello, in black and white naturally, and Star Trek, a strategy type game to exterminate Klingon ships. There was also a large cave adventure available, but it could not output to the monitor (insufficient memory), but had to be played on the big freestanding printer direct from the system disc. This was a version of the Crowther / Woods famous "Adventures" (subsequently known as Colossal Cave Adventure), although I did not know that at the time, and it was in this way that I learned to 'computer adventure'. Unfortunately there was no save function in the game and, since playing was restricted to lunch time etc., it was very common to see various personnel studying computer printouts - not to solve any business problem - but to compare results and achievements in the cave adventure. Nor could you assume that the bundle of printout paper under someone's arm was anything to do with work.

It was around that time that I confirmed that elitism was being practised by those involved in computing. Firstly, no instruction book was ever produced in public. Secondly, no one other than electrical personnel were allowed to interfere with any part of the system. Now the main unit was housed in the Control Room and each Senior Official had a terminal screen with a touch pad installed, in his office, for his

personal use. The operation was limited to touching four or five marked squares, which then displayed the updated version of the particular function (Tonnes produced today/week so far, power consumption etc.). The remaining squares were blank and NOT TO BE TOUCHED. So I pressed each and every square that was blank. It produced further mass of information but not directly linked to production, however on pressing the bottom corner key the screen cleared and "PRINTING DATA" now appeared on the screen. There was an explosion of vocal noises from the Control Room as every printer in the place sprang to life and proceeded to print out all the data I had requested with my key pressing. They solved the problem of this unwarranted, unqualified 'misuse' of THEIR computer in their own intelligent fashion. While I was out of my office, under the cover of maintenance, they bolted a thin metal sheet over the touch pad leaving only those spaces to allow operation exactly to their dictates. So - no outstation word processor, no print facility, no data gathering facility (in fact almost all the computer facilities were disabled). Of course, if you requested a printout of any of these functions, hard copy was available from the electrical department. However so that I would not feel ostracised, they fitted the plates to all the other outstations. Effectively disabling around 90% of the computer functions available.

Then in the eighties came the ZX81 from Sinclair and along with it there was a multitude of games including text adventures. Playing these, or any game, on the ZX81, where the screen blacked out while it updated each input took some getting used to (I think we developed an automatic blink whenever the screen blanked so we never saw it). In 82/83 came the ZX Spectrum with "sound and colour"! There were, of course, many other computers on the market at that time including Vic 20, BBC A, BBC B, Commodore 64, Dragon 32 etc.,

but to me the Spectrum was the natural follow on from the ZX81.

During one of the Safety Campaigns I decided to use a monitor I had, for running looped safety videos, to run a safety program on the Spectrum. It consisted mainly, as I remember, of lots of self-producing barcharts and piecharts on accident statistics relating to the colliery with various safety messages in between. There was a screen which appeared randomly showing a pair of bloodshot eyes with the words 'Oh No! not another safety slogan' on it. It had flashing screens and sound effects (thanks to 16/48 tape magazine) and even typed in tunes where appropriate.

Needless to say, because it was novel, it proved very effective but the side effect was more novel and strange. I had changed my computer status. No longer was I one of the unwashed - suddenly I was ONE OF THEM, to be asked politely for my opinion on major computing matters. To stand in the sacred circle and replace the used data disc. Even, on one occasion, to re-boot the failed system using the set of instructions hidden in the locked computer room - such power is dangerous!!!

As time passed the quality of the games improved, and from the Velnor's Lair type text adventure - still graphics were added to give improved atmosphere, as in The Hobbit. The dungeons and dragons type games like 'The Valley' were replaced by full graphic adventures in the form of Lords of Midnight. Even arcade adventures of the 'Tir Na Nog' type appeared regularly. From then on like Topsy - It just grew and grew.

### 3. Aren't People Nice

So as time went on, my collection of adventures increased (most unfinished) and as they did, I began to collect help sheets, solutions and maps. The result of this was that I came into contact with people at the sharp end of adventure writing. One I met through buying his

adventure in my local microshop. His address was on the cassette and I wrote to him for help in "The Dunshalt Donut". The main reason was to meet the man behind the loading screen. The screen showed an eye peeping through a curtain and suddenly the eye swivelled. My first animated screen!! How had he done the impossible. Since he stayed near me (when not at university) we met and he explained the machine code routine to switch the eye. We discussed the adventure in detail and we walked the village of Dunshalt where the real streets, houses, farms and post office had been accurately transferred to the adventure map.

Ross Harris was in the process of writing his own version of Crowther and Wood's Adventures (now known as Colossal Cave etc.). While I personally felt that we had enough copies of that particular adventure I was very impressed by his loading screen which seemed, for me, to create the atmosphere I had felt when I first played this adventure and agreed to playtest it. Ross had by this time written out the next adventure scenario in detail and asked me to proof read it. I thus became Watson to a young Sherlock. I was permitted to see the making, on the G.A.C., of the Spectrum version and then encouraged to modify it and produce it on the Amstrad. The name we issued the adventure under was "Cursed Be The City" by Incantation. Although the copies sent to the main software houses were returned with letters praising the adventure, we found no backers and so it was decided that I would handle the production and my wife would handle the distribution. Needless to say, without capital for advertising etc., we did not do very well financially but had great fun at all the stages.

The adventure went into limbo as my vocation caught up with me and Ross went first to England (as a computer graphics artist) and then to America in the same line. Retirement and a computer change rekindled my interest in

adventures and as I recontacted old friends, I discovered that The Guild (Tony Collins) had our adventure up and running not only on the Spectrum and Amstrad but also on the Commodore 64. When I spoke to him he informed me that he had rescued the adventure from the collapse of Recreation Reclamation who had requested permission for a re-issue. What a thrill to find that "Cursed" was still alive and kicking! Thank you, Tony.

### 4. Believe it or Not

As a child, I remember reading a book titled "BELIEVE IT OR NOT". This book was filled with many wonderfully strange stories and very tall tales, and as the title suggested, you could believe them or not. This sprang to mind as I prepared this section, for having set the scene I wanted to move straight to adventuring but now realised that I must point out one or two facts of life. People 'BELIEVE' that a computer has a mind of its own and can think, cheat, put you

down, sulk, etc. They will spend hours, days, even weeks "proving" their claim, faithfully recording the exact number of times the computer has cheated etc. You will never convince them that they are mistaken and this is particularly true of the computer adventurer. He will never accept that the computer is just a machine. He wants to interact with his computer, as human to human and this is where most of his frustrations come from.

When playing Dungeons and Dragons as a board game, the 'Dungeon Master' is in charge. As a human he can interact with the players so that messages do not have to follow a strict vocabulary. So take, get, remove, lift, etc. would be understood as taking an object into your

possession. The computer, on the other hand, has a very limited vocabulary of verbs, nouns and adjectives (in some cases abbreviated), with little bias or alternative. When you input a phrase, it will compare the verb and noun with its vocabulary, and if it finds a match it will take the action designated to that verb and noun. If it cannot make a match then it will be programmed to give one of these frustrating replies - "I do not know how to 'pick'" or "I do not understand". Now if we all used the same language (computer vocabulary) there would be little frustration but every author can program the verbs and nouns he wants so there is a tendency for your adventuring to become bogged down, in trying to find the right word rather than play the adventure.

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*"...People 'BELIEVE' that a computer has a mind of its own and can think, cheat, put you down, sulk, etc. They will spend hours, days, even weeks "proving" their claim..."*

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Adventuring on the computer was meant to be bound by logic, but time without number you will get bogged down by a problem/puzzle, in which you have tried all the logical ways of solving it, and without assistance you will probably never solve it

and will give up, not only that adventure, but may also stop playing adventures altogether, due to the frustration. To demonstrate this point, one adventure I played required you to 'FIRE LASER twice then DANCE' in front of a force field to get past it. There you are in a sci-fi adventure, dressed in full space gear, on a strange planet with a unknown force field barring your way. You immediately scratch your space helmet and say "Aah, I will now fire my gun twice then do a tango and the force field will be immediately switched off!" The mind boggles.

Finally, I accept that there are computer adventurers who want to conquer all adventurers unaided and all joy to them, but I feel that they

belong to that class of people who have to climb mountains "because they are there!" or put another way you can, if you so desire, row single handed across the Atlantic and the Pacific too, but don't attempt to tell me that I must do the same. Any crossing I make will be in a luxury liner or even Concorde. My computer adventuring takes the same form.

Any adventure I play is played with the maximum amount of information and assistance that I have available, IF REQUIRED. This includes hint/help sheets and, where available, full solutions and maps.

Is the adventure not spoiled by having all that information available? No!! No more than reading R. L. Stevenson's Treasure Island is spoiled by knowing that the baddies must lose, the goodies will win, and Jim will get his share of the treasure. The information is there to remove the frustration of being stuck and increase the pleasure of playing. It will not be used if no unsurmountable problem is met with.

Specially for people who abhor help in adventure and look down on people who wish to play for PLEASURE, I have written an adventure which consists of one well described and atmospheric location. Available exits lead back to the room. There are many articles for examination and collection but none help to find an exit and some cause death after a random number of moves. There is no help given since there is no possible solution. This will provide them with all the challenge they wish to have for the rest of their lives and leave the rest of us to get on with enjoying our adventuring.

#### 5. *Adventuring we will go*

When I am asked for the name of the first adventure I played, I normally say 'Cowboys and Indians' - and you will not find it on any computer. These first 'Role Playing' games were real to all who took part. Who wanted to be a poor Indian, who only had a piece of stick to

defend himself, when you could be a Cowboy with a six-shooter. Indians were thin on the ground (we sometimes had to use girls if none of the boys could be threatened into being Indians!!!). What about the big shoot-outs - magic - and if it was your turn to be 'Gunned Down' the death throes were pure character acting - the hero always blew the smoke from his six shooter before returning it to his holster (a bit of wood stuck in his trouser top). This was true adventuring - and don't say that it was not 'REAL'. I can't play cowboys and Indians now - at 60 most people are inclined to think that I am too old but I don't think so. However you won't see me running about, with my raincoat held on my shoulders by the top catch at the neck, as Captain Marvel (as I did in days of yore), but you will find sitting at my computer playing computer adventures. This has its own benefits since I have no wish to repeat my tripping on the loose coat whilst climbing the house stairs and falling forwards onto my hands, carrying two bottles of lemonade. The result of that play-acting was a cut right wrist and finger.

Now just as we had to understand the ground rules for play - no one was shot where there were nettles - no one drew a ray gun while chasing Indians - when you were surrounded by Indians you could not use a rocket pack to escape, etc. So with adventuring, both the author and the player must follow the same rule if enjoyment is to be the result. The player must get a rational reaction to his action or, like the force field (already discussed), the illogicality of the action will destroy the game's playability.

As I said, I had the privilege of sharing in the making of an adventure and although my contribution was, offering suggestions during the development of the Spectrum version, playtesting the final adventure, then converting it for the Amstrad I was deeply involved in the plot and tried very hard to avoid the pit fall I have mentioned. To illustrate what I have in

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mind, I will use the opening from 'Cursed Be The City' (the adventure mentioned). The scene is set in the wine cellar of your own castle, now converted to a torture chamber. You, Prince Asher, have been defeated by the followers of The Raven after a long siege and almost all of the city have been put to the sword. Your fate is to be tortured to death, by the torturer 'Sudo' and are now bound to the rack, while he, fortifying himself with wine, taunts you with his proposals for your slow and very painful death. That sets the scene. Now you have to figure how to get out. If you try to bribe or threaten 'Sudo', you will make him start your torture all the sooner and you will die. Vengeance is what you seek, not the peace of death. Struggling, straining at your bonds and all the other attempts to escape are equally futile - What are you to do?

Now think about it logically - If you were really strapped to a rack with a mad drunken torturer just finishing his wine before starting on you - what would do? You would 'scream' or 'shout' for help, at the top of your voice. Hopeless though this may seem and fortunately, for you, another survivor hears your screams. He opens the door and throws a knife which kills 'Sudo' he then cuts you free and leaves, to carry out what personal plan he has for escape or revenge... and so the adventure begins. Now the scene may not be to your particular liking but the logic is sound. I would thus expect that, in an adventure, if I was in an air lock, kitted out with a space suit and the description indicated that there was a wheel present, on turning the wheel the air lock would open. I would not expect to be told that a merry tune was playing because the wheel was connected to an antique barrel-organ.

### *6. Down to the Nitty Gritty*

Now when I am planning a real journey, I make certain arrangements to make the journey as pleasurable as possible. If journeying by car, I make sure I have my gazetteer, my motorway

map and I may even have a route plan. I will check the car is roadworthy and cover tyres brakes lights etc. when I am satisfied, I will put in the car the articles mentioned, AA key, mobile phone and any equipment required during or at the end of the journey. I do not regard these preparations as trivial or positively against good motoring. Should I due to some mishap become 'lost' on my journey, I can then refer to my route plan, motorway map or gazetteer to find where I went wrong and rectify it with the minimum delay. Should all else fail I can use the phone to contact 'a man who knows' who will set me once more on the correct road. I do not wish to spend the next six weeks (months, years) sitting by the side of the motorway waiting for inspiration on how I should proceed next. Nor do I intend to drive round in ever decreasing circles without a clue where I am or where I am going. Nor do I regard the fact that I have all that information and assistance available a waste of time, if I do not use or require it for this trip. I regard it as sensible preplanning. So it is with my adventuring. In particular, I have built up my own vocabulary of obscure words and phrase inputs which tend to be used in specific adventures which I resort to if the obvious entry is rejected. Should these fail then I look for the phrase in the solution or phone for help and use it (marking it in the location sheet, the map and my vocabulary database.).

