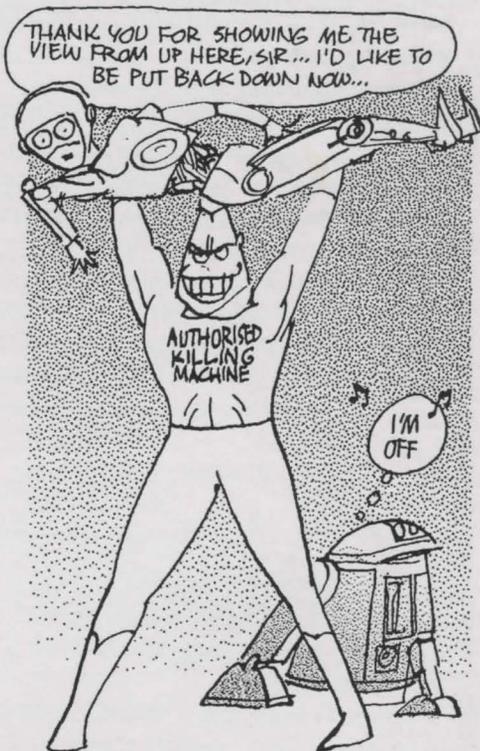
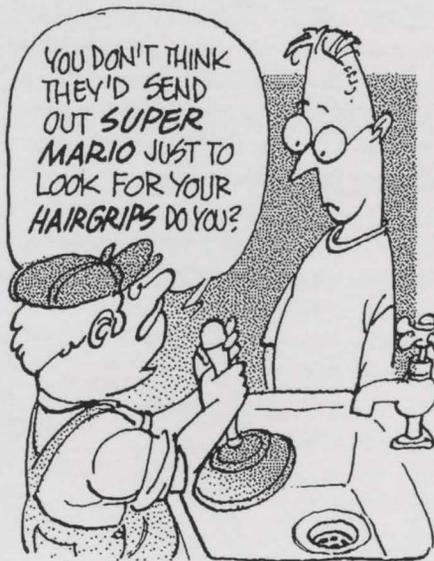


Round the bend:

Agatha's Folly page 16

Problems with New Technology:

Corporation page 9



A Hundred and one things your Travel Agent never told you about the Greek Islands:

Myth page 64



# General Information

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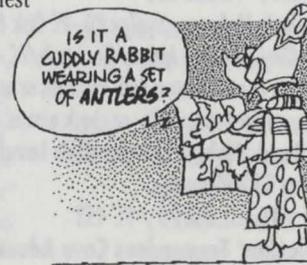


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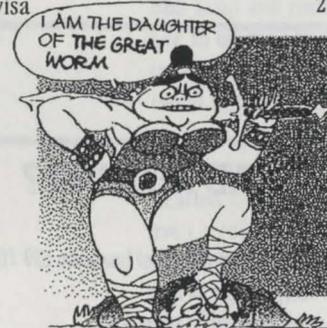
ISSUE  
**13**  
October 1993

## REVIEWS

Abandoned Places 2	31
Adventureware	33
Agatha's Folly	16
Chaos	13
Cloud 99	12
Corporation	9
Dragon Slayer	21
Excuse Me — Do You Have The Time	23
Life After Death & Zut Alors!	26
Mordon's Quest	41



Multi-Dimensional Thief	18
Mummy's Crypt	17
Nectar Of The Gods	30
Sherlock Holmes	39
Sim City	14
Sir Ramic Hobbs And The High Level	
Gorilla	11
Spelunker's Tremendous Cave Adventure	15
Tales Of Tavis	25



## FEATURES

AGT Previews	48
Chrono Quest II: Notes On The Thirteen Time Zones. Part 1	42



Play By Mail	57
Some Thoughts On The Death Of The Amstrad Adventure Scene	53
Text Adventure — Dodo Or Phoenix?	54
Zeno Of Elea	50

## SOLUTIONS, MAPS & HINTS

Celtic Carnage. Map and Solution	66
Gateway To The Savage Frontier: Parts 11, 12 & 13. Location Guide	10
Eric The Unready: Part 1	73
Keeper. Solution	68
Legend Of Kyrandia: Part 2	71
Myth. Map and Solution	62
Shadows Of The Past. Solution	72
Time Warp	67
Waxworks: Part 4. Solution	65

## DEPARTMENTS

Bytes & Pieces	8	Solutions List	79
Editorial	5	Solutions List Update	86
Feedback	6	SynTax PD Library	76
For Sale	47	SynTax PD Library Update	75
Help Wanted	24	Wanted	30
Index	83		

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**Mummy's Crypt** - author - Laurence Creighton - Gilsoft / Zenobi

**Nectar Of The Gods** - author Douglas Rogers - SynTax PD - PC Disk 522

**Sherlock Holmes** - SynTax PD - PC Disk 620

**Sim City** - Maxis - Amiga/Macintosh/PC/ ST - Also available in combination with Populous or as Sim City Deluxe - Prices vary wildly, so check around first.

**Sir Ramlic Hobbs and the High Level Gorilla** - author Gil Williamson - SynTax PD - ST Disk 75 / PC 453

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# EDITORIAL

## Contributors

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 Bruce Brown  
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 "Grimwold"  
 James Jillians  
 James Judge  
 Tim Lomas  
 Dorothy Millard  
 Ron Rainbird  
 Phill Ramsay  
 Neil Shipman  
 "The Traveller"  
 Bernard Wood

Welcome to Issue 14 minus 1 (no, I'm not superstitious — well, maybe a little bit) and the beginning of the third year of Red Herring.

I said at the end of my last editorial that surely, this time, nothing much would go wrong — faint hope. Several things did, but not too fatal, that is if you discount a massive drilling of concrete in our part of the Barbican as they remove a ramp which is an integral part of the building. The noise is indescribable!

I was sorry to get a letter from Phil Glover (see Feedback) telling me that he's giving up publishing his Sam Coupé disk magazine... there goes another one.

Sue has set a crossword competition for this issue and you'll find it after page 86. It's a nice easy one this time, so I'm expecting loads of entries.

James Judge has told me that when he got his last issue, the envelope was torn to shreds (courtesy of the Post Office). Fortunately the magazine wasn't damaged but if I'd enclosed a letter or a cheque for a million pounds (hah!) it would have been lost. Has anyone else had trouble like this? If you have, let me know and I'll have another look at how I mail out RH.

James Johnston apologies to his fans for the lack of his article in this issue... alas, the muse wasn't working to well and he wasn't happy with what he'd written (take more water with it, Jim!) but he'll be back stirring things up in Issue 14.

Laps Of The Gods — great news for me and the merry band of idiots who used to spend hours playing — Major Malfunction has told me that the Gods BBS is up and running again and that there are plans to reinstate Gods. Log in on the usual number — 081 994 9119 — and leave pressurising messages either to him or to Angelina. Let's get it back before Christmas (we'll have 'snowballs' again, Wraithy!).

As the next issue of RH will be out at Christmas — how about some light-hearted contributions from you? It needn't be much, just a few lines, even a joke or two, I might even give a prize for the 'worst' joke ever. Let me hear from the people who don't normally write.

## Red Herring

is edited by  
 Marion Taylor  
 & Sue Medley.  
 Published by  
 Marion and  
 Friends.

Design and  
 cartoons by  
 Ken Taylor.

Marion

"... Our SAM ADVENTURE CLUB disk magazine may cease publication in December. Although we are doing very well, considering how few SAM owners there are, it takes up loads of my spare time, and I have little time for much else. (I'm sure you know what it's like!) I've told all our members that I've decided to 'quit' my club duties, as I want to do several SAM-related things. Above all, I want to try my hand at writing some SAM adventures of my own, as it's always been an unfulfilled ambition.

I'm trying to find other members to take the disk magazine over, but I think they can all guess that it takes a lot of time and effort to do. Even if the magazine folds, I'll still be corresponding with many members and giving help wherever I can, as I'm still very enthusiastic about adventures. I'd also like to write the odd review/article or letter for other magazines and pass on any SAM adventure news. I'll keep all the club records, back issues etc. in case the magazine may be re-launched if someone else wishes to try their hand at it.

Issue 13 will possibly be our last issue and it'll be a double-disk issue featuring a SAM-specific adventure called FLIGHT OF FANTASY — I'm doing the graphics. Possibly one or two Spectrum adventures will also be on it. Issue 12, due out in the first week in October, will feature Jack Lockerby's DARK TOWER, so you can see we're trying to go out on a high note.

Several of our members will be at the Adventurer's Convention at the end of October and I'll be bringing my SAM and brand new stereo monitor (my new toy!). We hope to be seeing a new SAM adventure that should have been completed by then. It's called TRUEFAITH, butn I'm not to sure what it's about yet. More will be revealed soon..."

*Phil Glover*

*Sad news Phil, but there's no doubt that producing any magazine on a regular basis is hard work and very time-consuming. Good luck with your new adventure and I'm looking forward to a few reviews from you.*

"... I've just received through the post one of Zenobi's Spectrum adventures for the Amiga and I am pleased to say that it works fine. Using the Spectrum emulator, it is a little slower than you would be used to but if you control your excitement, things work pretty well. I hope your team of friends can get round to reviewing this system because it will open up a lot of adventures for the Amiga users out there..."

*Paul Garton*

*How about you having a go at a review, Paul?*

"... I had to laugh when I read Jim Johnston's article "Deja Vu" when, giving outrageous computer specifications, he mentioned having to have a 1000K hard disk. Wow! I thought, such power, a megabyte hard disk, how can you improve on that?"

I disagree with Laurence Creighton, in some parts, about his maze article. True, 8bit mazes are only about 5 long but mazes with 16bit games make me groan. A good example is Invasion, a STACed game. Here you are in a garden maze which spans over twenty rooms and you've only got three or four items. Hmmm... how to solve that poser? But wait, once you've got through that bit there's another one, same size and you've only got a couple of items. Both of these mazes are used as a way to get from point A to B, holding no important items or clues, just the same old misleading descriptions and 'exits lead in all directions' bit. This is what annoys most people about mazes (I think). If it was just a simple case of 'drop and item and hey-presto you've done it', fine. In fact, small mazes are quite enjoyable. It is when you get large games (mainly on the 16bits may I add, due to the increased memory and the sense of power the author gets) that have large mazes that are only a way of getting from A to B, it becomes a chore which is done with loathing.

The 16bit authors should take note of the small mazes in the 8bit games as they can learn a lot. Give the player a solvable maze which won't have him wading through wads of A4 paper before he finds it leads to nowhere and provides a bit of light relief from puzzle-solving and they should become enjoyable but when faced with huge insignificant mazes, the player often say, "Why should I bother?" and consigns the game to the 'to be completed but only when I'm in a mind-numbingly boring maze-type mood.' pile.

16bit authors have got a lot to learn from the 8bit authors. They have had the problem of working with far smaller amounts of memory — how do you go about creating a small, difficult (but enjoyable) game with a maze thrown in for fun on 30k? The answer is with a lot of fine puzzles. There is barely one good adventure in the 8bit market that is empty, a feeling you have more and more with some of the 16bits. They (the 8bit authors) must limit themselves to about 50 rooms and 100K, whereas the 16bits can have massive, sprawling efforts which number 100's of rooms and take of 100's of K. This leads to greater thought in the layout of 8bit games and how it plays, what is in it and what the puzzles are like. Overall, a far richer game.

All I've got to say is that 16bit authors should look at the likes of Larry Horsfield and worship. I only hope that when some of the 8bit authors progress to the 16bits they (a) choose a good program with which to use as their utility (unless they want to program their own) and (b) they don't get carried away with the splendour of things and make these large, empty adventures that I (and, I suppose, many others) hate soooo much..."

*James Judge*

*Eeep... I reckon James' comments about 16bit authors will raise a few hackles.*

Mindcraft are releasing *Walls of Rome*, where you can choose to defend or conquer that ancient city. There is a wide choice of armies from many times and places, different fortifications to besiege or defend, and ready-made scenarios to play individually or in an extended campaign. There's also a built-in editor which allows you to create your own armies, battles and maps.

Also from Mindcraft comes *Bloodstone* — a tale of magic and treasure, bloodshed and glory — well, that's what the blurb says, anyway! Set in the earliest days of dwarven history, the battles between the northern and southern dwarves threatened their civilization before it had got going. Then one young dwarf (you, I assume) decided to take matters into his own hands.

Last issue I told you about several new games on the way from Sierra — well, here are a few more... *Outpost* (a space colonization and exploration game featuring a VR-like interface; Windows only)... *The Shadow of Yserbius* (an RPG set in a volcano)... *Phantasmagoria* (their first CD-ROM only title, a ghost story with 3D rendered graphics and promising stunning special effects).

Coktel Vision, who appear to be part of the Sierra group, are working on *Inca 2* (travel through four different cultural worlds) and *Goblin 3* (featuring Blount, a journalist for the Goblin News).

Empire are working on a top-down display futuristic adventure called *Dream Web*, due out in January '94. But, before that, their graphic cyberpunk adventure, *CyberSpace*, should hit the shelves.

Sierra's CD-ROM releases are continuing with versions of *Willy Beamish*, *Space Quest IV* and *Laura Bow II* all now available, featuring full digitized speech and other extras. The other CD-ROM titles already available are *EcoQuest 1*, *Inca*, *Jones in the Fast Lane* (special edition), *King's Quest V*, *King's Quest VI*, *Lost in Time*, *Mixed-up Mother Goose* and *Stellar 7*.

Infogrames have *Alone in the Dark 2* aimed at a November release. It is set in 1921 and once again you play detective Edward Carnby (no option for Emily Hartwood this time though you can later switch with another woman called Grace). There are pirates involved in *AITD2*, but in the *THIRD* game, which is already being worked on, the scenario is a wild west town. Infogrames are also planning *Shadow of the Comet 2* for release in June '94, a Civilization-style strategy game called *Marco Polo* for CD-ROM, another CD-ROM adventure set in India called *Tiger Strike* and a third, *Templar*, based on the Knights Templar.

Discworld fans! The licence to Terry Pratchett's series of novels has been bought by the appallingly-named Teeny Weeny Games and are developing a game for PC and CD-ROM (and other formats) which should be released next summer.

Sue

*A Look Back At...*

## CORPORATION

Reviewed by James Judge, played on the STE

Marion has asked James Jillians and I to do a small reviewing series 'Looking Back At...' certain golden oldies which once graced our collections but have now been completed, stopped working or consigned to the trash can for a more up-to-date and flashy program. This is not always a good move as some of the best games ever are old ones. True they lack the flash graphics, super smooth animation and stereo sound of some recent PC releases but they still hold their certain charm and let's face it, when man first came up with the puzzle, it hasn't changed over the years, we've just changed the stone wheel to a titanium reinforced alloy wheel and the fire for electrical comforts, the items have changed but not the concept.

Right, as the title suggests this is a look at a rather unknown game called Corporation which has had many a person stumped and throwing the mouse across the room in pure anger.

It is a variation on the old DM game but with true 3D graphics. Yes, I know DM looked 3D but it was done with bitmapped graphics, not true vector graphics which allow you to view any object at any angle. All of this is not entirely true for Corporation, some of the main items are bitmapped images in a vector world but they look good enough. More of that later.

The Universal Cybernetics Corporation (UCC), formally European Cybernetics Corporation, has smashed all its competitors in the race for a perfect robot. It gave its robots state-of-the-art sight systems, a humanoid



appearance and many other things to make it more versatile and acceptable for the human race. In reality they had progressed the robot as far as possible without going to the ridiculous so UCC started doing different things...

UCC decided that robots had far too many restrictions so they would never become universally used but what if they were able to make the living equivalent of one? It could repair and reproduce itself, have a higher intelligence and initiative and be far more useful. UCC started fiddling around with the genetic structure of certain animals for their clients who asked just one thing of UCC... *the perfect killing machine!*

After one of these monsters escaped and killed many innocent citizens the government started to feel that UCC were breaking the law, what with genetic engineering being against the law. There was one slight snag though, they had no proof.

This is where you step in, playing the role of a ZODIAC agent who has been hired by the government to enter the UCC complex and steal an embryo of these new *killing machines*.

Firstly you must choose a character to play, you have a choice from six. Each character has their own personal skills with some being good at combat (*the droids mainly*) and others being good at shanks or healing (*the women, mainly*). As well as having personal strengths they all have weaknesses, so it's a case of thinking how you're going to play the game —

whether it's going to be a charge in at the enemy with no strategy or using stealth and speed.

Once you've chosen your characters you must choose the pieces of kit you feel you'll need from guns (*definitely*) to body armour, bionic implants, drinks, drugs, bombs and loads of other such essential items.

You then start the game on Level One with fifteen levels to progress through, shooting, maiming and killing as you go. The main objective on each floor is to get clearance for the next level as well as finding the embryos and surviving.

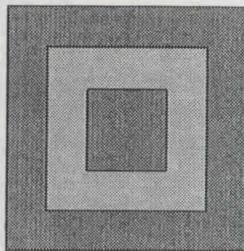
Around the place you'll find spare bits of kit as well as the odd monster and hologram, locked doors, computers and lifts and that's about it. The game would be very good but it is just too empty. In DM and Bloodwych you've got oodles to fiddle with and loads of interesting scenery. Here you've got the odd chair, nought to fiddle with and only a few monsters for company, it just hasn't got enough atmosphere, you actually feel as if you're playing a game, not taking part in one.

Puzzles are nonexistent with the same level objectives and only slight variations on some levels such as where you can turn off the whole complex's power, making organic creatures blind including yourself unless you're a droid or you've got low-light goggles.

As I said the graphics a true 3D (*more or less*) but they are plain. This game is pre-texture mapping and still runs quite slowly compared to Captive or Bloodwych. Sounds are hmmmmy, OK but it could have been far better.

The control system is strange but after a while it become quite natural. Gone are the

direction arrows and in are three squares such as these —



If you position the pointer in the centre square you stand still. If it's in the middle square you start to rotate in that direction and the outside makes you move, the further out the quicker you move. It feels quite natural to depress the left mouse button and wave it around the square while looking at the screen, not the squares.

As well as moving forward, backward etc., you can jump (*the faster you move the longer you jump*) and you can crouch and walk and crouch, standing still.

Overall an OK game but it is let down on a few points, mainly the lack of atmosphere and puzzles. A good control system, the newer version of these graphics with texture mapping (*present in Legends Of Valour*) are good and this style is quite good but a tad slow. The range of characters you've got are also good and the manual is comprehensive.

Oh dear, maybe this isn't one of the best examples of a golden oldie — let us hope they improve...

## SIR RAMIC HOBBS AND THE HIGH LEVEL GORILLA

Reviewed by Neil Shipman, played on the ST

"Being of sound mind <THAT'S A LAUGH! AFTER ALL THAT MEAD!> I, Sir Ramic Hobbs <THAT'S YOU, REMEMBER> agree to retrieve Princess Anne de Pea from the evil grasp of the High Level Gorilla <THAT'S HLG, A FORMIDABLE CHAP WHO COULD, WITH TWO FINGERS, COMPRESS YOUR WIND-PIPE TILL ALL YOU COULD WHEEZE WAS 'EEK'>, now resident at the top of The Midden.



"Signed, Sir Ramic Hobbs."

So runs the text of an agreement you've made on October 32nd in the Kingdom of Trasch Khan, builder of the Dome where you've just had such a good time. It's read to you by the disembodied voice of Wizard Prang — the bits in capital letters are his comments!

At the start of the adventure you wake up in a smelly cave about halfway up The Midden with your mead supply expired. You were meant to bring a ransom with you but you left it behind, so you're going to have to go back to the Dome. Occupying the cave with you is a rather untidy owl known as Bloodcurdling Owl (*or BO for short*) who will accompany you on your exploits and whom you can ask about various things. Sometimes he'll be helpful but, more often than not, he doesn't know much more than you do.

You can safely wander around half a dozen locations to get the feel of the game, see where the Dome is (*a long way away*) and smile at some of the descriptions. If you're to make any further progress, though, you'll need to figure out how to get past one of the Midden's inhabitants. I'm not giving anything away when

I tell you this involves a Chinese steam locomotive with, appropriately, instructions in Chinese. Of course, you can't read Chinese!

Further on you'll meet Sir Fritz Tenshun waiting to take his pet snake to the Vet's where you'll get an idea of how you're

going to get back to the Dome. You'll also find a method of transport here and, by using this, you'll quickly meet an Abdominal Snowman and the High Level Gorilla himself. (*If the author can help it, no name is left un-punned, especially at the end. But, perhaps I ought to say at this juncture that it was only when looking at the adventure for the third time that I realised what the title meant! I must be getting slower on the uptake as the years go on but, in extenuation, I plead that our cooker hasn't got 'em!*)

There are over 60 locations, plenty of entertaining descriptive text, amusing responses and lots of well thought out puzzles. If you get stuck then Wizard Prang is always in the background with advice — just hit HELP — and BO may have something interesting to say on the subject. (*I particularly liked his discourse on the mating habits of wire coat bangers!*)

I noticed a number of bugs, but none of these was serious and didn't prevent me from finishing. What I did find annoying, however, was the fact that when I got killed I was returned to the desktop and had to boot the adventure again. It would have been more sensible to resurrect you to your starting point as is done in all the other AGT adventures I've played. And

don't get caught in the dark! If you do then the ONLY thing possible is to Quit!!

Sir Ramic Hobbs and the HLG has a vocabulary of about 400 words and, if you've seen an AGT adventure before, you'll know that the parser can cope with complex inputs. Especially useful are the preprogrammed function keys for the most often-used commands and the ability to input the main directions with the cursor keys.

All AGT adventures tend to look the same because most authors restrict themselves to using the default colours of cyan, yellow and black for the text, input and background respectively. For those of you who haven't got the AGT Source Code Disk - or, if you have, haven't read through the documentation - you might like to know that it is possible to customise the screen presentation to suit yourself. Simply type COLORS A B C (where A is the text colour, B the input and C the

background). As well as CYAN, YELLOW and BLACK you can use RED, WHITE, GREEN, BLUE and LIGHTGRAY. COLOURS MONO will give white text and input on a black background and COLOURS DEFAULT will return you to cyan, yellow and black.

One more tip for those of you with a double-sided drive: transfer the files from the SynTax PD disk to a double-sided one. You'll then have plenty of room for a number of saved positions and you shouldn't experience any problems with saving and restoring. Some AGT adventures can be a bit iffy about saving/restoring to and from a disk other than the game disk.

And, finally, back to Sir Ramic. This is a fairly simple adventure which had me occupied for a few days and, while I didn't split my sides laughing, it did raise a chuckle or two. If you like comedy adventures then this one is certainly worth taking a look at.

## CLOUD 99

*Reviewed by Bernard Wood, played on the Spectrum 48k*

You have gone to bed in a good mood. Whilst asleep you have a strange dream in which the mischievous *Jack Frost* was going around causing havoc with the *Automated Weather Halls* on *Cloud 99*.

You awake to discover an eerie light shining through your bedroom window and a voice calling you...

So the scene is set, your task is to put right all that Jack Frost has done. This is done by using A on B which puts C back on track. This is an ideal adventure for the novice as, with a bit of thought, the majority of problems are obvious.

You need to do a fair bit of searching, as none of the items needed are lying around — and don't forget to look under and behind

things. This is most important in the garage as you find something to stop *Jack Frost* from pinching things from you later in the game.

You have a time limit in which to complete all your tasks which is not a major problem once you have worked out what needs to be done. The time taken and your score are both shown at the top of the screen which I thought was a nice touch.

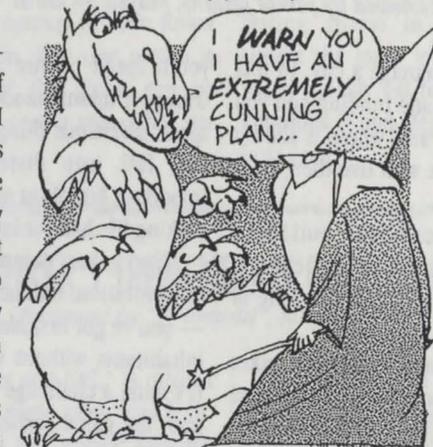
If you have not played *Cloud 99* it is well worth sending off to Zenobi for a copy.

### A Few Hints

Problems with Jack Frost? - nac yarps esU / Halo for the Angel? - rekohc otni tsud dlog buR / Lost the coin? - niard nwod elttek rouP

## CHAOS — A Conversion for the ST

*Reviewed by James Jillians*



Chaos is the predecessor of Lords of Chaos, a game which I reviewed a few months back in SynTax. The game was originally written for the 8-bit format by Julian Gollop and now, after many years, has been re-written to run on the ST. The chap responsible for this conversion is Martin Brownlow who has changed and improved the game to make it even more playable than the original!

One to eight players can take part, each adopting the role of a wizard craving to become the sole ruler of the universe. Any of the eight characters that aren't used can be controlled by computer players of different abilities or simply left out of the game.

Each wizard has 15 or so randomly picked spells with which to further his/her evil plans. There is a huge variety of magic available: magic weapons and defences, destructive spells (like bolts and lightning), spells which hinder magic or dispel illusion, gooey blob and fire (which spread killing all in their path), spells which hinder movement (like walls and trees) and spells which make it easier to cast others!

The most important spell type, however, is that which allows you to create fantastic creatures. You can conjure up over 30 different types of beast, from wimpy goblins to formidable dragons. Any creature that you create can be sent to attack your enemies and their creatures — in fact this is the best way of killing off your foes.

The action takes place on a board which fills

up one computer screen. At the beginning there is nothing on the board except the wizards, but don't worry, it soon fills up with monsters, bits of scenery and dead bodies to make a very interesting landscape indeed! Everybody takes it in turns to move his / her wizard and creatures and cast spells.

To add a bit of humour, Martin Brownlow has taken snatches of conversation taken from films and T.V. programs, such as Red Dwarf, Blackadder and the Monty Python films, and put them into the game. Whenever an action is performed an appropriate sample is played. When your wizard is attacked he might say something like, "Tis but a scratch." or "Come on you pansy." or if he dies, "I think the phrase rhymes with 'Clucking Bell'!"

Chaos is a great strategy game, a lot of concentration is required for you to be able to beat your opponents. Tension comes in bucketfuls — whilst you're playing you become totally absorbed by the challenge of annihilating your friends' armies.

With a great multi-player option, the choice of playing against the computer and the dozens of different spells, the game offers great variety. I recommend the game without hesitation to any adventurer who likes to play the occasional strategy game (and even to those that don't!). The sound effects and samples are superb, the only down-point being that the time-limit is slightly too short. I can guarantee that this game will provide hours of entertainment — a great change from text-adventures!

Reviewed by James Jillians, played on the ST

This is your chance to manage a city. In this game you control the taxes and funding and you choose what is to be built and where it should go. The safety of the people who live there is in your hands.

You have a choice: you can either build your own *dream-city* from scratch or you can try taking over an existing city by choosing one of the set scenarios.

As with most God-games the action takes place on a huge 3D map which can be scrolled around. At the side of the screen there is an array of icons which you use to build, destroy and set up *zones*. There are three types of *zones*, residential, industrial and commercial. In them the bare essentials for your citizen's day-to-day survival can be found, places to live, places to work and places where they can buy the things they need. A good balance is crucial to success.

Roads, railways, power stations, power cables, police and fire departments and parks are other things that need to be built. The computer carefully keeps track of the amount of crime, traffic and pollution in your settlement, as well as the land value and facilities and resources available, and moves people in or out depending on how attractive the settlement is. Later on in the game you might decide to build a port or airport to increase the amount of trade or build a stadium to make life more pleasurable for the inhabitants.

Money plays an important part in the game. You only start with a small amount and make more VERY slowly so part of the challenge is working out how to spend to best effect. It is possible to raise or lower the taxes — set them too high and citizens will move out, set them too low and you'll run out of much needed cash. You can also change the amount of money

you'll spend on fire and police protection and transport maintenance. If not enough money is spend disastrous things will happen: your roads will fall into disrepair, fires will destroy important buildings and terrorists will run amok making life hell for law abiding citizens.

The game demands a lot of skill and concentration. Balance is the name of the game — you've got to make the city seem attractive to inhabitants without wasting too much money. It's quite a challenge although you can't *win* or *lose*, the game carries on indefinitely until you give up.

Unfortunately, I found myself bored with this game after only a short time. There simply isn't enough to do for someone who is not especially interested in how a city works and what factors determine its success and growth. Money quickly runs out and it takes ages to raise more — you'll find yourself waiting for long periods of time with very little to do because you've spent all your cash! The game is very realistic but it suffers from lack of variety.

To add a little bit of excitement a *disasters menu* has been included. Fires, floods, tornado, earthquakes and even monsters can all be unleashed at will upon your poor, unsuspecting citizens. Some disasters occur randomly too, but not frequently enough to be a serious threat. Although the disasters option makes the game more interesting for a while, you can't really do anything interesting without totally destroying your city!

The set scenarios plunge you into real or imaginary problems in existing cities. You can try to rebuild San Francisco after a major earthquake or sort out the traffic congestion in Bonn. Detroit needs its crime problem sorted out and a flood needs to be taken care of in Rio de

Janeiro. Interesting, but some scenarios are very, VERY difficult.

There are lots of little options you can tinker with like maps and graphs. The save option is useful and the speed of the game can be changed. You'll definitely need a mouse but not a joystick.

Overall, Sim City is a realistic and complex simulator of a city and its people which has little lasting appeal to the casual games-player. Unless the topic is of special interest to you, you'll quickly get bored. Other God-games like Populous II and Mega-lo-Mania are much more fun to play.

## SPELUNKER'S TREMENDOUS CAVE ADVENTURE

Reviewed by "Grimwold", played on the PC

"Apologies to St. Brides and CRL" is printed just below the title of this game when load it in. You'll soon find out why this cryptic message was inserted if you have experienced the 8-bit game; "Very Big Cave Adventure" by the ladies of St. Bride's. This is apparently a straight copy of that game and one cannot help but ask, "Did this author get the copyright permission first?" Still, this isn't the place to go on about these points.

For those who haven't played VBCA, it was a spoof based on the original "Colossal Cave" adventure and was quite good, although dated by now. Spelunker seems to be a straightforward conversion of this, including all the best bits and all the terrible, terrible puns. To give an example:

*"You are in a gully in the forest. It is rather wet underfoot. Trixie, your guide, is here. A rampaging bull is guarding the gully. What now? EXAMINE BULL. The bull roars out: "Are you still there?" Please answer Yes or No: NO. The bull believes your outrageous lie and stops guarding the gully. It is a GULLY-BULL."*

Jokes like this are sprinkled throughout the game and all the references to the original adventure are expected and are found.

Spelunker isn't too clever in the bugs department though, to follow on after the example above, once it has printed the "GULLY-BULL" message, the program also prints up the following immediately afterwards:

*"Looks like pretty ordinary bull to me. What bull? There is no bull here."*

I assume this is just a case of a missing command in the game's source code, but it certainly reduces the enjoyment of the game. I can't help thinking that some decent playtesting wouldn't have gone amiss.

All said, Spelunker is a fairly good adventure, although if you've played Very Big Cave Adventure, you certainly won't need to get this — you'll have seen it all before. Personally, I can't help thinking that there are more than enough variations, spoofs included, of the original adventure about. I'm sure we're all very grateful to Crowther and Woods for writing that game, but must so many people imitate it? Surely it's more than time enough to move on from that first game. Wouldn't the arcade fraternity be overjoyed to see another Space Invaders game released? I think not.

I would be more enthusiastic about this game if it was original, copying something that has been copied before is taking things a bit too far.

## AGATHA'S FOLLY

Reviewed by Phill Ramsay, played on the Amstrad CPC

First, I'd like to admit that I didn't look forward to playing this game. The title didn't seem to offer anything inspirational, nor be anything to get excited about playing. Vague thoughts about a string of actions performed by a dotty spinster led me to be absolutely certain that this game would be a total waste of time.

Not only that, I knew that it would be boring and that I would enjoy the experience of playing it as much as having a tooth pulled out without anaesthetic.

Yes, I know — never judge a book by its cover. There is always a chance that you may be wrong and the book is a pure delight.

This was the case with Agatha's Folly. I enjoyed every minute of Part One, whilst the main problem in Part Two had me struggling for a while. Before I look more deeply at the plot and the game, let me give you some details.

The adventure has been converted to Amstrad format using the PAW and is therefore available only on disk-based (CPC) systems. This means that CPC464 owners who haven't added a disk drive to their machines will be unable to play what is one of the most enjoyable adventures I've played this year.

The story line is quite simple. You have just bought your dream cottage. It could not be sold earlier until the previous owner was declared legally dead. She disappeared some years earlier and nobody knows what became of her.

The day before your furniture is to be delivered you decide to spend a night at the cottage. You set up a bed and then decide that you will explore the cottage and the grounds and see what you have inherited with your purchase.

This is the starting point for the game. You will not always necessarily start in the same location as there is a random element built into it to add to the fun. However, the game is always solvable no

matter where it starts you off.

As you explore the cottage, you will begin to find hints about what happened to Agatha. It is up to you to discover what she was trying to do and what she actually succeeded in doing. Understanding some of the messages you might find is not that straightforward — some of it is in code. Personally, I quite enjoyed finding the key to the code and breaking it.

The fact that there was a cypher built into the game which I had to solve to gain essential information was a part of its appeal for me. I have to stress that the cypher isn't that difficult — in fact it's just a straight substitution code — and really won't take that long to solve. Make certain that you keep a copy of the cypher conversions as you'll need it again in Part Two.

One of the good things about Part One is the way the problems have been thought out and presented. They do not leave you scratching your head and wondering where you have to start. For example, when you see the attic door above your head and you aren't tall enough to open it and cannot jump up to it, what you have to do is fairly obvious — so long as you can find the right object to aid you.

Personally, I liked the problem with the hair-grip which I found in the kitchen. In GETting it my fingers (*and anyone else's*) clumsily knocked it down behind the back of the sink. Getting it out again required a little thought.

Various characters will visit the Folly at certain times in the day. If you get to the front door quickly enough, they will pass on gossip and maybe a little useful information. If you miss them, well, their knowledge isn't essential to completing the game. Some of the objects are quite well hidden, so it's a good idea to examine everything. As I've indicated earlier, one or two of the problems require a little thought but are

nowhere near insolvable.

I don't want to give too much about the game away, so just let me say that ultimately you will follow in Agatha's footsteps and you will then be given the code to Part Two.

Part Two is vastly different to Part One. Most of the objects that you will need to complete the game are in plain sight. There are only a few that need searching for. The object of Part Two becomes clear almost immediately. Repair the damage. But that is easier said than done (*isn't it always?*).

There are several minor problems in this part, but the main problem is how to bridge the fissure. In terms of obviousness of solution, it is

absolutely superb. Quite difficult, but logical every step of the way. Again, I'm not going to spoil anyone's enjoyment by giving clues away.

Nor is that the only thing to do. If you find something to read, your key to the cypher might just be useful; as might learning to cure the plague or deciding whether Tad is a pain or a help...

Novice adventurers might find one or two problems in Part One difficult and most people will have to think about the bridge. All in all, a terrific effort and well worth adding to your collection.

Highly recommended.

## THE MUMMY'S CRYPT

Reviewed by Joan Dunn, played on the Spectrum

Nothing elaborate in the way of a loading screen, just a candle. Still, you can't have everything, and the game makes up for anything lacking in the loading.

There is a short introduction which tells how, browsing through books in a secondhand shop, you come across a book that mentions a mummy's crypt to be found in this area. You must wear strong boots and are directed to a specific path... so off you go.

You start on a path from which you can go up or west. Going up you come to a wire gate which you are unable to pass. So you try the west path. From here you can continue to a quarry, or south through a forest to a grass clearing and a small brook. There are some boys playing cricket and they have something you need... so talk to them and don't be put off by their initial lack of response.

You have in your possession a kerchief, examine it and you see it has some writing on it. Guess what? Some hints, now they might be useful!

There are lots of objects at the beginning of the game. In 16 locations I counted 22 items, and not a red herring amongst them. There is however, a limit to how many you can carry, so you need to do a bit of moving around dropping objects and then retrieving them later. Remember to examine things more than once and look under and behind objects.

The descriptions are a bit terse and there is not a lot of atmosphere, but the puzzles are great as usual in a Laurence Creighton game.

There is Ramsave/Ramload. Some of the inputs are a little unusual, such as STAND LADDER (*I've been caught out with this one before*) and personally I have never heard of BINGS! I particularly liked the spinning dais, although it was not difficult to solve. The end was good and the mummy turned out to be quite a friendly soul. If you help him he will reciprocate in kind.

Altogether a very enjoyable game and not to be missed.

## THE MULTI-DIMENSIONAL THIEF

Reviewed by "Grimwold", played on the PC

The silver screen shows a cowardly lion, skulking alongside a rattling Tin Man who in turn clanks beside a rustling scarecrow. This unlikely trio is accompanied by a young girl with a little dog. "Toto," says the little girl, in a deep southern accent, "I don't think we're in Kansas any more..."

In the front row, mouth agape at the wonder of it, sits a young child. When this child grows up, he never forgets the magic he experienced during this film. After a while, head still full of Munchkins, he gets his hands on a copy of AGT and writes an adventure featuring the characters from his favourite film.

So what has the above got to do with this review? Well, truth be told, nothing. Perhaps this reviewer has been affected by this adventure? Maybe, but then this particular reviewer has always been a few sandwiches short of a picnic, so it would be a bit hard to tell.

Anyway, I think it's about time I did what I'm supposed to do, and tell you about the actual game. Multi-Dimensional Thief is written by someone who isn't British (*come on! Where are all you biding? C'mon, write one!*), but surprising, the author isn't American, he's Australian. Bit of a change I suppose, although I'm not going to make any patronising comments about Australians — they all seem to be bigger than me! (*But then, most people are taller than 4'2".*)

Sorry, I'm rambling again.

The scenario: basically, you're a thief, a good one. Recently, you have been approached by a representative of the Multi-Dimensional Thieves' Guild. You're asked to perform a simple test to see if you're worthy to join this underground organisation. Since you're always dreaming of belonging to this famous guild, you accept eagerly. You're placed in a series of rooms, with

the object simply to escape.

Despite this sci-fi intro, (*which some of you might recognise as being very similar to Harry Harrison's Stainless Steel Rat series of books*), the actual game is mostly good, get your hands mucky, adventuring, with the odd dabble of magic here and there. You may recognise various scenes from films or find similarities to some other games, but these are done blatantly, so perhaps that's a good thing. Having said this, the puzzles themselves are fairly original and logical. Shades of Infocom spread into the gameplay, with a magical supplier who'll materialise special objects if you can find the catalogue and an account number.

In case you haven't guessed by now, humour is the mainstay of this adventure. In this particular case, the humour is less rib-tickling, more split-your-sides laughing. The responses if you type in anything silly are truly superb, and often give different messages for the same, pointless try. The game comes with a pop-up hint system that can be called into being by pressing ALT and H together and may be familiar to people who've played AGT games before. This hint system isn't a lot of use if you're trying to sort out a difficult problem, however, as it mainly gives funny messages to your heartfelt cries for help. It's definitely worth looking through, though, as you can almost be guaranteed of a laugh.

To give a couple of examples from the text: INVENTORY— "You are carrying nothing. You are wearing your fingers." REMOVE FINGERS — "That'd be messy."

JUMP — "There are a number of creatures that appear graceful whilst they are leaping around. You are not one of them."

All in all, I liked this game. Nay, I loved it. It's not particularly big, it suffers from the AGT-

## 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

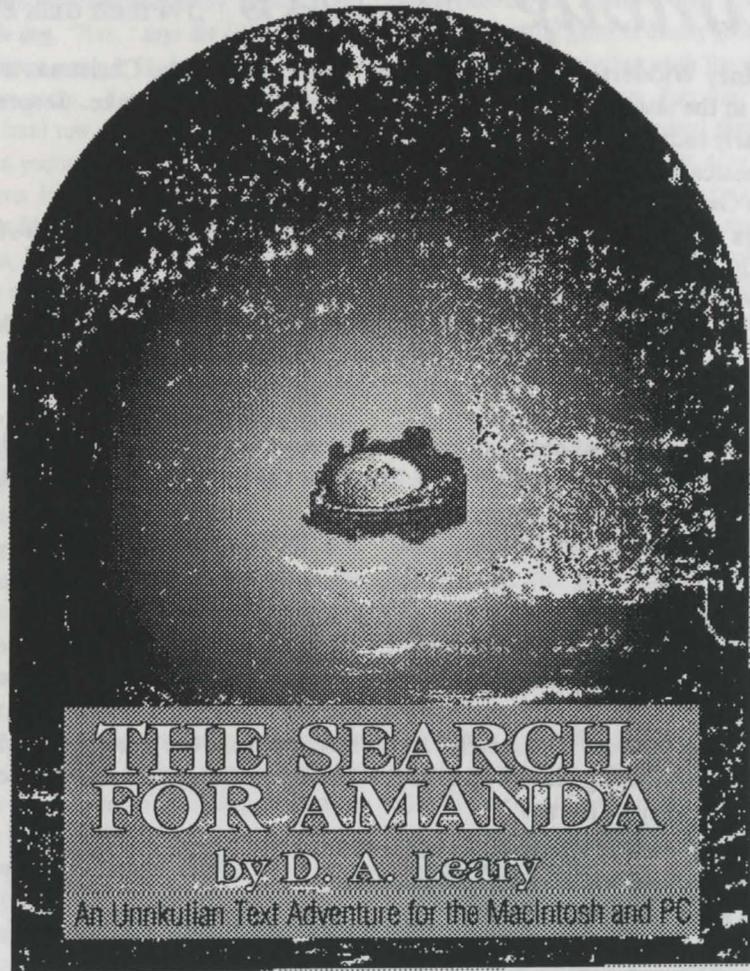
### Jacaranda Jim 5¼ inch disk £5 3½ inch disk £6

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.

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inherent problems and whenever you die, you have to re-load the game. But, and it's a big But, those very minor quibbles aside, the game is (*as far as I've found*) bug-free, the spelling is very good and the humour is top-notch. If you want a light-hearted adventure to while away a few

hours, order this and enjoy it. Be prepared to be hoisted away from your computer by strange men in white coats while your immediate family stand around muttering, "*I don't understand, he was perfectly sane before he started playing that game...*" Get it!

## DRAGON SLAYER

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

In this quest you play Doug Thornton who has just received his late father's legacy. It consists of an envelope. It does not contain money or anything valuable, simply the news that his father failed in his quest (*hence the letter*) and that news that he, Doug, is destined to take on the quest where his father failed.

It seems that, long ago, a Silver Dragon appeared in the realms of Bogwopit and made an alliance with the Red Goblins. Now, as every adventurer worth his salt knows, Goblins are trouble. But Red ones are arguably the worst that the race has to offer.

The Red Goblins attacked the Circle of Nine and stole the Medallion of Immortality. A very grave crime it was, since the medallion granted — to those who wore it — protection against the elements and even the power to control them. Reading through his letter, Doug realises what he has to do.

Kill the Silver Dragon. Recover the Medallion of Immortality and then return it to the village of Heyworth from where it was stolen. Nothing to it. An easy job which most — apart from a few run-of-the-mill — adventurers would be able to accomplish well before breakfast as a sort of warming-up exercise before they tackled a 'really' difficult quest. Taking on a Silver Dragon? What could be simpler?

Unfortunately it's not quite that easy; well, it never is.

The game has been converted to the Amstrad format using the PAW which means, once again, that tape users cannot be catered for. (*I have heard a whisper that some tape-based adventures may be forthcoming from the Adventure Workshop soon.*) It is in two parts and runs under CPM 2.2 or CPM+.

Part One begins with you standing in grassland. There is a rocky ledge above you (*but of course, it is out of reach*) and trees to the east. Now, only a few locations away (about 5) there is a rope bridge. It won't come as a surprise to most adventurers to find that you have to cross the bridge.

It will come as even less of a surprise to find that the bridge is guarded by... a Black Goblin. Unfortunately, he's the type of Goblin who says hello whilst ramming his sword between your ribs, so it's difficult to get to know him or bribe him into letting you pass. This is your first real problem. Prior to this you have to find some object(s) to help you in your quest. If you solve the bridge problem correctly, you will soon reap the benefit.

Once across the bridge, having dealt with the Black Goblin, you will still have to meet and deal with some vicious dogs, another Goblin, a Shadow Spirit, an Elf and a seven-headed serpent.

Of course, I'm assuming that you manage to get this far into the game.

Part Two begins when you have (*by devious means*) managed to get across the gap. There is a ledge to be dealt with, not to mention a goat, and two Red Goblins. Getting into their cave can present a problem and once inside, caution is the word, since if you bump in to them they will chase you and eventually catch you (*unless you know what you are doing...*) at which point it is End Of Game.

You will have to deal with the Goblins and you still have to deal with an Elf, find the Dragon and the Medallion...

One thing I didn't like about Part Two was that it has a maze. Now, this maze isn't any more difficult than any other mazes which have been programmed into adventures, I just don't like them. They waste so much time and when you get out, you don't feel as though you have accomplished anything. They irritate me. I suppose that I've just been trapped in one maze too many in my adventuring career and yet another one caused me to break out in curses. I had enough problems without having to cope with a maze...

I suppose I'm saying that the game is

difficult. It is, but not impossibly so. The problems which have been set are the kind that make you stop and think for a few moments, but you have an idea of how to solve them and with a little thought the solution becomes obvious. Experienced adventurers may zoom through the game in a couple of days, others will take longer. Novices should be aware that they will probably get stuck at some point but they shouldn't let the game's difficulty rating put them off trying it.

The maze apart, I enjoyed the game. It is certainly one worth adding to your collection.

*[The original Spectrum version was reviewed in Issue 8 by Steve Clay and I've reprinted his hints. Marion]*

#### A Few Hints

Branch - eloh ni leef / Leaves - kooh htiw meht ekaR /  
Goblin - ti gniws dna kooh ot epor eiT / Bridge - sepor tuc  
ot drows esU / Wolves - (eloH thgIL :gnipyT yb krow ot siht  
teg yIno dluc I) hcnarb llams eht thgIL

## AMS 7

The All Micro Show, Electronics Fair and Radio Rally for 1993  
will be held at BINGLEY HALL, STAFFORD on  
Saturday 13th November, 1993.

For Ticket and Stand information please contact the organisers —

Sharward Services, Upland Centre, 2 Upland Road, Ipswich IP4 5BT.  
Telephone: 0473 272002 / Fax: 0473 272008

## EXCUSE ME — DO YOU HAVE THE TIME ?

Reviewed by James Jillians, played on the ST

Jean Childs, the author of this game, is SynTax's resident expert on STAC (ST Adventure Creator) and believe me, she hasn't got that title for nothing!

As you might expect, "Excuse Me - Do You Have The Time?" is all about time-travel. The plot goes a bit like this...

You and your friends, Tom, Dick and Harry, stumbled across the abode of the a scientist, one Yon Barkodhi. Because he was in the middle of an important experiment Yon wasn't too pleased to be interrupted so he locked you all up in a dark room in his house.

Two days later you managed to escape, only to be confronted by the scientist himself just outside the door. He told you that he needed a few volunteers to help him test the time-machine which he had just invented, the Barkodhi Mk II. You weren't in much of a position to refuse! Yon told you that he was going to zoom off into time in his new machine and you were to follow in the older, and slightly erratic Barkodhi Mk I. You were to find five objects, one representing beauty, one representing knowledge, one of bravery, one of achievement and one that shows friendship and then return to the house and give them to him. At that point the scientist left, leaving you alone in his home...

And this is where the adventure begins. The game is a text-adventure in the traditional style. You need to type in the normal verb-noun inputs to guide your way through the text descriptions.

The first thing you need to do is find some useful equipment which is strategically placed



around the house. Also, Yon has left some cryptic rhymes lying around which, I think, give you help with the game although I have to admit I could make neither head nor tale of them! Assuming you can find the time-machine you can then plunge into the first time-zone...

All in all there are five different scenarios, all set in different periods of history and in each you need to find one of the objects that Yon told you about. A cassette, which tells the time-machine's computer where to go next, also needs to be found as well as any other bits and bobs which could be useful later on.

The time-zones themselves are *VERY* realistic, Jean must have done an enormous amount of research. The second scenario is set in Central Mexico in the year 1454 and it is packed with information about the Aztecs who lived there, their customs and beliefs. The third time-zone is 1943, right in the middle of World War II, and you can really feel that you are actually there! You'll come across radio programmes, posters and pictures on the walls all of which have been put there purely to create atmosphere.

Unfortunately, you don't spend enough time in each time-zone to make the amount of realistic detail which has gone into making the scenario worthwhile. After solving the three or four puzzles that are there you don't quite feel that you can have fully appreciated the huge effort which has been put in. There are dozens of rooms and locations which have nothing to do with solving the puzzles, they're just *scenery*."

The puzzles are original and varied. Some are of the traditional where-do-I-use-which-object variety but others require a bit more wit. You can confer with your companions, Tom, Dick and Harry, at points during the game and they have suggestions about what to do next. They don't always agree mind, and they all have distinct personalities, so you often have to choose whose suggestion is best. Your companions' comments, ideas and arguments liven the game up no end!

The game can be VERY frustrating. In each time-zone there are certain objects that you need to take with you and use later but you aren't told what they are. If you fail to find one and then leave the scenario you'll have to go all the way back to the beginning and start again. This happened to me on several occasions. Irritatingly, I left a camera in the scientist's home which I only discovered I needed when I reached time-zone four! Eventually I had to resort to using a list of the objects needed which Jean sent me.

There's a nicely drawn picture of each

*James Judge has also played "Excuse Me" and his verdict is... "It is a very good adventure which I recommend to all adventurers. It's not too difficult, but is still enjoyable. Veteran adventurers may find it too short."*



### Help Wanted

Any help, hints or the solutions for B.A.T 2 and Nippon Safes.