When I have gathered together all the information I can (including emergency telephone numbers), I then proceed to prepare a location sheet (Fig.1). This allows me to enter the location I am in and to indicate the result of travelling in the various directions indicated. The objects found are entered in the margin. Thus a picture is built up to allow you to map the adventure in such a way that you don't have to finish up on the next page without intending to.

```

IP IL ID IK I I
lo li li li I I
lr lv ln lt I I
lc li li lc I I
lh ln ln lh I I
I lg lg I I I
-----|---|---|---|
Door Porchl IE I I I I
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Living Rm.lW I IE ISEI I
-----|---|---|---|
Dining Rm.l IW I IS I I
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Kitchen I lNWN I I I I
-----|---|---|---|

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Fig. 1

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(1)---(2)---(3)      N
 \   |               |
  \  |               W---JGJ---E
   \ |               |
    (4)              S

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Fig. 2

1. Door Porch (KEY)
2. Living Room (BOOK, BOTTLE)
3. Dining Room (GLASS)
4. Kitchen (Table, (drawer (KNIFE))

Using this method the entire adventure is covered and all the routes explored. When Tim Gilbert (Quill & PAW) wrote a small demo adventure for a Quill review in 16/48 tape, he included almost all the functions possible. Playing it normally I found the objects and escaped with them. Playing the adventure again, using the method above, I discovered the size of the catacombs, a secret entrance to/exit from the catacombs and three different and correct combinations of objects to complete the adventure. I must say that the second play was more pleasure than just solving the adventure. It was also the source of my first phrase for my vocabulary 'CLIMB TAPESTRY' was required to reach the Minstrel's Gallery and find the key (a

simple DOWN) served to return). To this day I can see nothing logical in climbing a tapestry to a Minstrel's Gallery since to entertain, the Minstrel would regularly have to use the same route, thus damaging what must have been a costly and beautiful item and worse damaging the believability of the adventure.

Now here is something that I cannot understand. I have a good enough memory. I could at one time memorise sufficient data to pass with some credit all the required exams laid down for qualification as a Mining Engineer (Mine Management). I can still (as Secretary of the local club of one of my other hobbies) remember the transactions of meetings from a page of scribbled notes and produce full minutes to the satisfaction of the members. I cannot however remember the rest of the solution I looked at. Some people claim that if they 'just glance' at a solution, it is locked in their mind and spoils the adventure (the "I just could not stop myself reading on" brigade). Yet if I were to place a page of the telephone directory in front of them for 'one of their glances' then remove it and ask them to tell me the address and telephone number of the subscriber at the bottom right (or any other random position) they cannot tell me. I wonder why?

But you've seen it. How can you prepare these solution sheets and not know what they contain? My adventure database holds, at present, help / solutions / maps for some 1400 adventures. These consist my own efforts, but mainly others which were supplied on request, bought, traded etc. Of the many I have produced by my own efforts, I can only remember the particular ones which were illogical (Dance in front of a forcefield); bugged (Here you see a match - take / get / pick up match - you can't etc.); or just plain stupid (turn wheel in airlock and music is played by barrel organ) and caused upset and frustration. The rest of my adventures, like good

books, are to be played and replayed at suitable intervals to give greater and added pleasure. Not as some feel, conquered like so many mountain peaks and discarded. Who wants to climb a second time - let's have a new challenge - that's old hat now!

The adventure I am stuck in at present has

been completed by me quite a few times in the past but I am persevering with it just a little longer as I know the solution is logical. Please don't feel sorry for me since the adventure is "Cursed Be The City" by Incantation (R.Harris & Jim Johnston)... *and at least I can ask the author for help.*

## DATELINE WARSAW... Adventuring in Poland

by Piotr Tyminski

I was going to write something about playing RPGs and adventures in Poland but, I'm afraid, this cannot be easily done without explaining a couple of things first.

So you should know that Poland is a kind of heaven for software pirates, i.e. there's absolutely no law, nor anything of this kind which would effectively prevent software thieves from distributing pirated programs. There's been lots of talk about changing the legal system and introducing some decent law protecting copyright but, as usual, except from some mumbling about the necessity of changes nothing nothing has ever appeared (this is quite understandable with the ridiculous parliament having its "top priorities" like anti-Abortion law which is now sending Poland back to the middle ages with one go).

Programs, both games and utilities, are freely copied and distributed officially and most new releases are available for peanuts, comparing to original software.

It is then quite difficult to talk about real adventure playing here since as you all know, most decent RPGs/ adventures/strategy games are usually quite complex and a large part of them are just unplayable without the proper manual, etc. Therefore, even if you take the pirated software market, RPGs/adventures have a relatively small market share. To make it more

clear to you let me explain how it works.

Most games (pirated) come from the Netherlands, France and Germany and I do have a feeling that Poland is literally keeping all Western European pirates alive and busy. There are dozens of small "companies" (usually being one- or two-men enterprises) which have extensive "catalogues" offering up to 2,000 titles for major formats, all "cracked, packed and filed". There's obviously absolutely no after-sale support from these guys and anything you buy may crash or doesn't load... but who cares? 90% of titles come on poor quality disks with no manuals, although there's been some "efforts" to produce basic manuals to the more complicated games/utilities. They usually come in the form of poorly xeroxed translations of the most vital parts of the original manuals to enable to buyer to enjoy the program to some extent.

The only effort to introduce some original titles was the one of the IPS Computer Group which has a licence to distribute original software from MicroProse, Mindcraft, Sierra, Electronic Arts and a couple of other major software houses. These are licensed games, apparently duplicated in Poland, they all come with manuals (very good 100% translations), all the usual gadgets, they're boxed and are just genuine originals offered at a competitive price.

(I've paid some FF250 for Railroad Tycoon in France, being the equivalent to some 80,000 Polish zloties, but now the licensed game is available through IPS for about 200,000.) Funnily enough, IPS distributors offer pirated software



freely too, i.e. you may find original and pirated games all stacked on the same table.

Every weekend a huge flea-market opens in Warsaw where you can find dozens and dozens of stands over-flooded with pirated software for PCs, Amigas and STs - 8-bit machines are also well catered for. It really makes me laugh when I see huge RPGs offered with no manuals, just pure copied disks. What's really strange is that people do buy them; a complete waste of money for me, since they'll never get any decent enjoyment from playing complex games without proper manuals, etc.

The only original RPGs offered are Reline's "Legend of Faerghail" and "Fate/Gates of Dawn" as well as Mindcraft's "Magic Candle II"; honestly I haven't seen any more.

There are people who try to fill the gap in the market although I am not sure if they do a right kind of job. There's a nicely-produced monthly mag called "Computer Studio" which is packed with reviews of all the latest releases of the strategy/simulation/RPG stuff, but what they practically do is that they provide readers with a cheap source of manuals for pirated games (i.e. regularly listing all the controls for flight simulators, etc.).

Funnily enough, you will not end up in prison for establishing a network of shops distributing pirated software, but you may actually be axed for not paying taxes from them!

I'm in a bit of a lucky position as I'm able

to travel around and to buy original software abroad, but most people simply cannot afford that. General knowledge of foreign languages is also an obstacle, since most people would not be able to play games which have French or English manuals. I don't

say people can't speak languages here, but when I buy a game in England, it comes with an English manual and when I buy a MicroProse title in France, it's always a French version. That's actually how it should be I guess, but I could die waiting for games coming with Polish manuals, since no reasonably-thinking software house would invest money in producing something which would be immediately (and legally) pirated.

There are probably very few RPG/adventure fans scattered around the country who stick to original software; I do have a strange feeling of being a kind of lone wolf. It would be great to team up with somebody playing the same game at the same time, but these people are probably dug in deep in their hideouts and struggle against orcs and demons totally alone

I do not know a single person who would be able to play freely text-only adventures (TADS or AGT-types), this is probably because of language problems, and honestly I've never met a fan of this kind of adventure over here. What a pity, really.

Luckily there are also some small things on the bright side, too. Lots of original Polish software is now being developed for the 8-bit machines (mostly Atari); these are not extremely sophisticated programs and are mostly aimed at children (you know, all these labyrinth, platform games, shoot-them-up stuff) but there are also efforts to produce more advanced

software such as utilities or strategy games... Raszyn 1809 was recently released for the 8-bit Atari, this one being quite a nice strategy game. In case you wonder it was a battle when Polish troops gave a 'nice' kick to the Austrians. I would be more happy to see some Polish software developed for PCs or other 16-bits, but at least there are people who do a really good job for smaller formats.

Some new monthly mags have also appeared and nicely enough they all have sections for RPGs; I'm watching them carefully and wondering if they manage to stay alive. I hope they will...

One effort worth mentioning, is the launching of a new monthly magazine purely dedicated to RPGs, both table-top and PBM-type. According to the editor's note they also hope to cover computerised versions of most well-known

series like Advanced Dungeons and Dragons. This mag is called "Magia i Miecz" ("Magic and Sword" in English) and the first issue looks promising. Among other things they introduce a Polish role-playing system "Crystals of Time" which seems to be a good thing.

On the table-top RPG games there are some really excellent titles and those who like this kind of thing should not complain, since the titles which I've checked out were really excellent.

That's all for now from Poland and I will get back to playing my games while still waiting for some real copyright law to be introduced here; I would be really happy to enjoy a "normal" software market in my country, at least there would be more people playing RPGs here, I hope.

Piotr

## THE PC GAMES BIBLE by Robin Matthews & Paul Rigby

Reviewed by Marion

This massive, 324 page paperback is intended to become a definitive guide to commercial PC Games and it contains a listing of all the games the authors have found during a comprehensive search. Obviously, they haven't found them all and so there will be a yearly update. Help is sought from the readers of the PC Games Bible for titles the authors have missed.

The various chapter headings include the following: Adventure Games, Role Playing Games, Simulations, Sports, Strategy Games, Wargames, Miscellaneous, Compilations, Educational Games and CD-Rom games together with a Hardware Guide and the PC Games Bible Awards.

It is meant, of course, to be used as a reference guide, with an alphabetical listing of games in each section and every game having

some descriptive text. It's fascinating to dip in and out of the book just to see what the authors' opinion is of your favourite games and which ones they advise you to avoid.

I counted about 250 adventures in the Adventure section and if you include RPGs, Strategy and Wargames, about 120 out of the 324 pages concern themselves with adventures. I say about, because I lost count more than once... I ran out of fingers and toes!

It's nice to see adventure gaming being taken seriously enough to produce a reference work like this and many hours, days and weeks must have gone into its compilation. Congratulations are due to the authors.

Non-PC owners should not ignore it, many of the titles have been released in multi-formats.

## A FAIRY STORY UNDER SUBSECTION VI PARAGRAPH XI

by Nic Alderton

A delightful fugue of sound, made up in equal parts from the buzzing of bees, the chirruping of birds and the husking of wind through grass and trees, basked in the unending heat beating down from the sun, high in the almost cloudless and uniformly blue sky.

A little girl skipped down a gravelly path, pausing here and there to add another flower to the growing heap in her arms, only to move off again, her skirts flapping and fluttering around her waist in the florally scented breeze.

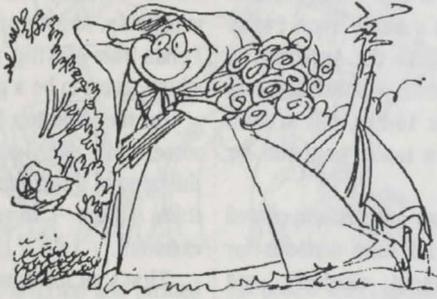
Now this little girl was Sue, although her mother always called her Susan, and she lived in the little white house down at the end of the lane. It wasn't a huge house, nor was it majestic, but it was home, and it was warm at night, and that was all one could hope for in this day and age.

Well, she had accompanied her mother to the village, a few minutes walk away, to barter for food and a bottle of wine for her father, who would shortly return from work, and now, as Mother prepared the mid-day meal, Sue had begged leave to pick flowers, and feel the warmth of the sun on her skin.

"Very well," her mother had agreed, without looking up from the chopping board, pots and pans steaming and hissing around her, "but remember what I told you about the forest, Susan."

"Yes mother," chirped Sue, who could recite the warning by heart, "I'm not to go into the forest on my own."

"Not even near the edge," reminded her mother, slicing a bloodfruit with her best knife.



"Not even there," called Sue over her shoulder, already skipping out into the fresh air.

Well, we catch up with Sue, arms laden with posies and fusk-

sprays, and all manner of fine smelling blooms, and still she skipped along the path, for she had seen a robin, or a charling, and had decided to follow it awhile, when she suddenly noticed that the path was right next to the forest.

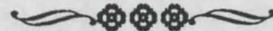
"My!" she thought to herself, "I had no idea how far I've come... perhaps I should turn back." She hugged the blooms to herself, and made to turn back up the path, when her eye caught something in the gloom of the trees.

It was a flower... a single flower, and a most delightful one at that. It was almost as tall as she, and fiery red at the top, fading to a cool, glistening blue near the bottom.

She blinked her eyes hard, to make sure she wasn't imagining it, but it was still there when she looked again.

"Mother told me most pointedly not to go near the forest," she murmured to herself, and the flower seemed to gleam slightly. "Not even near the edge... but I'll only be near the edge for a moment... then I'll be inside!"

And satisfied with her own thoughts, she stepped lightly from the path and past the outermost trees.



Let us take a moment to recount the tales of the forest. There have been many, and all told when the flames of the hearth are low, and the

# THE FOUR SYMBOLS

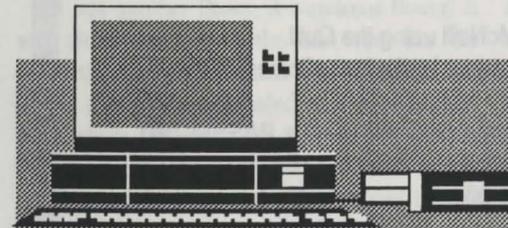
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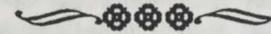
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shadows long, and all told to set the skin crawling and the mind wandering through darker places.

Tales of white, flitty things which hide behind trees as they follow you, waiting to pounce, and of soft noises, whisperings and chucklings which seem to come from all around at once. Stories of people who walk into the forest, strong men and hunters, who never return, except one, his hair white from fear, stuttering and babbling about the eyes that watched him and the creatures, tiny creatures, which run too fast for you to glimpse.

But there are other tales... of fairy circles, which take you off to wondrous lands, and of pixies who would grant you a wish if you trapped them.



It was quieter in the forest, and cooler too. And much, much darker. A gentle rustling was heard from high above, as the leaves of the trees swayed easily in the breeze outside. Underfoot, a moist, brown carpet of vegetation deadened the very sound of Sue's footsteps.

She walked slowly towards the wonderful flower, and reached out a hand to touch it, when her sharp eyes spotted something, slightly further in.

It was another flower. A wondrous flower. It was almost as tall as the first one, but the colours! Bright yellow almost glowed at the tips of the petals, then cascaded into a crystalline blue, which, almost before it started, faded to a sombre green.

Sue caught her breath. She glanced behind her, noting that the edge of the forest was not too far off and, first flower forgotten, slowly made her way towards the second, much more beautiful one.

The forest seemed to be getting darker the further she went into it, but her gaze was focused upon the colours of the petals before her. She

neared the plant, already delighted by the sweet perfume wafting towards her, and reached out to pluck at the stem when a noise gave her pause.

It was an odd racket which seemed to be coming from behind the tree. It sounded like an inebriated giant trying, desperately, to remove the cork from a stubborn bottle of ale, and was accompanied by such foul and far reaching language as to make a polite body blush or drop her jaw in shock. Sue did neither, being so innocent as not to know the meaning of the words.

She was torn, sorely, between her florid prize, and her insatiable curiosity.

With a fine logical twist, of which only children and certain high-ranking politicians are capable, Sue decided to find out what was making that noise, because on her way she might discover an even lovelier flower.



Sue, very, very quietly, edged her head around the trunk of a tree, and almost cried out in surprise at what she saw. Fortunately, she gulped the exclamation down.

Beyond the tree, the leafy ground ran down a slight incline and levelled into a small, yet perfectly round, clearing, perhaps twelve horses across with a huge, half rotted but seemingly solid fallen tree laid, corpse-like, at the centre. Upon the wide, flat saddle of this long dead wood-thing writhed the source of the racket.

A small, portly man, half Sue's height and twice or thrice her width, his face covered by an untidy and rather dirty mane of dark hair thrashed and heaved, rubbing yet more filth and decayed tree sap onto his already ashamedly streaked suit. A proportionately tiny cloak, tied securely at his neck, flapped regularly over his head, forcing him to pause and wrestle it away again, before returning to his task, which was becoming all too clear.

The man's foot, indeed his whole leg, was trapped, from the thigh down, inside a light brown ale flask. There didn't appear to be enough room inside the flask for the length therein... nor was the rim wide enough for the stout thigh it encircled. The handle had broken off,



out from behind the tree and quietly, so as not to disturb the little man's grief, tiptoed into the clearing, stopping only a few short feet from where he sat, his face still obscured by the besmodden cloak, blubbing wetly.

Now that she was close to him, she could examine

presumably as a result of the little man's wriggling but, it seemed, try as he might, pulling, levering and, in desperation, repeatedly hammering the bottle with his hands and free foot, he remained stuck fast.

Throughout his whole performance, the man kept up a colourful and energetic, if somewhat one-sided discourse with the flask.

"Hell's wrigglers," he moaned, stamping his foot against the bottle, "if you were a tavern I'd be content to remain in you for this long, you pontoon. But rot your hide, you're not, so nor am I. I'll wager we both have better things to do than stop here in a mutual embrace, eh? But it's a fine day," he remarked, suddenly, attempting to distract the bottle, "what say we talk of the birds?" He immediately began a bout of thrashing and rolling around which carried him over the edge of the fallen tree and into the clutches of gravity, which hugged him to the ground solidly, onto his skull, and left him there, his cloak draped dramatically over his head, sobbing in self pity.

Sue's heart went out to the little man. She loathed to see anyone or anything suffer needlessly, being a kind girl, although her parents sometimes despaired at yet another wounded animal stretchered in for care, following the regular storms the province enjoyed.

Her emotions squeezing all thoughts of self-preservation from her mind, she made her way

the man in much greater detail. He was, indeed, a little man. His one free foot, hardly longer than Sue's longest finger, beat the ground in a mixture of rage and self-pity. Tiny fingers pummelled the head, hidden under the cloak, and even his voice, which was at present chastising life itself, sounded compact and childlike.

"Curse my sproals." The mutterings drifted sadly from beneath the now still material, "I squeeze my way out of this lecherous bottle, I starve myself to squirt out... I spend rattin' years twistin' my way out... Only to be foiled by my swollen knee. Life is as bent as a book-keeper and twice as ugly." The voice paused to snuffle sadly, the cloak shaking, wracked with sorrow.

Sue felt a wrench deep inside her. The poor little fellow was crying! She half reached forward, to pat the shrouded head, then stopped. She didn't want to frighten him.

"Now, now... don't cry," she urged gently.

The cloak stiffened and became very quiet.

"Who- Who's there?" whispered the man, from beneath the material, his voice cracking. "Who is there?" he growled, pulling himself together.

"Only me," replied Sue, reassuringly, "I'd like to help, if you'd let me."

"Only me, only me," the cloak sneered, mockingly. "You could be only a horde of bandits, poised to slit my throat an' steal my earnin's. Not," it added, quickly, "that I have

anythin' of value whatsoever."

"I'm a friend-", she began.

"No friend of mine. I won't get amicable with bandits, no matter how prettily they speak."

"Do I sound like a hoard of... of bandits?" Sue reasoned.

There was a slight pause.

"You could be in disguise."

"Oh!" cried Sue, in exasperation. The cloak huddled down, fearfully. "Please," she continued, in more reasonable tones, "believe me... I saw you struggling. I only want to help free you from... whatever you're trapped in." She gestured futilely at the bottle.

Now she could examine the vessel in detail, her curiosity was fired once more. The man's leg was, indeed, trapped. It was patently far too large to fit the length of the bottle or, more strangely, the width, but somehow managed it. As the leg entered the rim, it seemed to twist in an odd manner. It was a disconcerting effect, causing Sue to blink and forcing her to affix her gaze on something more solid, before she lost her balance.

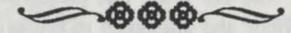
"Now, why don't I just take hold of this bottle here and I'll pull in one direction and you pull in another..." She took a firm grip on the slightly wet and slippery vessel, and began to pull.

"Oh, no!" cried the man, in genuine fear, struggling to remove the bottle from her grip. "Don't touch it! Don't-"

But it was too late. Sue, with the best and most innocent intentions in all the world had begun to pull. The little man's thrashings twisted the bottle in her hands and the glossily moist nature of the outside caused it to slip from her grasp, and sent her tumbling backwards to land, rather painfully, on her fundament.

And as she flew backwards, on her way to the ground, an ear shattering howl of wind and steam assaulted her ears, and she caught a vision in the corner of her eye, of the bottle,

shuddering and shaking on the ground, its neck pointed skyward, a geyser of mist and steam jetting out of it, and a figure, at the centre of this whirl of gas, shaking his fist at her in apoplectic rage.



The terrible noise continued for a lifetime, deafening Sue who, by this time, had shut her eyes tightly and was huddled on the ground, rolled into a ball, her hands clapped over her ears in an unsuccessful attempt to blot out the sound.

It stopped.

There was a long, long silence... and then:

"You bloody went an' rubbed it, didn't you?"

Sue unstopped her ears, opened her eyes the merest crack and peeked a glance towards the source of the question.

Standing next to a now stoppered bottle, replete with mended handle, was the little man. He was miraculously clean, his suit grandly coloured and flecked with threads of silver and gold which glistened as he tapped one shiny, black boot impatiently against the floor. His cape flapped magnificently behind him as his head shook in time to the short-tempered tutting escaping from tightened lips. The air around him appeared to sparkle as he moved.

"Didn't you?" he demanded, shaking a furious finger at her and then withdrawing it in horror as a fine shower of glittering dust floated from it. "Oh," he groaned, "look at me... just look at me."

"I... I think it looks... very nice." Sue offered, in an appeasing manner.

"Oh yes..." snapped the man, snatching the, now whole, bottle from the ground and stamping over to the felled tree, finally flopping down on an accommodating limb. "Very nice. Bloody covered in this... this fairy dust all the time. Stuck in a bottle for years at an end, 'til some

smetting gimp comes along an' thinks 'Oh... look... a lovely little bottle... why don't I just clean it up by rubbin' it a bit' an' oh my goodness who should pop out with three wishes? Eh? What sort of life is that?"

"But... who are you?" Sue picked herself up from the floor and attempted to brush off some of the leaves and twigs that had taken a liking to her.

"I?" spat the man, leaping from the tree in a mist of sparkles, which he vainly attempted to swat away. He merely excited a thicker cloud of dust. "I am Kenish Ribald Kesfatspitty the Third, Curator of the Bottle, an' I am your servant, your will is my biddin'." He bowed in mock servitude.

"I'm Susan Brinshore," replied the ever polite Sue, making her way over to the man, and displaying her hand, palm upward, in a friendly greeting.

"Who cares."

"Well, I wish you'd be more friendly," replied Sue, slightly hurt, "I did help you out of your bottle."

"Is that your wish then?" Inquired Kenish, quickly, a glint of cunning in his eye, his hands poised above his head.

"Umm... no..." Sue answered, slowly, her eyes on his hands. Kenish sighed and allowed his arms to slap back down by his sides. "What are you, exactly?"

"An Imp," he muttered.

"An...?"

"Imp... Imp... Here, look it up." Kenish reached into, well... his hand seemed to bend at right angles to everything else in the world, and he pulled out a thick, leather-bound book, which he rifled through, stopping at one page and thrusting it into Sue's hands, tapping at an entry as he did so.

"Imp..." read Sue, "to insert new feathers into the stumps of broken feathers in order to repair the wing of a hawk or falcon..." She

looked up in confusion.

"No, no..." moaned Kenish, "below that... read on..."

"Oh... a small demon or devil; mischievous sprite." Sue shifted her gaze from Kenish to the bottle and back again. "Like a genie?"

"Genie?" sneered Kenish, "You only get them in flash lookin' lamps in Persia an' all. Don't get me wrong," he added, quickly, "some of my best friends are... you know... of ethnic descent, like. But they're into... baubles an' carpetin' an' that."

"But you still give three wishes?"

"Well," Kenish snatched the book back, tucking it back nowhere, from where it had come. "Not three, exactly. More like... one. Which is better than none," he asserted, as Sue's face fell. "I don't make the rules, you know. Oh, yes... we used to do three wishes, when there weren't a lot of us around but now you've got your genies, your djinns, fairies, faeries, brownies, gnomes, pixies, sprites, ghouls, ghosts, not to mention spectres, nixes, elves, dwarves, shades, shadows, visions, flibbertigibbits an' who knows what else. I'll tell you, with all that lot draining the... well... it's a wonder there's any left for us Imps."

"One wish, for... whoever summons you?"

Kenish nodded.

"But I didn't rub the bottle. Did I?"

"Oh yes you bloody did," growled Kenish, suddenly remembering that he was angry, and the reason for it. "D'you know how long I spent gettin' out of there? Eh?"

"Well... I got you out finally didn't I?" retorted Sue.

Kenish seemed to be fighting an inner battle. Inarticulate sounds of rage, interspersed with smatterings of a foreign language hissed from between tightened lips... He stood, for a moment, breathing deeply, hands raised and making placatory movements. "Calm, Kenish..." he muttered to himself, "Calm... Calm..." He stared

accusingly at Sue, and continued in more restrained tones. "I used to be a great Imp, me. Always waitin' around in my Bottle... Just for the chance that someone might summon me out. And that Bottle did some travelin', I can tell you... I did the whole show... Gratitude, followed by wily cunnin'... Always let them 'outwit' me in the end. Me! Outwit me! We're talkin' about people who have trouble pronouncin' polysyllabic words here... So they got their three wishes... Oh and what a lot of imagination they showed... 'A pot of gold, Pixie', 'A fine pair of new boots, Pixie'... Pixie," snarled Kenish, his eyed unfocused as he gazed into the past, "I didn't even booby-trap the wishes. You're allowed to, you know..." A faint smile tugged at the corners of his mouth, "I remember a time in ancient Greece..."

"Anyway... I suddenly thought to myself... Is this a life? I thought... Is this what I want to be doin' the rest of eternity? So I stopped. I tried to get out of my Bottle on my own... It took some doin'... I had to, er, become a little more svelte," he patted his ample stomach absently, "it took years for me to squeeze past that rim, what with the reverse flow and all... An' just as I'm almost free, I just had one leg to get out, someone, I wonder who that was, comes along and rubs the bloody thing." He stared at Sue, bitterly.

"Well... I'm sorry... But you are out now, aren't you?"

"Oh yes, I'm out. But once you've had your wish, I've got to go back in again."

"Oh," said Sue, in a rather small voice. "Sorry."

"Quite."

They both stared at the ground for a while.



"Right, come on then..." Kenish jumped to his feet, clapping his hands and rubbing them together in an effort to be cheerful. Sue looked up in surprise.

"What? I mean... I beg your pardon?"

"Your wish... let's get it over with... I think we've lost the chance for the wily cunnin' part, so we best get straight on. What do you fancy?"

"Well... I don't have to make it now, you know. We could wait a while... You could enjoy the fresh air a little..."

"Nope... There's a time limit on wishes. You have to get 'em in quick, or you lose 'em."

"I don't think so," replied Sue, thoughtfully. "From the stories I've read, people can wait days, even years before..."

"Well," interrupted Kenish, "they're wrong, aren't they? I'm an Imp, so I think I should know the rules a little bit better than some big girl's blouse who locks himself away writin' rubbish for a livin'."

"I didn't know there were rules," blinked Sue in a confused manner. Kenish raised his eyes to the heavens and shook his head slowly, reaching nowhere and producing an even larger book which he snapped open and rifled through, pausing only to flourish a pair of wire rimmed spectacles into his hand and place them precariously on his nose. He flicked through the pages a little more, drawing his finger down one in particular, his lips moving slowly, and then began to read.

"Item MMCLXIV," he stated, "in reference to the party who has been granted one or more wishes, hereafter referred to as the wisher, by the party who has granted said party, the wisher, a wish, hereafter referred to as the granter. In reference to the limits imposed by the constraints and postulates as summarised and

outlined in this pamphlet, hereafter referred to as the Rules, with reference to temporal reference as to the limits imposed on the span or time between a wisher (or grantee) being granted a wish by the granter (or granter), in that that span or time may not be longer than one half of one hour, and, in that such a limit is exceeded, that the wisher will forfeit rights to the wish or wishes in question, at the discretion of the granter. You see?"

"Umm," replied Sue, who didn't.

"Basically, you have to get your wish in quick. Like I said. So, think of somethin' you want."

"Alright..." Sue stopped. She furrowed her brow and screwed up her face in concentration.

"Well?"

"I'm thinking. It's hard."

"Well, don't do yourself an injury. Here," he added, flicking through the book a little more, "I've got a top ten requested wishes if you want an idea." Sue ran her gaze over the list. "Pots of gold is quite popular," he pointed out. Sue was staring at the page with a strange expression on her face.

"What's this at number III?" She whispered, in shocked tones. Kenish slipped the book out from under her nose rapidly.

"Ah, er... well, it's mainly men who summon me, you know. No imagination beyond the... basic desires an' so forth." He flustered and peered thoughtfully at the book for a moment.

"Well... can I wish for anything?"

"Ah... ah... well, now... it depends, you see. There are certain fundamental concepts you can't... breach, so to speak. You can't wish recursively, for example."

"Recursively?"

Kenish nodded.

"You can't go wishing for more wishes... we had some smart alec who did that. Quite famous, in our circles, actually."

"What was his name?"

"Alec. Oh yes, he got his three wishes, wished

for a pot of gold, a cart an' horse to take it home in an' for his third wish, he wanted a thousand more wishes."

"That's clever."

"Very," nodded Kenish, "only it pi- annoyed his Imp. Booby-trapped the wishes. The horse bolted an' tipped the pot of gold out of the cart an' crushed him to death. An' the moral is, nobody loves a smart-arse. Anyway, it got added to the rules. No recursive wishin'. No global transethical mutations. You can't wish for world peace." Kenish's tiny fingers flew through page after page of regulations, as he read and translated for Sue. "No readdressin' of fundamental nature. You can't wish for powers an' that. No major reality engineerin'... ..no third party wishes without the consent of said party... ..no modification of non-physical or demonstrative concepts... You can't redefine love or pain..." He looked up. "Are you followin' all this?"

Sue nodded rapidly. "So... what can I wish for?"

"Well... pots of gold... boots..." He hurried on as her face fell, "Oh come on! There's all sorts of things you can still wish for... use your imagination."

"Can... can I wish for... To know everything there is to know, so I can become the cleverest person in the whole world?"

Kenish frowned. He turned over a few pages in the book and speed-read down an entry. He looked up. "No." Sue pouted for a moment.

"A huge castle, with servants and-

"Servants, no," interrupted Kenish. "Falls under creation of self-aware or sentient animals, minerals or vegetables. Come to think of it," he continued, his nose deep in the book, "castles are out. If it wasn't there before, on a large scale, reality would have to be compromised in reordering or rewriting peoples' memories."

"How about to be able to fly?" She suddenly cried, excitedly.

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"Readdressin' of fundamental nature," countered Kenish irritably. "I thought you were payin' attention?"

"Well, it seems to me that that book is just there to stop me ha- having any wishes at all. Or at least, any good ones. And there's no need to sh- shout at me just because I don't understand it." She gulped and stuck out her lower lip, frowning at Kenish, her eyes glistening slightly.

Kenish sighed and sat back down on the trunk of the tree, patting a space beside him which, after a moment, Sue made her way to and flopped down on, her arms crossed, kicking at the air from time to time.

Kenish reached into his suit and slowly pulled out a small, lit pipe, which he sucked on for a moment and then cradled lovingly in his hands, before speaking.

"Look," he said gently, "A long, long time ago, there weren't any rules. A wish was a powerful thing, back then. People wished for all sorts of things. Armies... The dead to be revived... Everlastin' life." Sue looked up, hopefully. Kenish shook his head. "Alright, everlastin' life... If everyone who got a wish asked for that... No... if everyone who got a wish was granted that... they all ask for it... the world would be full of indestructible, undyin' people... Where would evolution be then, eh?" He stared at Sue, who was looking blank.

"Imagine if people could just wish for powers beyond belief? What would happen to the rest of us? If everyone could become a god? Oh yes," he said, watching Sue's face, "where do you think the first gods came from? They haven't been around for eternity as they'd like us to think. So the Rules were brought in... every time someone comes up with a wish... a really great, original



wish... a useful wish, it gets noted and cloused in here." He slapped the book, now resting on his lap. "No-one can use it again. The more people wish for things, the less there is to wish for... It gets harder and harder to think of anythin' that isn't a pot of gold.

"And how do you think I feel? Havin' to explain to people that they can't make someone fall in love with them. They can't have a pet dragon, or stop a war, or

do all of the things that a really good wish should entitle you to? An' no," he added, pre-empting Sue, who had opened her mouth to suggest something, "you can't wish for the Rules to be changed. They took care of that very early on.

"So you see, you're quite right... It is to stop you havin' any good wishes... or at least, any wishes that count. Pots of gold and new clothes are all right, but no-one remembers them in a hundred years." He sighed and tapped his pipe against the trunk of the tree, following the trails of sparkling dust this elicited from his arm as they floated towards the ground. He tucked the pipe back into his suit and looked up at Sue again. "Is it any wonder that I tried to get out? It's no fun any more."

Sue jumped to her feet and walked a little way away, staring into the forest, feeling guilty. It was her fault. Kenish had spent all that time trying to escape and she had inadvertently destroyed his chance of freedom. Her thoughts were interrupted by a gentle cough from behind her.

She turned, and caught a glimpse of Kenish tucking away a small sundial, with its own portable sun hovering around it.

"Your time's almost up," he stated, with forced joviality. "You'd better decide now. I've a

thousand things to do, you know." He flicked a surreptitious glance towards the bottle and returned his gaze to her.