Ken Green, 65 Meadow Lane, Moulton, Northwich, Cheshire CW9 8QQ

scenario, and some of the puzzles have diagrammatical representations. Regrettably there's no sound or music of any sort! (*Musical adventurers will be pleased to note, however, that "Jilliansian Adventure", a game of my own devising (coming soon from Jillisoft), has ample audio coverage.*)

All in all, "Excuse Me — Do You Have The Time?" is an excellent adventure which I would thoroughly recommend to all keen adventurers (*musicians will be disappointed though!*). With plenty of puzzles which are fun rather than too difficult, some extremely atmospheric locations, the occasional graphic and a large dose of humour, Jean should be proud. But be warned — the game can be VERY frustrating!

### To Get You Started

Can't carry all the items you need? - enihcam emit eht ni meht fo emos evael / Can't find the time machine? - pohskrow eht ni hcnebkrow eht enimaxE / Can't operate the time machine? - atad demmargorp-erp sdeen yenruoj hcaE

## TALES OF TAVISA

Reviewed by Alan Brookland, played on the PC

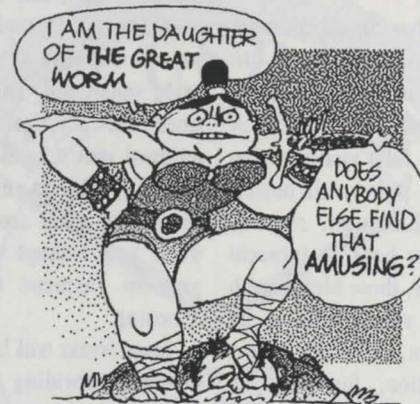
I dare say you've noticed that the term *fantasy* seems to instantly create a world where men are men, women are women and both have very silly names. In such a place people strive after titles such as *Daughter of the Great Worm* and present their deeds to *The Great Dragon Council*.

This is the realm of the Tales of Tavisia.

You are cast in the title role, unsurprisingly enough, about to commence your quest to prove your ability to defend the daughter of the great worm, and thus gain the *honour* of marrying her and bringing your race into a new age of peace and enlightenment. This can only be done by defeating the evil Phem, the obvious villain of the piece. In order to aid you in your quest, you are helpfully provided with absolutely nothing, beginning the game naked and unarmed. Why fantasy heroes always feel a desperate urge to fight against the odds is beyond me, but there you go. Anyway, should you complete this suicidal task, you then have the honour of watching Jagna proving herself worthy of the title, Daughter of the Great Worm. (*What she actually has to do to gain such a title is, perhaps fortunately, not specified.*)

Tales of Tavisia is the first adventure from the keyboards of Americans, David Malmberg and Mark Welsh, written using AGT. It is described as an attempt at a D. & D. style adventure, which, as far as I could see, seems to mean there is an incredible amount of combat involved.

Fighting is indeed well tailored for, a point which is made more than clear in the instructions, "Attack first, ask questions



later...", although quite how this qualifies you to lead your race into a new era of peace isn't really explained. Anyway, you certainly won't have any lack of things to fight, virtually every fantasy creature known to man makes a cameo appearance in here, from zombies to dragons, from wights to the

ever present orcs, all desperate to rip your throat out. Now, a sizable amount of combat appears to be inevitable in any fantasy game nowadays and it can provide a certain amount of excitement to proceedings, but it only works successfully if a sensible system for handling it exists. *Tales of Tavisia* is, unfortunately, sadly lacking in this regard. Combat is decided by whether you happen to be wielding the correct weapon to kill the specified beastie. Success brings its death, failure brings a nasty templated death scene, with every creature you meet displaying *teeth grossly out of proportion to the size of its mouth*, prior to murdering you rather messily. What's more, finding the right weapon for the job is solely a matter of guesswork, often producing some quite remarkable results. For example, a wandering army of shuffling corpses can be dispatched quite happily simply by lobbing a dagger in their general direction.

This template form to combat is all very well, but it does nothing to establish a sense of atmosphere to the program and sometimes produces some downright nonsensical responses. To return to the army of living dead mentioned earlier, an unsuccessful attack brings the rather strange response, "The dead screeches angrily and falls to the floor for a moment."

Moreover, repeated attacks continue the surreal responses, "Unfortunately the sword merely bounces off the dead's head."

However, there is one other thread common to fantasy games, the impact of magic. In *Tavisa*, this takes the form of objects endowed with magical abilities, activated by touching or invoking them. This again falls victim to the game's strange descriptive style, with objects living an active life of their own, cleverly resisting your touch if they have no inherent magical properties. However, those blessed with magical properties can be very helpful to an aspiring adventurer, often fulfilling many different uses. One location, for example, contains a hole in the wall which, if touched, releases from captivity a monk, trapped, apparently for generations, by an evil spell. He then rewards you for your help with a clue to aid your progression in the game. All very well you might say, however, returning to the location finds the monk trapped once more, and equally grateful for your help. The ever versatile hole doesn't end its useful employment there however. It can, with great ease, be carried around, providing a useful escape route when battles get a bit hairy.

Room descriptions range from atmospheric to terse, although, to be fair, much of the adventure occurs in your standard dungeon,

making different descriptions for rooms fairly difficult. However, those rooms which are described well, fall down upon circumstances changing. For example, the first location begins with a narrative of you awakening, ready to begin your quest. This works well initially, but since the description is repeated at every returned visit it loses some of its attraction. In addition, objects mentioned in the rooms description often are notable by their absence when you attempt to interact with them, a problem frequent in adventures, but still annoying.

Maze freaks will be very much at home here however, providing they enjoy mazes of the twisty-turny variety, where one direction seldom leads back to where you left. A similar lack of direction is noticeable in the scoring system within the game. Your score starts at zero, as you might expect, but then only progresses if you are deemed to have saved and restored the game too often. How often, too often is, is difficult to say, as it never happened while I was playing. It does, however, mean it is difficult to judge how well you are doing within the game.

Overall, *Tales of Tavisa* is a fair way to kill a few hours however, if you're after logical puzzles from your adventures, rather than fighting your way through a mythical bestiary, you should look elsewhere.

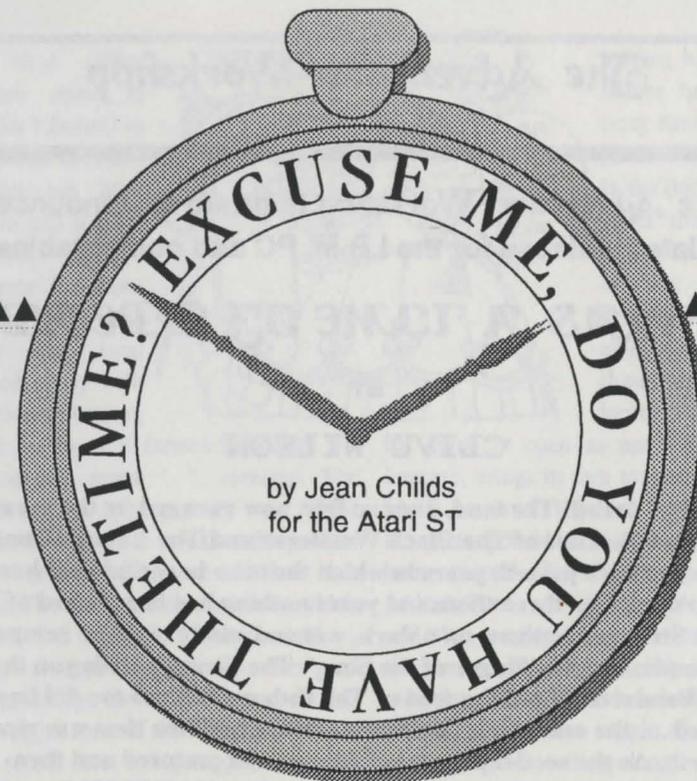
## LIFE AFTER DEATH & ZUT ALORS!

Reviewed by Steve Clay, played on the Amiga 600

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## 'Twas a Time of Dread

BY

CLIVE WILSON

'Twas a time of dread! The land, once so fair, now ravaged by the greatest pestilence since the time of The Black Wanderer and The Unborn One. Three thousand years have passed, years in which the once beautiful land has been all but destroyed. For three thousand years nothing has been heard of The Mysterious Stranger but now on a dark, wet and windy night he returns. To you, a descendent of the 'Singer of the Song'. The Stranger tells you that when the Black Wanderer sowed the seed of The Unborn One, so too did he sow another seed..... the one which would lie dormant until the time was ripe for it to burst forth. As the seed lay dormant, however, it matured and then mutated. It divided and became many and called itself LEGION though it was more than just one being. The multi-faceted evil then spawned upon the land, but it spawned far to the east, far beyond the borders of the realm, in the unknown reaches of the place known as the Saddest Lands.

The Mysterious Stranger tells you that although the Silent Song has been lost, it too has mutated. It has mutated within YOU... into something more than what it was. But he cannot tell you what. He leads you to the giant bird Sebac, who is to carry you over the Eagleshorn to the realm of Legion and there, bids you farewell. You must now set out and do what you will to stop the evil spreading to the west.....

### Hardware Requirements:

To play 'Twas a Time of Dread you must have an I.B.M. PC or compatible machine with at least 384K of free memory and a floppy drive.

'Twas a Time of Dread is available on 5.25" or 3.5" disc and is priced £5.00 Please state disc size required when ordering.

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and the West. (*What Bristol has done to China, I don't know!*) As you can gather an awful lot of plot has been crammed in and it looks a bit contrived.

The game has been written with AMOS basic and has not been programmed overly well. If you leave a trailing space then the input is thrown back with a *I don't know the word " "* message. The examine command is very poor, even major items in the location text reveal nothing when examined or even worse, you are told there isn't one present! The use of two characters — which can be controlled using a SWAP command — offers a great opportunity for puzzles and generally speaking, the author has used this facility just right. Some of the locations that can be visited sound most intriguing, such as the Puzzle Bridge, The Zone of Fantasy and the Gate of Hell.

The presentation of *Life After Death* is a bit tatty. The location text is loaded from disk and always has a title bar above it. Trouble is, the author has decided to start every description with *You are...* and to save a few bytes he has made this permanent, so you end up with — (Title) *You are... Location Text...* It all looks a little scruffy. The paper colour changes dependent on your surroundings but this adds little to the game.

Overall *Life After Death* has a good story, if a little cluttered, and there is a lot to see. Not brilliant, but not a complete turkey either.

*ZUT ALORS!* — Based on the old RPG *En Garde*, you play the part of Cyrano de Bergerbar and your quest is to become one of the famous musketeers. The game is set in Paris and



judging by the map, the author has tried to fit every street and alley in. (*Hint — Make a map!*)

In the Doc file the author states that one of the things that puts people off text adventures is getting stuck and being able to go no further than than the first location, so he has made

his game as open as possible. This format, however, brings its own problems and it means you'll be wandering back and forth as some things are possible only when other things have been achieved. The RPG history of the game is evident. There are lots of quests thrown at you and it's a puzzle which to try first. Very early in the game I had recruited a lady of the night (*by mistake, honest!*) and I had a small dog following me and a couple of other people I can't remember inviting along.

The location and the message text is written in a phony French accent and all the names are lampooned. The game was written on Hatrack 2 and therefore doesn't suffer from the faults *Life After Death* has. There is a compass on screen that can be used to click on for movement commands as well as a few of the more popular commands. YES and NO boxes can be used to answer any questions you receive.

Overall *Zut Alors!* looks the more polished product and the system used seems very capable. The open nature of the game sometimes hinders as much as a linear game does, but on the whole works a treat.

Two games for the price of one is well worth getting. There is plenty of gameplay in both and should keep you busy for a while. One final point, both authors ask for £5 if you like the game — it would be nice to see someone say, "If you like this game then send no more than £5."

## NECTAR OF THE GODS

Reviewed by "Grimwold", played on the PC

*Nectar Of The Gods* isn't a new game, though this is the first time I've seen it. Written in 1985, this version (2.0) is a re-write of the original Basic adventure into an EXE file.

Normally at this point in a review, I would tell you what the adventure was written with, but I'm afraid I can't! AGT and TADS definitely don't feature, and I can only assume it is the author's own creation. So what of the system? Well, it's definitely a *No-Frills*, all the associated files are pure ASCII — so if you were unscrupulous, you could easily cheat. It's also lacking in user-friendliness. By this, I mean that there are NO abbreviations, not even *L* for *LOOK*. This slows down gameplay and can be annoying for those used to more modern adventures. Nothing serious, but it's so easily included in a game, there is little excuse not to do so.

You start off as a tourist in modern-day Athens and decide to go exploring. A taxi driver takes you to various places and with a bit of luck, you'll find yourself back in ancient times, with many a puzzle 'twixt you and completion.

Nectar is based on the Greek myths, Aphrodite, Athena and Zeus all appear in one form or another and the plot is woven around quite nicely

to give a fairly good atmosphere. Although the text is short, messages minimal and sudden deaths quite frequent, this game has the indefinable *something* that makes for an enjoyable adventure. Good research shows through time and again, something that always adds to the atmosphere.

Although the game is still very playable, it is not without faults. Little things, like walking out of your hotel room and going down the stairs will end up with you dead — the stairs being dark and without your flashlight, you fall down them. Now I've not been in many hotels, the ones I have stayed at have all had good lighting on the stairs, but stairs being dark enough to fall down in daylight? I think not. Sudden deaths like this have always been my pet hate, there is no reason for them. Despite these drawbacks, Nectar should be endured until it opens up into a good adventure.

A nice little game, good for a few hours fun and, being Freeware, there's nothing else to pay apart from the copying fee from your shareware library. Worth getting, especially if you're interested in the Greek myths.

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## ABANDONED PLACES 2

Reviewed by Ron Rainbird, played on the Amiga 500 (1 Meg)

During the present prolonged dearth of RPGs for the Amiga, the issue of *Abandoned Places 2* seemed like manna from the Computer Software Gods and, after quite a bit of deliberation, I bought it. I was hesitant because I had seen no reputable reviews of the game and now I know

that my doubts were justified. It has so many flaws that I scarcely know where to start.

Let me begin with one of the most serious faults; the method of saving the game. This should only be done on *one* disk which will hold just *one* save at a time, therefore you must only save to the disk from which you load. To use more than one disk for this purpose can lead to serious trouble. For example, I first began with two *save* disks and, as a result, a door which I unlocked with a special key was locked again when I tried to retrace my steps and I no longer had a key to re-open it. Therefore, I could not continue with the game. I telephoned I.C.E. upon this point and was told that, unfortunately, this would happen if I tried to use more than one save disk. I was really amazed at such an unsatisfactory method and cannot recall any other game which imposes such a restriction which precludes the player from loading an earlier save.

My next grumble is the copy protection method. This is in the form of a grid which requires the player to fill in certain squares by referring to a given page in the instruction manual. This is an annoyance in itself, but when you are required to give this information several moves *after* entering the game it is



frustrating, especially when it comes just as you are attacked by some monsters, which is what has happened to me. The attack does not stop whilst you enter the code by which time your party has been depleted. I wonder at the diabolical mind which thought that one up.

Graphics are adequate, nothing more. The monsters in some instances are ill-defined and I felt as though I wanted to *sharpen* the picture, whilst the dungeons which I have seen so far are so drab that it was a relief to come across an underground river which gave a splash (*no pun intended*) of colour to an otherwise drear outlook. Maybe later dungeons in the game will improve on this. I have only completed seven levels and I understand that there are more than twenty in the whole game. Response to direction commands, whether by Mouse or by Keyboard, is erratic, prompt, slow and, at times, ignoring a command.

As for the story, well, this is always a weak point in most RPGs, but I'll just outline what I've learnt so far. You start on a 2-level dungeon where a *Master* is dying for want of an Elixir which is hidden somewhere in the lower level. In order to escape into the outside World, you have to find this potion and give it to the dying man. Once outside, your first main quest begins, which is to recover a Shield from the Dwarven Mines. This location took me ages to find (*more by luck than anything else*) and I have completed six levels, at which point, having collected oodles of boodle, I decided to retrace my steps and go back to the outer world, find a

shop in a city — of which I believe there are four — and purchase some really good armour, weapons, etc. However, when I got back to the 2nd level, I found a repetition of my initial problem even though I had stuck to the advices of I.C.E. and used only one save disk, i.e. a locked door which I had unlocked earlier in the game. This effectively stops me from carrying on because I know that when completing the final level of the Shield Quest, I have to retrace my steps through *all* nine levels to leave the Dwarven Mines; there is no short cut or an exit to direct to the outer world from the last level of the Mines (as there would be in most normal RPGs). This means that I must start the game again from *scratch* with a fresh *save* disk and no guarantee that the same thing will not recur. I just cannot face the prospect at present. Maybe some time in the distant future!

There are some minor niggles in respect of this game, such as having to stop far too often to feed members of your party. Once you have the requisite *Create Food* spell you do not have to search for sustenance, but it still takes quite a while because some of the food created contains little nourishment. Also saving the game takes quite a while which adds to the feeling of tedium. Combat is basic with no hit points being shown, so that you do not know how much damage you are doing to your opponent. Travelling through the dungeons seems to be one long trek searching for keys to open many doors, interspersed with encounters, but little in the way of logical problems.

All in all, when remembering games such as *Dungeon Master* and *Eye Of The Beholder* with their sharply defined graphics and with smooth and inventive game play, *Abandoned Places 2* goes to the bottom of the list in comparison with those and most other *dungeon* RPGs. So my advice to all RPG'ers who may be considering buying this game is, in the words of the Prophet — "Hold on", "Desist", "Whoa", "Stop" and "Forget it". You have been warned!

On the other hand, I have since learned that a highly reputable player of RPGs has not only completed this game, but enjoyed doing so and rates it very good. So where do we go from there?

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## ADVENTUREWARE —

# A Collection Of Five Stephen Neighorn Adventures

Reviewed by James Judge, played on the STE+PC Emulator

Right, got my new PC emulator so Sue sent me this outmoded, obsolete, cobwebs-growing-on-the-active-bits bunch of programs.

The five games in this collection are all written by the same author, in the same year and use the same idea. Only the screen layout and plot changes from one to the other.

The first game we'll look at is a game full of horror and gory gut-spilling. The game is...

### THE HAUNTED MISSION ADVENTURE

First of all let me say how I hate adventure games which must state in the title it is an adventure game, it's like a game being called *Streetfighter 2 Two Player Beat 'Em Up*.

Anyway. While on his way to Blair's big Halloween bash, the world famous Pumpkin Man was shanghaied by the evil Lady Winsloe. Your mission is to search the neighbour hood, find the Pumpkin Man and take him to the party (*to show him a good time, no doubt*). Also on your epic search you must rid the neighbourhood of ghosts and other such nasties. It's enough to make you quiver in your boots.

After the old introduction screen which asks for \$5 for Stephens' efforts and tells you the game was made in 1985, the game then tells you of your perilous mission and up pops the instructions. They tell you that the game only picks up the first three letters of each word so you can type in SEA ROO which means SEARCH ROOM. It also gives you a few useful commands you may not have thought of (examine, north, east, west and south) and then tells you seven



handy hints which are basically telling you not to be scared of all the monsters and to examine everything.

The screen you are now presented with is the one you'll see in all the adventures (*if you hang on that long*). At the top there is a small box (three

lines in size) which contains the room descriptions and below that are two other boxes. One contains the exits and the other all the objects in that room. Below that is another small box which displays the messages of the game, mainly 'You can't do that' and below that is where you type in your commands. At the bottom of the screen is a list showing what each function key does as they are all programmed to act as one useful command (directions, look, examine and load/save).

Due to the size of the room description box you will normally get a description like this — *A hallway* — with any objects displayed in the objects box. Often you will be told that there is an object in the room in the description but the object doesn't appear in the object box which means you can't interact with it.

When moving around the game you will come across the odd puzzle. Not many compared to the number of rooms so you normally feel you are just walking through a maze... shudder... waiting to come across something. The puzzles that are there are of the old *get an item to get another item to get another item etc. etc., to complete the game*. There is no *Hmmm, if only I could...* feeling present in this game, instead it feels a chore to complete the darn thing.

What makes it worse are that some objects are hidden in their own descriptions. An example: In the objects box you can see there's a cue in the room.

> *Get Cue* — OK

> *Examine Cue* — *The cue doesn't look like a cue, in fact it is a blowpipe.*

Misleading things like this means that if you don't examine ALL the items you find you may be completely stuck.

The game does run quite slowly and has two things make it even more SLUGGISH and annoying to play. The first is that every time you do something other than move the computer emits a high-pitched 5-second PEEEEP which leads to a very fast dash for the volume knob (*Linford Christie eat your heart out!*). The other is whenever a monster is present in a room (*aaargh!*) its name flashes in the object box and the game freezes while it does this.

A complete 'nana of a game and one that should be given a zimmer frame when compared to the modern day equivalents (*Unnkulian 2, Obscure Naturalist and Oklib's Revenge*).

Well, the horror of that was a little bit too much for me so we'll now look at another game in this 'ob so wonderful collection...'

#### THE CRIME ADVENTURE

Nooooo another one!

This one is also written in 1985 and asks '\$5 so poor ol' Stephen can continue his college education.

All you are told about the objective of this game is that a great wrong has been perpetrated before your eyes. "What great wrong?" you cry, "I'll set it right!"

After your first move the answer to this question presents itself. Around a corner (*wherever you were (even in the casino)*) screeches a car and snatches up poor Mrs. Fenwick but the kidnappers drop something, oooh! That object is found two or three locations away and it is a licence plate with

<KID-NAP> on it. Original or what?

Gradually your mind works out that, in the great scheme of things, you must embark on an epic voyage to rescue the accosted Mrs. Fenwick and so you haul yourself around this adventure, nose to the ground, half of the world's litter on it and a burning ambition to rescue someone you don't even know. Now where is the psychiatrist's number?

The screen is different than that of *Haunted*. Instead of being boxed the text is allowed slightly more freedom. The top couple of lines are for the room descriptions and below that are exits and objects. A great line then divides the descriptions from your command bit which takes up a third of the screen. This is where you type in your commands and you get your answers (*once again mainly 'You can't do that'*). Below that is the now familiar Fkey list.

The game plays very much like the first with a poor parser and terrible descriptions. Luckily the PEEEEP is missing but the game runs slower than *Haunted* because at the end of every move the screen clears, pauses and then redraws itself which makes it horribly slow.

The game also fails in a different area. It too, only acknowledges the first three letters of a word so you can type in the old SEA ROO command. In the game you find a pair of shoes and a painting. You mustn't call the shoes 'shoes', you must call them a pair (*call me an apple, please*) and so the game only picks up PAI. The painting is identified as a painting so the game picks up PAI of that. Hmmmm, what does it do when you want to get the painting? It tells you you can't get the shoes, sorry, pair.

The game does get slightly better the further you go, unearthing what poor Mrs. Fenwick was going to cook tonight (*a stew*) and why she was going to use the phone booth. Out of the five games this is the one I'd probably try and complete but in the end it still doesn't make the mark by a long shot.



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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'...

**OKLIB'S REVENGE** is available for the ST, Amiga and PC (3.5 and 5.25 disks). The 5.25 PC version is supplied in archived form for use on a hard disk due to the size of the finished adventure.

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Talking of nuclear submarines and the growing communist threat (*oh, weren't we?*) there's a game in this collection all about that, it's called...

## THE NUCLEAR SUBMARINE ADVENTURE

Nope, I'm not saying a word. You all know my feelings about this use of *adventure* in the title so I won't say a thing except... WHY?

Same old yarn with this one, Steven's finding it hard to keep up his tuition fees so he'd like a \$5 contribution from each of you sent to an address which was probably made into a multi-story car park years ago.

As I said in my wonderful link, this game is about a US sub which has been re-vamped due to the growing communist threat (*from which country I wonder?*). You are part of a skeleton crew that has been put aboard to test whether it works when most of the crew are out of action.

By the look of things ALL the crew are out of action so there you are, a lone soul on a very big sub which has got all the major appliances broken, no doors or lockers will open and the nuclear bit is just about to meltdown. What are you going to do about it? Run around the ship like a blue-bummed fly (*mustn't swear*) looking for a nice pile of excretion? Yep, as well as fixing everything that needs to be fixed and saving your skin in the process.

As we're now aboard a sea-going vessel Steven decided to don the blow-up parrot, wooden leg and phony accent of a sailor and turn all the usual N,S,E and W directions to Fore, Aft, Port and Starboard. Hold on me mateys, which is what? Dunno.

The screen is exactly the same as *Crime* but the *PEEEEEP* is back! Knew I hadn't seen the last of it. This means the game runs double slow time and, surprisingly, is double rubbish.

This is the worst game of the collection and is a right letdown. There are more empty locations than *Haunted*, it's slower than *Crime*

and extremely boring.

You can't use EXAMINE, instead you must LOOK... with the dots being the object you want to examine. Normally the message is just the same as in the room or object description.

A few of the responses are funny though, not through trying but by accident. I LOOKED at the generator and I was told that '*It doesn't work now so the submarine is now running off a battery*', the first image that sprung to mind was a great big nuclear sub being driven by two AA batteries!

Let's forget about this game, it was a mistake.

Brrrr, getting chilly isn't it? Oh, that's a coincidence, there's a game in this collection which is all about ice and cold places!

## TERROR IN THE ICE CAVERN

Yes, thank you Steven. At last, one that I can look at the title without a great shudder wracking my back.

'Tis believed that deep within the icy caverns of Antarctica, a top-secret enemy operation is in progress. The Soviets are developing a new *Death Laser* and so the Americans want to steal it and the design.

Four Secret Service men and six CIA agents have died trying to accomplish this and now it is down to you to infiltrate the base, steal the laser (*and the plans*), and escape. Very patriotic.

Usual commands in this game with <LOOK> taken as to examine the room. To examine an item you must <LOOK> the item. Thankfully the game understands the whole word this time, so there's no SEA ROO commands and no annoying bugs due to this.

The screen looks like the previous two games and was written in the same year, asking the same \$5 for the privilege of playing it. Thankfully the *PEEEEEP* has gone on holiday and the screen re-draw is the quickest of the collection but still not up to the speed I'd like.

I must admit that I had to send of to Marion for a solution to this game, not because it was hard, but because of the parser which has had me stuck on other games of the collection.

The puzzles in this game are quite logical and thought-provoking, the only trouble is when a Russian guard spots you (*after you've picked up the machine gun*) and, if you've got your eyes on the keyboard, you may die. The appearance of the guards is random so you may be lucky and get away with only one or two showings from them or you may come across a part in the game where every other move is interrupted by them.

A couple of good bits about this game is that if you type in *THROW SCYATHORPIOUS* (a small Antarctic animal), the computer will then ask you where you want to throw it. Also if you try to read small writing with the command *READ MESSAGE*, it will prompt you for an item with which to read the message.

Stalactites keep falling from the roof of the base and other such life-threatening situations do occur throughout the game but there is just not the sense of tension or urgency that could have been included. A stroll through an enemy base is not a day in the park, is it?

Compared to the other games in the collection it is the best. It is the fastest with the friendliest parser and the most logical and enjoyable puzzles but, compared to modern day adventures it still doesn't make the grade.

OK, onto the next game now. It's one of those *find the treasure and store 'em in a safe place* type game.

#### THE ISLAND MYSTERY ADVENTURE

No, I had my eyes closed then so I didn't



notice the adventure bit. (*Silent seethe.*)

This time, in the wonderful... ahem... world of Steven Neighorn, you're on this island (*bence the title, no doubt, but where is the mystery?*) searching for eleven treasures. You've got to locate each treasure and find the secret place in which to store them.

Sounds simple enough — but wait! There is a tsunami (*Japanese for tidal wave*) on the way and as this small island is in the path of it, erm, well you can guess what will happen when it arrives, can't you? Sploooosh, glug, glug, glug, die.

You've got 500 moves in which to complete the adventure (*or else the tidal wave strikes*) and the moves are counted down in one of the numerous boxes in the screen. There's a room description box, object box, direction box, message box and a command box. This time there are no Fkey commands so you'll have to type out the directions (*which can be abbreviated into N,S,E,W,D and U*).

Puzzles are quite logical with the usual two line descriptions. The *PEEEEE* is back, unfortunately, and rears its ugly head every time you do something other than move. The screen re-draw is moderate, not as fast as *Cavern* but not as slow as *Crime*.

I personally hate games which give you a time limit. Normally when I'm playing a game I like to try out everything I can, examining everything and entering complete nonsense sometimes. By the time I'm halfway through a small adventure my move total can number many thousand, but in this game you've only got 500 moves, not a lot when you think about it.

Once again the sense of impending danger is absent. All you've got to remind yourself that in

500 moves you're going to die a watery death is the small counter underneath the room description box. Even the odd message would have made an improvement but no, the game lacks even these.

I haven't completed the game but, looking at the solution, I see no mention of how you get off the island or even of the tsunami, it seems that near the end of the game it just disappears. Hmmmmmm.

Once again another rubbishy game from Steven Neighorn. Not as bad as some but not as good as others in the collection. Award it a walking stick and forget about it.

#### CONCLUSION

I'm very disappointed with this collection. A lot of things could have been done with each of them, but weren't, and a lot of things could have been excluded — which weren't.

The plots are shaky (*Pumpkin Man!*), the puzzles are simple, the parsing poor, the sound

effect annoying and the screen re-draw utterly crippling.

One thing that was missed out on all the games was a score. There was no SCORE command and you weren't given a running total. I like games that do actually give you a score so you know when you're doing things that are right or wrong, not so with this collection.

When you think that all of these games were written in just one year it makes sense that not a lot of thought was put into them. Add to that Steven programmed them from scratch (or a utility to program them all by) the time spent on each game diminishes even more. There is no way you can produce five games in one year that are all good and none of these are.

To wrap up let me say that these games may have been quite good eleven or twelve years ago but not today, even the year they were written there was some stuff that far exceeded this standard.

*Poor is all I can say, very poor.*

## SHERLOCK HOLMES

*Reviewed by Alan Brookland, played on the PC*

Have you ever wondered why London bothered to employ a police force in the late 19th Century? As an admitted detective novel buff, it always seemed an indulgence to pay people to solve crimes when the likes of Campion, Duchamp and, of course, Sherlock Holmes were ready to leap in to solve all the interesting offences, presumably leaving the men of the yard to traffic duty and suchlike. Anyway, what the local bobbies do is not your concern here, as you have taken the mantle of Holmes himself who, accompanied by his trusty Watson, has 18 crimes to solve in this AGT (Master) game by Michael Bayley.

The game is modelled on the board game, *221B Baker Street* and compares fairly closely

to its gameplay in operation. Upon selecting a case to solve, you are presented with a police briefing of the facts known so far and a description of the scene of the crime, before being launched out into the streets of London to begin your investigations. These initial descriptions are usually very helpful, revealing the names of likely suspects and often, should you apply Holmes' methods, it is possible to work out some aspect of the case simply by studying them.

You then enter the game proper, controlled by a menu of commands selected from the bottom of the screen. With these you can obtain details of your current status, primarily the time and how much money you have, and inform

Holmes where you wish to go.

The game's afoot, Holmes was often heard to exclaim and this is very true in this case, since the primary method of travel between locations in the game is by walking. London is presented as a series of locations, such as The Loire Art Gallery and Seymore Park, connected by a plan of streets, shown on a graphical map. These are detailed within a brief help facility, which also lists the results of each command.

Since you have only 10 hours to solve each case, travelling times become an important consideration, the time taken to get from one place to another being dependent, reasonably enough, on the distance between them and how tired Holmes is feeling (*he's obviously not as young as he once was*). If time is running short, it is possible to catch a ferry from the docks or a cab from the taxi office, mini-cabs evidently not running pick-ups in Victorian London.

Once you have arrived at a location, if it isn't being guarded by one of Lestrade's boys in blue (*Ab! So that's what they're there for!*), will either reveal a clue to the case or, less helpfully, an advert for the Master edition of AGT. Clues take one of three forms, either a definite fact, for example, *'The killer was male'*, information from an informer, *'Mrs. Foster and Mr. Wilson were often seen talking together'*, or a riddle revealing the answer to one aspect of the case, *'Motive clue: (Part 4 of 4), a large body of salt water'*. If the location is guarded it is necessary to obtain a pass from Lestrade's crony, Inspector Gregson, who is, luckily, more helpful than his boss.

Once you feel you've gathered enough



evidence to prove your case, travelling back to 221B Baker Street finds a sneering Lestrade ready to hear your conclusions, assuming of course that you've beaten the time limit. This, unfortunately, is where the game falls down. Lestrade asks you, reasonably enough,

who you think the guilty party is and details such as how and why they did it and I dutifully informed him of my conclusions. Evidently so ashamed at his own lack of insight at not seeing the answer for himself, he then proceeded to sneer scornfully at me claiming I hadn't got even one segment of the case solved. Somewhat surprised, I accepted the Inspector's offer to enlighten me to the true villains involved and tried to stay calm as my own solution was repeated back to me.

I don't know whether or not Lestrade, having realised he was in danger of being relegated to traffic duty, was desperately passing off Holmes efforts as his own, as he did, I must admit, repeatedly in the books, or whether this was a problem with the program, but, however hard I tried, I was unable to persuade the good inspector of anything, even after replaying certain cases having checked the correct answers. This does tend to detract somewhat from the game's enjoyment, but, if you are prepared to be honest with yourself and calculate your own scores, *Sherlock Holmes* remains an entertaining diversion.

The cases are all well written and interesting enough to keep you puzzling, but, since there are only 18 of them, I fear the game's attraction won't last very long. If more cases are forthcoming and Lestrade is persuaded to accept the deductions of civilian meddlers however, *Sherlock Holmes* is well worth a look.

A Look Back at...

## MORDON'S QUEST

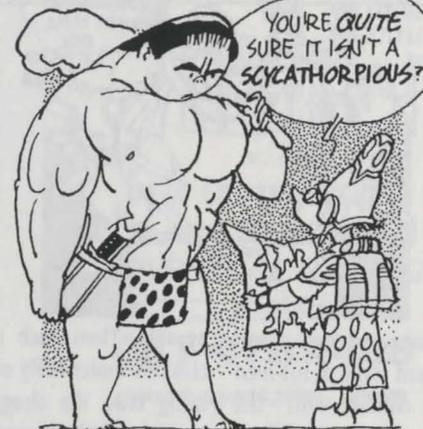
Reviewed by Bruce Brown, played on the Spectrum

What were you doing in 1985? I had bought my 48K Spectrum two years before and thought it was the best thing since sliced bread. Quite often I would arrive at work feeling half dead, with eyes looking like road maps after bashing away on Adventures until the small hours. Even so, *Mordon's Quest* passed me by at the time and I wondered how it would look now when compared against newer and more sophisticated games...

Your task is to help Mordon, The Ancient One, retrieve the six lost components of his immortality machine. There are also a number of treasures to be collected and transported back to a safe location. The adventure starts in a large mysterious house surrounded by white fog. After a bit of exploration, Mordon appears and offers you the quest. If you accept, a way out of the fog is revealed and your search begins.

The tape inlay boasts of *more than 150 locations*; I haven't counted them, but it feels like a big game given the limitations of the Spectrum. Most of the locations are described at some length with plenty of atmosphere. The way so much text has been squeezed in is very impressive. This combined with the storyline very much reminds me of early Level 9 games, particularly *Adventure Quest* and *Lords of Time*.

Mind you, *Mordon's Quest* is a much tougher proposition than either of these two. The puzzles



start gently with, for example, an item of bedding found in the house providing a bridge over a troublesome patch of quicksand. However, it's not long before they get really tough, and I have to admit that I would have got stuck quite soon in the game if I hadn't rummaged through a pile of old computer magazines for hints.

Making an accurate map is essential, especially as the password needed at one point to get past a muscular chap with a leopard-skin loincloth involves recognising an animal represented by the map's outline. The early part of the game is quite linear and it is possible to get stuck having only mapped a few locations. Later on though it opens out as you travel backwards and forwards to different time zones. I have only managed to complete about 50% of the game so far and I suspect that I'm unlikely to be able to finish it without help.

*Mordon's Quest* was originally published by Melbourne House and is definitely worth hunting for through the classified ads or car boot stalls if you like a well written but difficult game.

### A Few Hints

Pygmy Chef a problem? - oobmab dna htiw epipwob ekam / Waterfall proving impassable? - reggad htiw gorf ecificas / Can't find a battery for the Droid? - retnuoc regieg eht yrrac

# CHRONO QUEST II: Notes on the Thirteen Time Zones : Part 1

by Dave Barker

The first eight time zones are based on the wanderings of the greek hero Odysseus in his long return journey to his home in Ithaca after the sack of Troy.

*Time Zone 1* is the land of the Lotus Eaters, a race that eats vegetable foods. When Odysseus reached these shores he disembarked so as to rest and draw water. He also sent some of his men inland to scout and make contact with the natives. They were given some of the lotus fruit to eat. Containing some kind of drug, it caused these men to forget about their colleagues, and that they had a home to return to. They had to be dragged, unwillingly, back to their ships and locked in chains until the effects of the fruit had worn off.

*Time Zone 2* is in the land of the Cyclops, a fertile wooded island inhabited by numerous wild goats. Odysseus and his crew landed on the island and entered a cave, not knowing it belonged to the Cyclops, Polyphemus. They had feasted on roast kid and other items in the cave and were resting when Polyphemus returned. He entered the cave and rolled a huge boulder across the entrance, thus blocking it. Soon Polyphemus spied the men and began to indulge in his favourite delicacy — human flesh. Next morning Polyphemus left the cave leaving Odysseus and his men trapped.

Soon Odysseus thought of a plan and ordered his men to prepare a huge stake. That evening Odysseus offered Polyphemus some of his special wine to wash down his meal. Three bowls of this potent brew later Polyphemus fell into a drunken sleep. Then Odysseus ordered



his men to drive the stake through the Cyclop's single eye. Polyphemus thrashed about in anger but blinded as he was he was unable to find the culprits. Now at the back of the cave was a flock of big thick-fleeced rams. These Odysseus ordered tied together, three side

by side. Then each man picked a set of rams, climbed under belly of the middle animal and hung onto the shaggy fleece. When the dawn came and Polyphemus opened the cave and let the animals out. As the animals left the cave Polyphemus ran his hands over their backs, not thinking to check their undersides. Thus the sailors escaped. But more problems were to follow, and not just because the Cyclops father was Poseidon, god of the seas.

*Time Zone 3* is in the floating island of Aeolia, the home of Aeolus, Warden of the Winds. In order to assist Odysseus on his journey home Aeolus gave him a leather bag in which were trapped elements of the four winds. Odysseus hung the bag up in the hold of his ship and for nine days and nights, without sleep, he guided his ships home to Ithaca. On the tenth day, in sight of their homeland, they set anchor and Odysseus fell exhausted into his bed. His men, imagining the bag contained a splendid haul of plunder, opened it. The winds rushed out and a tempest was unleashed upon them, and the whole fleet was driven back to Aeolia. But this time when Odysseus asked for his help Aeolus told them to be gone and that their very presence back on his island was proof that they had displeased the gods.

*Time Zone 4* is set in the land of the

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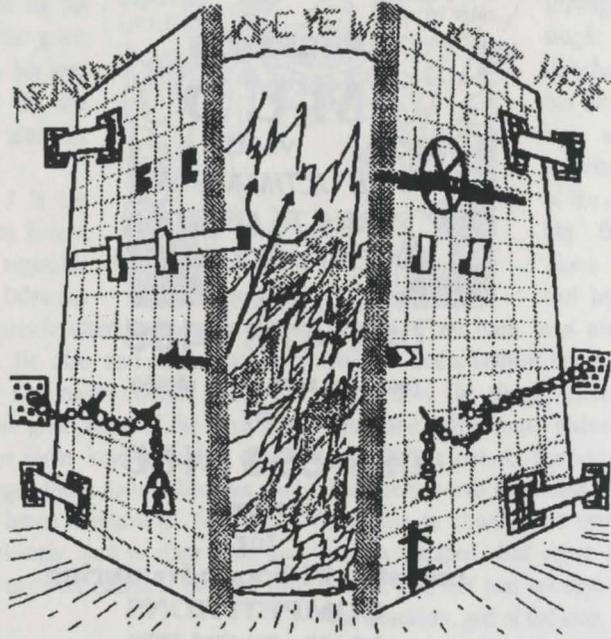
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## PERDITION'S FLAMES

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Laestrygonians, ruled over by King Lamus. The fleet sought shelter in the natural harbour of Telepylus, however the ever-cautious Odysseus moored his ship outside the cove. When they tried to make contact with the natives they discovered that they were cannibals. Odysseus' men were chased back to their ships which were pelted with rocks dropped from the cliff tops. Only Odysseus and his crew escaped.

*Time Zone 5* is Aeaia, the Island of Dawn, home of the goddess Circe. After unknowingly landing here Odysseus sent out scouts, under the command of his mate Eurylochus, to reconnoitre the island. When they found Circe's palace she invited them inside to feast. Eurylochus, fearing a trap, remained outside and watched with horror as his friends were turned into hogs by Circe's magic. When Odysseus heard of this he grabbed his sword and made off to confront Circe. On his way Odysseus encountered the god Hermes who gave him a plant called Moly, which contained an antidote to Circe's magic, and advice as how to defeat her.

Thus prepared Odysseus entered Circe's palace. Circe was so shocked that her magic did not affect him that she fell weeping at his feet begging him not to kill her. Odysseus exacted a solemn oath from Circe not to plot any further mischief against him. Furthermore Odysseus would not respond to her amorous advances until she consented to free not only his men but all other sailors enchanted by her. Once this was done, he gladly stayed in Aeaia with her. Eventually he and his crew became restless, and Circe agreed to let continue their journey home. But she told Odysseus that he must first consult the soul of Teiresias, the blind Theban prophet, in the halls of Hades.

*Time Zone 6* is set in Hades, the Underworld, the Greek Land of the Dead. On the advice of Circe and following her directions Odysseus reached the Land of the Dead. Following her

instructions they dug a trench, sacrificed a young ram and a black ewe, and let the blood flow into the trench. Almost immediately a mixed crowd of souls gathered clamouring for a drink of the blood. But Odysseus kept them at bay as Circe had advised until Teiresias appeared and had drunk his fill. Teiresias advised Odysseus that he should not be tempted to steal the cattle of Hyperion, the Sun-Titan. Odysseus was warned that he could expect great trouble in Ithaca and was further advised as to certain actions he should carry out to appease the gods in order that he might regain Ithaca and live to an old age. After the prophet had departed various souls of family, relatives, and friends visited Odysseus offering information and advice.

*Time Zone 7*, the Sirens, Charybdis and Scylla. Odysseus left Hades and returned to Aeaia in order to stock up with provisions. Once more Circe offered Odysseus advice, this time on the subject of the Sirens who lured sailors to their death, bewitching them with their voices, and also of the monsters Charybdis and Scylla, and of the path that he must choose between them. So as his ship approached the Sirens' Isle Odysseus ordered his men to block their ears with wax and had then to bind him tightly to the mast. Once clear the men unblocked their ears and untied Odysseus. The next danger lay in passing between two cliffs, one of which harboured Charybdis, and the other Scylla, her fellow-monster. In trying to avoid Charybdis, Odysseus steered a little too close to Scylla who snatched up six of his men, one in each mouth, and devoured them.

*Time Zone 8*, is set in Thrinakia, home of Hyperion the Sun-Titan. Odysseus being warned by both Circe and Teiresias to avoid this island wanted to pass it by, but his crew being tired, and still shocked by the loss of their companions to Scylla, demanded that they be allowed to rest on dry land. Odysseus reluctantly agreed to his



men's demands and made them promise not to touch any of the livestock on the island and to eat only from the provisions that Circe had given them. So they landed and for a whole month adverse winds prevented them from setting sail again. Soon Circe's provisions were gone and the men began to starve. Odysseus journeyed inland to find a quiet place to pray to the gods. When he did so he made his supplications, but all they did was to cast him into a pleasant sleep.

Meanwhile, driven by hunger, Odysseus' men had taken some of the cattle, and after offering prayers in a hope to appease the gods, had slaughtered them. It was as his men began to roast their kill that Odysseus awoke. On his return and realisation of what had happened he cursed the gods for lulling him into that cruel sleep and for tempting his men. Hyperion on hearing of the killing of his cattle implored upon Zeus for vengeance, who replied that the culprits would eventually pay for their crime. So for six days Odysseus' crew fed upon the cattle, and on the seventh the winds changed and they set sail again.

Before they had gone very far a hurricane enveloped them and Zeus struck the ship with one of his lightning bolts. The ship was split asunder and the crew thrown overboard. Odysseus managed to lash some wreckage together and was the only survivor. He drifted for nine days before he was washed up on the Isle of Ogygia, the home of Calypso, another voluptuous goddess. Calypso detained Odysseus, for her pleasure, for some time before she was persuaded to release him. But that is another tale! It was soon after this that Odysseus reached his home in Ithaca.

*For further reading material I would*

*suggest Homer's "The Odyssey" which is available on the Penguin Classics label, this fully covers Odysseus' journey home. There is also a two-volume set by Robert Graves on the Pelican label called "The Greek Myths".*

*Time Zone 9 is a one location nativity scene and is quite obvious. The next two Time Zones are also one location only, 10 is a desert and 11 a jungle. They appear to be completely anonymous, the only thing that can be said about them is that they occur between the birth of Christ and 778AD.*

*Time Zone 12 concerns events in the age of Charlemagne. This and other romantic fables of that era are not very well-known in this country. The historical facts are that Charlemagne and his forbears ruled the Kingdom of the Franks, a largely united Europe, towards the end of the dark ages when the Saracens or Moors (Muslims, followers of the prophet Muhammad) ruled over all of the lands surrounding the south, east, and north-east Mediterranean. It was largely due to their efforts that the Saracens were prevented from breaking out of Spain and overrunning northern Europe. For, at that time, Christianity was but a fledgling religion, great parts of this country and the rest of Europe were still pagan. Had the Saracens been successful it is unlikely that Christianity would have survived.*

*In the year 778AD, after a moderately-successful campaign against the Saracens in Spain, Charlemagne decided to return home with his booty, crossing the Pyrenees through the pass of Roncesvalles. On the 15th of August the main body of the army, under the direct command of Charlemagne had passed safely through the narrow valley. Far in the rear was the baggage*

train, with its tempting booty, under the command of high-ranking soldiers, including Roland who was to pass into legend as Charlemagne's nephew. There is some doubt as to whether the baggage train was a part of the rearguard or behind it. Considering the events that were to follow the latter would seem to be the case. That would seem to be incredible carelessness, for having the baggage train behind the rearguard is an acceptable formation for advancing in open country with the enemy ahead, but madness in retreat, especially through a narrow defile where manoeuvre is restricted. To add to this complacency these veteran soldiers failed to take the elementary precaution of sending out scouts or troops to guard the flanks.

At the point where the pass was at its narrowest, the native Gascon/Basque mountaineers ambushed the baggage train and killed all those in charge. The mountaineers then plundered the baggage and escaped before the main body of the army was aware of the attack. The Franks were unable to take immediate reprisals, for after the attack the enemy scattered so widely that no one knew where to look for them. This debacle was one of the worst blows that Charlemagne's armies ever suffered. It was not even mentioned in the royal annals, but everyone knew what had happened and the events were chronicled later.

Just as puzzling as the incompetence of Roland and his comrades is the fact that legend

turned them into heroes, and the humiliating defeat into an act of noble self-sacrifice that has been immortalized in the *Song of Roland*. In the fable, the guardians of the baggage train are lead into an ambush by the Saracens through the treachery of Count Ganelon, a purely fictional character. Some blame is attached to Roland, but that only arises from his noble refusal to call for help by sounding the great horn *Oliphant*. Only as they are about to fall before the overwhelming force of the enemy is Roland persuaded to sound the horn. So we see that although both events, fact and fable, involved treachery the situations are completely different. The common facts are the location and that Roland died.

In the fable Roland or Orlando, (the former the French, the latter the Italian form of the name), is carrying the sword *Durindana*, which he had previously taken from a Saracen warrior. This famous weapon was rumoured to have once belonged to Prince Hector of Troy. It was of the finest workmanship and of such strength and temper that no armour in the world could stand against it.

*Most information on Charlemagne is only available from rather hefty text books so I would advise a visit to your local library. Relevant material can be found within the number code 940.14, or look in the microfiche under Charlemagne.*

To Be Continued

## FOR SALE

Sue is selling her large collection of original Spectrum and Atari ST adventures at extremely reasonable prices. We don't have enough free space here to write down all the titles, so she has prepared a list, giving details and prices (and they couldn't be lower). For a copy of the list, send a SAE to: Sue Medley, 9 Warwick Road, Sidcup, Kent DA14 6LJ.

Please DO NOT telephone Sue about this — write.

# AGT PREVIEWS: Adapted from a Softworks Press Release

by Sue

Softworks have announced the winners in their recent adventure writing contest. All the games will be reviewed as soon as possible in Red Herring — in fact, some have already been covered — but here is a list of the winners and those who gained honourable mentions with their storylines. There were two winners this time and a new category. The winner of the individual category (\$100) was: **CLIFF DIVER: INVESTIGATOR FOR HIRE — PURCHASED SIGHT UNSEEN** by Pat Farley and the Winner in the special group effort (\$100) was: **SHADES OF GRAY — AN ADVENTURE IN BLACK AND WHITE** by Mark Baker, Steve Bauman, Belisana, Mike Laskey, Judith Pintar, the hercules/Assoc. SysOp, and Cindy Yans

More about the winning games...

## **CLIFF DIVER: INVESTIGATOR FOR HIRE — PURCHASED SIGHT UNSEEN**

*“Contrary to popular belief, the life of a private investigator is not one of hot cars, flying bullets, and loose women.”* So begins this story about Cliff Diver, PI. This game is the second of a series of interactive novels featuring Cliff Diver, a private investigator living and working in San Francisco. Cliff is cut from the same cloth as such famous PIs as Sam Spade and Philip Marlowe.

Pat Farley's first Cliff Diver adventure won first place in the 1990 contest. We're delighted to join Diver again. In this adventure you and Cliff search for lost paintings. Pat Farley's game has everything a good adventure should have. The judges agreed that this game shines because Pat writes so well and his game very faithfully recreates the sound and feel of the classic *hard-boiled* detective series of Raymond Chandler and Dashiell Hammett.