"Oh, Kenish." Sue whispered. "I'm sorry I... that I had to go and..." Kenish was nodding and shaking his head, in an attempt to indicate that it was alright, he understood and he didn't mind. "I just... Oh." Sue became angry at the unfairness of it all. Both she and Kenish had been cheated today. "I just wish you didn't have to go back in there after... You know. I didn't know about... I thought I was trying to help..." She sighed and hung her head.

There was a silence from Kenish, then the sound of someone frantically scrabbling paper. Pages were turned in a flurry of reading as

references and cross references were checked. The scuffling stopped. All that remained was Kenish's panting.

"Is that your wish?" he whispered, hardly daring to voice the words. Sue looked up.

"What?" she asked.

"Is that," repeated Kenish, almost bursting with excitement, "your wish?" Sue frowned, looked down and then up again, realisation spreading across her face.

"Yes..." she replied, surprised. Then, happily:

"Yes... It is."

"Granted," roared Kenish, slamming the book shut and throwing it far from him, an irrepressible smile bursting across his face.

*And how they danced.*

## PLAY BY MAIL + Tim On His Soapbox

by Tim Lomas

The year marches on and the events come around, for some reason most of the PBM events I go to tend to be at the beginning of the year, February was the latest Delenda meet, March was the 1993 London convention.

This year we were back at the York Hall Baths in Bethnal Green, much to my irritation, I liked the Old Horticultural Halls in Victoria where we were until last year, that was a direct bus ride for me, this time it's a bus and two tubes. Still it does have the advantage of being just by the Museum of Childhood (I think that's what it's called), more to the point that's free!

Anyway, back to the point, attendance this year was apparently about the same as last year, it looked a little down to me but the figures say otherwise, the number of PBM companies exhibiting was down lightly with a number of those who normally make the trip failing to appear. I also noticed a few of the smaller concerns that I'd expected to see were missing, TAC for example who've been taking a stand for

the past two years.

Reports from the GMs who made the trip were fairly optimistic, Ken Mulholland of Time-patterns (who's been moaning at me for years about recession and the effect it's having on his player base) was positively optimistic (for him), players are up, people are not only looking, they're signing up for new games. I was quite worried about him, I've suffered him moaning at me about the state of PBM for years, in such an ebullient mood I wasn't sure it was him at all.

Dee Shulkind was braving the fray after the demise of Winterworld. This was one of the top rated RPGs in the UK with rave reviews all over the place. I heard rumours of its demise one day in late January when a friend of a friend told me that his friend (that's the first one) had rung him in a fury over his latest turn in Winterworld. It seemed that the game had been suddenly stopped, apparently at the GMs whim, most of the characters being transferred to the

moonbase where they could carry on in a new game with the same GM and in somewhat different conditions. The one's who were really annoyed being those who's characters had been killed off. One walked round a corner and faced 20 aliens with laser rifles. The rest I'm sure you can imagine, no character except as a rapidly expanding cloud of gas.

Well, I thought that I'd better get into my Red Herring columnist mode and see what I could find out (besides which, I like Dee) so I lurked behind the Timepatterns stand where I tend to make my base and watched for her to approach, a quick zoom behind the Flagship stand and... "Well Hi Dee, how's life?", a purely coincidental meeting (if she believed that she can plait fog!).

Anyway, after a little small talk we got round to the meaty stuff, were all the rumours I'd heard true? Had she been waylaid by incensed players? Did she think she was going to win GM of the year this year?

It's always nice to get both sides of a story, Dee's side being particularly simple, she'd always said that the day she stopped enjoying running the game she'd fold it, she'd decided she needed to run something which was a little less time intensive and she'd had to remove three characters who didn't fit into the new scenario. After some negotiation one of those characters had been fitted in, the other two hadn't, one of these two was apparently rather annoyed about things and had spent most of the previous week complaining. The end result? She had decided to fold completely, the new scenario wouldn't be started. So ends Winterworld, one of the top rated RPGs in PBM, it certainly attracted its share of praise over its life time and a few snippets of controversy. The good points about

the fold (if there are ever good points about any fold) is that no-one is owed money, it's not always that can be said.

Anyway, having got the newsy bit over I think I'll devote the rest of this issue to my soapbox, a couple of conversations I've had lately with colleagues in the PBM world have brought it to mind.

I sat on a selection board the other week, not a big affair, we were just selecting a sandwich student for next year (industrial placement or whatever they call it these days). I'd spent a couple of hours the previous day wandering through their CVs and making notes and had noticed that a couple of them noted various types

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*"... One walked round a corner and faced 20 aliens with laser rifles. The rest I'm sure you can imagine, no character except as a rapidly expanding cloud of gas..."*

---

of gaming in their hobbies section, one was computer adventures and the other was table top wargaming.

In this case that was fine, I'm a gamer and have been for years, that's how I met Marion and ended up doing this,

it's also where I met the person who pointed me in the direction of my present job. In PBM which is where I spend most of my time I know many players, ranging from dustmen, police officers, a green keeper at a golf course, nurses, many people in computing and for some reason an awful lot of civil servants. Overall the majority are civil servants and computing staff, probably in excess of 50% (that's the people I know). In the civil service the grades ranges from the bottom right up to one I know at Grade 3 and one at grade 2, grade 2 is a permanent undersecretary as I recall. The grades only go up to grade 1 so it's pretty high!

The other thing that I've noticed is that overall the people I meet through gaming (both types) tend to be much nicer people than the average member of the population, while I've

never met is what I'd class as a job, otherwise classed by the tabloids as a 'lager lout' or 'sociopath'. This is something that's been apparent to me for many years and is one of the things I like about gaming in general. The intelligence of the average gamer also tends to be (or at least seems to me to be) significantly over the average, people who get into gaming tend to have higher curiosity levels, the ability to think both logically and positively (or at least the desire to try and do so) and better than average communication skills.

So, what am I complaining about? I'm a gamer, I'm mixing with what I consider to be the better 'class' of person (using the term class not to refer to social class but to a type of person who is sociable, civilised and pleasant), I'm enjoying myself and so are they, we're sharing the fun.

Well, you'll notice that there's one type of gamer I've missed out of my list, I'm including PBM gamers, Role Players, Computer Adventurers, Table Top Wargamers (and Postal Gamers who don't class themselves as PBMs), the ones I've missed are those who spend their time on arcade games. In my opinion there's a distinct difference, all the other types are involved in games which require thought, consideration and in almost all cases communication skills. There we have it, arcade players require some of these factors but the last is something which while they may have the skill they do not need to use it in their hobby. I'm not knocking arcade games or their players as such, I'm sure we all play arcade games now and then, I certainly do, every now and then I feel a need for a few minutes (or more) of relaxation and an arcade game is often a jolly good way of relaxing. Occasionally an arcade

game actually catches my attention, a number of the Appogee games have done so and I actually spend rather more time than usual playing them but the majority of my time is spent in PBM, talking, planning, communication and role playing, I like to think, it exercises my brain, it piques my curiosity and it simply makes me feel good.

That being the case let's get back to the original point, I was talking about a job interview. In this case I asked the students involved about their gaming, my colleagues were doing the more job related stuff and I was working on their general personality and ability to think and fit in. The thing that was most

noticeable was the reluctance of the two involved to be very specific, they gave a definite impression that they were embarrassed about it. The fact was rather different, they thought that it would be misinterpreted. My current

student knew them and spent some time chatting to them afterwards, then of course I had a chat with him after they'd gone. It seems that they'd been told that games were not something to emphasise in job interviews, they would be regarded as 'childish'. This is not uncommon and unfortunately it's also quite true. Many people in a position to decide on jobs do regard games as childish, while they may well play monopoly at home (or Scrabble, draughts, chess etc.) they'd never regard that as a hobby, when they hear GAMES and in particular COMPUTER GAMES they think of mindless arcade games, blasting alien spaceships from the sky, Sonic the Hedgehog and the silly adverts for Sega games. What they should be thinking of in many cases is games which require thought and planning, problem solving and co-operation, these are just

*"...It seems that they'd been told that games were not something to emphasise in job interviews, they would be regarded as 'childish'..."*

the skills which people need in a job. Role playing games often require the ability to understand different cultures and styles of living, be it a game like Delenda (see, I even get that in this article!) or a Fantasy Role Playing game set in a world of dragons and wizards. I know have a knowledge of Islamic culture and history which surpasses most of my colleagues, even in one case a Muslim who had grown up in that faith but who knew rather less about its history and its religious writings than I did. The reason? Simple, to play Delenda successfully I NEED a good background for it, the role I play is based on Islamic teachings and while not a real mirror, an understanding of Islam and the history behind the faith and the people is an immense advantage. It's also fascinating, almost any subject is interesting as far as I'm concerned if researched in the right way.

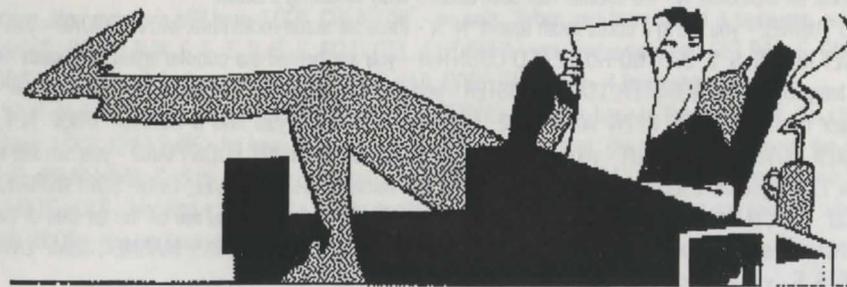
In the case of the students I was interviewing this was fine, I know what gaming is and the other two board members are colleagues of mine, one works with me, the other is my manager, they've known me for 3 years (since I started working there) and while they don't want to join me in my hobby they know what it does for me, I've spent plenty of time educating them in the subject! One of the gamers got the job by the way, not solely based on his gaming but that was a point in his favour.

Now imagine that the board was composed of non-gamers who regards computer games as Space Invaders and PBM as 'People in silly clothes waving plastic swords'. What they've just done is dismiss a wealth of experience and ability which could benefit their organisation simply because of their misinterpretation of the word 'Gamer' or 'Games' as childish matters unworthy of their lofty attention.

The solution? Simply it's up to you, me and the rest of those involved in gaming, we've got to change the attitude of the rest of the world, especially those who have the power to make a difference. I do it, I spend a lot of time correcting the views of colleagues and whoever else I come across. If someone I know appears to have the 'Childish Games' attitude I make an attempt to tell them they're wrong, everyone can do something, try it and see if it makes any difference. You never know. If you are in a position to sit on job or promotion boards make sure that that board doesn't dismiss the wealth of experience and ability that many people have to hide to get anywhere, your company will benefit in the long run and you'll feel better.

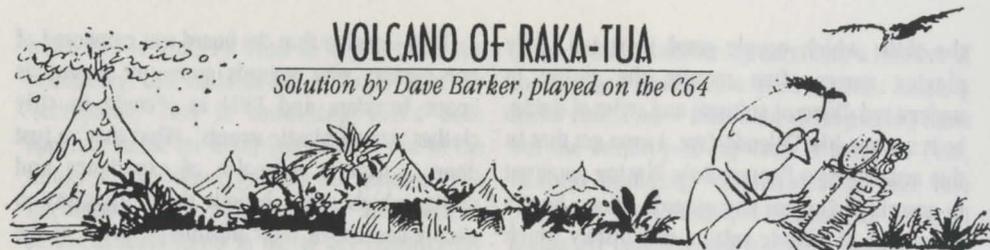
OK, the soapbox is being put away for the time being, if you've taken notice of me fine, if you haven't then so be it, I can but try.

*Tim Lomas, 211a Amesbury Avenue, London SW2 3BJ.  
CIS ID 100014,1767*



# VOLCANO OF RAKA-TUA

Solution by Dave Barker, played on the C64



*This is an early text/graphic adventure, unfortunately I don't know the date of release. I am quite sure that it is not of British origin, it is more likely to be Australian or American. It is reminiscent of an early Scott Adams adventure as it has few locations, about twenty one in all, but it requires lots of going back and forth finding and using objects. The aim of this adventure is to find five treasures and the place in which to store them before the volcano erupts.*

You start off in the main square of the town, you can see a hotel, the jail and a statue.

LOOK STATUE - it is a statue of Blind Ben, who tamed the volcano and trapped the lava creatures deep inside the mountain. N, N - you are at the foot of the volcano, you can see a sign, a boulder, some rocks and some steps that lead up. READ SIGN - it says 'Stairway of Sacrifice'. MOVE ROCKS - you find a shovel. GET SHOVEL, UP - you are at the top of some steps, you can see a pool of lava and a plank. GET PLANK, DOWN, S - you are on the road halfway between the town and the volcano, you can see a hut and a sign. READ SIGN - it says 'Raka-Tua National Park - Please do not feed the monsters'. DROP PLANK.

GO HUT - inside the hut you can see a piano and some shelves. PLAY PIANO - you play a few notes. MOVE PIANO - you find a pen. GET PEN, LOOK SHELVES - you find some matches. GET MATCHES, E, S, S - you are on a sandy beach amid some palm trees. DIG, DIG, DIG, DIG - the hole is now so deep you can't reach the bottom from up here.

N, GO HOTEL - you are in the lobby of the Raka-Tua hotel, you can see a counter, a sofa, a sign and some stairs leading up. READ SIGN - it says 'registered guests only upstairs'. GO COUNTER - you are behind the counter, you can see a bell, a book, a cash register and a packet. GET PACKET, LOOK PACKET - it's an unopened packet of 'monster munchies'. SIGN REGISTER, W - you are back in the lobby. MOVE SOFA - you find some tongs. GET TONGS, DROP PEN.

UP - you are in an upstairs bedroom, you can see a sign, a wardrobe, and a bed. READ SIGN - it says 'Home Sweet Hotel'. MOVE BED - you find some dynamite. GET DYNAMITE, DOWN, E, N, N - you are back at the foot of the volcano. LOOK DYNAMITE - it has a three move timer. SET TIMER - it's ticking. DROP DYNAMITE, S, LOOK - you hear an explosion. N - the boulder has been blasted away revealing a tunnel.

GO TUNNEL - you are in a north/south tunnel. N, N - there are some rocks here. MOVE ROCKS - you find a key. GET KEY, S, S, S, S, GO HOTEL, GO COUNTER - you are behind the counter again, that cash register looks tempting! OPEN REGISTER, LOOK REGISTER - you find a screwdriver. GET SCREWDRIVER, W, UP - you are back in the bedroom. OPEN WARDROBE, LOOK WARDROBE - you find a hammer. DROP KEY, GET HAMMER, DOWN, E, N, GO HUT - you are back inside the hut. OPEN PIANO, LOOK PIANO - you can see a dead mouse. E, N - you are outside the tunnel at the foot of the volcano. DROP SHOVEL, DROP SCREWDRIVER, GO TUNNEL, N, N, N - a deep flow of lava cuts across your path. JUMP LAVA - you are on the far side of the lava flow, there are some rocks and a mirror here. MOVE ROCK - you find a magnet, GET MAGNET, JUMP LAVA - S, S, S, S, S - you are back in the town square.

GO JAIL - you are inside the jail, you can see a window, a desk and a cell door. LOOK DESK - you find a roll of tape. GET TAPE, OPEN DOOR - you use the magnet to slide the bolt. GO DOOR - you are in a cell, you can see a sign and a bench. READ SIGN - it says 'Drop Treasures here'. MOVE BENCH - you find a lens. DROP MAGNET, GET LENS - S, W, N, N, GO TUNNEL, N, N, N, JUMP LAVA - you are back by the mirror.

TAPE MIRROR - you put a strip of tape across the mirror. BREAK MIRROR - the mirror breaks safely revealing an opening. GO OPENING - you are in a warm cave, passages lead north and south. You can see a lava creature and a green box. LOOK CREATURE - he doesn't look too unfriendly. He says, 'I haven't seen a human for years, ever since Blind Ben sealed me inside the mountain. But my time is coming. The volcano is ready to erupt and my people will again will the island of Raka-Tua. I bear no grudge against you and have no use for the treasures you seek. I will even offer you some assistance, but first you must make a sacrifice'.

MOVE BOX - you find a crowbar. DROP TAPE, GET CROWBAR, S, JUMP LAVA, S, S, S, S - you are back outside the tunnel at the foot of the volcano. DROP PACKET, DROP HAMMER, GET SHOVEL, S, S, S - you are back on the beach by the hole. DOWN - you are at the bottom of the hole. DIG, DIG, DIG - you uncover a layer of wooden boards. MOVE BOARDS - you move the boards with the crowbar. DIG, DIG - you find a statuette. LOOK STATUETTE - it's a small replica of the statue in the square. GET STATUETTE, DIG, DIG, DIG - you have uncovered a metal grill.

UP, DROP SHOVEL, N, N, GET PLANK, N - you are outside the tunnel at the foot of the volcano. DROP PLANK, UP - you are at the top of the steps by a pool of lava. THROW STATUETTE - it falls into the sacrificial pool. DOWN - you are back outside the tunnel. GO TUNNEL, N, N, N, JUMP LAVA, GO OPENING - you are back in the warm cave. The creature is still here but the green box is now open. LOOK BOX - you can see a gold coin.

N - you are in the cave of fire, there seems to be lava everywhere. LOOK LAVA - you find a hacksaw floating in the lava. GET HACKSAW - you use the tongs to get the hacksaw. S, GET COIN, S, JUMP LAVA. S, S, S, S, S - you are back in the town square. DROP TONGS, DROP LENS, DROP COIN, S - you are back on the beach by the hole. GET SHOVEL, DOWN - you are at the bottom of the hole. MOVE GRILL - you use the hacksaw to remove the grill. DIG, DIG, DIG - you find a pearl. GET PEARL, UP, DROP SHOVEL, N, GET COIN, GO JAIL, GO DOOR - this where you were told to drop the treasure. DROP COIN, DROP PEARL - 2 treasures stored.

S, W, GET LENS, GET TONGS, N, N, DROP HACKSAW, DROP MATCHES, DROP PACKET, DROP CROWBAR, GET SCREWDRIVER, GO TUNNEL, N, N, N, JUMP LAVA, GO OPENING - you are back in the warm cave, the creature is still here. N, W - you are in front of a huge carved face with a gaping mouth, there are some steps here. PUT PLANK - you put the plank in the open mouth. GO STEP - you are in a cave inside the mouth, the walls of which are rumbling. You can see a metal plaque and a skeleton. MOVE SKELETON - you find a knife. READ PLAQUE - you use the lens to magnify the markings. There is just one word, 'ZOIC'.

MOVE PLAQUE - you find a small niche in the wall. LOOK NICHE - you find a diamond. GET DIAMOND, GET KNIFE, S - on your way out you dislodge the plank and the mouth slams shut. E, S - you are back in the warm cave, the creature is still here. LOOK CREATURE - he says, 'When you have stored 4 treasures, return to me again'. S, JUMP LAVA, S, S, S, S, S, GO HOTEL, CUT SOFA - you find a gold bar. GET BAR, E, GO JAIL, GO DOOR - you are back in the treasure store. DROP BAR, DROP DIAMOND - 4 treasures stored.

S, W, N, N, GO TUNNEL, N, N, N, JUMP LAVA, GO OPENING - you are back in the warm cave, the creature is still here. LOOK CREATURE - he says, 'The statue's heart is what you seek, the word on the plaque the one to speak'. S, JUMP LAVA, S, S, S, S, S - you are back in the town square. SAY ZOIC - a hollow opens in the statue. LOOK HOLE - you find a ruby and a deadly scorpion. GET RUBY - using the tongs you take the ruby. GO JAIL, GO DOOR - you are back in the treasure store. DROP RUBY.

# GATEWAY TO THE SAVAGE FRONTIER: Parts 5 & 6

A Guide to Locations by Ron Rainbird, Played on an Amiga 500 (1 meg)

## PART 5: THE KRAKEN PART BELOW YARTAR

This can only be entered after obtaining the Ring of Reversal

MAP REF.	DETAILS
8 - 0	Find a map.
8 - 2	Spies may be here.
12- 2	Spies may be here.
13- 2	Look for a Dagger +1
10- 3	Lizard Men guarding passageway.
11- 3	A battle. Reward - Magic Long Sword +2. Search room to find a secret way out. However, you will fall into a deep pool which will restrict your actions, making the ensuing battle very difficult.
10- 11	To exit this room, search to find an opening, high above the door. Get a thief to attempt to climb through and open the door from the other side.
9 - 15	Search to find a magic scroll.

## PART 6: NEVERWINTER

A very useful location. Several interesting battles to give you many experiencepoints, provided you are triumphant. A handy Magic Shop - though rather expensive - Training Hall and Shops to replenish Adventurers' supplies.

MAP REF.	DETAILS	MAP REF.	DETAILS
2 - 0	Boat Rentals.	13 - 6	Vault - for use when you have the Card of Counting, when you may store items or money.
6 - 0	Magic Shop - have plenty of money with you.	15 - 8	Arms and Armour Shop.
8 - 1	Tavern	9 - 9	Temple.
12- 1	Indoor Gardens. Plenty of encounters. Take them all on to gain much treasure and experience points.	7 - 11	Training Hall.
14- 13	You may rest in each location after winning 3 battles.	7 - 13	Indoor Garden Society - a MUST to visit - but save the Arrows for use in Luskan later in the game.
4 - 3	Landing place.	4 - 15	Ship Repairs.
2 - 5	Temple.	6 - 15	Hand-made weapons. You will need to return here later in the game after obtaining Meteorite Ore.
9 - 5	Inn - safe for a good rest.	8 - 15	Adventurers' Supply Shop.
13- 6	Inn - NOT a good place to rest.		
15- 6	Lord Nasher's Castle.		
5 - 7			



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# DWA



When the Doctor finally arrives, talk to him and explain the problem. He will check for himself and realise the mistake. After apologising, he will promptly change the medication for Marie. Wipe your brow, say goodbye to Marie, and head back home.

### DAY FIVE

Walk into the Homicide Office and examine the notice-board. Read the memo [278/460] then switch on your computer. Go up to the Evidence Analysis menu and note down the details of the suspect's car. Call Dispatch from your phone with orders to put out an APB on the vehicle [283/460]. Using the computer, enter 'tools' and then the City Map. Plot the locations of where Marie was mugged and where the three murders took place. Link the stars together and you should see the beginning of a pentagram.

Draw in the fifth point on Palm Street, between 8th Street and 9th Street. Link the final point and, if you have completed the pentagram correctly, you will be told so [293/460]. If you haven't, just carry out the exercise again. This will be the location of the next murder. Leave the room and head for the Psychologist's Office opposite the Briefing Room. Walk into the office and pick up and read the file on the desk [298/460]. It's about Morales so read carefully.

Having read Morales' file, leave and head for the elevator and the Ground Floor. Get in your car and head for the point that you mapped on the computer earlier - the Old Nugget Bar. Open the trunk of your car and get the paint scraper and the empty envelopes from the metal briefcase. Look at the car in front of the saloon and examine the back of the vehicle.

Fix the tracking device to the car [308/460], then get a paint sample by clicking the scraper on the car [313/460]. After that has been finished, walk into the saloon. Morales will check out the back of the bar. Wait and, eventually, a second person will join the man playing pool. Look at the second pool player, by clicking the EYE icon on him, then get your gun from the inventory [318/460]. Examine him once more. You'll realise that he is the suspect you're looking for, then he'll flee.

Run out of the bar and follow his car using the tracking device [323/460]. He will eventually end up on the freeway, so follow him. Catching up you see that his car is overturned on one side of the road. Get out, grab the flares from the inventory and walk. Click them on the road and you'll divert any oncoming traffic [328/460]. Walk over to the wreckage and look at the now rigid corpse.

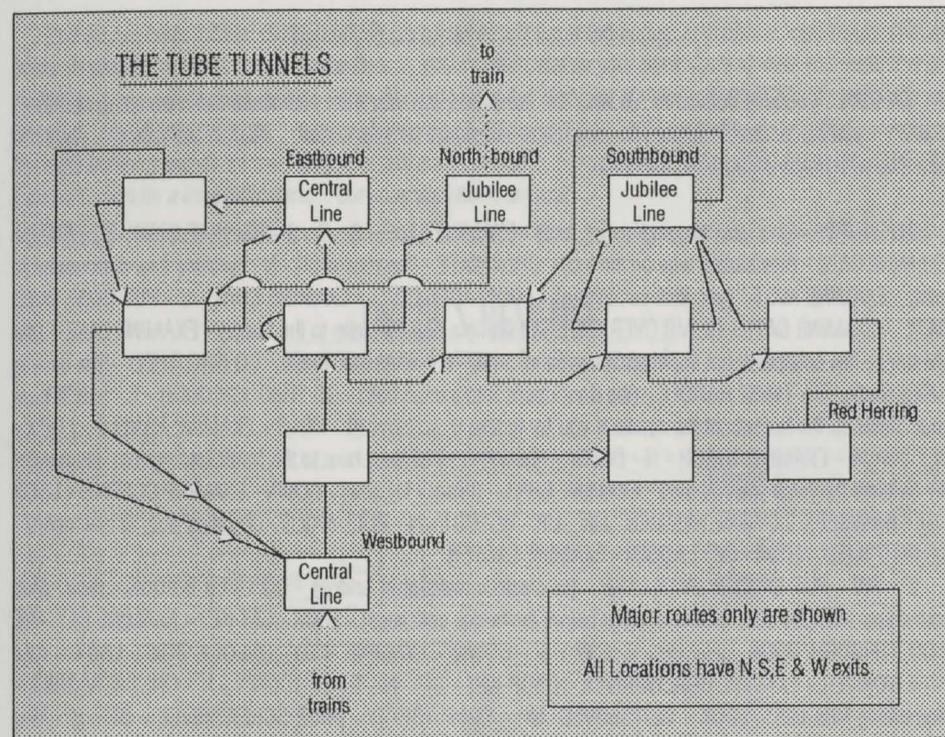
Grab the keys from the ignition. Using the scraper and the envelopes, get a sample of the paint from the car. Walking round to the back of the car, unlock the boot using the ignition keys. Examine the five bags of cocaine by clicking the hand icon on them [333/460] and you'll be called by another officer. Morales will take over and, when you have both finished, make your way back to the station.

On your return to the station, while Morales is booking evidence, go to the Homicide Office. Use your copy of Morales' key to get into her desk. Look inside her drawer and take note of her locker combination. Close and lock her drawer [343/460] and take the elevator to the garage and book your evidence in the evidence booking room under either case 199145 or 199144. Now go and visit Marie at the Hospital, kiss her and return home.

*To be continued*

## WHAT PERSONAL COMPUTER?

*Maze by Sue, played on the PC*



## DANGER! ADVENTURER AT WORK 2

*Solution by Phill Ramsay, played on the Amstrad CPC*

Abbreviations : X = Examine. LOBE = Look Behind. LOIN = Look Inside. LOUN = Look Under

Get Clothes, X Desk, Get Mug, LOIN Desk, Get Flask, X Unit, Enter Unit, N, W, N, Get Torch, W, E, S, Get Icecube, W, N, E, S, S, Hit Parrot, LOIN Mouth, N, W, Press Blue, Enter Unit, X Statue, Get Hat, LOIN Hat, N, Steal Powder, N, LOBE Pixie, Get Barbie, S, S, E, Press Red, Enter Unit, Dig, Get Fork, Wash Clothes, W, Press White, Wear Clothes, Enter Unit, Talk Penguin, Say Nun, W, X Tree, Get Knife, W, Put Hat On Snowman, Get Books, E, E, E, Press Red, Remove Clothes, Enter Unit, S, Cut Bamboo, X Tree, Say Wizzle, Talk Devil, Pray, Talk Angel, Pray, Press Blue, Enter Unit, W, Wear Bat, Spray Aerosol, Unlock Garage, Enter Garage, Search Garage, Enter Car, Read Book, X Dashboard, Hotwire Car, Drive Car, Out, Crawl Under Car, X Engine, Get Spanner, Out, Out, E, Unbolt Manhole, Drink Whisky, D, Make Pipe, Get Ken, Talk Plant, U, N, N, Join Queue, Give Baby, Out, S, S, W, S, Take Photo, Talk Nobby, Say Yes, Give Card, N, N, N. Hit Fork, In, Talk Receptionist, Give Passport, Give Xpress, N, N, W, N, S, N, Talk Controller, Give Rabbit, Give Water, X Button, Wear Gloves, Press Button, Pray, Pray, Boot Computer.

## NIGHT LIFE

Solution by John R. Barnsley, played on the Commodore C64

Ignore the "Fatal Error" joke at the beginning!

'CRACK'... you step outside to see what the noise was, the heat from your warm cabin escaping rapidly... 'SNAP'... you retreat inside, letting your dog out to investigate on your behalf... he does not return... you must now find your dog and return to your cabin.

INVENTORY - (you are carrying a dog lead) - EXAMINE LEAD - S - S - S - EXAMINE SIGN - ("\_\_ATH") - EXAMINE GATE - (has barbed wire on the top) - OPEN GATE - (jammed shut) - N - (you are now surrounded in mist) - EXAMINE MIST - (you kick something) - LOOK - GET COAT - EXAMINE COAT - S - PUT COAT OVER GATE - EXAMINE GATE - CLIMB OVER GATE - (there is a bog-like lake to the South) - EXAMINE LAKE - (the old bridge has collapsed, but the supports remain) - NE - N - EXAMINE SHED - GO INTO SHED - (the door is nailed shut) - S - TWIST HANDLE - (the door opens into a huge hall) - GO THROUGH DOOR - E - (you'll burn your hands on the hot wax of the candle if you try to take it, so leave it) - UP -S - EXAMINE PANELS - LOOK - GET TORCH - EXAMINE TORCH - N - DOWN - (there is a small door here to the North leading into darkness) - N - (without the torch you will die!) - EXAMINE GRILL - (leave it for now) - DOWN - EXAMINE COFFINS - LOOK - GET HAMMER - EXAMINE HAMMER - UP - UP - W - OUT - N - PULL NAILS - (the shed door is now open) - GO INTO SHED - LOOK - GET LADDER - EXAMINE LADDER.

S - SW - PUT LADDER OVER LAKE - (to create a make-shift bridge) - GO OVER BRIDGE - (you grab something from the other side and return before the bridge collapses) - LOOK - GET KEY - EXAMINE KEY - NE - GO THROUGH DOOR - E - UP - S - W - S - DOWN - EXAMINE BOX - UNLOCK BOX - LOOK - GET SCREWDRIVER - EXAMINE SCREWDRIVER - DROP KEY - UP - N - E - N - DOWN - N - UNSCREW GRILL - (something falls out) - LOOK - GET GLOVES -UP - DROP TORCH - DROP SCREWDRIVER - UP - S - W - EXAMINE BED - (you lift the covers and something falls to the floor) - LOOK - GET NECKLACE - EXAMINE NECKLACE - S - DOWN - OUT - EXAMINE BUSH - (thorny!) - WEAR GLOVES - CLIMB BUSH - (you push something off) - GET ROPE - EXAMINE ROPE - REMOVE GLOVES - DROP GLOVES - IN - UP - E - E - N - E - EXAMINE UTENSILS - LOOK - GET KNIFE - EXAMINE KNIFE - EXAMINE WAITER - (it is stuck but you can smell something) - W - S - W - EXAMINE TRAPDOOR - (small ring on it) - OPEN TRAPDOOR - (stuck) - EXAMINE HOOK - TIE ROPE TO RING - PULL ROPE - (the trapdoor now opens) - DOWN - EXAMINE BOX - (small slit in the side) - INSERT KNIFE - GET OIL - UP - DROP KNIFE - E - N - E - OIL WAITER - LOOK - GET JOINT - W - EXAMINE TABLE - LOOK - GET APPLE - S - W - W - DOWN - OUT - E - E - EXAMINE DOG - (this is not YOUR dog!!) - THROW JOINT AT DOG - (it catches the meat and runs off) - NE - FEED HORSE - (the horse walks over to eat the apple and reveals something) - LOOK - GET BUCKET - DROP HAMMER - DROP OIL.

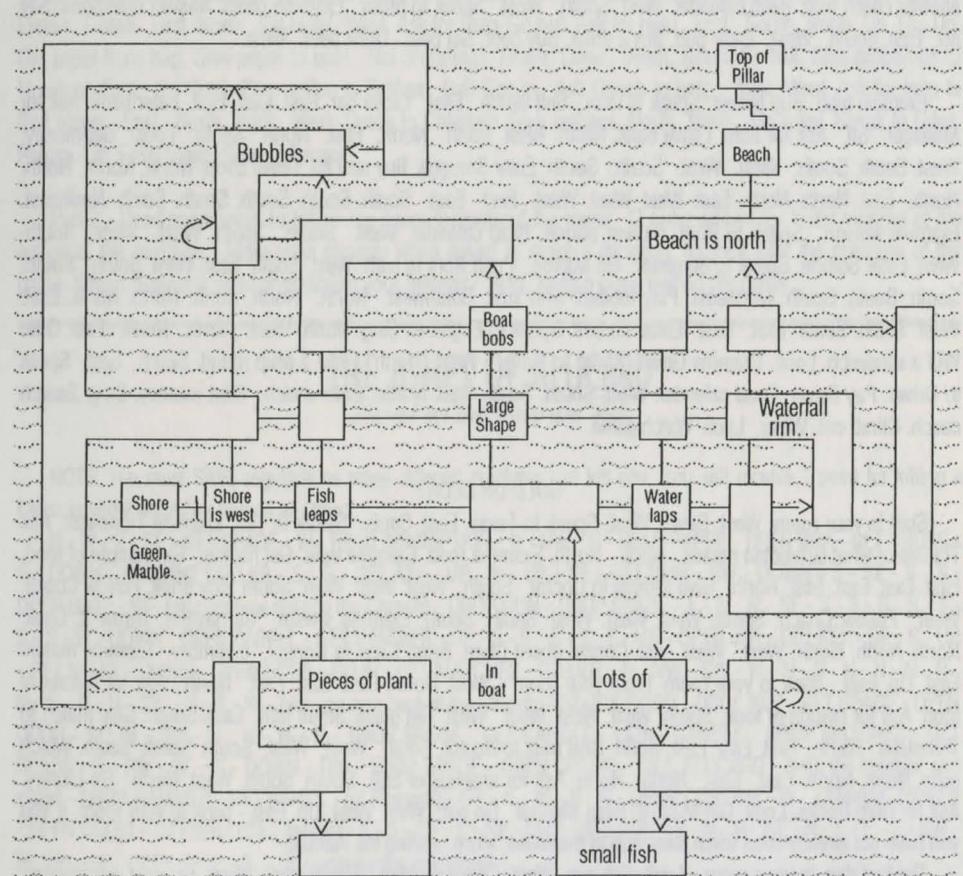
S - E - (there is a hole here that you need to dig in but you need to soften the earth first and find something to dig with) - S - (leave the trap alone!) - GET STONE - EXAMINE STONE - (a missile!) - E - N - N - N - W - EXAMINE STREAM - FILL BUCKET - E - (ignore the twig) - S - S - S - W - N - W - N - SW - W - EXAMINE POTS - (sitting on a thin ledge) - THROW STONE AT POTS - (something falls on you) - LOOK - GET TROWEL - EXAMINE TROWEL - E - NE - S - EXAMINE GRAVESTONES - ("Thomas Quinn: 1972-1993" ?) - E - GO HOLE - DIG - (you can't yet) - EMPTY BUCKET - (the ground is now soft) - DROP BUCKET - DIG - LOOK - GET WHISTLE - DROP TROWEL - UP - S - E - N - N - N - N - W - (you can now see your cabin) - BLOW WHISTLE - (your dog returns!) - CATCH DOG - (you use the lead and return to the cabin) - EXAMINE DOG -

(you will now get your own back!) - OUT - (you leave and eventually return to find your dog still sleeping in front of the fire... then... 'SNAP!' ... you hear it again).

You step outside, HOME-SWEET-HOME sign in your hand as a weapon... suddenly a huge weight hits you in the stomach... you are thrown to the floor... you lie there, flat on your back, looking over your waistline at a really sto-o-o-pid-looking rabbit... you jump to your feet and give it a hefty 'THWACK' with your sign and watch it run off into the night... what a strange game, I hear you cry... all you had to do was find your dog... the eerie building and all it's problems were just a red herring... GO SOUTH, CATCH DOG, GO HOME, THE END - doesn't make for a long adventure... but congratulations anyway!

## OKLIB'S REVENGE

The Underground Lake by Terry Brawls



# THE SPORTING TRIO

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## Cup Final Frenzy, Gold or Glory, Cricket Crazy

*Solutions by "Kedenan", played on an Amstrad CPC*

### CUP FINAL FRENZY

Search desk. Get book. Search desk. Get statement. Read statement. Exam bills. Pay electric bill. Pay printers bill. Pay water bill. Pay Ma bill. Pay all bills. Pay all but Ma. Call Secretary. Give her book. Read calendar. Look. Read index. Exam couch. Lie on couch. Search self. Exam watch. Search. North. Get letters. South. Examine letters. Look. Look. Get Kit. West. South. South. West. West. South. West. Examine post box. Post letters. East. North. North. East. North. North. North. Say up front. East. Get soap. Drop kit in bath. Wash kit. Scrub kit with soap. Drop soap. Get kit. West. Hang kit on heater. South. East. Sleep. West. East. Ring fire brigade. West. North. Speak to Chief. Look. Examine ashes. South East. Speak to Secretary. Answer phone. North. Get Yellow Pages. South. Read Yellow Pages. Read under coach firms. Ring coach firm. Ring another coach firm. Read calendar. West. South. West. Speak to press. Examine press. Answer questions. Say no. East. South. West. Enter pub. Buy a drink. Buy beer. Get beer. Drink beer. West.

Examine man. Buy tickets. Speak to man. Sell watch. East. Leave bar. East. East. East. Enter bank. Ask for Manager. Sit. Ask for loan. Leave bank. North. West. North. North. East. North. South. Look. Get money. West. South. South. West. West. South. South. Enter Smuggs. Buy new kit. Leave shop. North. North. North. North. East. North. North. East. West. West. West. East. East. South. South. South. South. South. Northeast. Examine Mason. Speak to Rory. Answer phone. Read calendar. West. South. South. West. West. South. West. Enter Station. Speak to Sergeant. Hit Mason. Push Rory in bath. West. South. East. West. South. South. South. South. Northeast. Play football with kids. Southwest. North. North. North. North. North. East. West. South. South. East. East. Enter studios. Speak to Engineer. Sing. North. West. North. North. East. Offer Wilf a sandwich. Look. Examine Driver. Speak to Driver. West. North. Have a whip round. South. East. Speak to Driver. Pay Driver. Read calendar. West. South. South. East. North. Enter coach. Start journey. Sing. Search coach. Climb out. Wave. Look. Watch game.

### GOLD OR GLORY

Start in your room. West. Down. West. Speak to Tessa. East. South. Speak to Tim. Examine Translator. Ask Translator what Grivotna means. North. North. Examine food. Examine milk. Get napkin. Get sample of food. East. East. East. East. North. Give sample to Doctor. South. West. West. West. South. Buy drink. Follow Coach. West. Follow Coach. South. West. West. West. South. South. Examine javelin. Get javelin. Throw it. Look. North. North. North. West. West. Ask Consul about Chap. Bring Chap to Consul. Inventory. Examine match. East. Up. East - back to your room. From your room - West. Down. East. East. East. North. Ask for results of food. Ask for results of food. South. West. West. West. West. Get glass. Smell milk. East. South. Give match to Translator. North. East. East. East. North. Give milk to Doctor. South. West. West. South. South. South. Watch girls. North. North. East. East. North. North. Ask for analysis of milk. South. South. West. North. Go Library. Ask for Herb Books. Look. Get Manual. Read Manual. Go out. West. West. Up. East - back to your room, if you have not already been taken there due to tiredness, since reading the manual.

The last day, in your room - Look. Get gun. West. Chase attacker. Throw gun - when you next see attacker.

Examine attacker. Speak to attacker. Look. Examine corpse. North. West. South. South. Watch girls. North. North. East. East. South. West. Go building. Examine idol. Put fingers in idols mouth. Down. Hide (Make ten moves). Look. Speak to man. Answer the RIDDLE the man asks you. Here you are on your own as it's a bit of a secret! Get leaves. Examine them. Look. Search. Examine poster. Smash wall. North. East. North. Tell police about drugs. South. West. South. South. South. Give antidote to girls. Watch girls.

### CRICKET CRAZY

Get bag. Look in bag. Get bat from bag. Get pack from bag. Get ball from bag. Exam Ram. Exam ball. East. South. Exam individual. Exam Lamb. North. Exam Hijacker. Bowl hijacker out. West. Give ball to Botham. East. Search Hijacker. Read card. Drop card. North. South. Ask Lamb to fly plane. North. Fly plane. Search Luggage. Look. Get ball. Get tea bags. Drop bag. Look in bag. Get paper from bag. Get bag. Examine wreckage. North. Look. Hitch a lift. Accept. Inventory. Toss coin. Choose Botham. North. East - wander in jungle until apeman arrives. Drop coin. Get cigarette from pack. Give him cigarette. Ask him to show you the way out. Call Lamb. Call Botham. call Gatting. call Gooch. call Edmunds. Make a chain. West. East. Up. Up. Speak to Charmer. Autograph bat. Give bat to Charmer. Up. Exam Tensing. Down. Down. Down. North. Search. Go Hotel. Up. East. Sleep. West. Look. Speak to guerrillas. Speak to Dincus. Write on ball. Throw ball through window. Listen. Listen. Listen. East. North. Go Hotel. West. Ask for help. Go hut. Ask for help. East. South. North. Up. Up. Up. Get paper from bag. Give paper to goat. Get droppings. Down. Down. Down. North. Go hut. Give droppings to Hoodoo. East. Go Hotel. Give potion to Botham. Call Gooch. Ask Gooch to help. West. West. Ask for help to find player. East. North. North. West. Speak to Chieftain. Give teabags. North. North. Go hotel. Speak to Giles. Refuse. Up. East. Sleep. Search. Escape.

Part 2 - Read scoreboard to follow the score throughout the game. 0 Enter allows for faster viewing of the action at the pavillion. Make wise choices when asked to make a decision, as they alter the outcome of the game. Whem making a good shot during your innings - RUN. Keep a close eye on the game...

## THE ASHES OF ALUCARD

*Played on the Spectrum 48k*

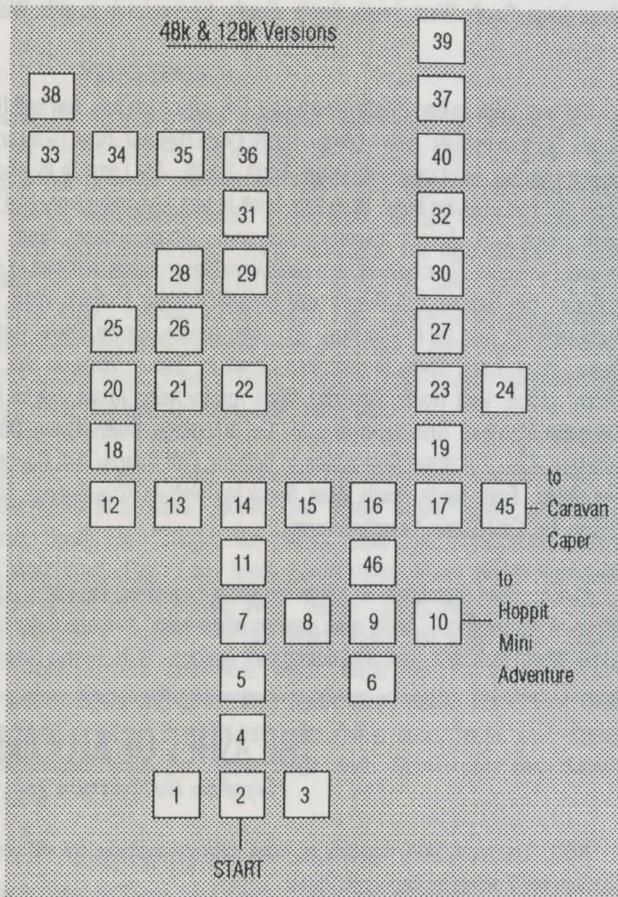
NOTE: You must SAVE regularly as many different creatures can kill you. You will receive 1 point for killing a Creature and 2 points for finding an Object.

N - W - S - SE - GET SPADE - W - READ INSCRIPTION - N - NW - N - READ PAPER - OPEN BOX - GET CROSS - S - DOWN - EXAMINE CELLAR - S - S - GET AXE - UP - N - UP - NE - GET GUN - SW - DOWN - S - SE - S - S - OPEN GATE - W - (you are now outside the Church) - DROP GUN - DROP SPADE - E - N - N - NE - S - S - S - S - S - S - W - DOWN - OPEN BARREL - GET HAMMER - UP - E - S - S - S - E - NE - OPEN JAR - GET KEY - SE - S - UP - GET STAKE - DOWN - OPEN DOOR - GO IN - GET MATCHES - GO OUT - N - NW - SW - W - N - N - N - N - N - N - N - N - N - SW - S - S - W - (you are now back at the Church). UNLOCK DOOR - DROP KEY - GET SPADE - OPEN DOOR - GO IN - SW - N - N - N - N - DROP SPADE - GET CANDLE - LIGHT CANDLE - DROP MATCHES - GET SPADE - S - SW - SE - S - DOWN - DIG - DROP SPADE - OPEN COFFIN - KILL ALUCARD - (with the hammer and stake) - DROP HAMMER - GET ASHES - (of Alucard!) - UP - N - W - N - N - OPEN CURTAIN - W - EXAMINE TIMBER - OPEN CHEST - GET BULLETS - (silver) - E - S - SE - S - NE - OUT - GET GUN - E - N - N - NE - N - E - E - E - SW - SE - W - SE - OPEN GATE - S.... to complete the adventure!

# MICROFAIR MADNESS: Part One

Location by location solution supplied by Delbert the Hamster Software

1. FILL BOTTLE WITH WATER.
2. NORTH when you've got pass.
3. Take bottle to 1, fill it then come back and GIVE BOTTLE.
- 5-14. GET FROG WITH CURTAINS then take it to 6.
6. DROP FROG then GET HARP.
7. INSERT FOB, DIAL number on door at 12. DIAL 999, SAY FIRE to get rid of L15 dragon.
8. GIVE AIRMILES to Mike to get torch.
9. PULL BAR to get... the bar.
10. UNLOCK DOOR WITH SCREWDRIVER to enter The Hoppit.
12. EXAMINE NUMBERS to get help at L7. SAY BABY OIL to open door. PULL CURTAINS to get them.
13. GET KEYS from Goons when they are dropped then BREAK OFF FOB.
15. EXAMINE TREASURE to find brick.
17. POUR PETROL OVER CURTAINS, LIGHT CURTAINS with match, DROP CURTAINS, GET CALCULATOR.
18. THROW BRICK at TV to get match.
19. GET BRIDGE off cello.
21. INSERT COFFEE INTO SLOT, INSERT WATER (from wellies) INTO SLOT to gain access to TARDIT (L22).
22. GIVE CALCULATOR to get screwdriver.
23. CLIMB OVER COUNTER to get to L24.
24. PRISE PADLOCK WITH BAR, OPEN CUPBOARD to get poison and coffee. OPEN OVER to get gloves.
25. WEAR GLOVES, PLAY HARP. GET WELLIES from sleeping giant.
26. EXAMINE DECK to get card. EXAMINE DARTBOARD to get dart.