High praise indeed!

## **SHADES OF GRAY — AN ADVENTURE IN BLACK AND WHITE**

Shades of Gray was conceived, written and coded by seven people: two from England, two from the East Coast and three from the West. They have never met each other, never, in fact, spoken to each other on the phone, nor even corresponded by mail. The entire project was managed through E-Mail, from within a private CompuServe Gamer's Forum.

The game begins with you waking from a nightmare into another nightmare— even more frightening: “You wake painfully, from a fitful sleep, to find yourself surrounded by three shadowy figures... After a horrible dizzying moment, the shapes come into focus — vampires, they are vampires, and they are nonchalantly discussing your fate... The swarthy one wants to kill you out of hand. The second argues against. ‘He has tasted blood. He’s one of us now...’ What blood have you been drinking? The thought of turning into a vampire frightens you: never to be able to face the light of day again, never to see Hilary laughing in the sun. But who is Hilary? You can’t seem to remember anything. Not even who you are.” This marvellous, mammoth game is as innovative as Pintar's previous winner, **COSMOSERVE**, which tied for first place last year. The Judges were unanimous in their praise of **SHADES OF GRAY**. This game blows us away!

## **OTHER WINNERS**

The 1992 winners circle also includes 15 great Honourable Mention Games (in alphabetical order by title):

## **THE CAVES OF DYANTY — A SCIENCE FICTION ADVENTURE — by Nathan Fritz**

The planet Dyanty had been the home of an

incredibly advanced race which mysteriously disappeared long ago. You are one of the archaeologists working to recover the colossal cities of the ancient Dyantians.

## **THE DETECTIVE — by Kit W. Carson**

You're detective John L. Bloom and an attractive woman has hired you to find her missing husband. Your challenge: to bring a glimmer of brilliance to the world of detecting.

## **JOURNEY INTO XANTH — by Neil Sorenson (based on Piers Anthony)**

Welcome to Xanth, where everyone has a magical talent. Some talents are useless but your talent is the conjuration of a magic mirror of communication!

## **THE LADY IN GREEN — by D.F. Stone**

Friday night at a quiet 18th century hotel and return to the family were on the agenda. In your planning you hadn't counted on... the lady in green!

## **MURDER OF JANE KRANZ — A DETECTIVE ADVENTURE — by Christian Andersen**

You are a famous detective in London during the madcap 1920s. The Yard summons you to a murder at Victoria Street 221B.

## **OKLIB'S REVENGE — by Sue Medley**

Sergeant Oklib himself “volunteered” you to find the King's missing staff. You are off on a classic quest vowing that you'll find your way back and show Oklib just what you think of him for doing this to you!

## **QUEST FOR THE BLACK PEARL — by Ralph W. Varble**

In this Indiana-Jones-type-adventure your old Professor begs you to meet him. He knows the location of the fabled black pearl. You must reach it before the volcano erupts.

## **RERUNS AGAIN — by Neil Sorenson**

In this dizzy adventure you are inside a world made of television reruns (Gilligan's Island, Star Trek, Brady Bunch etc.). Seek the answer for the age old question: Is there life after syndication?

## **SPACE ALIENS LAUGHED AT MY CARDIGAN — by Andre M. Boyle**

This is a take-off of a “Hitch-hikers' Guide to the Galaxy” with a little Star Trek thrown in.

## **THE TEMPEST: AN ADVENTURE BASED ON SHAKESPEARE'S PLAY — by David R. Grigg**

All the elements for adventure are here: searches, shipwrecks, castaways, villains, and maidens to rescue. You play Ferdinand, prince of Naples, in this adaptation of the Bard.

## **TIMESQUARED:**

### **CHAPTER ONE, CENTROPLIS — by Bert Lee**

You are about to graduate from the Chronos Academy, class of 2098. However, before you graduate, you have a great adventure! Bert's the author of **APPRENTICE — TESTING OF A MAGICAL NOVICE**, one of the Best of 1991.

### **WHAT? NO LOW ALCOHOL MINERAL WATER! — by Andre Boyle**

You wake in the data banks of a computer. Your life depends on performing Herculean tasks set by the none-too-benevolent computer.

### **WHAT PERSONAL COMPUTER? — by John Minson**

Ah, the joys of computer journalism. Jet-setting around the world, huge amounts of dosh, instantly attractive to members of the opposite sex. At least that's what you thought when you started!

### **WRAITH BLASTER — by Ken Dibble**

Young, naive, but adventurous, you are bent on making your living as a trader and explorer in the great galaxy. This is a trading game with the object of acquiring wealth.

### **ZIM GREENLEAF'S LABORATORY — by Melody Grandy**

You are exploring a sorcerer-botanist's laboratory (complete with common and Latin botanical names if you're so inclined.) With nasty creatures that attack you, valuables to find and the challenge of getting back to your own dimension, this game has something for everyone.

# ZENO OF ELEA: Musing philosophical and the Professor

by Neil Shipman

In adventures (*and real life*) how do you get from A to B? A simple enough question with, you would reckon, an equally simple answer. But you only have to think about the bridge in Beyond Zork and all of a sudden matters become a bit more complicated.

In this Infocom adventure there is a bridge across a chasm. If you begin to cross it from the southern end your first move north takes you to a location *Halfway to the North End*, your next to *3/4 of the way to the North End*, your next to *7/8 of the Way*, and so on up to *16383/16384 of the Way* after which your position is just given as *Immeasurably Close to the North End*. You get similar descriptions if you try to cross from north to south. Indeed, once you are on the bridge it is impossible to get off it on foot. Magic or the use of a particular object is necessary to resolve the dilemma.

If you read the notice hanging at the entrance to the bridge and you're a student of philosophy you might have expected something like this to occur. Why? Because this is what the notice says:

*ZENO'S BRIDGE — Cross At Thy Own Risk!*

Far from being just another of the many strange fictional names we adventurers are used to seeing, Zeno really did exist. Born in the fifth century B.C. in Elea in ancient Greece, he was a philosopher and logician. He is famous chiefly as the propounder of a number of paradoxes which bear his name and it is the first of these, properly known as The Dichotomy but more commonly just as Zeno's Paradox, which is relevant here.

Since the days of Pythagoras a century earlier, space and time had been treated mathematically as consisting of a plurality of

points and instants; but they also have a property more easily felt than defined, which is called *continuity*. By logical argument Zeno sought to show that the subdivision of continuity into points and instants is impossible.

Zeno's Paradox argues that before a moving object can travel a given distance, it must first travel half that distance, then half the remainder, and so on without limit. As each bisected part is finite in length and there are an infinite number of them, it follows that one cannot traverse a given distance in a finite time. Taken to its ultimate conclusion for any speed and distance this means that no motion of any kind is possible.

First, consider the process of subdivision to be complete. Then either there will be left certain smallest possible parts that are indivisible but infinite in number, or else the subdividing results in parts that have no magnitude, i.e. they have vanished into nothing. Both conclusions are absurd — the first because so long as any part having magnitude is left the process of division is not complete; the second because if the parts have vanished into nothing then the original whole must be composed of nothings.

Aristotle answered Zeno's paradoxes by claiming that the infinitely small was a potentiality only, not an actuality. But although this appeals to sensory perception and imagination it is not acceptable to modern mathematics. (*Now however, following the nineteenth century formulation of the properties of infinite classes, these problems are no longer looked on as paradoxes.*)

It should come as no surprise that the author of Beyond Zork was Professor Brian Moriarty. Well-educated, with an English Literature degree from Southeastern Massachusetts University, he

## THE FOUR SYMBOLS

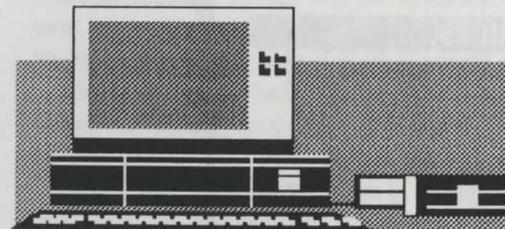
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has always done extensive research for his adventures and used the breadth of his knowledge to enhance his work. Just think about the authenticity of much of the gameworld in Trinity, or of the characterisation of the Elders of the Weavers in Loom, named as they are after the three Fates of Greek legend.

Since completing Loom he has been employed in the educational department of LucasArts Entertainment. Whilst there, however, he has been formulating his new adventure entitled The Dig. This has a science fiction scenario and is a collaboration between the Professor and movie director Steven Spielberg!

It will be more than a little interesting to see what this forthcoming game is like. But there is one thing you can be sure of — if Brian Moriarty is involved it will be impeccably

researched and, if you know where to look, you are almost certain to find some classical, philosophical or literary reference.

Such detail, virtually hidden from the cursory look of many players or, regrettably, unrecognisable by most, adds a further dimension to his work. It is one of the qualities that, for me, elevates a good adventure into a great one and promotes the Professor to the top of my list of best adventure writers.

So next time you come across a strange name in an adventure don't assume that the author has just made it up. Far from being fictional it may well have considerable meaning — and a little research on your part might well prove interesting and add to your breadth of knowledge too.

## SOME THOUGHTS ON THE DEATH OF THE AMSTRAD ADVENTURE SCENE *by Phill Ramsay*

*Does the title of this article worry you? It should.*

Many of the people reading this will surely remember the serious decline in the adventure market which occurred between 1987 and 1990. It is only relatively recently that the adventure scene has enjoyed a relative revival — although it is still nowhere near the level which it enjoyed in the early years, when there were lots of adventures simply awaiting conversion to Amstrad format.

And, in those early years, interest in Amstrad adventures was phenomenal. As a result, the major software houses were only too eager to cash in on a new market; in many ways, this was the heyday of adventuring. New titles were appearing almost daily.

But, in 1987, the bubble seemed to burst. I remember writing to a software house regarding

an adventure which I had written, and the response was that "we are finding the adventure market very slow, and apart from those adventures already contracted, we do not intend to publish any more in the foreseeable future."

Had all those intrepid adventurers simply lost interest? Perhaps some had; but I think that, with a glut of adventures still on the market, we had become complacent. We perhaps took it for granted that adventures for the Amstrad were here to stay. I believe that this collective attitude helped contribute to the decline in adventure production by the big software companies.

It took three long and lean years before the mini revival which we are enjoying took place. Yet, even now, I fear that another decline may be upon the horizon. I hope that time proves me utterly wrong; but it is surely up to all

of us to make sure that this does not happen.

How? By proving that the adventure scene is alive and kicking, and refuses to die. By demonstrating that there is an army of people out there still fascinated by the challenge adventuring represents. Only by this do we stand any hope of persuading more software companies to produce adventures for the Amstrad. One software outlet near me is refusing to stock ANY Amstrad software, believing that the Amstrad's days are numbered, and fearing that they will not be able to move any stock which they might otherwise feature. This is a very serious and disturbing trend, which, if followed by other outlets will have serious, and possibly irreversible, consequences for years to come.

I was, therefore, appalled to hear from Debby Howard that her request for articles for Dragon News had met with a zero response. Granted, Dragon News is a small, private publication; but what message does that send to an independent observer?

Simply this; that those people who receive *Dragon News* can't even be bothered to contribute to a newsletter which is, after all, distributed free of charge. Further, it implies that we don't care whether or not another adventure newsletter ceases publication. From this can be inferred a general disinterest in adventuring.

*This article was first published in Dragon News by Debby Howard to whom thanks are due for permission to reprint it.*

## THE TEXT ADVENTURE — DODO OR PHOENIX?

by Sue

Is the text adventure dead? To read most of the glossy magazines, you'd think so. If an adventure game hasn't got great graphics and often a point and click interface, it doesn't usually get an enthusiastic mention — if it gets one at all. Look along the shelves of your local

If the big software companies observe this and take it to be a valid trend, then we have no chance of persuading them to produce more Amstrad adventures. It's a vicious circle, but surely, the first step is to demonstrate your interest by contributing to this newsletter; breaking this circle should be the first priority of every adventurer.

Nobody expects everyone to contribute utterly brilliant articles; but they don't have to be. What do you write about? ANYTHING. Have you played an adventure that other people would enjoy? Then write in and give your recommendation. Have you played one that was an utter waste of time? Write in and say so. Don't forget, your views are as valid as anyone else's.

Come on, everyone. Don't just sit back and expect other people to contribute, write in. Play an active part in keeping adventuring alive. Don't leave all the work to someone else. The adventuring scene is yours and mine, and it's up to us to make certain that we don't lose it.

The future of adventuring is in our hands. In years to come, will you whine and whinge about the non-availability of Amstrad adventures, whilst casting envious eyes at Atari, Amiga and PC owners? I fear that if this current trend of apathy is continued, we may well do so.

*Does the title of this article worry you? It should.*

software shop and what will you see? Lots of RPGs and graphic adventures, sims and strategy games. Try to find a text adventure and you'll be unlucky.

So, as far as the commercial sector is concerned, yes, the text adventure IS dead, and

has been for some time. Its death really started with the demise of Infocom. Magnetic Scrolls and Legend kept the flag flying for a while, though they used graphics too, as did a few other firms, but the big sellers now come from the likes of LucasArts and Sierra and Legend's next offering, *Champions of Xanth*, will be a fully graphic adventure.

Don't get me wrong, I enjoy a good graphic adventure. But you've got to admit that they are more limited than pure text. If a point and click system is used, it's a case of select your choice of verb from the ones displayed. There may be a door blocking your way and the choices given might be EXAMINE, OPEN or UNLOCK. What if you want to try KICKing it open? No way. In a text adventure, you can try whatever you want. You might find the program won't recognise the verb you want to use but, hey, give it a try. Even if KICKing a door didn't work, you might get an appropriate *ouch!* message. In an icon driven game the choices are even more limited. Look at the newer Sierra games; beautiful to look at but so little choice of actions. And if there's one thing I hate it's the ubiquitous USE option. It covers so much, yet means so little.

Then there are the graphics themselves. How often do they add anything to a game, apart from looking pretty? Years ago one old Spectrum game, called Valkyrie 17, hid objects in the graphics that weren't mentioned in the text; the graphics had a purpose. Now they are mostly used to *add to the atmosphere* but sometimes I believe they fail. If your imagination is strong enough (*and, let's face it, if you're into adventures you're bound to have a good imagination*) it's better to visualise your own graphics. The maintenance man in Lurking Horror is the example that always sticks in my mind — when his body disintegrated, would it have been so atmospheric if a graphic had been displayed? No; the human brain can produce mental images far better than any artist. When

graphic adventures set out to shock the system, more often than not they end up being tacky or tasteless.

Although text adventures may be dead commercially, in the home-produced market and PD and Shareware catalogues they're still doing very nicely, thank you. Red Herring will continue to review as many text adventures as we can — both the great games and the turkeys — interview the authors and publish articles on the subject.

The liveliness of the PD/Shareware text and home market is largely due to the wide range of adventure writing utilities available for the PC. Now you don't need to be a programmer to write your own adventure, you can select one of the many utilities available. Just look at the range: GAGS (The Generic Adventure Game System), AGT (The Adventure Game Toolkit), AGTBIG, TADS (The Text Adventure Development System), CAT (The C Adventure Toolkit), Eamon, Adventure Writer, Adventure Compiler/Interpreter, ADVSYS, Adventure Maker, Game-scape, Levy Adventure System and Figment. Some of these have simple verb/noun parsers, others allow complex inputs; some are easy to use, others take some getting used to; some give a combat-oriented text adventure, with others, if you're willing to spend the time, you can produce a text adventure that looks very much like an Infocom adventure. The two that are most popular are AGT and TADS so I'd like to look at those two in more detail.

Softwork's AGT, written by Dave Malmberg and Mark Welch, began life as a program called GAGS written by Mark Welch. GAGS permitted the creation of games using a large, but fixed, number of action verbs. Dave Malmberg enhanced the program, added the ability to customise the vocabulary and to program complex conditional tests, actions and messages using a special meta-language.

Two types of game are feasible with AGT,

standard or professional level. Standard level games use only AGT's built in verbs, but the professional level games use meta-commands to create complex puzzles. Up to 199 locations, 100 objects, 100 creatures and 250 messages are permitted in an AGT game; make that 299/200/200/250 if you use AGTBIG. The parser is complex, recognising pronouns and compound commands. AGT comes complete with the source code for a range of AGT games.

TADS, from Michael J. Roberts who set up High Energy Software with Steve McAdams, also allows the creation of complex text adventures with a full player command parser supporting multiple objects in one command, multiple commands in one input, UNDO and use of ALL. Like AGT, some verbs are built in, together with all the code needed to run them. New verbs can be added very easily and, unlike AGT, there is no limit to the number of locations, objects, creatures and messages you can have in your game. Whereas all AGT's rooms (or whatever) are numbered, in TADS you just add to it whatever you want; there are no restrictions. TADS comes with source code for the game *Ditch Day Drifter*.

TADS uses an object-oriented programming language, including inheritance. What this means, simply, is that all items in the game belong to one or more classes and inherit characteristics from each of these. So it is easy for you, the programmer, to create a new class, say BOOK, and give it basic characteristics which any object in the class BOOK would automatically exhibit, plus any others specific to that particular object. For instance all books could have weight 2 and have paper covers except for one which is bound in leather and another which is heavier at weight 5.

Both programs are very easy to use. All you need is a word processor that saves as ASCII. Yes, that's right — you write a text file in each case, then compile and run it. Simple. I wrote my first

adventure using AGT and am now using TADS for my second. I'm no programmer so if I can use them, anyone can! AGT certainly looks easier to start with. It uses conditions such as AtLocation, NOUNIsOpen and FlagON to give actions such as GoToRoom, WearNOUN and the ever-useful KillPlayer. TADS looks very much like C — with brackets all over the place. However, it is very easy to get to grips with and when you do, you realise just how flexible the program is. Routines are written for each room or object in the game, keeping everything neatly together. With a professional level AGT game, you write several files — one for data, one for messages, one for commands, maybe others covering the title and instructions. With TADS, everything is in one file (*unless you want to split it yourself, if it gets too large*).

One criticism often levelled at adventure writing utilities is that games produced with them *look the same*. Even if that's true, does it matter? Didn't all the Infocom look the same, and did we moan? 'Course not! However, there is a certain amount of customisation allowed with both AGT and TADS. You can make cosmetic changes in the screen colours in both programs. In TADS you can customise the status line too and highlight text. With AGT you can actually buy the source code, if you wish, and make more sweeping changes. People will still know they're playing an AGT or TADS game but you can easily put your own individual stamp on either of them.

Both utilities are shareware and registration for either costs around \$40 for the latest version and a comb bound manual. The AGT manual used to be the better of the two, packed full of examples, but the manual for the latest version of TADS is much better than the original one. You can also get a debugger for TADS. Both Softworks and High Energy Software accept credit card orders which simplifies things. Both give support to registered users; I've found High

Energy to be quicker replying to letters but both can be contacted via BBS which, again, makes life easier if you have a modem.

There are numerous AGT adventures available through libraries; not so many for TADS. The SynTax Library has over 80 AGT games listed but only 8 TADS ones. Source code is sometimes available too — you can learn a lot through sifting through someone's source code! Further games using both utilities are also available direct from independent authors. AGT also runs an annual competition to find the best games written during the year. The sixth one has just been judged. (*My adventure, Oklib's Revenge got an 'honourable mention'!*) Various support programs have been written to link with AGT including a range of general utilities including the chance to add pop-up hints.

One further advantage of using either utility is the fact that, once you've written your code, because it's in an ASCII text file, it is portable between the 16-bit machines. Versions of both programs are available on the ST, Amiga and Mac as well as the PC. This means you can get four versions of your game for little extra effort.

And what of the future? Well, even AGT and TADS aren't immune to the changing times. A new version of AGT, the Master's Edition, is now out and supports graphics and sound. Unlike AGT itself, it is a commercial program. High Energy are also working on a version of TADS to support graphics and sound.

So, once you've finished your game, what can you do with it? You could try to sell it yourself but why not try shareware? The shareware principle is a great one... as long as users play fair. You could put your game in its entirety into as many libraries as possible and hope people register. Or you could put a cut-down version into the libraries (*make it clear that it isn't the full game*) and then give people the full game when they register. Whatever you do with your game, I can assure you that writing your own adventure is (a) addictive and (b) great fun, even the bug-hunting! The only real limit to the game you write will be your imagination.

Softworks can be contacted at 43064 Via Moraga, Mission San Jose, CA 94539, USA.

High Energy Software can be contacted at PO Box 50422, Palo Alto, CA 94303, USA.

## PLAY BY MAIL — Back To The Land Of The Living After Another Bout Of Delenda Mania

by Tim Lomas

Noticing the comment last issue by Piotr brought to mind my own experiences of zine editing. It is perfectly true that almost everyone wants to read a good regular zine on the subject that interests them. It is equally the case that most of the same people are unwilling to actually write anything themselves to contribute to such a zine. The usual excuses are "I don't have the time" and "I don't have anything interesting to say/can't write".

The answer to the first is that no-one has the

time but some people make it. The second is simply to write it and let the editor worry about it being good enough or well written. That's what an editor is there for!

I spent a lot of time editing various zines between 1984 and the present, the biggest circulation was the newsletter of the *National Dragon User Group*. That had a circulation at its peak of over 1500 copies and I still had trouble getting enough to fill it. My most recent was a third stint editing *The Telepath*, a PBM

finally packed that in after a year in which I got articles by only 5 people.

Having got the off my chest I'll get on to the subject of this issue's tirade — game design and programming. I think I've got the experience to cover them and I suspect I can fill an

issue with each. My design experience lies with the design of Subterranea (now called Mining Maybem) and various other games which were not finally released. My programming experience is wider. I programmed all my own games and have written game assistance programmes for 5 of the better known PBMs, 3 of which are used by the GMs. I'm currently working on the programming of a game for one of the UK GMs and I've got two more requests in the pipelines when I've finished that.

I suspect that everyone who plays PBM has at one time or another uttered the fateful words *I could write a better game than that*. It might have been said to someone on the phone while discussing a game, to someone over a pint at a convention or simply to themselves when they have the misfortune to start a game which doesn't live up to expectations. A few actually start thinking about it in real terms, rather less get to the point of actually doing work on the idea, hardly any ever get as far as playtesting their design and finally you get to the very small proportion who release a game into the market and in some cases produce a good game which then goes on to be a success.

In my case those fateful words (*which I'd muttered to myself many times before*) were uttered in the bar at the first London convention in 1986, I was chatting with a few people about the games on the market (*back in those days there were rather less games about*) and I



made the point that all the games I was aware of allowed only one to one combat. In the few cases in which this didn't seem to apply a closer study of the rules showed that it was in fact the case. One game for an example paired of the multiple combatants in various

ways and produced a number of one on one combats. It was about time (*quoth I*) that someone designed a game which allowed multiple independent player combat... "*I could do that...*".

Naturally everyone knew that we'd all wander off home and forget all about the subject. Not true! I have this habit of doing things instead of just talking about them (*which is why I always have too many projects on the go, I just can't say no to something which looks interesting*), off I went and designed just such a game. It's still running as well although it's never been a great success. This and a few other projects I've been involved with means that I've fallen into rather a lot of potholes along the way, the way to avoid them is to know about them in advance.

The first thing to be aware of is that programming a PBM game is rather different to other forms of programming (*I'm talking only about computer moderated games as that's what I know*), as indeed is programming an adventure game or any other specialised form. One mistake that many programmers make is to assume that since they're good coders they're automatically going to be able to write anything. In the case of PBM games this is quite untrue. A programmer who is used to writing to a specification is likely to be thrown straight away as the spec for a PBM game will be fairly loose, it has to be, even if the designer knows what he (*or she*) wants there are going to be changes in

## The Adventure Workshop

Adventures for the Amstrad

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by MARTIN FREEMANTLE

Long ago when man edged his way past the borders of Bogwoppit he was confronted by the Goblins, who had ruled since the beginning of time. The years that followed were ravaged by many wars, until a great warlock called Rexel formed the Circle of Nine. The nine members then created the Medallion from a range of elements, earth, water, wind and flame to name a few. When worn the Medallion can protect and also control the elements and so must never fall into the hands of the evil Goblins.

You Doug Thornton, now twenty years of age, receive your late father's legacy, Unfortunately this is not a large sum of money, as you might have hoped, but one small envelope, which contains a letter telling you that the Medallion has been stolen by the Red Goblins and there ally the Silver Dragon and you must complete you fathers quest to kill the Dragon and retrieve the Medallion.

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#### HADES by PHILLIP RAMSAY

You are Tralus. For as long as you can remember, you loved Perina, you grew up together, growing closer each day. Only one cloud blighted this idyllic time; your rival for Perina's affections, Grakus. When Perina came of age, both you and Grakus proposed marriage. After careful consideration, Perina chose you, and became your betrothed. However, Grakus was a vindictive fellow. He decided that if he could not have Perina, then no one would. He poisoned her, and then framed you for her murder. Found guilty by the priests, the priests bound you, and carried out the sentence by throwing you down a ancient deep well, knowing that if the fall did not kill you, you would die of thirst, since the well was dry. You survived the fall, just, and for hours lay in agony. You resigned yourself to death, when Hades, god of the Underworld, appeared to you. 'Mortal,' he said, 'I sympathise with the injustice which you have suffered. However, I will not interfere with affairs in the Overworld unless you prove yourself. Make your way through my realm of Hades. Present yourself to me in the throne room of my castle. I will restore Perina to you, and return you both" to the Overworld. Grakus shall, then, take Perina's place. Fail, and you will never see her, or the Overworld, again.'