27. FILL WELLIES WITH WATER from well.
28. PUSH SKODA to get oil and petrol. OPEN BONNET to get battery which should be inserted into torch.
31. TURN TORCH ON, NORTH to pass through dark tunnel.



32. DROP BRIDGE, CROSS BRIDGE to reach L40.
33. LIFT LID to get to L38.
34. Before entering, DIP DART IN POISON then THROW DART to kill Mistress.
35. OIL CASTORS WITH OIL, PUSH ARMCHAIR to get access to L34.
38. PLACE CRYSTAL IN INDENTATION to finish Level One.
39. INSERT CARD to get note.
45. INSERT DISK to play 'The Great Caravan Caper'.
46. SHOW NOTE to buy disk.

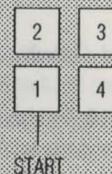
48k Version

Level One : Locations are from 1 to 39 and don't include the Mini Adventures

## THE GREAT CARAVAN CAPER

47. EXAMINE RAIL to get hook. FEEL BETWEEN CUSHIONS to get needlework kit. SEARCH KIT to get dowel. UNSCREW STRIP with screwdriver. LIFT CARPET then MOVE BOARD. ENLARGE HOLE WITH DOWEL. WEAR COOL SHIRT AND PANTS before WEARING SHOES, JEANS AND normal SHIRT. Once this is done and you have the money and airmiles then GO THROUGH HOLE.
48. OPEN CUPBOARD for jar and nutcracker. UNDO BOLTS WITH NUTCRACKER then SEARCH TUBE to find string. SEARCH JAR for money.
49. SEARCH HOOVER BAG to find gold key.
50. LOOK UNDER BED to find suitcase. UNLOCK SUITCASE with gold key. GET and SEARCH JACKET to find airmiles and toolkit. SEARCH TOOLKIT to find screwdriver. UNLOCK CUPBOARD with silver key to find cool shirt and pants.
51. TIE STRING TO HOOK then FISH KEY WITH HOOK to get silver key.

## THE HOPPIT

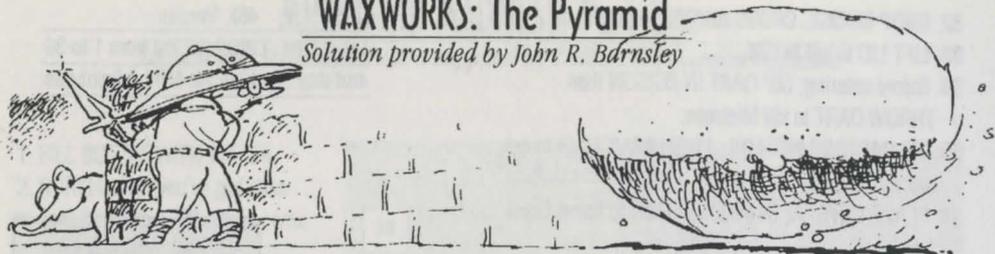


1. THROW TIGHTS then CLIMB TIGHTS to escape. Make sure you try WEAR TIGHTS first though!
2. GET RING when you hear it. WEAR RING before going to L3. GIVE ORB to get sheet.
3. GET TAPE. Don't enter unless wearing ring.
4. DIG in sand to find chest. GIVE TAPE to playtester to get orb. REMOVE KEY FROM SHEET then UNLOCK CHEST to get crystal and tights.

NB All objects except the crystal are taken from you at the end of The Hoppit so don't take any important main game objects into it. The Search for Smok!

# WAXWORKS: The Pyramid

Solution provided by John R. Barnsley



Notes:- This walkthrough will not tell you when to save your game, except for instances where there's a preplanned, life-threatening situation. Other than that, use common sense and save regularly.

The game does not have an inventory limit, so pick up all you want. All items found in a particular waxwork immediately disappear when you complete the area, so there's no need to worry about carrying useless items from one waxwork to the next.

Which waxwork you decide to tackle first is entirely up to you since each is a self-contained adventure and none of your experience levels will go with you. For your information, the Graveyard is easiest, followed by the Pyramid, the Mine and finally, Victorian London.

## THE PYRAMID

Notes: (1) Off you go to save your beloved Princess, who is conveniently held captive by an evil priest. You'll travel through 6 levels to find her and come across some of the best puzzles in the game. (2) Trip wires are barely visible and only found in the Pyramid Waxwork. You'll need to click the wire itself and select the command AVOID to avoid the trap. (3) There are wooden supports that need to be knocked over, one for each of the first three levels of the pyramid. You'll need to find the hammer to knock the supports out, which causes a blocked section above to fall, allowing access to further parts in the level immediately above. (4) Tiles are what you'll need to collect in order to reach the sixth and final level. One each is found on the first five levels. (5) Tuning forks are sonic devices used to destroy certain glass walls by their pitch. You'll find five of these throughout the pyramid. (6) Rolling boulder traps are usually triggered by a pressure plate on the ground. Fortunately, if you activate one, you can still avoid the boulder by ducking off to a side corridor (make sure you don't run to the end of a corridor, where the boulder will naturally turn). (7) Pots - you'll find plenty of these. Be sure to pick up 5 as soon as possible. It'll save you a bit of running around if you do. (8) Weapons - you'll come across swords, daggers and spears. Whenever you kill a temple guardian, be sure to pick up a spear right away, since you'll need it for a certain puzzle.

## LEVEL ONE

(Note that the lake hides a rather large crocodile. You'll need to take care of this croc with items found in a later level, so leave this area alone for now).

Find the Pyramid Architect and pull the knife out of his back. Search the room further to find a scarab, paper, papyrus and a weight. You'll also need to take the jar of oil and the lit lamp.

Next, you'll need to find the two piles of fine sand on this level. One pile is in the south-eastern section, and the other pile is located near the centre of this level.

Go to the northern section of the level to find a statue of a slave boy (surrounded by two fans). Take the 440Hz tuning fork, which might be hidden in a pot.

Along the eastern section of the level, you'll encounter a glass wall. Use the 440Hz tuning fork to destroy it.

Just north of this wall you'll find a treasure room with a tile and another weight. Pick up both of these. Travel south past the glass wall you destroyed and keep an eye out for a trip wire near the southern corridor, close to the third left turn.

Save your game and go upstairs to face the algebraic puzzle. The puzzle begins a countdown immediately when you touch a tumbler and, if you have not solved it before the sand runs out, then you'll be killed. If you want to work it out for yourself, then remember what Uncle Boris says: "You'll need to come to an identical sum for each of the 5 points in the star". Trial and error algebra is required, or you can just read the answer.

Answer (reflecting the five star points):



## LEVEL TWO

There's a statue in the northern section that hides another weight and a hammer needed to knock out the supports. Take both of these but watch out - there's a wire trap in the area.

Knock out the support off to the east then proceed back to Level One, where you're going to knock out the support that you had left for the time being. After you do that, come back to this point.

Travel south along the eastern side of the pyramid and you'll soon branch west. Hit the north corridor branch and find a pot hiding another tuning fork at 261.63Hz. You should also find a pot with entrails inside (again, wire trap in the area).

Head back to the east/west corridor and travel west. You'll come across your second valuable tile piece, so be sure to pick it up. Travelling further west you'll encounter hot coals. You can't cross this yet.

Return to Level One to take care of the crocodile in the lake (save first). Do so by dropping the entrails then stepping back. With spear in hand, attack the croc. Now fill all 5 pots with water at the lake and proceed back to the hot coals on Level Two.

Dump all 5 pots on the coals and continue along until you come to the stairs leading up. You'll then encounter your second puzzle, which happens to be a lot easier than the first one. Just turn the taps so the liquid logically flows to the ankh vial. You're not going to be able to move all the liquid into the jar, but as long as the ankh jar fills faster than the snake jars, you're safe. (Note that you may have to turn a few taps to distribute liquid from a near full snake jar to another one).

## LEVEL THREE

Travel until you encounter your first glass wall on this level. Use the 261.63Hz tuning fork to break the wall, then travel past where the corridor turns left.

Knock out the support but make sure that you're on the EAST side of the support before you do this (facing back from where you came).

Along the eastern side of this level you'll find your third tile in a dead-end corridor. Now head south to find the peculiar room with the cracked jar hanging from the ceiling. Do NOT cut the rope that holds the jar. Instead, place your two piles of sand to lower the jar, causing the southern door to open.

Travel through the now open door where you should soon find yourself heading west along the pyramid's southern side. You'll find a northern branch in the corridor that hides a pot with a 415.3Hz tuning fork. Take it and get yourself back to the main drag.

You'll find a rock hidden in a small alcove, and then the corridor turns north along the western edge. Travel north, being careful to avoid the wire trap in your way. You'll also notice another treasure room. Before you step inside though, throw the rock into the room, which causes the arrow trap to activate. Now you can step inside and get the bow and arrow. Leave the rock as you don't need it anymore.

Head north again to find the stairway up.

#### LEVEL FOUR

Just travel the linear corridor where it will soon turn south. When you finally hit the four-way branch, head north to find the 369.99Hz tuning fork, hidden in a pot (that is, again, guarded by a wire trap).

Head back to Level Three and find the glass wall that you left alone. Use the 369.99Hz tuning fork to break the wall then use it again on the next glass. Find a pot that hides a 329.63Hz tuning fork.

Head back to Level Four's four-way branch and then head straight west to come to the Stone Needle area. Fire your arrow (with the bow) and a small stone slab should fall down, allowing further progress.

Follow the corridor and you'll encounter another glass wall. Use the 329.63Hz tuning fork and continue onward. Knock out the next support and find the Path of Life room (save game).

To cross this room, take a look at the papyrus you found on the dead Architect (Level One). You want to select the symbols that are NOT on the papyrus. (Remember: Anubis represents death, who happens to be the figure on the papyrus). You should now be safely across, so finally walk to the stairway up (save game).

#### LEVEL FIVE

Travel along the corridor until you reach the area where the gas trap triggers (you can't avoid this!). Now, immediately the gas starts appearing on screen, turn LEFT to activate the device and get yourself out of here.

Continue westward until you reach the area with the murals (another wire trap along the way). Find an amulet on the dead Artist and examine both room's southern murals. Notice the symbol order on the first mural that reflects the symbols on the five tiles that you now have.

Attack both southern murals to reveal hidden passageways. In the room with the tile, first drop the jar of oil on the ground then click the ground to light it (you'll need the lamp in hand to do this). Take the final tile and then hit the stairway up.

#### LEVEL SIX

Find the western alcove where you'll notice another pot that hides yet another weight. Continue north into the room with the sarcophagus. Place the beetle brooch (scarab from Level One) into the slot and look inside to save your girl and find the final weight.

In the same room, place all the weights on the scale until both sides are equally balanced. When this is done, a corridor should reveal itself to your left, heading southward. Enter to kill the priest (he's not difficult to beat!) and encounter the final puzzle.

Walk to the statue and insert the amulet from the dead Artist, then click DOWN and push the statue to complete this part.

To be continued



# ADVENTURE P. D.

Adventures For The Amstrad

10 Overton Road, Abbey Wood, London SE2 9SD

Please send a Stamped, Self-Addressed Envelope to the above address for more details.

#### Tape and Disc

AMS 01: Can I Cheat Death? (Adults Only), Doomlords I-III, Roog, Spacey, Welladay.  
AMS 02: Adult II, Boredom (Adults Only), Dungeon, Firestone, Jason And The Argonauts, Tizpan - Lord Of The Jungle.

AMS 04: The Lost Phirious Trilogy.  
AMS 05: Bestiary, Kidnapped, Labyrinth, The Secrets Of Ur, Underground plus 3 help programs.

AMS 07: Cacodemon, Dick-Ed, Foxy, Nile Time, Storm Mountain.

AMS 09: House Out Of Town, Total Eclipse Trainer (playable demo), Rouge Midget, The Search For Largo Grann.

AMS 10: Twelve Lost Souls, Labyrinth Hall, Tulgey Woods, Lost Shadow, Escape From Alien Spaceship.

AMS 12: The Antidote (2 parts), Space Station, Search For The Fifty Pence, Escape Planet Of Doom.

AMS 14: Get Me To The Church On Time, Sandseeker, The Terror Of Innsmouth, Mansion.

#### Disc Only

AMS 00: The-Stock-List-On-A-Disc. Fullreviews of all adventures in the PD \*\*\* free of charge \*\*\*

AMS 03: Blue Raider I-II, Use Your Loaf, Shades. A brief look into the world of Shades, using the new Adlan program.

AMS 06: Eye Of Shadows by Rob Buckley. Takes up ALL of the disc.

AMS 08: The Search For Mithrillium (6128 only), Bew Bews, Haunted House, Quadx, The Race, Stripey, Treasure.

AMS 11: Ghost House, Use Your Loaf, The Race, Supastore plus utilities for

early Infocom adventures - Word Processor not needed.  
AMS 13: Caves 90, Once A Knight Is Enough, Cave Capers plus 3D Construction Kitt (playable demo) Freescape).

AMS 15: Diamond Quest (suitable for the young), Journey to Geno.

AMS 16: Amstrad Action Adventure, Alien Planet, Dictator, City Of Flames, Quest, Drake, Yawn, Revenge Of Chaos (demo), Witch Hunter.

AMS 17: Simoft Adventure, Wizards Castle, Caves Of Darkness, The Well, Talisman Of Lost Souls (demo).

AMS 18: Dungeons Of Hell, Golliden Ikon of Ramisis, Satan's Domain, Ship Wrecked, Steinburg Files, Crash Landing, The Ring.

NON 01: Utility Disc. Credit Handler, Amix Collecltion, Cassette Label Printer, Conversion Chart, Database, Digital Clock, Label Printer, Money Manager, Disc Nurse, Protex File Printer, Protex Key Shifter, Protex Convert, Protex Demp + Save Patch.

NON 02: Pyramid, Soccer Manager, Letterhead and Label Designer, Spreadsheet, Notepad, Magig Dos (820k formatter), Softarc.

NON 03: Utility Disc. Mainly David Wild programs. Azerty, Basic +, Desk, Disc Editor, Easy Erase, Foims Management System, Hack Basic Extensions, Keyword, Menu Maker, Minicad, Minicad+, Pedit, Pilot Language, Quadratic Graph Plotter, Thinchar, Wordsearch Generator.

NON 04: Utility Disc. Mainly David Wild programs. 8 Bit Printer Patch, Amrgraoh, Calendar, Calendar Printer, Database (not the same as NON 01), Directory Printer, Disc Cataloguer, Disc Cataloguer 2, Key Adventure, Label Maker, Label Printer, Label Base, Letter Head Maker II, Minilist, Pagemaker, Catalogue Printer, Rambase, Telephone Coster.

NON 05: Spell Checker.

#### CPM/M

CPM 01: The Base (two parts), The Island, The Holiday, The River, Escape: Planet Of Death.

CPM 02: Classic Adventure, The Caves, Mell, Traekk.

CPM 03: Barsoom (two parts), Holiday 2, Holiday 3, Haunted House, Escape.

#### Tape Only

TPE 01: Caves 90, Once A Knight Is Enough, Cave Capers, Stripey, The Caves Of Treasure.

TPE 02: Ghost House, Use Your Loaf, The Race, Supastore, The Antidote I-II.

#### DRAGONSOFT

#### Tape And Disc

MIX 01: 39 Solutions / MIX 02: 36 Solutions / MIX 03: 46 Solutions / MIX 04: The Phill Ramsay Collection - Four adventures written by Phill. The Sphere of QLi, The Weirdstone, Hades, Sys (Save Yours Sister). / MIX 05: 40 Solutions / MIX 07: The Big One. 161 Solutions at a special price of £3.50, excluding disc. 3.5" disc is needed (800k format). Disk includes all of MIX 01 - 03 and MIX 05. Has special program to view/print all 161 files.

Maps on Paper: 30p each. SAE for details.

All PD selections are £1.00 unless otherwise stated, on your own tape or disc. When sending your own tapes, use unused TDK C60 or C90 - or if discs, use Maxell or Amsoft discs. In either case send also, a Stamped Self Addressed Jiffy Bag of suitable size. If not sending your own disk, add £3.00 All cheques, postal orders to be made payable to - Adventure PD.

For further details and for details of the Adventure PD Club, send a stamped, self-address envelope to: Adventure PD, 10 Overton Road, Abbey Wood, London SE2 9SD, or Telephone 081 310 9877 between Noon and 11 p.m.



# SynTax Public Domain Software Library

Disks cost £2.50 each unless stated otherwise, including P&P in UK/Europe. Outside these areas please add £1.00 to TOTAL cost. Cheques/POs should be made payable to Sue Medley, 9 Warwick Road, Sidcup, Kent, DA14 6LJ. PC owners, remember to say which size disks you require! ST disks which will run on the Amiga using the emulator on PD 192 are marked (AM+Em). Many of the text PC adventures will run on the ST using any PC emulator. These are a selection of the available disks including ones that have been popular over the last few months and the latest additions. A full list of disks can be obtained from Sue at the usual Sidcup address.

## ST DISKS

### STAC Games

#### Text/graphics unless stated

- PD 6: Wizard's Tower V1.65
- PD 8: The Payoff
- PD 89: Snatch and Crunch - "adult", text-only
- PD 94: Treasure of the New Kingdom
- PD 130: The Grimoire - updated version
- PD 175: Trials and Tribulations of an Apprentice Wizard
- PD 437: Operation Blue Sunrise - new version, now shareware
- PD 438: Slayer - multiple choice with RPG characteristics
- PD 439: Black Dawn - text/graphics with RPG characteristics
- PD 463: Mysterious Realm
- PD 464: Escape From Sygnus Alpha
- AGT Adventures. Text-only**
- PD 38: The Adventure Game Toolkit - shareware v1.3
- PD 39: AGT Source Code 1 - 10 AGT adventures. Requires AGT disk
- Buy both PD 38 and PD 39 for just \*£3.50\**
- PD 245: AGTBIG - write larger games
- PD 41: A Dudley Dilemma
- PD 42: Tark
- PD 64: Star Portal - D/S
- PD 65: Susan - adult only
- PD 66: Tamoret - D/S
- PD 67: Pork - Zork spoof
- PD 68: Son of Stagefright
- PD 72: Pork II
- PD 73: Pyramid of Muna
- PD 74: Quest for the Holy Grail
- PD 75: Sir Ramic Hobbs and the High Level Gorilla
- PD 76: The Battle of Philip
- PD 146: Dragon Slayer - adult
- PD 183: Disenchanted
- PD 218: Magic Mansion
- PD 223: Pyramid
- PD 225: Storms
- PD 261: Deena of Kolini and Lottery - adult

- PD 262: Betty Carlson's Big Date and Christian Text Adventure
- PD 269: Elf's Adventure
- PD 308: Ghost Town
- PD 314: Castle of the Alchemists
- PD 319: Apprentice
- PD 333: Hotel Notell
- PD 337: Deadly Labyrinth
- PD 341: The Lost Stone Mansion
- PD 346: The Spelunker's Tremendous Cave Adventure
- PD 348: Tales of Tavisia
- PD 350: The Tomb of the Ancient Pharaohs
- PD 363: New England Gothic
- PD 365: Mop and Murder
- PD 418: Crusade
- PD 440: Droolig and the King's Gold
- PD 442: Christian Text Adventure
- PD 465: Jubilee Road
- TADS - all these TADS games, and TADS itself, need 1 meg.**
- PD 177: Text Adventure Development System. Register to get full instructions. Includes the game Ditch Day Drifter.
- PD 178: Deep Space Drifter
- PD 378: Unnkulian Underworld: the Unknown Unventure
- PD 379: Unnkulian Unventure II: the Secret of Acme
- MISCELLANEOUS ADVENTURES**
- Text-only unless stated otherwise.**
- PD 40: Darkness is Forever. Text-only in medium res, occasional graphics in high res
- PD 46: Treasure Hunt Jersey - mouse-controlled graphic game
- PD 126: World CAT - "C" Adventure Toolkit for text games
- PD 248: CAT - shareware, D/S, contains ST and PC versions, needs C compiler
- PD 249: Awe-chasm - adult, D/S
- PD 356: Everyday Adventure
- STOS games**
- PD 93: Treasures Search + source code. Great effects, simple treasure hunt game, especially good for kids. D/S

- PD 441: Grandad and the Quest for the Holey Vest - shareware, register to get code for later stages. Excellent graphics. D/S, 1 meg
- RPGs**
- PD 5: Hack! v1.03, with ramdisk, D/S
- PD 37: DDST
- PD 127: Nethack v2.3 1 MEG, D/S
- PD 258: Mystic Well - very good DM -style game. Shareware version, so no save routine
- PD 466: Dungeonlord. 3 levels. DM-type game. Shareware. USA
- PD 467: Cailynvorn. D&D-style RPG
- PD 468: Omega. Moria-style RPG. 1 Meg
- ALEX VAN KAAM'S map disks**
- All D/S with slideshow program. (AM+Em in low res)**
- PD 61: Bloodwych maps
- PD 129: Bloodwych Data Disk maps
- PD 131: Xenomorph maps
- PD 362: Knightmare maps/solution
- JOHN BARNESLEY'S Game Help Disks (AM+Em)**
- PD 59: Bard's Tale 1 Game Help Disk, maps and text, D/S
- Other RPG Help**
- PD 11: Dungeon Master maps and demo of the DM cheat
- PD 60: Chaos Strikes Back D/S disk of maps, including isometric 3D version of level 5