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The Adventure Workshop, 36 Grasmere Road, Royton, Oldham, Lancashire, OL2 6SR  
Prices include p&p. Please make Cheques/Postal orders payable to P.M. Reynolds.

# SynTax

SynTax is a bi-monthly disk magazine, running in colour, and it's the only diskmag dedicated to adventures, RPGs and related software and books. It contains information sections, articles, reviews, maps, solutions and hints including the popular SynTax 3-in-1 hints where you can pick subtle or sledgehammer hints. The disks build up into a useful reference collection and specially labelled disk boxes are available to keep them organised.

Originally produced for the ST, the first issue was in July '89 and an Amiga version, which runs using an emulator in an external drive (but not on the Amiga 500 Plus or the Amiga 2000, sorry) is now available. The emulator is provided free with your first disk. The ST and Amiga versions are colour-coded issue by issue. The new PC version, programmed by Graham Cluley, runs in a similar range of colours and includes Bumblebee Red and Cheese and Onion flavour!

The SynTax PD Library of adventure games, solutions and demos contains disks for the ST, Amiga and PC. They can be bought or traded one for one for contributions to the magazine on disk.

Finally, what is Brainchild? It's an innovation in adventuring brought to you by High Voltage Software, authors of Cortizone, in association with SynTax, and exclusive to SynTax readers. To find out more, order Issue 15; it's just £3.50 or £20.00 for a year's sub in the UK/Europe (£5.25/£30.00 rest of world by airmail).

Send cheques or POs payable to S. Medley to SynTax, 9 Warwick Road, Sidcup, Kent, DA14 6LJ. Don't forget to say whether you want the ST or Amiga version.

playtest, no design survives without changes, sometimes quite drastic ones.

Hence lesson one : allow flexibility in data formats, assume that you're going to have to add additional data later on (*and again 3 days after that... and...*) and possibly remove redundant data to save space. This means that you have to be able to add data to the system without having to rerun everything from the start (*because your playtesters are going to get annoyed if you run 10 turns and then make them start again because you've made some changes to the game design and then do it again 3 turns later*). The alternative of course is simply to restart and then duplicate the 10 (*or whatever*) turns you've already run. Fine, if you feel the urge to do that then do feel free to go ahead. I'll bet you won't do it more than once or twice before you start kicking the cat!

The next thing you have to consider is the way you go about the programming. It's tempting to start off with the fun stuff that shows results. This is definitely a mistake, the first thing to do is define all the data structures (*bearing in mind the flexibility*) and then you move onto the data administration. Make sure you write the part of the code which allows you to load up the data, change almost any of it (*and validate any changes against the rest of the data*) and resave it. It's boring, it's repetitive and it's absolutely invaluable when it comes to testing. You'll *\*NEED\** to make corrections almost every turn of the test and if you don't have the data admin in place it'll mean taking time out from the coding changes to write the admin that you should have done first. It'll save delays and it'll keep your testers happy.

You'll notice that I'm saying nothing about the actual coding, that's up to you. I have my own methods and preferences and anyone else has theirs. What I'm trying to do is lay down some basic guidelines which will enable anyone who feels an urge to programme a PBM game to

do so effectively using their own favourite style. The only suggestion I have is to make sure you make the programme friendly and easy to use. You might not mind using a keystroke sequence like <Control><Alt><Home> followed by the 12 & 3 keys to access a menu but if you ever decide to licence the game the people you're licensing it to will have things to say about it. More to the point, if you run a game yourself and it takes off a good interface will be good for you as well.

Time has finally arrived to do something useful (*well, something which actually produces tangible results*). Naturally the first thing to do is write your front end menu. You'll need options to edit the data, set up a new game, select the game required, enter orders, run the game and print the printouts. You'll probably need more than this but that's the bare minimum. Make sure you allow for accounting.

The first part of the game to programme, odd as it may sound, is probably the printout. Without this you've no way of seeing that your game actually produces sensible output. This brings up one of my bugbears; I'll assume you're running a reasonably powerful machine with a bit of disc space. Write the printouts to disc and have the printout section as something which merely transfers these disc files to printer. This is a point which I've seen missed many times over the years, at some point a printout will get lost in the post, this way when your player rings up to complain you can simply run the programme, dump another copy and send it off. No problems.

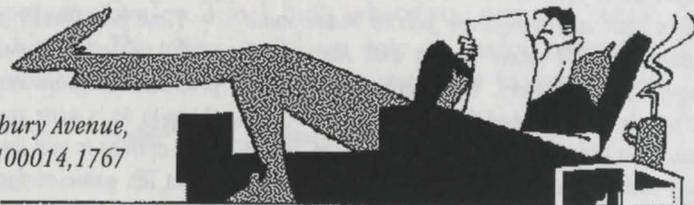
Two more suggestions and I'm done. The order entry system should be separate from the running of the game. This allows orders to be entered as they arrive and spreads your workload at your convenience, you don't have to enter all the orders as you run the game. It also means you don't have to re-enter all the orders if you enter some in error and have to rerun the turn. Lastly, when running the game ensure that the

programme saves a temporary copy of the data before doing anything. When you spot an error and have to edit orders and rerun the turn you simply restore the temporary copy and rerun.

I must admit I doubt that any of you are likely to be programming a PBM game, our glorious leader thought that you might be interested in a bit of background on the subject and as it occupies about 50% of my programming time I

decided that advice on how to do it would work best. I must admit that I'd be quite interested in a similar article on how you go about programming an adventure if anyone feels an urge to do one. All specialist programming projects have their own pitfalls and methods.

Next issue I'm planning to talk about actually designing a PBM game from scratch.



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## MYTH

*Map and Solution by Sue*

*The god Zeus is worried about the fact that Christianity may usurp the gods so he decides to set all the gods a test to get them to smarten themselves up. You are Poseidon and yours is the first test.*

You start by the gates of Hades carrying a trident, shield and paper and wearing a tunic and skirt. The paper tells you your task. You must get Hades' helmet of invisibility from his palace. The hydra stops you opening the gates - Examine Hydra - It has 9 heads, eight surround and protect the vulnerable ninth one - Examine Ninth Head - The hydra's weak spot. Decapitation of it will kill the beast. Go east to the garden - Examine Flowers - You see a reed and foxglove - Examine Foxglove - You learn that the leaves yield a heart stimulant and see there are some leaves on it - Get Small Stone, Get Leaves, Put Leaves On Flat Stone, Hit Leaves With Small Stone - You see some liquid - Rub Liquid On Trident.

Go back to the hydra - Throw Trident At Hydra - It strikes, the hydra slumps unconscious with the trident stuck in it - Get Trident, Chop Head With Trident - You lop off the ninth head - Get Head. Return to the garden - Examine Altar - It's dedicated to the Fates - Examine Lamb - Gods prefer lamb as a sacrifice - Go up the tree. - Wait till the lamb lies in the shade under the tree - Jump Onto Lamb - It breaks your fall, you break its neck - Get Lamb, Put It On Altar - You feel at peace with the world and the lamb's body is taken up into the air. *Note: You can use the reed to go through the swamp with Put Reed In Mouth. You can also Examine Tree to see a forbidden fruit on it and you can get and eat the fruit on the tree.*

Go back to hydra - Open Gates - As you go north, a soul lands and takes a coin from under its tongue. If you

had previously tried to get the coin, the soul won't let you and Atropos, the Fate who cuts the threads, appears and smirks a bit at your predicament. You are told she's the one who collects the coins. Having sacrificed the lamb - Get Coin - She appears and thanks you for the lamb, giving you a bag of coins that the soul had been trying to secrete - Examine Bag - It contains 100 obols.

Normally a soul goes to the horn, gets it and blows it to summon the ferry. If one doesn't arrive after you doing this, go to horn - Get Horn, Blow It - Charon and Death leave the ferry. Death has a pack of cards and they are discussing blackjack - Ask Charon About Licence - having read the notice, he says they are hard to get but he gave one once to settle a bad debt.

Ask Charon About Cards - He takes you into the shack. Inside he tells you to sit. There are 3 chairs, a cupboard containing 6 keys, 1 small and 1 large each of bronze, silver and gold and a notice which gives the rules for the keys. You can only transport them if you have an import licence. Until all of them are one side of the river, at least 1 and not more than 2 must be carried at all times. If there are more large keys than small keys on one side of the river, the small keys will be confiscated.

Also on the wall is a patch of wall where you reckon a painting once hung. There's a nail there - Hang Shield On Nail, Sit In Wooden Chair - You are facing the shield and Charon sits with his back to it. You can see his hand reflected in the shield as you play. Unless you do this, he will stop playing, saying it's not fun but it might be if you cheated. Play Cards - When asked to bet - Bet xx Obols - from a minimum of 5 to a maximum of 50 according to Charon's cards. When you win a large amount (for me, 633 obols), he hasn't enough to pay you and gives you an import licence instead.

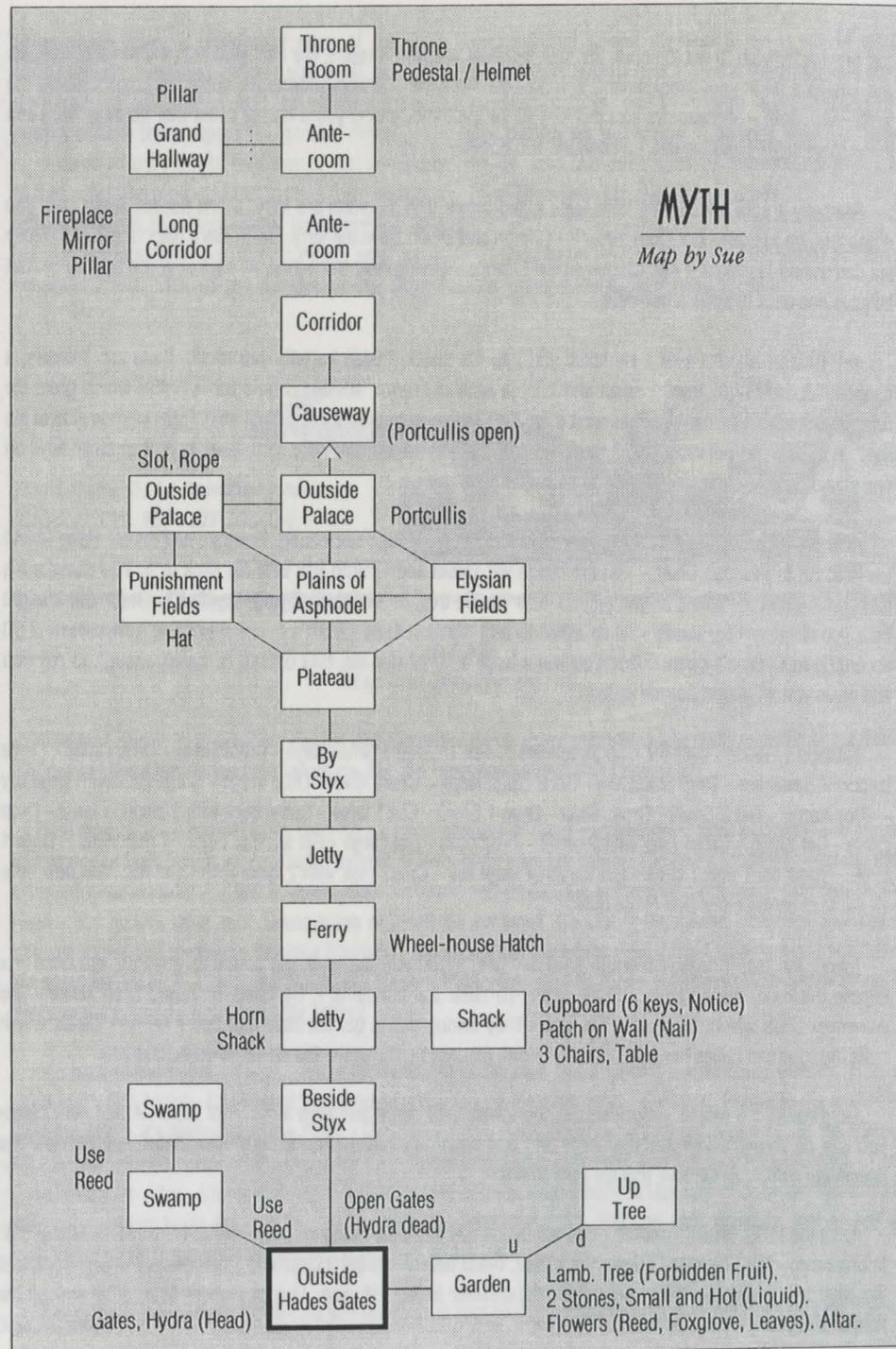
Transport the keys over the river as follows... Get 1 Large 1 Small Keys - Cross River - Drop Large - Come back with small key - Drop Small Key - Get 2 Large Keys - Cross River - Drop Large - Come back with large key - Drop Large - Get 2 Small - Cross River - Drop 1 Small - Get 1 large - Come back with 1 small, 1 large - Drop Large - Get Small - Cross river with 2 small - Drop both - Get Large - Get another large - Cross river - Drop 1 large - Come back with 1 large - Get the other large key - Cross river with 2 large keys - Get All. You now have all the keys on the other side of the river.

Ignore the hat, it doesn't seem to have any use. If you pull the rope, the portcullis goes up, but once you release the rope, the portcullis drops again. To raise the portcullis - Tie Head To Rope, Drop Head - The scavenger birds watch the head - Go East - They swoop down, get the head and pull it up into the air which pulls the rope and raises the portcullis - Go North (at once) - The portcullis slams down behind you.

Go through the rooms, unlocking the doors with their respective keys as you go. *Note: A bug here means you can go through with just one large and one small key using Unlock Door With Small Key etc. and not specifying colour! At the end, it is too dark to see.*

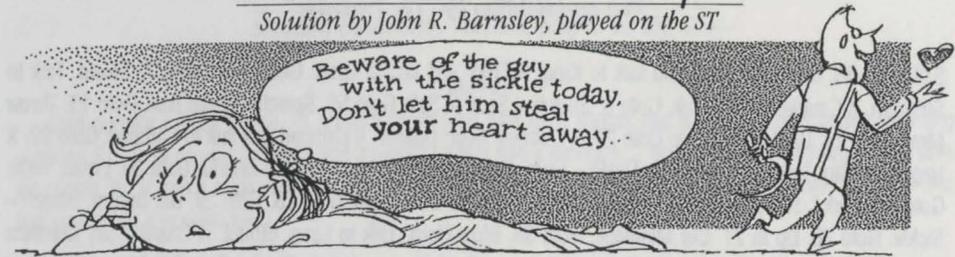
Examine Pillar (in each room) - You are told it has a groove going across it, either NE to SE or NW to SW. In one room - Put Shield In Groove, Get Mirror, Break Mirror - to get a large and small piece. Put one in each of the other two grooves to reflect light along the corridor to the last room. Unlock the last door, go in and get the helmet and you are returned to Zeus' Temple!

*Score 200/200*



## WAXWORKS: Part 4: The Graveyard

Solution by John R. Barnsley, played on the ST



Notes: This particular waxwork looks like a Night Of The Living Dead remake! Here you'll be fighting Zombies, which aren't too bad - just hack their limbs off and follow through with a decapitation. But you'll ultimately have to find your Necromancer brother, Vladimir, and dispose of him properly.

Head due east and find the dead Gardener. Take the sickle; it'll serve as your only weapon in this waxwork. Head north while keeping yourself close to the eastern fence. You should find a piece of iron railing sticking out from the fence somewhere along here, go grab it when you see it (it's pretty tricky to catch). Find the Ancestor's Tomb, located in the north-eastern area of the cemetery, and the iron railing will open it. Open the coffins and talk to the dead, avoid the one on the far left (but check it out if you'd like to see another death sequence!). Okay, you just learned from Druec that you'll need a spell to take care of Vlad. Talk to Uncle Boris about it, or read on to save yourself some work. Head to the centre of the cemetery where there's a dead femme laying on the ground. Pull out her heart — she won't be needing it anymore. When you're running low on HP's, talk to Uncle Boris who can then use the fresh heart to heal you to maximum. Be careful as you only have one heart, so make it count.

Travel to the western side of the cemetery and then northward to find a wooden stake. Take the stake and sharpen it with your handy sickle. Then enter the small church where you'll encounter Vlad's vampiric bodyguard. Use the stake on him then take the plate with the consecrated bread. You can leave the candles and chalice alone. Talk to Uncle Boris about making that spell Druec mentioned. With the bread in your inventory, no problem! But don't forget to examine the statue in the church, especially its neck. Turn it to deactivate the forcefield that blocks the door near the entrance. Before you enter the doorway, make sure that you un-equip your sickle in place of your fists. Remember, Uncle Boris's spell requires you to "touch Vlad with flesh" to take effect. Enter and punch the unnatural sap to complete this part.

### FINALE

Listen to Uncle Boris and notice your items. Head to the Witch waxwork and save your game. Wear the amulet then enter the waxwork.

First thing upon entering, throw the vial at the Witch. Now quickly grab the crossbow on the tree stump towards the left-hand side of the screen. Wait for dear old daddy to cut off the Witch's hand. When the Witch appears, holding her stumpy arm, use the crossbow to pierce her eyeball. She'll fall to the ground where you should immediately use the knife and stick it in her throat. Now that the Witch is dead, you're back in Uncle Boris's house. Listen to his little message, then face your brother who is slumped in a corner. Look at him then use the ring to complete the game!



# THE KEEPER

Solution by Dave Barker, played on the Spectrum



You play the part of Drake, a poor mute servant, living in the country of Moranil at the time of an overthrow. The knights and lords of the country have fled in fear, and those that remained to fight are now slain. There is now just a handful of people, living in fear; the fear that the terrible curse of the Keeper will return. None have seen the Keeper and lived to tell the tale, but it is known that he has somewhere in his domain the Princess of Moranil and the Sceptre of Life, the only treasures now remaining of Moranil.

It is believed that the brave Lord Glengorm, once a friendly ally, had his hand on the sceptre as he died. So, this is your task, to find the sceptre and rescue the princess from the Keeper, and to return them to their rightful place in Moranil. To do this you have your dog, Tag, by your side. But, remember it is of no use calling him, you are naught but a mute servant, and were you even capable of speech it is highly unlikely that anyone would listen to you anyway! Your dog, albeit a faithful one, is the most cowardly dog in the county and will act accordingly, therefore it follows that it is highly unlikely that he will rid you of your enemies and that it is not recommended to expect anymore from him, although they say every dog has his day!

Note: There is a travelling minstrel who randomly moves around the county of Moranil, he will often give you help in the form of clues. Generally the problems are linear, i.e. one object is the key to the next and so on. You may only carry five objects at any one time, although whilst the armour is worn it is not counted. On many occasions you must wear the armour to survive, but beware for it is also very heavy. Although your score will increase as you progress through the adventure it is slightly irrelevant because you automatically get 100% on completion of your quest.

You begin on a north-south road, with Tag at your side. NE, GET ROPE, NW, W - on village green by some wooden stocks. TIE DOG - to what? TO STOCKS, W - you leave Tag behind because you will not be allowed in the inn if he is by your side. S, W - in the local tavern. GET SPADE, E, N, E, UNTIE DOG - Tag is now free and will follow you once more.

E, SW - in deserted stables. DIG - you discover a small tunnel leading east. DROP SPADE, E - in Castle Moranil. GET ARMOUR, E, NE, W, W, W, N - in the thieves' den. E - in a store room, you see a sack of rice. GET RICE, WEAR ARMOUR - this enables you to get the rice past the thieves. W, S, REMOVE

ARMOUR - or the load will eventually kill you. E, E, E, SE, SW, S, S, E, S, U, U, S - in a small wood by a river, you see Hood and his starving army.

GIVE RICE - Hood takes the rice and feeds his men, they will now follow you. NE, WEAR ARMOUR, D - by walls of Castle, arrows will be fired at you. SW - outside main gate of Castle-at-Arms. N - repeat until Hood

his army take the castle for you. REMOVE ARMOUR, N - inside Castle-at-Arms, you see a long sword. GET SWORD.

S, NW, W, W, S, S, S - at the main gate of the Castle of Glengorm, a rope runs across the moat. CUT ROPE - the drawbridge lowers. DROP SWORD, S - inside Castle Glengorm, you see a small boat. GET BOAT, N, N, N, N, E, S, U, U, S - in a small wood by a river. S - across river in boat. SE, SW, N - you are standing in the empty halls of Dramgoral Castle, you see a gold coin and a silver coin. GET GOLD, GET SILVER.

S, NW, NE, N - across river in boat. NW, D, D, N, W, S, S, S, SE, SW - on jetty by river. S - across river in boat, you see a copper chalice. GET CHALICE, N - across river in boat. DROP BOAT, NW, NE, N, N, N, N, N, NW, NE, W, W, S, S, W - inside a forge, you see a small lamp and a can of oil, the blacksmith asks if you have any silver. GIVE SILVER, GET LAMP, GET CAN.

E, N, N, E, S, S, S - at locked main gate of Castle Midas. SE - a vine hangs down from the battlements. U - standing in Castle Midas you see a skeleton key, but you are already carrying five objects. WEAR ARMOUR, GET KEY, N, SW, S, S - you stand north of a bridge that crosses the great river, the toll is one gold. GIVE GOLD, REMOVE ARMOUR, S - you cross the bridge. S, W - at the entrance to some caves, you must have the lamp to continue.

W, W, E - by a cauldron of bubbling liquid. FILL CHALICE, S, S, S - back outside cave entrance. DROP LAMP, E, S - you find yourself in a forest of rain, you are soaked and your equipment is coated with liquid. OIL ARMOUR - you oil your ailing suit of armour until the oil-can is empty. S - you notice the sky to the south is ablaze with red. WEAR ARMOUR, S - you are in the lair of the Keeper of Death, it belches fire, and a fireball strikes your armour. THROW CHALICE - you score a direct hit on the Keeper, the liquid burns away the flesh leaving only a pile of blood-stained bones. GET BONES, REMOVE ARMOUR.

S, E - by the tomb of Glengorm, its stone door lies closed. OPEN DOOR - a staircase leading down is revealed. D - in the cavernous tomb you discover a large diamond-studded sceptre. GET SCEPTRE, U, S, SE - you stand looking west at Castle Fendragon. LOOK - repeat until Tag discovers a secret passage into the castle. W - inside castle you discover Fendragon himself, armed with a pike, and holding the Princess of Moranil prisoner. GRAB PIKE - repeat until you manage to pull the pike from the hands of Fendragon. HIT FENDRAGON - repeat until he is dead, and the princess calls you a hero. GET PRINCESS.

N, N, E, NE - you stand outside Merlin's Castle. Merlin suddenly appears and beckons you to enter the castle. S - as you enter the castle the doors and windows fly shut, and the castle is plunged into darkness. DROP BONES - as the bones fall to the floor there is a soul-destroying scream, and for an instant you see not the face of Merlin but the sight of a half formed skull dripping with blood. Then it all disappears. You find yourself at Castle Moranil, people rush to and fro gaily rejoicing at the return of their beloved princess.

THE END - SCORE 100%

*The story continues in The Rings of Merlin.*

# GATEWAY TO THE SAVAGE FRONTIER: Parts 11, 12 & 13

A guide to locations by Ron Rainbird, played on the Amiga 500 (1 Meg)

## PART 11 — ISLAND OF GUNDARLUN

Reached by sea from Tuern or Neverwinter. Principal reason for visiting this island is to rescue Princess Jagaerda, a thankless task as she regards your efforts as feeble. However, she will join your party and 'may' prove of help. Her father is more appreciative though, and rewards you for returning his spoilt darling. The island is, however, important in that it is the way of getting to the Purple Rocks.

### Map Ref

- 10 - 0 Palace.
- 14 - 0 The King.
- 7 - 1 Secret room where you can find the Princess.
- 14 - 1 Arms Store.
- 7 - 2 Secret doors.
- 5 - 2 Scraggs.
- 2 - 1 More Scraggs.
- 10 - 3 Temple of Healing.
- 2 - 5 A random factor.
- 3 - 8 Margoyles may be hiding in
- 6 - 7 any one of these locations.
- 9 - 6 Hall of Training.
- 12 - 6 Shipping Office.
- 12 - 8 Inn.
- 13 - 10 Pier. When you depart from here, your ship is wrecked and you are washed ashore on the Purple Rocks — a very important area.
- 4 - 11 Pirates and Otyugh
- 7 - 12 Margoyles.

## PART 12 — THE PURPLE ROCKS

### Map Ref

- 14 - 5 Lighthouse. Fight occupants, then turn off the light.
- 11 - 6 Kraken and Otyugh defend means of getting to Kraken HQ. Obtain half of the coded message.
- 9 - 7 Small boat for getting to HQ.

### Map Ref

- 12 - 10 Scraggs.
- 12 - 8 Kraken and Margoyles. Get half of coded message.
- 13 - 13 Arrival point.
- 13 - 15 Resting place.