- PD 156: Chaos Editor and Bloodwych Editor
- PD 162: Chaos editor, Chaos hints/pix, Populous editor
- PD 180: A new DM dungeon created using the editor
- PD 251: Five Chaos dungeons created using the editor
- PD 252: Five more Chaos dungeons
- PD 253: SimCity editor, terraformer, cheat program and printer option
- PD 310: Captive help, maps, text files etc. (AM+Em)
- PD 368: Sim City extra cities vol. 1 D/S
- PD 370: Sim City extra cities vol. 2 D/S

- PD 425: Captive Maps by Ivan Broad, created using the Mapper program on PD 158 (AM+Em)

### TALESPIN games

- PD 176: Mountain, SDI and Mansion - written by children for children
- PD 181: The Wolf and the Seven Kids - aimed at 5-9 year olds
- PD 381: Wizard's Dungeon

### UNCLASSIFIABLE!

- PD 158: Mapper - draw, save and print maps for RPGs and text games (AM+Em)

### MIND GAMES

- PD 86: Drachen - German colour version of Shanghai

### UTILITIES

- PD 33: ST Writer Elite now v4.5. Excellent PD word processor which saves as ASCII
- PD 403: Intro Maker - write intros for your adventure games.

### ART PROGRAMS

- PD 428: Art Tutor - shareware, register for manual and Paint Package. Written with STOS.

### 3D CONSTRUCTION KIT GAMES

- PD 461: The Maze
- PD 462: Hysula

## PC DISKS

If a program is too large to fit onto a 5 1/4" disk I'll show it by a (\*). This means the program will be supplied ARCDed on 5 1/4" disk so you'll need to unARC it onto a hard disk to run it. Most games, especially the text adventures, will also run on the ST using a PC emulator.

### ASSORTED ADVENTURES

- Text only unless stated.**
- PD 53: Crime, Island of Mystery, The Haunted Mission, Nuclear Submarine Adventure, Terror in the Ice Caverns
- PD 57: Golden Wombat of Destiny
- PD 62: Quest for Kukulklan, Under the Ice
- PD 153: Jacaranda Jim now v 4.03
- PD 157: Humbug now v 4.5, saves to disk as well as RAM.
- PD 170: Advanced Xoru - evaluation copy of text adventure
- PD 174: Nirvana
- PD 196: McMurphy's Mansion
- PD 197: Four With Battune (Museum,

- Caverns City, Battune in Wonderland and Battune the Sailor
- PD 264: Another Lifeless Planet (and Me with No Beer...)
- PD 273: Four More With Battune (Battune Becomes an Actor, Battune - Crime-fighter, Battune goes on Safari and Battune Meets Sleeping Beauty)
- PD 274: Supernova by Scott Miller
- PD 283: Pirate Island, Castle of Hornadette and Stoneville Manor
- PD 285: Fifi's Whorehouse, Softporn Adventure (both adult only), Basic Adventure and Funcity Adventure.
- PD 286: T-Zero - Time travel adventure
- PD 295: Alien, Dark Continent and Nebula
- PD 298: Masquerade, Escape from Maya's Kingdom and The Thief's Adventure
- PD 375: Dunjin
- PD 414: Pork, original version, not the AGT one
- \* PD 417: CIA, Escape from New York (both need Basic), IBM Adventure and Dungeon1, the original Lebling/Blank et al adventure!
- PD 446: Mutant Invasion, Intercept and Red Planet
- PD 469: Geneva Adventure
- PD 476: Alice in Wonderland
- PD 479: Melita Adventure
- PD 482: Perils Of Darkest Africa, Revenge Of The Moon Goddess, Eye Of The Inca, Explora
- GRAPHIC ADVENTURES**
- PD 472: Hogbear
- PD 474: One Night In Sweden. 2 disks. £3.50
- PD 477: Mystery Of The Java Star. 2. disks. £3.50
- \*PD 486: Drock 1
- TADS Text Adventures**
- \* PD 288: TADS adventure writing system plus Ditch Day Drifter
- PD 289: Deep Space Drifter
- PD 329: Unnkulian Unventure I - The Unknown Unventure
- PD 330: Unnkulian Unventure II - The Secret of Acme
- CAT - C Adventure Toolkit**
- PD 266: CAT - write your own text adventures, needs C compiler.
- PD 357: Everyday Adventure
- AGT Text Adventures**
- PD 198: AGT - write your own text adventures. £3.50 (multiple disks)
- PD 237: AGT Utilities - AGTBIG, POPHINT,

- PRETTY, SCRIPTER
- PD 167: Betty Carlson's Big Date
- PD 168: Deena of Kolini - adult
- PD 195: Andkara
- PD 219: Magic Mansion
- PD 224: Pyramid
- \* PD 226: Storms
- \* PD 229: Crime to the Ninth Power
- PD 265: Crusade
- \* PD 267: Son of Stagefright
- PD 268: Elf's Adventure
- PD 278: Quest for the Holy Grail
- PD 307: Ghost Town
- \* PD 309: A Dudley Dilemma
- \* PD 315: Castle of the Alchemists
- \* PD 320: Apprentice, the Testing of a Magical Novice
- \* PD 326: Sanity Clause
- PD 328: Disenchanted
- PD 338: Deadly Labyrinth
- PD 342: The Lost Stone Mansion
- PD 346: The Spelunker's Tremendous Cave Adventure (spoof Colossal)
- PD 348: Tales of Tavisia
- \* PD 349: The Multi-dimensional Thief
- PD 351: Tomb of the Ancient Pharaohs
- \* PD 352: Mop and Murder
- PD 363: New England Gothic
- \*PD 447: Pyramid Of Muna
- \*PD 448: Love's Fiery Rapture
- PD 449: Tark
- \*PD 450: Battle of Philip...
- PD 451: Der Ring Des Nibelungen
- PD 452: Susan (Adult)
- \*PD 453: Sir Ramic Hobbs...
- \*PD 454: Pork
- PD 455: Pork II
- \*PD 456: House of the Os
- \*PD 457: Star Portal
- \*PD 458: The Pilot
- PD 459: Fast Lane
- PD 460: Easter Egg Hunt
- PD 470: AGTAID. Easier to write AGT adventures.
- OTHER ADVENTURE WRITING SYSTEMS**
- PD 394: Adventure Writer
- RPGs**
- PD 171: Moraff's Revenge
- PD 173: Dungeons and Dragons
- \* PD 290: NetHack v 3
- \* PD 296: Vampyr - Ultima-style colour RPG
- \* PD 305: PC Hack v 3.6
- \* PD 408: Maze Quest

# Solutions

Send a First Class Stamp for each solution requested and a SAE. This isn't the full list, so if you don't see what you need... ask!

\* PD 432: Realm of Harkom Vol 1, The Axe of Fargrim. Written using the Bard's Tale Construction Kit, needs 2MB hard disk space. 4 disks! £5.00

\* PD 471: Ranadinn

PD 473: Moraff's World

PD 475: Camelot, RPG-ish 'board' game for 2 players.

PD 478: Fall Through, text RPG.

\* PD510: Moria

## ARCADE ADVENTURES

PD 279: Dark Ages

PD 395: Xmas Lemmings

\* PD 404: Match 10

\* PD 405: Jill of the Jungle

\* PD 409: Duke Nukem

\* PD 411: Secret Agent and demo of Aliens ate my Baby Sitter

\* PD 412: Cosmo's Cosmic Adventure

\* PD 413: Goodbye Galaxy (Keen 4)

PD 431: Caves of Thor

PD 483: Morkin 2

## PC GAMES REQUIRING HARD DISK

\* PD 480: Avaricus, RPG.

PD 481: Catacombs Abyss, 3.5", arc'd, 2 disks £3.50.

PD 484: Spear of Destiny, demo, no save game, follow-up to Wolfenstein so violent. 3.5" HD disk.

PD 485: Bandor, The Search for the Storm Giant King, RPG, first in a series, 4 x 3.5" disks, £5.00.

PD 487: Ancients 1, The Deathwatch. RPG, 3.5" only.

## MISCELLANEOUS

PD 292: Questmaster - design your own Sierra-style adventures.

PD 299: Editors for Pools of Radiance and Bard's Tale 2 plus fixer for

Bloodwych

PD 367: SimCity extra cities volume 1

PD 369: SimCity extra cities volume 2

\* PD 422: Character editor for Eye of the Beholder II by Hartman Game Utilities

## AND THE REST...

PD 433: Biorhythm Plotter

## VARIOUS PC-ONLY DISKS

Provided ARCD or need a hard disk or high density floppies to run. 3.5" disks only, sometimes high density.

PD 230: Humongous Cave - an expanded version of Colossal - AGT

PD 327: CosmoServe, an adventure for the BSS enslaved - AGT

PD 344: Sherwood - AGT

PD 349: The Multi-dimensional Thief - AGT

PD 385: Hugo's House of Horrors

PD 402: Astronomy programs and fact files, excellent

PD 407: Lorrinitron, RPG

PD 410: Wolfenstein 3D, plus some

add-ons

PD 423: Last Half of Darkness, graphic adventure

PD 424: Magic Candle II playable demo, 3.5" high density disk, needs hard drive and 4meg space

PD 430: Hugo II - Whodunit

PD 434: Ultima Underworld Demo, 3.5" high density disk, needs hard drive

PD 435: Gateway Demo, 3.5" high density disk, needs hard drive

PD 436: Hugo III - Jungle of Doom

## AMIGA DISKS

## TEXT and TEXT/GRAPHIC ADVENTURES

PD 192: The Golden Fleece - text

PD 193: The Holy Grail - text, 1 meg

PD 275: Midnight Thief - text or

text/graphics adventure by Dylan Thomas. 1 meg. Not A600

PD 429: Catacombs - icon-driven, graphical adventure

## AGT Adventures

PD 353: AGT text adventure writing utility. 2 drives recommended.

PD 426: AGTBIG for the Amiga

Unless stated otherwise, AGT games need two drives to run, but they are gradually being replaced with one-drive versions.

PD 359: Battle of Philip...

PD 360: Tark

PD 361: Quest for the Holy Grail

PD 366: Andkara

PD 371: Pork

PD 372: Pork 2

PD 396: Sherwood (1 drive)

PD 397: Dudley Dilemma

PD 398: Love's Fiery Rapture

PD 419: Disenchanted

PD 420: Lost Stone Mansion

PD 421: Tomb of the Ancient Pharaohs

PD 443: Castle of the Alchemists (1 drive)

PD 444: Apprentice (1 drive)

PD 445: New England Gothic (1 drive)

Other AGT games are being added all the time.

## OTHER ADVENTURE CREATORS

PD 400: TACL - adventure writing system plus four example adventures.

PD 427: FRAC - autoboots, A600 compatible, verb/noun entry. Manual on disk.

## RPGs

PD 377: Moria

PD 390: Survivor, needs 1 meg

PD 392: Hack! Rudimentary graphics.

PD 393: Return to Earth - strategy/trading game, icon driven, English docs.

PD 399: Legend of Lothian - single character RPG with Ultima style top down view.

## RPG Help

PD 270: Eye of the Beholder maps and

## A.R.E.N.A.

Adult II

Adullia

Adventure 100

Adventure 200

Adventure 550

Adventure In Atlantis

Adventure Quest

Adventureland

Aftershock

Agatha's Folly

Alice (AGT)

Alice In Wonderland

Alien

Alien Research Centre

Alstrad

Alter-Earth

Altered Destiny

Amazon

American Suds

Amity's Vile

Andkara

Andromeda III

Angelique

Another Bloody

Adventure

Another World

Antidote

Antilliss Mission

Appleton

April 7th

Arazok's Tomb

Ark Of Exodus

Arlene

Arnold Goes To

Somewhere Else

Arrow Of Death. Part 1

Arrow Of Death. Part 2

Arthur

Ashby Manor

Ashkeron

Astrodus Affair

Atalan Adventure

Atlantis

Aunt Velma Is Coming

To Dinner

Aural Quest

Aussie Assault

Avior

Avon

Axe Of Kolt

Aztec Tomb

Aztec Tomb Revisited

## B.A.T.

Ballyhoo

Balrog And The Cat

Bard's Tale I

Bard's Tale II

Barsak The Dwarf

Base, The

Basque Terrorists

In Dartmouth

Battle Of Philip

Battlelech

Battune In Wonderland

Battune The Sailor

Beagle Quest

Beer Hunter

Behind Closed

Doors 1, 2 & 3

Behind The Lines

Behold Atlantis

Beneath Folly

Bermuda Triangle

Bestiary

Betty Carlson's Big

Date

Bew Bews

Beyond Zork

Big Sleaf

Bimble's Adventure

Bite Of The Sorority

Vampires

Black Cauldron

Black Crypt

Black Dawn

Black Fountain

Black Knight

Blackpool Tower

Blackscar Mountain

Blade Of Blackpoole

Blade The Warrior

Blag, The

Blizzard Pass

Blood Of The

Multineers

Blue Raider

Boggil, The

Bomb Threat

Book Of The Dead

Border Harrier

Border Warfare

Border Zone

Bored Of The Rings

Boredom

Borrowed Time

Bounty Hunter

Brataccas

Brawn Free

Breakers

Brian And The

Dishonest Politician

Brian The Bold

Brimstone

Buckaroo Banzai

Buffer Adventure

Bugsy

Bulbo And Lizard King

Bungo's Quest For

Gold

Bureaucracy

Burlough Castle

Buttons

Caco Demon

Cadaver

Cadaver: The Last

Supper

Calling, The

Camelot

Can I Cheat Death?

Canasto Rebellion

Captain Kook I

Captain Kook II

Case Of The Beheaded

Smuggler

Case Of The Mixed-up

Shymer

Castle, The (W.

Pooley)

Castle Adventure

Castle Blackstar

Castle Colditz (K-Tel)

Castle Eerie

Castle Master I

Castle Master II

Castle Of Mydor

Castle Of Riddles

Castle Of Terror

Castle Of The Skull

Lord

Castle Thade

Castle Thade Revisited

Castle Warlock

Cave Capers

Cave Explorer

Cavern Of Riches

Challenge, The

Chambers Of Xenobia

Changeling

Chaos Strikes Back

Chiropodist In Hell

Chrono Quest I

Chrono Quest II

Circus

Citadel Of Chaos

City For Ransom

City Out of Bounds

Classic Adventure

Claws Of Despair

Cloak Of Death

Cloud 99

Codename - Iceman

Colditz (Phipps)

Colonel's Bequest

Colorado

Colossal Adventure

Colour Of Magic

Commando

Complex

Conch

Confidential

Conquest Of Camelot

Conquests Of The

Longbow

Corruption

Cortizone

Corya I: The Dragon

Count, The

Countdown To Doom

Crack City

Cranmore Diamond

Caper

Cranston Manor

Cricket Crazy

Crime Adventure

Dollars In The Dust	Escape From Khoshima	From Out Of A Dark	Haunted House	Island (Virgin)	Last Will and	Marie Celeste	Mysterious Fairground	Pay-Off (Adv. Factory)	Quest For The Holy
Dome Trooper	Escape From Pulsar 7	Night Sky	(Version.B)	Island of Mystery	Testament	(Allanlis)	Mystery Funhouse	Pen And The Dark	Grail
Domes Of Sha	Escape From Traam	Funhouse (Pacific)	Haunted Mansion	It Came From The	Leather Goddesses of	Marian Prisoner	Mystery Island	Pendant Of Logryn	Quest For The Holy
Dondra	Escape To Freedom	Future Tense	Haunted Mission	Desert	Phobos I	Mask Of The Sun	Mystery Of Munroe	Perils Of Darkest Africa	Joystick
Don't Panic- Panic	Escape To Zanuss	Future Wars	Adventure		Leather Goddesses of	Masquerade	Manor	Perry Mason:	Quest For The Time
Now	Espionage Island		Heart Of China	Jack And The	Phobos II	Masters Of Midworld	Mystery Of Old St.	Mandarin Murder	Bird
Doomlords I - III	Essex	Galaxias	Heavy On The Majick	Beanstalk	Legend Of The Sword	Masters Of The	Joseph	Perseus And	Quest Of Merravid
Doomsday Papers	Eureka	Gateway, The	Helm, The	Jack The Ripper	Legend Of Kyrandia	Universe	Mystery Of The Indus	Andromeda	Questprobe 2
Dracula	Everyday Story Of A	Gateway To Karos	Hermitage, The	Jade Necklace	Legend Of Apache	Mall Lucas	Valley	Personal Nightmare	Questprobe 3
Dracula II (PD/C64)	Seeker Of Gold	Gauntlet Of Meldir	Hero Quest (Gremlin)	Jade Stone	Gold	McKensie	Myth	Pete Bog	Questron I
Dracula's Castle	Evil Ridge	Gem of Zephyrr	Hero's Quest (SSI)	Jason And The	Legend Of Faerghai	Mean Streets	Napoleon's	Peter Pan	Questron II
Dracula's Island	Excalibur	Gerbil Riot of '67	Heroes Of Karn	Argonauts	Legend Of Kyrandia	Mega Adventure	Sandwiches	Phantasia	Quondam
Dragon of Notacare	Experience, The	Ghost Town (Adv/Int.)	Heroes Of The Lance	Jason And The Golden	Legend Of The Sword	Mega Traveller I	Necris Dome	Pharoah's Tomb	Really Hacker
Dragon Slayer	Extricator, The	Ghost Town (AGT)	Hexagonal Museum	Fleece	Leisure Suit Larry I	Menagerie, The	Neilsen's Papers	Philopher's Quest	Realm Of Darkness
Dragon's Breath	Eye, The	Ghost Town (Virgin)	Hillstar	Jekyll And Hyde	Leisure Suit Larry II	Merhownie's Light	Never Ending Story	Picture Of Innocence	Rebel Planet
Dragonstar Trilogy	Eye Of Bain	Giant Adventure	Himalayan Odyssey	Jester Quest	Leisure Suit Larry III	Merlin's Apprentice	New Adventure	Pirate Adventure	Red Alert
Dragonworld	Eye Of Kadath	Giant's Gold	Hitch-hiker	Jewels of Babylon	Leisure Suit Larry V	(El Diablero)	New Arrival	Pirate Gold	Red Hawk
Drakkhen	Eye Of The Inca	Gladiator	(Supersoft)	Jhothamia	Les Manley In Search	Message From	New England Gothic	Pits Of Doom	Red Lion
Dream Zone		Gnome Ranger	Hitchhiker's Guide	Jinxer	For A King	Andromeda	Night Of The Aliens	Plagues Of Egypt	Red Moon
Driller	Fable (AGT)	Goblin Towers	(Infocom)	Joan Of Arc	Let Sleeping Gods Lie	Methyhel	Nightlife	Plan 9 From Outer	Rescue From Doom
Droolig And The King's	Fabled Treasure Of	Gods Of War	Hob's Hoard	Jolly Duplicator	Liberte	Miami Mice	Nightmare I	Space	Retarded Creatures
Gold	Koosar	Gold Or Glory	Hobbit, The	Journey (Infocom)	Life Term	Mickey's Space	Nightmare II	Planet Of Death	And Caverns
Druid's Moon	Faerie	Gold Rush	Hobble Hunter	Journey One Spring	Lifeboat	Adventure	Nighting	Planetfall	Return To Doom
Dudley Dilemma, A	Faery Tale	Golden Apple	Holiday To Remember	Journey To The Centre	Lifeform	Microdrivin'	Nine Dancers	Play It Again Sam	Return To Earth
Dun Darach	Fahrenheit 451	Golden Baton	Hollow, The	Eddie Smith's Head	Lighthouse Mystery	Microfair Madness	Nine Prices In Amber	Plundered Hearts	Return To Eden
Dungeon	Fairly Difficult Mission	Golden Fleece	Hollywood Hijinx	Journey To The Centre	Lille Wandering Guru	48k & 128k Versions	1942 Mission	Police Quest I	Return To Ilthca
Dungeon Adventure	Fantastic Four	Golden Mask	Holy Grail (Jim	Of The Earth	Loads of Midnight	London Adventure	Nite Time	Police Quest II	Revenge Of The Moon
Dungeon Master	Fantasy World Dizzy	Golden Pyramid	McBrayne)	Jungle Bunny	London Adventure	Loom	Nord And Bert	Police Quest III	Goddess
Dungeon Of The	Farmer's Daughter	Golden Rose	Homicide Hotel		Loom	Lord of the Rings	Not The Lord Of The	Populous I	Revenge Of The
Dragon	Fascination	Golden Sword Of	Hostage	Kabul Spy	Lords Of Midnight	Lords Of Midnight	Rings	Populous II	Revenge Of The
Dungeon Quest	Fast Lane	Bhakhor	Hostage Rescue	Karyssia	Lords Of Time	Lost City	Nova	Pork I	Toothless Vampire
Dungeons,	Father Of Darkness	Golden Voyage	Hotel Hell	Kayleth	Lost Crystal	Lost Dragon	Nythyhel 1	Pork II	Riders Of Rohan
Amelhyths etc.	Faust's Folly	Golden Wombat Of	Hound Of Shadow	Keeper, The	Lost In The Amazon	Lost In The Amazon	Nythyhel 2	Powermonger	Rifts Of Time
Dusk Over Elfintan	Feasibility Experiment	Destiny	House Of Seven	Kelly's Rescue	Lucifer's Realm	Lost Phirious	Oasis Of Shalimar	Prehistoric Adventure	Ring Of Dreams
	Fergus Furgleton	Gordello Incident	Gables	Kenilla	Lurking Horror	Lost Temple Of The	Obiliterator	Prehistoric Island	Ring Of Power
Earthshock	Final Battle	Grail, The	House On The Tor	Key To Paradox		Incas	Odious' Quest	Price Of Magic	Rings Of Medusa
Eclipse	Final Mission	Grange Hill	Hugo's House Of	Key To Time	Madcap Manor	Miser	Odin's Shrine	Pride Of The	Rings Of Merlin
Ecoquest I	Firelance	Grave Robbers	Horror	Killing Cloud	Maddog Williams	Mission (J. McBrayne)	Odyssey, The	Federation	Rings Of Zilfin
Egyptian Adventure	Firestone	Hunchback (Amstrad)	Hunchback (C64)	King	Mafia Contract I	Mission One. Project	On The Run	Prince Of Persia	Rise Of The Dragon
El Dorado	Fisher King	Ice Station Zero		King Solomon's Mines	Mafia Contract II	Volcano	Once A King	Prince Of Tyndal	Rising Of Salandra
Elf Rescue	Fish!	Ichor		King's Quest I	Magic Castle	Mission X	Once Upon A Lily Pad	Prison Blues	Roadwar 2000
Elf's Adventure	Five On A Treasure	Imagination		King's Quest II	Magic Isle	Mold I	One Dark Night	Prisoner	Robin Hood (Artic)
Elfindor	Island	In Search Of Angels		King's Quest III	Magic Mountain	Molesworth	One Of Our Wombats	Prisoner Island	Robin Of Sherlock
Ellisnore Diamond	Flight 191	Inca Curse		King's Quest IV	Magic Shop	Monster	Is Missing	Programmer's Revenge	Robin Of Sherwood
Elven Crystals	Flint's Gold	Indiana Jones And The		King's Quest V	Magic Mountain	Monsters Of Murdac	Oo-Topos	Project Annihilation	Robo City
Elvira I	Flook 1	Last Crusade		Kingdom Of Hamil	Magic Shop	Moonmist	Ooze	Project Nova	Robocide
Elvira II	Fool's Errand	Inferno		Kingdom Of Speldome	Magic Mountain	Mordon's Quest	Opera House	Project Thesis	Robyn Hode
Emerald Isle	Fool's Gold	Infidel		Knight's Orc	Magic Shop	Moreby Jewels	Operation Berlin	Project Volcano	Rogue Comet
Emmanuelle	Football Director II	Ingrid's Back		Knightmare	Magician's Apprentice	Moron	Operation Stallion	Project X - Microman	Ronnie Goes To
Empire Of Karn	Football Frenzy	Inner Lakes		(Mindscapes)	Magician's Ball	Mortville Manor	Operation Stealth	Prophecy	Hollywood
Enchanted Cottage	For Your Thighs Only	Inspector Flukeit		Kobyashi Ag'kwo	Majick	Mountain Palace Adv.	Operation Turtle	Prospector	Roog
Enchanted Realm I	Forest At World's End	Institute, The		Kobyashi Naru	Malice In Blunderland	Mountains Of Ket	Operation Turtle	Puppet Man	Royal Adventures Of A
Enchanted Realm II	Forest Of Evil	IntoThe Mystic		Kristal, The	Malice In Wonderland	Mural, The	Orc Island	Puzzled	Royal Frog
Enchanter	Forestland	Intruder Alert		Kull	Manhunter New York	Murder, The	Overlord	Pyramid	Common Frog
Encounter	Forgotten Past	Invaders from Planet X		Labarinth	Manhunter San	Murder At The Manor	P. O. W. Adventure	Pyramid Of Muna	Ruby Runaround
End Day 2240	Formula, The	Invasion		Labours Of Hercules	Manhunter San	Murder Off Miami	Panic Beneath The Sea		Run Bronwynn Run
Energem Enigma	Fortress Of Keller	Invincible Island		Labyrinth (Actavision)	Francisco	Murder On The	Paradise Connection	Quadx	Runaway
Erik the Viking	Four Minutes To	Iron Lord		Lady In Green	Maniac Mansion	Waterfront	Paranoia	Quann Tulla	Runes Of Zendos
Escape!	Midnight	Island (Ken Bond)		Lancelot	Mansion Quest	Murders In Space	Parisian Nights	Quarterstaff	Runestone Of Zaobab
Escape From A.R.G.C.	Frankenstein	Island (Crystal)		Land of the Giants	Mansion Quest	Murders In Venice	Pawn, The	Quest (Hewson)	
Escape From Cygnus	Frankenstein's Legacy	Island (Duckworth)		Lapis Philosophorum	Mansions	Mutant	Pawns of War	Quest For Eternity	S.D.I.
Alpha	Frankie Crashed On			Laskar's Crystals	Mapper	My First Adventure	Pay Off (Bug Byte)	Quest For Glory II	S.M.A.S.H.E.D.
Escape From Hodgkins	Jupiter					Myorem			S.P.O.N.G.E.
Manor	Frog Quest								