## PART 13 — KRAKEN HQ

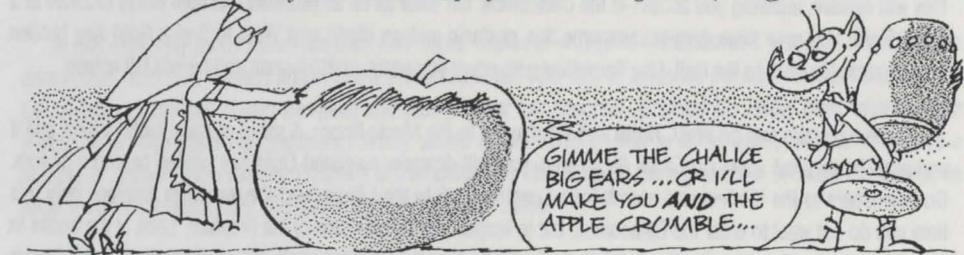
Here is where you have to get the Statuette of the West. It is not easy. Try to get to the Pier without raising the alarm, otherwise the ensuing battles can be very difficult. Avoid all unnecessary fights. Just concentrate on getting silently to the Pier (and the Statuette). If a fight is started, make sure that none of the enemy escapes, otherwise the alarm is sounded.

### Map Ref

- 2 - 1 Scraggs.
- 1 - 2 Throne Room.
- 3 - 3 Scraggs.
- 13 - 3 Kraken Guards.
- 1 - 6 Possibility of Guards with Chest containing Statuette.
- 11 - 6 Guards.
- 10 - 7 Alarm trigger. Avoid at all costs.
- 2 - 8 Possibility of Guards with Chest containing Statuette.
- 7 - 8 Chance of Margoyles.
- 5 - 8 Chance of Margoyles.
- 14 - 8 Guards.
- 1 - 10 Possibility of Guards with Chest containing Statuette.
- 1 - 12 Possibility of Guards with Chest containing Statuette.
- 3 - 11 Here is where you fight for the Chest.
- 2 - 14 Otyughs.
- 10 - 12 Chance of Margoyles.
- 9 - 12 Chance of Margoyles.
- 14 - 11 Otyughs.
- 12 - 7 Arrival and departure point.

# LEGEND OF KYRANDIA: Part 2

Solution by Ron Rainbird, played on the Amiga 500 (1 Meg)



## FAIRIEWOOD

Almost as soon as you wander into this area you will be concussed by a broken branch from a tree and when you regain consciousness, you will find yourself in the laboratory of a lady Alchemist. She will ask you to get some magic water from a fountain. Take some flasks with you and go 3 screens due West from her laboratory. Malcolm is there up to no good and will render the fountain useless by taking part of a set of surrounding crystal orbs. In order to return the orb, go to the Flaming Tree, travelling 2 screens South, 3 screens West and 2 screens North. Extinguish the flames with the use of Darm's scroll, take the orb and return it to the Fountain. Now fill flasks and drink some of the water. This will affect your Amulet and enable you to combat certain spells cast against you. Take the water to the Alchemist, where she will spout a lot of very useful information, which should be noted. Your next task for her is to get blueberries for a potion. These are at the Waterfall at the extreme Western edge of this area, but when you return, she is gone.

Shift the rug and find a trapdoor which leads to Woods behind the laboratory. Now you have to spend some time searching for gemstones and flowers. The gems are randomly placed so you just have to search, whilst you should already have several flowers in your possession, you will have to go to the far Northeastern corner to a Tropical Lagoon to find Red Orchids. Back in the laboratory and remembering the Alchemist's advice, you must experiment at making potions in the Cauldron. Normally, a stone and flower of an identical colour will make a similar coloured potion which, when taken, will produce a definite effect. However, this doesn't always work, so keep experimenting. It can be fascinating and successful results are worthwhile.

Now you must get the Royal Chalice. Go West and South of the Fountain and use your Amulet (*the Blue Stone*) to release the Chalice. A Faun immediately whisks it away. Chase after it — due East — and, provided you have made a Purple Potion, drink it and — like Alice — you will shrink and be able to follow the Faun into his home. It is to be hoped that you kept the apple from the early stage of your adventures because the Faun will only trade the Chalice for an Apple. However, should you have eaten or dropped the apple, another can be found in the Woods via the trapdoor. You should now be ready for the final battle in Castle Kyrandia, so go to the Tropical Lagoon, drink an Orange Potion which will turn you into a Pegasus so that you can fly across the sea to Castle Kyrandia. Take heed, however! Once there, you cannot return (*except by way of a 'save' disk*).

## THE CASTLE OF KYRANDIA

Shortly after arriving on the Island, you will find the burial ground of your family. I hope that you brought a flower with you because when you place this on the grave of your mother, her ghost will appear and give you some necessary information. She will also make the gem on your amulet give you the power to become invisible.

By going East and then North you will arrive at the Castle Gate which is guarded, so turn yourself invisible and then use the key on the lock. Head for the library to the North-west of the Castle and go to the fireplace there. This will revolve, allowing you access to the Catacombs. Go West as far as possible and then North to arrive at a Force Field. Use your blue gem to overcome this obstacle and go North and West to find a Gold Key hidden under a rock. Go back to the Hall. Use the yellow gem when you again meet Herman and he will fall asleep.

Climb the stairs and go West, North and West again to the Music Room. A set of musical bells is here and if you play the musical scale *Do Fa Mi Re* on them you will discover a second Gold Key hidden behind a picture. Go downstairs to the Kitchen and search for a Sceptre. Back to the Library and the revolving fireplace only this time you do not want to enter the Catacombs, but to inspect the reverse side of the fireplace. Look at the books in the Library and pull out books, the first letters of which when put together spell *OPEN*. This will reveal a Crown on the reverse of the Fireplace. From the Library, go East and North to the Royal Foyer and when it is opened, in strict order place the Sceptre, Crown and Chalice in the Alcoves from Left to Right. The Chamber of Kyrogem is now opened which brings Malcolm at the double. *Fight him!* Enter the Kyrogem Chamber and stand in front of the mirror to the side. Render yourself invisible again. Malcolm should rush in and cast the *Flesh to stone* spell which ought to rebound on to Malcolm; and that should be it, except for the final sequence.

*The End*

## SHADOWS OF THE PAST

*Solution by Bernard Wood, played on the Spectrum +3*

Exam Dwarf - Get Staff - Cast Smoke - Search Dwarf - Get Gloves - South - Get Ruby - Exam Statue - Read Symbols - North (*for clue*) - Say Alchem - East - Exam Statue (*for clue*) - South - Exam Slime - Get Blob Of Slime - Down - Exam Puddle - Get Wise - Exam Wall - Rub Slime Into Lever - Pull Lever - North - Cast Life - Get Key - Cast Fire At Wall - East - Castle Light - North, East, East - Cast Smoke - Southeast, Down, Down - Cast Earthquake - Read Symbols - Pull Lever (*important for later in the game*) - East - Exam Figure - West - Cast Fire At Door (*three times*) - West - Cast Light - Cast Fire At Demon (*three times*) - Cast Life - Exam Oil - Get Rope - Get Sword - East, East, East - Push Boulder (*three times*) - Unlock Trapdoor - Open Trapdoor - Tie Rope To Boulder - Drop Rope - Wear Gloves - Down (*six times*) - Cast Storm - Search Orc - Get Ice Pick - Get Rope - Throw Rope (*when Wise asks*) - Tie Rope To Bottle - Up (*six times*) - Pull Rope (*three times*) - Get Bottle - Untie Rope - Get Rope - North, East - Cut Roots - Exam Tree (*dead Bat*) - Cast Life - East, East, East - Call Bill - East, East, South - Exam Pond - Break Pond (*with Ice Pick*) - Get Stone (*wearing Gloves*) - North - Exam Wall - Pull Lever - North - Drop Stone (*if you have killed any Orcs, the Raven kills you*) - North, North - Attack Orc - East (*ensure Wise is with you... alive*) - Exam Hole - Drop Ruby - Down, East - Exam Zombie - Cast Smoke - Unlock Chain - West, Up, West, West, Up - Cast Fire At Drakon (*three times*) - Down - Cast Fire At Rope - East, South, South, South - Pull Lever... *The End.*

CHEAT: If your power level is low — Buzz Dog.

HINT: You need full power in the Staff to confront Drakon.

## ERIC THE UNREADY: Part 1

*Solution by Neil Shipman, played on the PC*

*In this extremely funny adventure from Bob Bates, supremo of Legend Entertainment, you play the part of the eponymous hero Eric, hapless knight of the rhomboid table. Your task is to rescue the fair Princess Lorealle from the clutches of the evil Queen Morgana and thus prevent her daughter, Grizelda the Hefty, from inheriting the throne when King Fudd the Bewildered finally snuffs it. You have a week to do so and you need to acquire a number of strange items like the Pitchfork of Damocles, the Raw Steak of Eternity and the Crowbar of Oblivion in order to open the Black Gate and gain entry to the witch's castle.*

Saturday: You begin in the Farmyard, holding just a work slip.

Talk to farmer - W into Barn - get rope [+2,2] - open chest - examine vial (Tort-Ease) - get it [+2,4] - examine bottle (Hog-Wild) - get it [+2,6] - E - NE to Privy - get newspaper [+2,8] - read it - tie rope to hook - D to "Up To Your Knees In It" - give hog-wild to pig (She hangs on to your leg) [+10,18] - climb rope - SW to Farmyard - kiss pig (The farmer's daughter arrives, the pig lets go and the farmer offers to complete your work slip) - W into Barn (The cows stampede, the barn collapses and you make your exit) [+25,43]

Sunday: You wake up on the bed in the Barracks.

Examine card - examine armour (Your squire tells you to report to the Union Hall) - Wait (The squire releases you) - look - get helmet and card - E into Courtyard - get newspaper - read it - (The Sergeant-At-Arms drags you to the Union Hall) - talk to young knights - talk to old knights - wait (Until the shop steward gives the quest to YOU!) - W to Village Square - talk to Ponce - examine sign - W to Armoury - talk to Giovanni - give card to Giovanni (When you've answered the copy protection questions he gives you a cloak) - Wear cloak - examine it - examine pocket - get packet - examine it - get bean - E - S to Village Green - fill helmet with water [+10,53] - N - N to Courtyard - plant bean - water it (A beanstalk grows) [+10,63] - climb beanstalk into Tower (Bud the Wizard asks you to get him a root beer float. You return automatically to the Courtyard and the beanstalk disappears) [+5,68] - N to Feasting Hall - talk to young knights - talk to guard - Get kindling [+5,73] - S - S - S to Village Green - W into Ulric's House (Before you can enter Ulric gives you a torch and shuts up shop) [+5,78] - E into Ice Cream Shoppe - talk to bobbin - examine sign - give coin to Bobbin (He gives you a root beer float - and another gold coin appears in your hand!) - put kindling in fireplace - light it (Bobbin gives you his earmuffs) [+10,88] - wear earmuffs - W - N to Village Square - give coin to Ponce (He recounts The Epic Of Baldur - and another gold coin appears in your hand!) - Wait (Until Ponce finishes and undertakes to follow you) - N - N to Feasting Hall (Ponce tells the Epic and the soldiers fall asleep) - U past sleeping guard (You overhear conversation between Morgana and Sir Pectoral then automatically return to the Hall) - Wait (The knights fight, Ponce gives you a book and leaves) - examine book (You grab the coupon which flutters out, Bud the Wizard appears and transports everyone to the Village Green) - get banana (Bud appears again and gives you details of the quest) [+15,103] - throw banana in pond (A horse drags you to the edge of the Enchanted Forest where you fall asleep)

Monday: You wake up in a Cemetery

Get newspaper - read it - W to Enchanted Forest - talk to tree - pour beer on roots [+10,113] - W to Clearing - move branches - open trap door - D - open mailbox - get mail [+2,115] - read it - W to Cavern - NE to Fran's Rock Emporium - talk to Fran - SW (Fran gives you a pickaxe) - E - examine door - remove board with pickaxe

[+5,120] - E - roll rug [+5,125] - open trap door (You are given a key) [+5,130] - open trophy case with key - get beard - U to Bedroom - move bones [+5,135] - examine license - D - W - W to Cavern - wear beard - kneel down - S to Publishers Clearing House - talk to dwarf - give mail to dwarf - show license to dwarf (You are moved to the Cavern where a carnival is created) [+10,145] - remove beard - stand up - wait (A family passes by and gives you 20 zonkmids) - W to Game Booth (You are given a slingshot when you win the game, then exit to the Cavern) [+10, 155] - NE to Fran's

Rock Emporium - buy starter rock (Fran gives you the rock and a bungee cord) [+10,165] - SW to Cavern - put rock in slingshot - push lever - sit - push green button (The ferrous wheel spins) - shoot lever (The wheel stops) [+5,170] - stand up - get pitchfork [+5,195] - tie cord to branches - jump (Cheering dwarves give you the headrest rock) - E - E - U to Bedroom - drop rock - stand on it (You climb into Attic) - push slab (You emerge in the Graveyard, flee from the fire and collapse in exhaustion)

Tuesday: You wake up on a road outside a Tavern

N into Tavern - get newspaper - read it - examine sign - talk to Bruce - talk to Howard - give coupon to Bruce (He gives you the menu) [+5,200] - read menu - order mead lite [+10,210] - S - W (A cart prevents you) - W to Blicester Castle - examine bush - get berries - U (The flaming pitch prevents you and the bush burns up) [+10,220] - NW - E to Stables - talk to oaf - give mead lite to oaf - get branch [+5,225] - W - U to Parapet - light branch with pitch [+10,235] - N to Keep - melt seal with torch [+10,245] - get wax - put wax on key [+5,250] - NW - E - N into Tavern - give impression to Howard (He gives you a shiny key) [+5,255] - S - W - NW to Keep - pour tort-ease on turtles [+10,265] - open door with shiny key (When you win "Wheel of Torture" you are given the crescent wrench and an explosion knocks you out) [+25,290]

Wednesday: You wake up at the entrance to a Fairground

Get newspaper - read it - examine scroll - talk to herald - N into Fairground - talk to cook - NE to Shooting Gallery - talk to barker - shoot targets (Repeat until you get a whoopee cushion) - SW - E to Stockade - vomit (You are put in the stocks) - Wait (Until a boy appears) - talk to boy - insult him (He throws an apple) [+5,295] - Wait (Until you are released) - E into Fool's Pavilion - talk to judges - sit on cushion (You are given a fool's cap and escorted out) [+15,310] - examine cap - wear it - W - give apple to cook [+5,315] - get apron - wear it - N to Amphitheatre - examine sign - W into Pavilion of Tomorrow - get leech - get rubber band - examine hoop - pull shade - put rubber band on viper - put cord on aardvark - get chamberpot (A floorboard sets off the alarm) - stand on floorboard - get chamberpot [+15,330] - E into Amphitheatre - wait until 11:01 (A storyteller recounts the story of the dragon) - wait until 12:01 (Lily sings and you are given a note) - read note - N into Dwessing Woom - talk to Lily - S into Amphitheatre - wait until 1:01 (The jugglers put on their act) - throw leech to jugglers (They drop their gloves) [+15,345] - get gloves - wear them - S to Fairground - climb maypole (You get the boa) [+15,360] - N - N to Dwessing Woom - give boa to Lily (She gives you the boa and weed) [+10,370] - S - S - W to Shady Area - talk to elf - wait - talk to musician - give reed to him (He gives you some sunglasses) [+15,385] - wear sunglasses - play game - turn over whichever shell the glasses reveal the key is under (The elf gives you the woodcuts) [+10,395] - E - NE to Shooting Gallery - give woodcuts to barker - SW (You keep the crossbow) [+15,410] - S - W into Cave - shoot whichever part of the dragon corresponds to where he breathes fire at you [+20,430] - get dragon - get steak and ring (An explosion renders you unconscious) [+25,455].

*To Be Continued*

## SynTax PD Update

### ST Disks

AGT  
568 - TimeSquared  
569 - What personal Computer  
570 - What! No Low Alcohol Mineral Water  
571 - Murder of Jane Kranz  
572 - The Detective  
573 - Zim Greenleaf's Laboratory  
574 - Space Aliens...

### RPGs and STRATEGY

549 - Chaos. 1 Meg

### PC Disks

TEXT GAMES  
597 - Secret Quest 2010, Raspion, Drawplus, Werewolf Howls at Dawn, Wizard's Castle (need BASIC)  
598 - Deathworld, Diamond Quest, Revenge of the Balrog, Kidnapped! (need BASIC)  
599 - Raiders, Time Traveller  
600 - Ghastly Manor, The Abbey, Destiny, Derelict, Hampton Manor, Trouble at the Quatt Wunkery  
601 - Kquest, Kquest II, Keys of the Kingdom, Yggdrasil  
602 - Pizza Quest, Kingsley's Mansion  
603 - Adventure of Captain Bane, Bones Mansion, Fellowship of the Ring  
604 - Brainscape, Wade Wars 3

### AGT

575 - The Unborn One  
595 - 'Twas a Time of Dread  
611 - Tamoret  
612 - The Spatent Obstruction  
613 - Cruising the Strip

### AGT Master Games

594 - Hurry! Hurry! Hurry!  
620 - Sherlock Holmes

TADS Games  
605 - Four Symbols (cutback PD version)

### ADVENTURE WRITING UTILITIES

607 - HIF  
608 - Gamescape vC.4  
609 - Gamescape Lite vC.1

### AMIGA Disks

### ADVENTURE CREATORS

576 - CAG - Create Adventure Games (500+/600)

### 3D CONSTRUCTION KIT GAMES

577 - Wastelands (500+/600)

### TEXT/TEXT GRAPHICS GAMES

578 - Frustration (I)  
580 - ROLTA (I/gr) 2 disks, £3.50  
585 - Talisman (I/gr), needs 2 MB, 2 disks, £3.50

### RPGs

579 - Dungeons of Avalon 1  
581 - Dungeons of Avalon 2  
583 - Dragon Cave

### AGT

582 - The Detective  
586 - Helvera (cutback PD version)  
587 - Space Aliens...

588 - Lady in Green

589 - Murder of Jane Kranz  
590 - What Personal Computer  
591 - What! No Low Alcohol Mineral Water?  
592 - TimeSquared

593 - Zim Greenleaf's Laboratory  
615 - Storms (2 drives)  
616 - Pyramid of Muna (2 drives)

### UTILITIES

584 - T-Bench (500+/600)



# 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 182 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

- 269: Elf's Adventure
  - 308: Ghost Town
  - 314: Castle of the Alchemists
  - 318: Colossal Cave (D. Malmberg)
  - 319: Apprentice
  - 321: Colossal Cave (D. Gasior)
  - 332: Fleece Quest
  - 333: Hotel Notell
  - 335: Rescue Of Princess Priscilla
  - 337: Deadly Labyrinth
  - 339: Library
  - 341: The Lost Stone Mansion
  - 345: The Spelunker's Tremendous Cave Adventure (spooof Colossal)
  - 347: Tales of Tavisa
  - 350: The Tomb of the Ancient Pharaohs
  - 364: New England Gothic
  - 365: Mop and Murder
  - 418: Crusade
  - 440: Droolig and the King's Gold
  - 442: Christian Text Adventure
  - 465: Jubilee Road
  - 500: Oklib's Revenge. Cutback PD version
  - 551: Helvira. Cutback PD version
  - 572: The Detective
- TADS: These TADS games, and TADS itself, need 1 meg.**
- 77: TADS + Ditch Day Drifter. Shareware
  - 178: Deep Space Drifter
  - 378: Unnkulian Underworld: the Unknown Unventure
  - 379: Unnkulian Unventure II: the Secret of Acme
  - 534: Alice source code
- CAT**
- C Adventure Toolkit for text games**
- 248: CAT. Shareware, ST and PC versions. Needs C compiler
  - 249: Awe-chasm. Adult
  - 356: Everyday Adventure
- STOS**
- 93: Treasure Search + source code. Treasure hunt for kids.
  - 441: Grandad and the Quest for the Holey Vest. Shareware. 1 meg
- RPGs and STRATEGY**
- 5: Hack! v1.03, with ramdisk

- 37: DDST
  - 127: Nethack v2.3 1 Meg
  - 258: Mystic Well. Shareware. No save facility
  - 466: Dungeonlord. 3 levels. DM-type game. Shareware. USA
  - 467: Cailyrvorn.
  - 468: Omega. 1 Meg
  - 489: Conquest. Strategy
  - 504: Dungeon Lord
  - 547: Caesar. Strategy
- ALEX VAN KAAM'S Map Disks**
- All D/S with slideshow program. (AM+Em in low res.)**
- 61: Bloodwych maps
  - 129: Bloodwych Data Disk maps
  - 131: Xenomorph maps
  - 362: Nightmare maps/solution
- JOHN BARNSLEY'S Game Help Disks (AM+Em)**
- 59: Bard's Tale 1 Game Help Disk, maps and text
- Other RPG Help**
- 11: Dungeon Master maps and demo of the DM cheat
  - 60: Chaos Strikes Back. Maps
  - 156: Chaos Editor and Bloodwych Editor
  - 162: Chaos editor, Chaos hints/pix, Populous editor
  - 180: A new DM dungeon
  - 251: Five Chaos dungeons
  - 252: Five more Chaos dungeons
  - 253: SimCity editor, terraformer, cheat program and printer option
  - 310: Captive help, maps, text files etc. (AM+Em)
  - 368: Sim City extra cities vol. 1 D/S
  - 370: Sim City extra cities vol. 2 D/S
  - 425: Captive Maps by Ivan Broad, created using the Mapper program on 158 (AM+Em)
- TALESPIIN**
- 176: Mountain, SDI and Mansion - written by children for children
  - 181: The Wolf and the Seven Kids - aimed at 5-9 year olds
  - 381: Wizard's Dungeon

## UNCLASSIFIABLE!

- 158: Mapper - draw, save and print maps for RPGs and text games (AM+Em)
- UTILITIES**
- 33: ST Writer Elite now v4.5. Excellent PD word processor, saves as ASCII
  - 403: Intro Maker - write intros for your adventure games.
- 3D CONSTRUCTION KIT GAMES**
- 461: The Maze
  - 462: Hysula
  - 517: Spielraum
  - 518: West One
  - 519: Infiltration

## PC DISKS

To simplify things from now on, it will be assumed that PC Owners use 3.5" disks and have a hard disk. If you don't, please check whether or not the disks will run on your machine.

## TEXT ADVENTURES

- 53: Crime, Island of Mystery, The Haunted Mission, Nuclear Submarine Adventure, Terror in the Ice Caverns
- 57: Golden Wombat of Destiny
- 62: Quest for Kukulkan, Under the Ice
- 153: Jacaranda Jim now v 4.03
- 157: Humbug now v 4.5, saves to disk as well as RAM.
- 170: Advanced Xoru - evaluation copy.
- 174: Nirvana
- 196: McMurphy's Mansion
- 197: Four With Battune (Museum, Caverns City, Battune in Wonderland and Battune the Sailor
- 264: Another Lifeless Planet (and Me with No Beer...)
- 273: Four More With Battune (Battune Becomes an Actor, Crime-fighter, Goes on Safari and Meets Sleeping Beauty)
- 274: Supernova by Scott Miller
- 283: Pirate Island, Castle of Hornadette and Stoneville Manor
- 285: Fifi's Whorehouse, Softporn Adventure (both adult only), Basic Adventure and FunCity Adventure.
- 286: T-Zero. Time travel adventure
- 295: Alien, Dark Continent and Nebula
- 298: Masquerade, Escape from Maya's Kingdom and The Thief's Adventure
- 375: Dunjin
- 414: Pork, original vers. not AGT version

- 417: CIA, Escape from New York (both need Basic), IBM Adventure and Dungeon, the original Lebling/Blank et al adventure!
- 446: Mutant Invasion, Intercept and Red Planet
- 469: Geneva Adventure
- 476: Alice in Wonderland
- 479: Melita Adventure
- 482: Perils Of Darkest Africa, Revenge Of The Moon Goddess, Eye Of The Inca, Explorer
- 520: Starship Columbus, Crypt, LBSS, Maroon, The Adventurer's Museum.
- 522: Nectar Of The Gods, Paul's First Journey.
- 528: Return To Colossal Cave, Rimworld and Silver Cloud.
- 529: Revenge Of Xoff, Orbital Observatory Adventure and The Other World.
- 530: Skylands Star

## GRAPHIC ADVENTURES

- 385: Hugo's House Of Horrors I. Hard Disk
- 430: Hugo II. Hard Disk
- 436: Hugo III. Hard Disk
- 472: Hogbear
- 474: One Night In Sweden. 2 disks. £3.50
- 477: Mystery Of The Java Star. 2 disks. £3.50
- 486: Drock 1

## TADS

### Text Adventures

- 288: TADS plus Ditch Day Drifter. V 1.2
- 289: Deep Space Drifter
- 329: Unnkulian Unventure I - The Unknown Unventure
- 330: Unnkulian Unventure II - The Secret of Acme
- 526: High Tech Drifter and Source Code
- 527: The Great Archeological Race
- 533: Save Princeton
- 534: Alice Source Code
- 540: TADS v2.1
- 546: Unnkulia One-Half plus Unnkulia Zero demo. Freeware.