Sacred Cross  
 Saga Of A Mad Barbarian  
 Salvage  
 Sandman Cometh, The  
 Sanity Clause  
 Savage Island 1  
 Savage Island 2  
 Scapeghost  
 Scary Mansion  
 Scary Tales  
 School Adventure  
 Scoop  
 Scroll Of Akbar Khan  
 Se-Ka Of Assiah  
 Sea of Zirun  
 Seabase Della  
 Search For Mithrillium  
 Search For The Reaper  
 Seas Of Blood  
 Seastalker  
 Secret Agent: Mission 1  
 Secret Mission (Adventure International)  
 Secret Of Bastow Manor  
 Secret Of Life  
 Secret Of Monkey Island I  
 Secret Of Monkey Island II  
 Secret Of St. Bride's  
 Secret Of Ur  
 Seek And Destroy  
 Seeker Of Gold, Everyday Story...  
 Serf's Tale  
 Serpent From Hell  
 Severed Heads  
 Serpent's Star  
 Sex Vixens From Outer Space  
 Shadowlands  
 Shadowgate  
 Shadows Of Mordor  
 Shafted In San Diego  
 Shakey City  
 Shard Of Inovar  
 Shards Of Time  
 Sharpe's Deeds  
 Shell Shock  
 Sherlock (Infocom)  
 Sherlock (Melbourne)  
 Sherwood Forest  
 Ship Of Doom  
 Shipwreck  
 Shogun  
 Shrewsbury Key  
 Silverwolf  
 Sinbad And The Golden Ship

Sir Ramic Hobbs  
 Skegpool Rock  
 Skelvullyn Twine  
 Skull Island  
 Skyfox  
 Slaughter Caves  
 Smuggler's Cove  
 Snowball  
 Snowqueen, The  
 Soapland  
 Softporn Adventure  
 Soho Sex Quest  
 Solaris  
 Sorcerer (Infocom)  
 Sorcerer (Tim Gilbert)  
 Sorcerer Of Claymorgue Castle  
 Soul Hunter  
 Souldrinker  
 Souls Of Darkon  
 Space 1889  
 Space Ace  
 Space Hunt  
 Space Quest I  
 Space Quest II  
 Space Quest III  
 Space Quest IV  
 Space Rogue  
 Space Vixens  
 Spacy  
 Special Delivery  
 Spectre Of Booballyhoo  
 Spell Of Christmas Ice  
 Spellbreaker  
 Spellcasting 101  
 Spellcasting 201  
 Spiderman  
 Spoof  
 Spooky House  
 Spy Trilogy  
 Spycatcher  
 Spyplane  
 Spytrek Adventure  
 Squynchian Adventure  
 St. Jives  
 Staff Of Law  
 Staff Of Power  
 Staff Of Zaranol  
 Stainless Steel Rat Saves The World  
 Stalag 23  
 Star Portal  
 Star Reporter  
 Star Trek: Promethean Prophecy  
 Star Wreck  
 Starcross  
 Starflight I  
 Starflight II  
 Starship Columbus  
 Starship Quest  
 Stationfall

Stone Table  
 Storm Mountain  
 Slowaway  
 Stranded  
 Strange Odyssey  
 Subsink  
 Suds  
 Sundog  
 Supergran  
 Survival  
 Survival Of The Fittest  
 Susan  
 Suspect  
 Suspended  
 Swamp, The  
 Sweet Sixteen  
 Sword Of Vhor  
 Tales Of Mathematica  
 Talisman Of Lost Souls  
 Talisman Of Power  
 Tamoret  
 Tangled Tale  
 Targhan  
 Tark  
 Tass Time In Tone  
 Town  
 Teacher Trouble  
 Tealand  
 Tears Of The Moon  
 Temple Curse  
 Temple Of Terror  
 Temple Of Vran  
 Temple Terror (Atlantis)  
 Temporal  
 Ten Little Indians  
 Terror Castle  
 Terror In The Ice Cavern  
 Terror Of Trantoss  
 Terrormolinos  
 Theatre Of Death  
 Theme Park Mystery  
 There's A Bomb Under Parliament  
 Thermonuclear Wargames  
 Thief (Corrupt Code)  
 Thief (River)  
 Thief's Tale  
 Thompson Twins  
 Three Musketeers  
 Time Lord's Amulet  
 Time Machine  
 Time Quest (Central)  
 Time Quest (Legend)  
 Time Thief  
 Time Traveller  
 Times Of Lore  
 Tir Na Nog

Tizpan, Lord / Jungle To The Manor Bourne  
 Token Of Ghall  
 Tomb Of Xeiops  
 Top Secret  
 Torch And Thing  
 Total Eclipse  
 Total Reality Delusion  
 Tourist Trouble  
 Tower Of Despair  
 Tracer Sanction  
 Tramolane Alliance  
 Transylvania  
 Treasure  
 Treasure Island (River)  
 Treasure Island (Windham)  
 Treasure Island Dizzy  
 Treasure Of The Santa Maria  
 Trial Of Arnold Blackwood  
 Trials And Tribulations Of An Apprentice Wizard  
 Trinity  
 Trixie's Quest  
 Trouble At Bridgeton  
 Twice Shy  
 Twilight Zone  
 Twilight's Ransom  
 Twin Kingdom Valley  
 Ultima I  
 Ultima II  
 Ultima III  
 Ultima IV  
 Ultima V  
 Ultima VI  
 Ulysses And The Golden Fleece  
 Unborn One  
 Underground Adventure (AGT)  
 Underworld Of Kyn  
 Uninvited  
 Unknown, The  
 Upper Gumtree  
 Urban Upstart  
 Urquahart Castle  
 Use Your Loaf  
 Utopia  
 V - The Silver Saucer  
 Valhalla  
 Valkyrie 17  
 Valley Of The Kings  
 Velnor's Lair  
 Venom  
 Very Big Cave Adv.  
 View To A Chip  
 Village Of Lost Souls

Village Underworld  
 Violator Of Voodoo  
 Virus  
 Voodoo Castle  
 War In Middle Earth  
 Warlord  
 Waxworks  
 Waxworks (Accolade)  
 Weaver Of Her Dreams  
 Welladay  
 Werewolf Simulator  
 Whiplash And Wagonwheel  
 Whistle  
 White Door aka Crisis At Christmas  
 White Feather Cloak  
 Who Done It  
 Width Of The World  
 Will O' The Wisp  
 Willy Beamish  
 Winter Wonderland  
 Wise And Fool Of Arnold Blackwood  
 Wishbringer  
 Witch Hunt (Audiogenic)  
 Witch Hunt (River)  
 Witness  
 Wiz Biz  
 Wizard And The Princess  
 Wizard Of Akyrz  
 Wizard Of Oz  
 Wizard Quest  
 Wizard's Scrolls  
 Wizard's Skull  
 Wizard's Tower  
 Wizard's Warrior  
 Wolfman  
 Wonderland  
 Woods Of Winter  
 Worm In Paradise  
 Wychwood

Xanadu  
 Xenomorph  
 Yawn  
 Yellow Door  
 Yukon  
 Zacaron Mystery  
 Zak McCracken  
 Zim Sala Bim  
 Zodiac  
 Zork I  
 Zork II  
 Zork III  
 Zork Zero  
 Zzzz

CH = Coded Hints : F = Feature : H = Hints : M = Map : Ma = Maze : OL = Object List  
 PG = PLayering Guide : R = Review : S = Solution : P = Page : Number (1) = Issue Number

# INDEX

A-Train. R. P34 (8)  
 Adventure America. F. P. 33 (7), P37 (8), P50 (9)  
 Adventure 100. S. P67 (8)  
 Adventureland. H. P43 (2), Ma. P66 (8)  
 Adventure-Link-Spec. Mag F. P37 (3)  
 Adventurer's Backpack. F. P44 (8), P51 (9)  
 Adventures Of Philip Mitchell. F. P45 (9)  
 Aftershock. Ma. P56 (4)  
 Al-Strad. R. P10 (4), S. P38 (2)  
 Alternate Reality. H. P62 (4)  
 American Suds. S. P54 (1)  
 And In The Beginning There Were Ram Pack Wobbles. F. P45 (4)  
 Andkara. S. P64 (8)  
 Antillis Mission. R+H. P31 (5)  
 April Seventh. R+CH. P15 (6)  
 Are We There Yet? R. P34 (4)  
 Arnold / Somewhere Else. S. P59 (2)  
 Arrow Of Death I & II. H. P43. (2)  
 Aunt Velma. R+CH. P16 (1)  
 Aural Quest. S. P40. (2)  
 Avalon MUA. F. P 34 (7)  
 Avon. R. P13 (6), S. P58 (8)  
 Axe Of Kolt. R. P8 (3)  
 Axe Of Kolt. CH. P53 (3)  
 Aztec Assault. R+CH. P7 (7)  
 Balrog And The Cat. Ma. P56 (4)  
 Balrog's First Big Disk. R+CH. P8 (1)  
 Balrog's Tale. F. P34 (1), P33 (2), P37 (3), P37 (4), P53 (5)  
 Bard's Tale II. H. P72 (6)  
 Battle Isle. R. P9 (4)  
 Battune In Wonderland. S. P48 (1)  
 Battune The Sailor. S. P45 (2)  
 Bermuda Traingle. R+H. P13 (7)  
 Betty Carlson's Big Date. S. P66 (5)  
 Black Knight. Part 1. S. P49 (1) Part 2. S. P56 (2)  
 Blackpool Tower. S. P70 (9)  
 Blade Of Blackpoole. S. P57 (4)  
 Blood of Bogmole. R+CH. P11 (1)  
 Bog Of Brit. CH. P53 (3)  
 Boggit. Solution. P64 (1)  
 Bored Of The Rings. R. P 8 (6), Ma. P63 (8)  
 Brainchild. F. P54 (4)  
 Brian And The Dishonest Politician. R+CH. P25 (4). S+ M. P67 (5)  
 C Adventure Toolkit. F. P34 (2)  
 Camelot. R+CH. P7 (2)  
 Castle Adventure. R+CH. P8 (2)  
 Castle Of Hornadette. R. P24 (8)  
 Castle Of Terror. S. P71 (6)  
 Castle Of The Alchemists. R+H. P9 (7)  
 Castle Warlock. R+H. P14 (5), S. P67 (6)  
 Catacombs. R. P33 (8)  
 Champions of Krynn. H. P66 (5)  
 Choosing And Buying A (Games) PC. F. P39 (8)  
 Circus. H. P45 (3)  
 Civilization. R. P31 (4)  
 Colossal Adventure. H. P54  
 Conquests Of Camelot. Part 1. S. P53 (2), Part 2. P50 (3), Part 3. P74 (4), Part 4. P65 (5), P67 (6), P7. P64 (7)  
 Conquests Of The Longbow. S. P71 (5)  
 Corruption. R+H. P27 (7)  
 CosmoServe. R+CH. P21 (5)  
 Count. The. H. P43 (2)  
 Cranmore Diamond Caper. S. P61 (9)  
 Creative Adventure Toolkit. F. P34 (2)  
 Cricket Crazy. R. P20 (9)  
 Crispin Crunchie. S. P67 (1)  
 Crusade. R+CH. P12 (1)  
 Crystal Of Chantie. S. P44 (3)  
 Cup Final Frenzy. R. P20 (9)  
 Curse Of Calutha. R+CH+ Ma. P19 (5)  
 Cursed Be The City. R. P20 (4)  
 Dances With Bunny Rabbits. R. P16 (7), S. P67 (8)  
 Danger! Adventurer At Work 1. S. P57 (5), R. P37 (6)  
 Danger! Adventurer At Work 2. R. P24(9)  
 Dark Storm. R+CH. P9 (2)  
 Dark Wars. R. P21 (4)  
 Darkest Road. S. P43 (3)  
 Davey Jones Locker. R+CH. P25 (6)  
 Death In The Caribbean. S. P63 (3)  
 Death Knights Of Krynn. H. P65 (6), H. P55 (7)  
 Deathbringer. CH. P66 (3)  
 Deena Of Kolini. Ma. P59 (1)  
 Deena Of Kolini. R+CH. P13 (1)  
 Deep Probe. R. P10 (9)  
 Deep Waters Vol. 1. R+CH. P15 (1)  
 Deep Waters Vol. 2. R+CH. P9 (2)  
 Demon From The Darkside. S. P74 (8)  
 Desmond And Gertrude. R+CH. P16 (1)  
 Devil's Hand. S. P 74 (7)  
 Diablo! R+CH. P9 (3)  
 Disenchanted. R. P16 (4)  
 Doctor Who: A Datafile. F. P51 (4)  
 Dollars In The Dust. R. P35 (8)  
 Doomlords. S. P62 (3)  
 DOS For Dummies. F. P57 (6)  
 Dragon: Corya The Warrior Sage. R. P22(6), S. P64 (7)  
 Dragon Of Notacre. S. P54  
 Dragonslayer. R+CH. P17 (8)  
 Dragonstar Trilogy. R+CH. P26 (1), S. P47 (2)  
 Druid's Moon. S. P69 (8)  
 Dudley Dilemma. R+CH. P10 (3), Ma. P68 (4), S. P66 (4)  
 Dungeon Adventure. H.P55(4), H.P63 (5), H. P73 (6)  
 Dungeon Quest. S. P56  
 Earthshock. R. P13 (2)  
 Eclipse. R+CH. P19 (1)  
 Ecoquest I. R. P22 (7) S. P67 (9)  
 Eleventh Hour. R+CH. P8 (5)  
 Elf's Adventure. Ma+ S. P54 (2)  
 Ellisnore Diamond. R. P13 (3), S. P58 (7)  
 Elvira II. P15 (5)  
 Enchanter. H. P51 (1), R. P20 (1)  
 Enernem Enigma. R+CH. P14 (2)  
 Escape From A.R.G.C. S. P67 (4)  
 Escape From Khoshima. R. P 28 (8)  
 Even Yet Another Big Disk. P34 (3)  
 Everyday Adventure. R. P10, H. P62 (6)  
 Extricator. R+CH. P15 (7)  
 Faerie. R+CH. P26 (7)  
 Fascination. R. P9 (7)  
 Feasibility Experiment. H. P45 (3)  
 Federation II. F. P48 (5)  
 Fish! R. P10 (8)  
 Fisher King. R+H. P19 (4)  
 Five On A Treasure Island. PG. P50 (2)  
 Fool's Errand. R. P14 (3)  
 Forestland. Root Maze. P71 (3)  
 Four Minutes To Midnight. R+H. P9 (6)  
 Four Symbols. R. P13 (7)  
 Frankenstein. S. P48 (2)  
 Gargoyle Games. F. P46 (8)  
 Gateway. R. P34 (6)  
 Gateway To The Savage Frontier. H. P62 (6), P63 (7), P60 (8), P58 (9)  
 Gerbil Riot Of '67. R. P32 (6), S. P63 (7)  
 Get Me To The Church On Time. R+CH. P15 (9)  
 Ghost Town. H. P51 (1)  
 Ghost Town (AGT). R+CH. P15 (3)  
 Goblin Gazette. F. P38 (7)  
 Goblin Towers. R. P14 (9)  
 Gold Or Glory. R. P20  
 Golden Voyage. H. P45 (3)  
 Golden Wombat Of Destiny. S. P61 (5)  
 Grail. The. S. P57 (1)  
 Grimoire. R. P29 (9)  
 Grue-knapped! R. P36 (8)  
 Guardian, The. R+CH. P16 (3)  
 Guildmasters: Volume One. R. P39 (6)  
 Gymnasium. S. P60 (2)  
 Harvesting Moon. R+CH. P15 (2)  
 Helvera - Mistress Of The Park. R. P30 (9)  
 Hermitage. R. P40 (6)  
 Hintbooks From America. F. P39 (7)  
 Hob's Hoard. R. P.14 (4)  
 Hollow (Text). R. P65 (7)  
 Holy Grail. R. P.16 (4)  
 Homicide Hotel. R+CH. P17 (3)  
 Hugo's House Of Horrors. S. P68 (8)  
 Humberg. R. P18 (3), CH. P53 (3)  
 Hunchback. S. P 53 (3)

I Dare You! R. P25 (6)  
 I Wish People Who Lived In Wales Had Legible Handwriting. F. P45 (5)  
 Ice Station Zero. R+CH. P20 (3)  
 In Search Of Angels. R. P13 (2)  
 Indiana Jones And The Last Crusade. S, Part 1. P74. (6), Part 2. P69 (7)  
 Indiana Jones And The Fate Of Atlantis. R. P18 (7)  
 Infidel. M+S. P64 (3)  
 Inner Lakes. R+CH. P18 (4), S. P66 (6)  
 Into The Mystic. R. P20 (8)  
 Invasion. R+H. P21 (7)  
 Isthorn. R. P27 (4)  
 It Bugs Me. F. P43 (9)  
 Jacaranda Jim. R+CH. P15 (2)  
 Jekyll And Hyde. R+CH. P10 (3), R. P8 (4)  
 Jolly Poppa Down. R. P20 (3)  
 Key To Time. S, P56 (9)  
 Kingdom Of Hamil. R. P30 (4), Ma. P61 (4)  
 Labarinth. S. P74 (4)  
 Laurence Creighton Talks About Adventure-Writing. F. P47 (5)  
 Leather Goddesses of Phobos I. R. P17 (2)  
 Leather Goddesses of Phobos II. R. P9 (5)  
 Legacy, The. R+CH. P33 (4)  
 Legacy For Alaric. S. P61 (3)  
 Lemmings I. R. P43 (5)  
 Les Manley: Lost In LA. R. P29 (5)  
 Letter From America! F. P49 (6)  
 Level 9 - Past Masters Of The Adventure Game? F. P41 (7)  
 Life Of A Lone Electron. R+CH. P15 (9)  
 Lost Stone Mansion. R. P27 (6)  
 Lost Temple. R+CH. P21 (1) S. P50 (3)  
 Lost Treasures Of Infocom II. R. P15 (8)  
 Magic Isle. R. P29 (4)  
 Magician's Apprentice. S. P35 (4)  
 Magnetic Scrolls Collection. R. P28 (4)  
 Malice In Blunderland. S. P63 (4)  
 Mansion Quest. R. P40 (5)  
 Mansions. S. P70 (5)  
 Mega-lo-mania. R. P17 (2)  
 Merlin. M+S. P63 (9)  
 Methayel. M+S, Part 1. P68 (6), Part 2. P57 (7)  
 Miami Mice. S. P70 (5)  
 Microfair Madness. R. P19 (2)  
 Might and Magic II. Middlegate. M+H. P52 (1) R+CH. P22 (1)  
 Might And Magic III. P29 (7)  
 Mindshadow. M+S. P46 (1)  
 Mines Of Lithiad. R. P17 (7)  
 Mission, The. R. P19 (2)  
 Mission X. R+CH. P23 (1)  
 Monsters Of Murdac. R+CH. P21 (5), M. P58 (5)  
 Mordon's Quest. H. P73 (6)  
 MUD II. F. P43 (4)  
 MUD II Update. F. P50 (8)

Multi-User Adventures. F. P37 (3)  
 Mystery Of Old St. Josph's. S. P71 (8)  
 Nethack. R. P. 13 (9)  
 New Arrival. R. P23 (3)  
 New England Gothic. R+H. P28 (9)  
 Nirvana. R+H. P16 (9)  
 Noah. R. P17 (9)  
 Nythysel. R. P23 (8)  
 Odieus's Quest. M+H. P45 (1)  
 Oklib's Revenge. R. P34  
 One Of Our Wombats Is Missing. Ma. P59. (1)  
 Operation Stealth. S. P72 (8)  
 Origins Of Origin. F. P37 (1)  
 Panic Beneath The Sea. S. P64 (2)  
 PAWS For Thought. R. P25 (9)  
 Peneless. R. P9 (8)  
 Perry Mason: Mandarin Murder. R+H. P23 (2)  
 Perseus and Andromeda. H. P51 (1)  
 Pirate Adventure. R. P24 (8)  
 Pirate Gold. S. P59 (2)  
 Plagues Of Egypt. R+CH. P24 (1)  
 Plan 9 From Outer Space. H. P74 (9)  
 Planetfall. H. P55 (4), H. P63 (5)  
 Play By Mail. F. P37 (1), P37 (2), P39 (3), P49 (4), P50 (5), P44 (6), P51 (7), P55 (8), P37 (9)  
 Police Quest III. Part 1. S. P72 (9)  
 Pool Of Radiance. OL. P49 (3)  
 Project X - The Microman. Ma. P63 (9)  
 Pyramid. R+CH. P13 (6)  
 Prophecy. H. P60 (9)  
 Quest For The Holy Joystick. R. P24 (2)  
 Quann Tulla. R+H. P33 (5)  
 Radiomania. R+CH. P18 (6)  
 Railroad Tycoon. R. P25 (2)  
 Ramblings Of An Inveterate Games Programmer. F. P53 (6)  
 Red Door. M+S. P54 (3)  
 Red Moon. H. P55 (4), H. P63 (5)  
 Return Of The Joystick. R. P14 (4)  
 Return To Earth. R. P35  
 Right To Copy (Copyright?). F. P53 (7)  
 Ring of Dreams. R. P23 (8)  
 Robin Hood. S. P58 (1)  
 Robin Of Sherlock. R+H. P25 (5)  
 Royal Quest. M+S. P62 (1)  
 Run, Bronwynn Run. S. P 63 (6)  
 Sam Coupé Adventure Club. F. P58 (6)  
 Sanity Clause. R+CH. P16 (8)  
 Scary Tales. S. P58 (4)  
 Search For Mithrillium. R. P28 (8)  
 Secret Of Monkey Island, 1. H. P52 (1) R. P25 (1) S. P67 (3)  
 Secret Of St. Bride's. S. P55 (3)  
 Sheriff Gunn. R. P33 (6)  
 Sherlock Holmes, Consulting Detective. R. P16 (6)  
 Sherwood Forest. R+CH. P26 (1)  
 Silverwolf. R+CH. P24 (3) S+M. P64 (4)  
 SimEarth. R. P29 (1)  
 SimLife. R. P18  
 So What Is An RPG Then? F. P35 (2)

Sorcerian. R. P26 (2)  
 Sorcerer. The Glass Maze. P58 (3)  
 Soul Hunter. R+CH (18)  
 Spectre Of Castle Coris. R+CH (5)  
 Spellcasting 101. S. P41 (1)  
 Spellcasting 201. R+CH. P25 (3) S. P69 (4)  
 Spellcasting 301. R. P18 (8)  
 Sphere Of Q'Li. R. P22 (4)  
 Squynchian Adventure. M+S. P46 (3)  
 Staff Of Power. R+CH. P27 (3)  
 Starcross. R+CH. P28 (2)  
 Star Flaws. R+CH. P28 (3)  
 Star Trek V. R. P29 (3)  
 Stoneville Manor. R. P24 (8)  
 Supernova. R+CH. P28 (7)  
 Supremacy. R+CH. P31 (1)  
 Survivor. R. P23 (9)  
 Tark. R. P19 (6)  
 Teacher Trouble. S. P64 (5)  
 Tears Of The Moon. R+CH. 19 (6)  
 Thief's Tale. S. P72 (6), R. P10 (7)  
 Thoughts On Piracy, Protections And Promises. F. 52 (8)  
 Tim Kemp: The Interview. F. P38 (4)  
 Time Machine. H. P45 (3)  
 Time Quest (Central). M+S. P66 (7)  
 Time Quest (Legend). S. P65 (2)  
 To Review Or Not To Review? F. P54 (7)  
 Tramotane Alliance. S. P71 (9)  
 Transylvania. S. P60 (1)  
 Treasure Island. R+CH. P32 (1)  
 Treasure Of The New Kingdom. R. P9 (8)  
 Trial Of Arnold Blackwood. S. P44 (1)  
 T-Zero. R. P38 (5)  
 Ultima VII. R. P29 (8)  
 Ultima Underworld. R. P28 (6)  
 Unnkulian Underworld I. R+H. P37 (5)  
 Using Shareware Fairly. F. P36 (9)  
 V - The Silver Saucer. M+S. P55 (9)  
 Venom. S. P60 (2)  
 Virus. M+PG. P44 (2)  
 Voodoo Castle. H. P51 (1)  
 Warlords. R. P33 (3)  
 Weaver Of Her Dreams. R. P31 (6)  
 Werewolf Simulator. R. P34 (5) S. P57 (3)  
 What IS AI? (And What Has It Got To Do With Me Anyway?) F. P42 (6)  
 What? No Low Alcohol Mineral Water? R. P26 (8)  
 White Door. M+PG. P63 (2)  
 White Feather Cloak. P20 (7)  
 Witch Hunt. R+CH. P29 (2)  
 Wise And Fool Of Arnold Blackwood. S. P48 (3)  
 Wishbringer. M+S. P54 (5)  
 Wizard And The Princess. S. P57 (2)  
 Wizard Quest. R+H. P27 (5)  
 Wizard's Skull. R+CH. P29 (7)  
 Wizard's Tower. R. P13 (8)  
 Wonderland. S. P68 (1)  
 Yarkon Blues II. R. P14 (8)  
 Zogan's Revenge. S. P21 (6)

## SYNTAX PD UPDATE

### ST Disks

RPG/Strategy  
 489 Conquest (Strategy)  
 504 Dungeon Lord (RPG)

STAC Games  
 499 Hack (NB. This isn't the RPG!)  
 503 The Obscure Naturalist (Shareware)

AGT  
 500 Oklib's Revenge - cutback PD version

### AMIGA Disks

TEXT and TEXT/GRAPHICS Adventures  
 508 Thrallbound - text/graphics  
 509 A Night at the Top - text

AGT  
 490 Sir Ramic Hobbs  
 491 House of the Os  
 492 Easter Egg Hunt  
 493 Fast Lane  
 494 The Pilot  
 502 Oklib's Revenge - cutback PD version

### PC Disks

AGT  
 495 Odieus's Quest for the Magic Flingshot  
 496 Squynchia Adventure  
 497 Jubilee Road  
 498 The Darkest Road (shareware)  
 501 Oklib's Revenge - cutback PD version

## NEW SOLUTIONS

Adventure Without A Name	Dark Seed	Great Peepingham	Sands of Egypt
Arnold The Adventurer	Diablo	Train Robbery	SimCity
Ashes of Alucard	Disenchanted	Hit	Space Aliens Laughed
Assignment East	Dog Star Adventure	Hook	At My Cardigan
Berlin	Double Agent	House Of Orion	Spelunker's
Atlas Assignment	Dragon's Tooth	I Dare You	Tremendous Cave
Aura-Scope	Dune	Impact	Adventure
Beautiful Dreamer	Dungeon of Torgar	Indiana Jones And The	Starchild
Behind Closed Doors. 1, 2 & 3	Escape From Magic	Fate Of Atlantis	Storms
Billy Barker In TV Hell	Escape From The Shire	Joe Dick. Case 1	Swiss Family
Billy Barker In Walesville	Elernam	K.G.B.	Robinson. Windham
Cadaver: The Payoff	Evilution	Last Voyage Of Sinbad	Test, The
Caves Of Silver	Eye Of Zollan	Loony Castle Quest	Time
Challenge Of Iythus	Fantasia Diamond	Lost Tomb Of Ananka	Time Of The End
Chips Are Forever	Ferryman Awaits	Lottery	Toil And Trouble
Christian Text	Fire And Ice, The	Lure Of The Temptress	Torquest
Adventure	World Will End in...	Magician	Transylvania.
Citadel	Firien Wood	Magnetic Moon	Polarware
Civilization	Fistful Of Blood	Mega Lo Mania	Treasure Hunt Jersey
Cleric's Quest	Capsules	Memory	Treasure Isle
Computer Adventure	Flashback	Motor Cycle Crazy	Trollbound
Cornwall Enigma	Flight Of The Unicorn	Mystery Of The Lost	True Spit
Cosmic Capers	Flood 2	Sheep	Two Ways
Country Capers	Four Symbols	Nectar Of The Gods	Undercover
Coveted Mirror	From Little Acorns	Oklib's Revenge	Unnkulian
Crash Garrett	Fuddo And Slam	Orbit Of Doom	Underworld
Crystal Kingdom Dizzy	Giro Quest	Quest Of Kron	Volcano Of Raka-Tua
Curse Of Enchantia	Gold Icon	Radiomania	Waydor
Dances With Bunny Rabbits	Grail Quest	Red Planet	Ween
	Grandad And The	Rendezvous With Rama	West. C64/PD
	Quest For The Holy	Rex Nebular and the	Wizard's Challenge
	Vest	Cosmic Gender	Yuppie
		Benders	

Gosh, Amanda Jane, I just caught a crab...

Oh, no, Amanda Jane, catching a crab is a nautical term...

Prudence might indicate that it might be a good idea to turn round now...

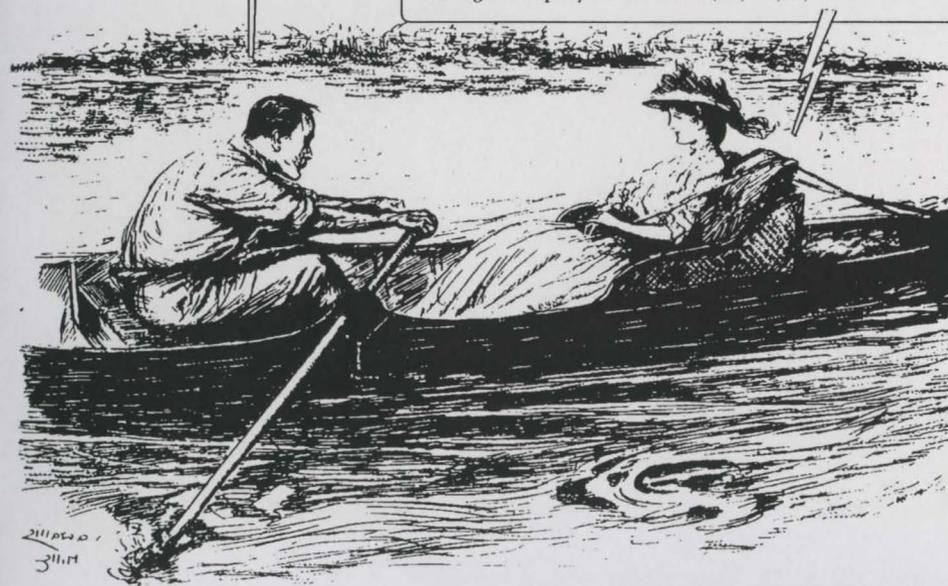
I've got this terrible *sinking* feeling...

Don't be silly, Algernon, crabs wouldn't stand a chance in these waters, what with the large numbers of Pirhannah that abound, why, even the crocodiles have a hard time surviving them...

I see, similar I suppose to the phrase 'Dangerous waterfall ahead Five hundred feet drop to certain death, severe bruising and *very* damp clothing'...

This, Algernon, might be something we are about to do whether we wish to or not, as we appear to be headed directly into an extremely large and turbulent whirlpool

Worry not, Algernon, I, fortunately had the foresight to bring along my copy of that estimable publication, Red Herring, the adventure magazine. With its advice we will most certainly pull through. Now put your back into it, in, out, in, out...



Red Herring is published bi-monthly at the end of the month. Next issue, June

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