## CAT

### C Adventure Toolkit

- 266: CAT - write your own text adventures, needs C compiler.
- 357: Everyday Adventure

## AGT

### Text Adventures

- 198: AGT - write your own text adventures. £3.50 (multiple disks)

- 230: Humongous Cave. Expanded AGT Colossal. Hard Disk
- 237: AGT Utilities - AGTBIG, POPHINT, PRETTY, SCRIPTER
- 167: Betty Carlson's Big Date
- 168: Deena of Kolini - adult
- 195: Andkara
- 219: Magic Mansion
- 224: Pyramid
- 226: Storms
- 229: Crime to the Ninth Power
- 265: Crusade
- 267: Son of Stagefright
- 268: Elf's Adventure
- 278: Quest for the Holy Grail
- 287: What? No Low Alcohol Mineral Water
- 291: Space Aliens Laughed At My Cardigan
- 307: Ghost Town
- 309: A Dudley Dilemma
- 315: Castle of the Alchemists
- 320: Apprentice, the Testing of a Magical Novice
- 322: Colossal Cave (D. Gasior)
- 324: Escape From Prison Island
- 326: Sanity Clause
- 327: Cosmoserve. AGT
- 328: Disenchanted
- 338: Deadly Labyrinth
- 331: Fleece Quest
- 334: Hotel Notell
- 336: Rescue Of Princess Priscilla
- 340: Library
- 342: The Lost Stone Mansion
- 344: Sherwood. AGT. Hard Disk
- 346: The Spelunker's Tremendous Cave Adventure (spooof Colossal)
- 348: Tales of Tavisa
- 349: The Multi-dimensional Thief
- 351: Tomb of the Ancient Pharaohs
- 352: Mop and Murder
- 363: New England Gothic
- 447: Pyramid Of Muna
- 448: Love's Fiery Rapture
- 449: Tark
- 450: Battle of Philip...
- 451: Der Ring Des Nibelungen
- 452: Susan (Adult)
- 453: Sir Ramic Hobbs...
- 454: Pork
- 455: Pork II
- 456: House of the Os
- 457: Star Portal
- 458: The Pilot

459: Fast Lane  
 460: Easter Egg Hunt  
 470: AGTAD. Easier to write AGT adventures.  
 495: Odieus' Quest  
 496: Squynchia Adventure  
 497: Jubilee Road  
 498: Darkest Road (shareware)  
 501: Oklib's Revenge - cutback PD vers.  
 525: AGT Adventure Author  
 531: Wraith Blaster  
 535: Shades Of Grey  
 552: Helvera. Cutback PD version  
 553: The Murder Of Jane Kranz  
 554: The Detective  
 555: Cliff Diver 2: Purchased Sight Unseen  
 556: The Caves Of Dyant  
 556: The Lady In Green  
 558: Time Squared  
 559: The Quest For The Black Pearl  
 560: The Tempest  
 561: Reruns Again  
 562: A Journey Into Xanth  
 563: Zim Greenleaf's Laboratory  
**OTHER ADVENTURE WRITING UTILITIES**  
 394: Adventure Writer  
 521: Adventure Compiler/Interpreter and game, Muggor, plus ADVSYS and Adventure Maker.  
 523: Gamescape and Levy adventure writing systems.  
 524: Figment  
 554: The Detective

**RPGs**

171: Moraff's Revenge  
 173: Dungeons and Dragons  
 290: NetHack v 3  
 296: Vampire - Ultima-style colour  
 305: PC Hack v 3.6  
 407: Lorrintron. Hard Disk  
 408: Maze Quest  
 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  
 471: Ranadinn  
 473: Moraff's World  
 475: Camelot, RPG-ish 'board' game for 2 players.  
 478: Fall Through. Text  
 480: Avaricus  
 485: Bander, The Search for the Storm Giant King. First in a series, 4 x 3.5" disks, £5.00. Hard Disk  
 487: Ancients 1: Deathwatch. VGA/Mouse

516: Moria  
 541: The Land  
 542: Dragon's Shard  
**MISCELLANEOUS**  
 292: Questmaster - design your own Sierra-style adventures.  
 299: Editors for Pools of Radiance and Bard's Tale 2 plus fixer for Bloodwyth  
 367: SimCity extra cities volume 1  
 369: SimCity extra cities volume 2  
 422: Character editor for Eye of the Beholder II by Hartman Game Utilities

**AMIGA DISKS**

**TEXT AND TEXT/GRAPHIC ADVENTURES**

192: The Golden Fleece. Text  
 193: The Holy Grail. Text, 1 meg  
 275: Midnight Thief. Text or text/graphics adventure by D. Thomas. 1 meg. Works on A500+/600 but better with PD510  
 429: Catacombs. Icon-driven graphic adv.  
 508: Thrillbound. Text/graphics  
 509: A Night At The Top. Text  
 564: 6 Amigabasic adventures + World. Text  
 565: Life After Death + Zut Alors! Text  
 566: Dark Staff + Jungle Quest. Text/Graphics

**AGT**

**Text Adventures**

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

353: AGT text adventure writing utility. 2 drives recommended.  
 359: Battle of Philip...  
 360: Tark  
 361: Quest for the Holy Grail  
 366: Andkara  
 371: Pork  
 372: Pork 2  
 396: Star Portal (1 drive)  
 397: Dudley Dilemma  
 398: Love's Fiery Rapture  
 419: Disenchanted  
 420: Lost Stone Mansion  
 421: Tomb of the Ancient Pharaohs  
 426: AGTBIG for the Amiga  
 443: Castle of the Alchemists (1 drive)  
 444: Apprentice (1 drive)  
 445: New England Gothic (1 drive)  
 490: Sir Ramic Hobbs (1 drive)  
 491: House Of The Os (1 drive)  
 492: Easter Egg Hunt (1 drive)

493: Fast Lane (1 drive)  
 494: The Pilot (1 drive)  
 502: Oklib's Revenge. Cutback PD version (1 drive)  
 544: Fleece Quest (1 drive)  
 545: Tales Of Tavisa (1 drive)  
 582: The Detective  
**3D CONSTRUCTION KIT GAMES**  
 511: Mountain Adventure  
 512: Atlantis  
 513: Darkness Calls. Needs ReloKick from Disk510 to run on 500+/600.  
 514: Planet Of The Daleks  
 515: Escape From The Planet Of The Cardboard Monsters.

**RPGs**

377: Moria  
 390: Survivor. Needs 1 meg  
 392: Hack! Rudimentary graphics.  
 393: Return to Earth. Strategy/trading game, icon driven, English docs.  
 399: Legend of Lothian. Single character RPG with Ultima style top down view. Works on A500+/600 but even better with PD510.  
 567: Antep + Larn

**RPG Help**

270: Eye of the Beholder maps and playing guide by Geoff Atkinson.

**WARGAMES**

536: Iron Clads. Needs 1 meg  
**OTHER ADVENTURE CREATORS**  
 400: TACL. Contains interpreter plus 4 example adventures.  
 427: FRAC. Autoboots, A600 compatible verb/noun entry. Manual on disk.  
 537: Adventure Bank Creator. For graphic adventures. Needs AMOS

**UNCLASSIFIABLE!**

401: AmiGraph III. Dungeon mapping utility

**UTILITIES**

182: ST emulator for Amiga, contains several other useful utilities. A500 only.  
 510: ReloKick and ST emulator for all Amigas  
 543: PC Task. PC emulator for Amiga. Needs DOS. Shareware.

*If you have any disks suitable for inclusion in the list, please contact me. Sue.*

# 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!

A.R.E.N.A.  
 Adult II  
 Adultia  
 Adventure 100  
 Adventure 200  
 Adventure 550  
 Adventure In Atlantis  
 Adventure Quest  
 Adventure Without A Name  
 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  
 Amulet Of Death  
 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  
 Arnold The Adventurer  
 Arrow Of Death. Part 1  
 Arrow Of Death. Part 2  
 Arthur  
 Ashes Of Alucard  
 Ashby Manor  
 Ashkeron  
 Assignment East  
 Berlin  
 Astrodus Affair  
 Atalan Adventure  
 Atlantis  
 Atlas Assignment  
 Aunt Velma Is Coming To Dinner  
 Aural Quest  
 Aura-Scope  
 Aussie Assault  
 Avior

Avon  
 Axe Of Kolt  
 Aztec - Hunt For The Sun God  
 Aztec Tomb  
 Aztec Tomb Revisited  
 B.A.T.  
 Back To The Present  
 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  
 Battletech  
 Battune In Wonderland  
 Battune The Sailor  
 Beale Quest  
 Beautiful Dreamer  
 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 Sleaze  
 Billy Barker In TV Hell  
 Billy Barker In Walesville  
 Bimble's Adventure  
 Bite Of The Sorority  
 Vampires  
 Black Cauldron  
 Black Crypt  
 Black Dawn  
 Black Fountain  
 Black Knight  
 Blackpool Tower  
 Blackscar Mountain  
 Blade Of Blackpool  
 Blade The Warrior  
 Blag, The  
 Blizzard Pass  
 Blood Of The Mutineers  
 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  
 Bralaccas  
 Brawn Free  
 Breakers  
 Brian And The Dishonest Politician  
 Brian The Bold  
 Brimstone  
 Buckaroo Banzai  
 Buffer Adventure  
 Buggy  
 Bulbo And Lizard King  
 Bungo's Quest For Gold  
 Bureaucracy  
 Burlough Castle  
 Buttons  
 Caco Demon  
 Cadaver  
 Cadaver: The Last Supper  
 Cadaver: The Payoff  
 Calling, The  
 Camelot  
 Can I Cheat Death?  
 Canasto Rebellion  
 Captain Kook I  
 Captain Kook II  
 Case Of The Beheaded Smuggler  
 Case Of The Missing Adventure  
 Case Of The Mixed-up Shymer  
 Castle Adventure (W. Pooley)  
 Castle Blackstar  
 Castle Colditz (K-Tel)  
 Castle Eerie  
 Castle Master I  
 Castle Master II  
 Castle Of Dreams  
 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  
 Caves of Silver  
 Celtic Carnage  
 Challenge  
 Challenge Of Iythus  
 Chambers Of Xenobia  
 Changeling  
 Chaos Strikes Back  
 Chips Are Forever  
 Chiropodist In Hell  
 Christian Text Adventure  
 Chrono Quest I  
 Chrono Quest II  
 Circus  
 Citadel  
 Citadel Of Chaos  
 Citadel Of Yah-Mon  
 City For Ransom  
 City Out of Bounds  
 Civilization  
 Classic Adventure (Abersolt)  
 Claws Of Despair  
 Cadaver  
 Cadaver: The Last Supper  
 Cadaver: The Payoff  
 Calling, The  
 Camelot  
 Can I Cheat Death?  
 Canasto Rebellion  
 Captain Kook I  
 Captain Kook II  
 Case Of The Beheaded Smuggler  
 Case Of The Missing Adventure  
 Case Of The Mixed-up Shymer  
 Castle Adventure (W. Pooley)  
 Castle Blackstar  
 Castle Colditz (K-Tel)  
 Castle Eerie  
 Castle Master I  
 Castle Master II  
 Castle Of Dreams  
 Castle Of Mydor  
 Castle Of Riddles  
 Castle Of Terror  
 Castle Of The Skull Lord  
 Castle Thade  
 Castle Thade Revisited  
 Castle Warlock

Dark Sky Over Paradise	Dragon Slayer	Escaping Habit	Forgotten Past	Great Pyramid	House On The Tor	K.G.B.	Little Wandering Guru	Merlin	Mystery Of The Lost
Dark Storm	Dragon's Breath	Espionage Island	Formula, The	Greedy Dwarf	Hugo's House Of	Kabul Spy	Loads of Midnight	Merlin's Apprentice	Sheep
Dark Tower	Dragon's Tooth	Essex	Fortress Of Keller	Greedy Gulch	Horror	Karyssia	London Adventure	(El Diablero)	Myth
Darkest Road	Dragonslayer (AGT)	Eternam	Four Minutes To	Green Door	Hunchback (Amstrad)	Kayleth	Loom	Message From	Napoleon's
Darkness Is Forever	Dragonstar Trilogy	Eureka	Midnight	Gremlins	Hunchback (C64)	Keeper, The	Loony Castle Quest	Andromeda	Sandwiches
Darkwars	Dragonworld	Everyday Story Of A	Four Symbols	Grimoire, The	I Dare You	Kelly's Rescue	Lord of the Rings	Methyhel	Necris Dome
Daze Aster	Drakkhen	Seeker Of Gold	Frankenstein	Ground Zero	Ice Station Zero	Kentilla	Lords Of Midnight	Miami Mice	Nectar Of The Gods
Dead End	Dream Zone	Evil Ridge	Frankenstein's Legacy	Gruds In Space	Ichor	Key To Paradox	Lords Of Time	Mickey's Space	Neilsen's Papers
Deadenders	Driller	Evilution	Frankie Crashed On	Grueknapped!	Imagination	Key To Time	Lost City	Adventure	Never Ending Story
Deadline	Droolig And The King's	Excalibur	Jupiter	Gryphon's Pearl	Impact	Khagrinn Plans	Lost Crystal	Microdrivin'	New Adventure
Death In The	Gold	Experience, The	Frog Quest	Guardian, The	In Search Of Angels	Killing Cloud	Lost Dragon	Microlair Madness	New Arrival
Caribbean	Druid's Moon	Extricator, The	From Little Acorns	Guardian, The	Inca Curse	King	Lost In The Amazon	8k & 128k Versions	New England Gothic
Deathbringer	Dudley Dilemma, A	Eye, The	From Out Of A Dark	Guild Of Thieves	Incredible Hulk	King Arthur's Quest	Lost Phirious	Micro-mutant	Night Of The Aliens
Deathship	Dun Darach	Eye Of Bain	Night Sky	Gunslinger	Indiana Jones And The	King Solomon's Mines	Lost Temple Of The	Midwinter II	Nightlife
Deeds Of Glengarry	Dune	Eye Of Kadath	Fuddo And Slam	Gymnasium	Last Crusade	King's Quest I	Incas	Million Dollar Jewel	Nightmare I
Hall	Dungeon	Eye Of The Inca	Funhouse (Pacific)	Gypsum Caves	Indiana Jones And The	King's Quest II	Kingdom Of Speldome	Heist	Nightmare II
Deek's Deeds	Dungeon Adventure	Eye Of Vartan	Future Tense	H.R.H.	Fate Of Atlantis	King's Quest III	Knight Orc	Lottery	Nightwing
Deena Of Kolini	Dungeon Master	Eye Of Zolan	Future Wars	Hacker 1	Inferno	King's Quest IV	Kingdom Of Hamil	Lucifer's Realm	Nine Dancers
Deja Vu I	Dungeon Of The	Fable (AGT)	Galadriel In Distress	Hacker 2	Infidel	King's Quest V	Kingdom Of Klein	Ludoids	Nine Prices In Amber
Deja Vu II	Dragon	Fabled Treasure Of	Galaxias	Halls Of The Dwarfen	Ingrid's Back	Kingdom Of Hamil	Kingdom Of Klein	Lure Of The Temptress	1942 Mission
Demigod	Dungeon Of Torgar	Koosar	Gateway, The	King	Inner Lakes	Kingdom Of Klein	Kingdom Of Speldome	Lurking Horror	Nite Time
Demon From The	Dungeon Quest	Faerie	Gateway To Karos	Hammer Of Grimmold	Inspector Flukeit	King's Quest I	Kingdom Of Speldome	Madcap Manor	Nord And Bert
Darkside	Dungeons,	Faery Tale	Gauntlet Of Meldir	Hampstead	Institute, The	King's Quest II	Kingdom Of Speldome	Maddog Williams	Not The Lord Of The
Demon's Tomb	Dungeons etc.	Fahrenheit 451	Gem of Zephyr	Harvesting Moon	IntoThe Mystic	King's Quest III	Kingdom Of Speldome	Mafia Contract I	Rings
Demon's Winter	Dusk Over Elfintion	Fairly Difficult Mission	Gerbil Riot of '67	Hatchet Honeymoon	Intruder Alert	King's Quest IV	Kingdom Of Speldome	Mafia Contract II	Nova
Denis Through	Earthshock	Fantasia Diamond	Ghost Town (Adv/Int.)	Haunted House	Invaders from Planet X	King's Quest V	Kingdom Of Speldome	Magic Castle	Nythyhel 1
Drinking Glass	Eclipse	Fantastic Four	Ghost Town (AGT)	Haunted House	Invasion	King's Quest V	Kingdom Of Speldome	Magic Isle	Nythyhel 2
Der Ring Des	Ecoquest I	Fantasy World Dizzy	Ghost Town (Virgin)	Haunted House	Invincible Island	King's Quest V	Kingdom Of Speldome	Magic Mountain	O Zone
Nibellungen	Egyptian Adventure	Farmer's Daughter	Ghost Town (Virgin)	Haunted House	Iron Lord	King's Quest V	Kingdom Of Speldome	Magic Shop	Oasis Of Shalimar
Desert Island	El Dorado	Fascination	Ghost Town (Virgin)	Haunted House	Island (Ken Bond)	King's Quest V	Kingdom Of Speldome	Magician	Obfiterator
Desmond and Gertrude	Elf Rescue	Fast Lane	Ghost Town (Virgin)	Haunted House	Island (Crystal)	King's Quest V	Kingdom Of Speldome	Magician's Apprentice	Odieus' Quest
Detective	Elf's Adventure	Father Of Darkness	Ghost Town (Virgin)	Haunted House	Island (Duckworth)	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odin's Shrine
(M. Eltringham)	Ellindor	Faust's Folly	Ghost Town (Virgin)	Haunted House	Island (Virgin)	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Devil's Hand	Ellisnore Diamond	Feasibility Experiment	Ghost Town (Virgin)	Haunted House	Island Of Chaos	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Devil's Island	Elven Crystals	Fergus Furgleton	Ghost Town (Virgin)	Haunted House	Island Of Mystery	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Diablo	Elvira I	Ferryman Awaits	Ghost Town (Virgin)	Haunted House	It Came From The	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Diamond Trail	Elvira II	Final Battle	Ghost Town (Virgin)	Haunted House	Desert	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Diplomat's Dilemma	Emerald Isle	Final Mission	Ghost Town (Virgin)	Haunted House	Jack And The	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Disenchanted	Emmanuelle	Fire And Ice, The	Ghost Town (Virgin)	Haunted House	Beanstalk	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Ditch Day Drifter	Empire Of Karn	World Will End In...	Ghost Town (Virgin)	Haunted House	Jack The Ripper	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dizzy - Prince Of The	Enchanted Cottage	Firelance	Ghost Town (Virgin)	Haunted House	Jade Necklace	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Yoke Folk	Enchanted Realm I	Firestone	Ghost Town (Virgin)	Haunted House	Jade Stone	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Doctor Goo And The	Enchanted Realm II	Firien Wood	Ghost Town (Virgin)	Haunted House	Jason And The	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Samorans	Enchanter	Fisher King	Ghost Town (Virgin)	Haunted House	Argonauts	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Doctor Wol And The	Encounter	Fish!	Ghost Town (Virgin)	Haunted House	Jason And The Golden	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Time Lords	End Day 2240	Fistful Of Blood	Ghost Town (Virgin)	Haunted House	Fleece	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Doctor's Demise	Energem Enigma	Capsules	Ghost Town (Virgin)	Haunted House	Jekyll And Hyde	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dodgy Geezers	Erik the Viking	Five On A Treasure	Ghost Town (Virgin)	Haunted House	Jester Quest	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dog Star Adventure	Escape!	Island	Ghost Town (Virgin)	Haunted House	Jewels of Babylon	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dogboy	Escape From A.R.G.C.	Flashback	Ghost Town (Virgin)	Haunted House	Jhothamia	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dollars In The Dust	Escape From Cygnus	Flight 191	Ghost Town (Virgin)	Haunted House	Jinxer	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dome Trooper	Alpha	Flight Of The Unicorn	Ghost Town (Virgin)	Haunted House	Joan Of Arc	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Domes Of Sha	Escape From Devil's	Flint's Gold	Ghost Town (Virgin)	Haunted House	Joe Dick. Case 1	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dondra	Island	Flood 1	Ghost Town (Virgin)	Haunted House	Jolly Duplicator	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Don't Panic- Panic	Escape From Hodgkins	Flood 2	Ghost Town (Virgin)	Haunted House	Journey (Infocom)	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Now	Manor	Fool's Errand	Ghost Town (Virgin)	Haunted House	Journey One Spring	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Doomlords I - III	Escape From Khoshima	Fool's Gold	Ghost Town (Virgin)	Haunted House	Journey To The Centre	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Doomsday Papers	Escape From Magic	Football Director II	Ghost Town (Virgin)	Haunted House	Eddie Smith's Head	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Double Agent	Escape From Pulsar 7	Football Frenzy	Ghost Town (Virgin)	Haunted House	Journey To The Centre	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dracula	Escape From The Shire	For Your Thighs Only	Ghost Town (Virgin)	Haunted House	Jewel Heist	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dracula II (PD/C64)	Escape From Tramm	Forest At World's End	Ghost Town (Virgin)	Haunted House	Great Peepingham	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dracula's Castle	Escape To Freedom	Forest Of Evil	Ghost Town (Virgin)	Haunted House	Train Robbery	King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dracula's Island	Escape To Zanuss	Forestland	Ghost Town (Virgin)	Haunted House		King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The
Dragon Of Nolacare			Ghost Town (Virgin)	Haunted House		King's Quest V	Kingdom Of Speldome	Magician's Ball	Odyssey, The

Pendant Of Logryn	Quest For The Time Bird	S.D.I.	Sinbad And The Golden Ship	Starcross	Three Musketeers	Treasure Island (Windham)	Underground Adventure (AGT)	Waxworks	Wizard Quest
Perils Of Darkest Africa	Quest Of Merravid	S.M.A.S.H.E.D.	Sir Ramic Hobbs	Starflight I	Time	Treasure Island Dizzy	Underworld Of Kyn	Waxworks (Accolade)	Wizard's Challenge
Perry Mason And The Mandarin Murder	Questprobe 2	S.P.O.N.G.E.	Skegpool Rock	Starflight II	Time Lord's Amulet	Treasure Isle	Uninvited	Waydor	Wizard's Scrolls
Perseus & Andromeda	Questprobe 3	Saga Of A Mad Barbarian	Skelvullyn Twine	Stationfall	Time Machine	Treasure Of The Santa Maria	Unknown, The	Weaver Of Her Dreams	Wizard's Skull
Personal Nightmare	Questron I	Salvage	Skull Island	Stone Table	Time Of The End	Trial Of Arnold	Unnkulia 1	Ween	Wizard's Tower
Pete Bog	Questron II	Sandman Cometh	Skyfox	Storm Mountain	Time Quest (Central)	Blackwood	Unnkulia Zero	Welladay	Wizard's Warrior
Peter Pan	Quondam	Sands Of Egypt	Slaughter Caves	Storms	Time Quest (Legend)	Trials And Tribulations	Urban	Werewolf Simulator	Wolfman
Phantasia	Radiomania	Scapeghost	Smuggler's Cove	Stranded	Time Thief	Of Apprentice Wizard	Urban Upstart	Wheel Of Fortune	Wonderland
Pharaoh's Tomb	Raid On Lethos	Savage Island 1	Snowball	Strange Odyssey	Time Traveller	Trinity	Urquhart Castle	Whiplash And Wagonwheel	Woodbury End
Philosopher's Quest	Rebel Planet	Savage Island 2	Snowqueen, The	Subsunk	Times Of Lore	Trixie's Quest	Use Your Loaf	Whistle	Woodland Terror
Picture Of Innocence	Red Alert	Scapeghost	Soapland	Suds	Tir Na Nog	Trollbound	Utopia	White Door aka Crisis	Woods Of Winter
Pilgrim, The	Red Hawk	Scary Mansion	Softporn Adventure	Sundog	Tizpan, Lord / Jungle	Trouble At Bridgeton	V - The Silver Saucer	At Christmas	Worm In Paradise
Pirate Adventure	Red Lion	Scary Tales	Soho Sex Quest	Sungrin	To The Manor Bourne	True Spit	Valhalla	White Feather Cloak	Wychwood
Pirate Gold	Red Moon	School Adventure	Solaris	Survival	Toil And Trouble	Twas A Time Of Dread	Valkyrie 17	Who Done It	Xanadu
Pits Of Doom	Red Planet	Scoop	Sorcerer (Infocom)	Survival Of The Fittest	Token Of Ghall	Twice Shy	Valley Of The Kings	Width Of The World	Xenomorph
Plagues Of Egypt	Rendezvous With Rama	Scroll Of Akbar Khan	Sorcerer (Tim Gilbert)	Susan	Tomb Of Xelops	Twilight Zone	Velnor's Lair	Will O' The Wisp	Yawn
Plan 9 From Outer Space	Rescue From Doom	Se-Ka Of Assiah	Sorcerer Of Claymorgue Castle	Suspect	Top Secret	Twilight's Ransom	Venom	Willy Beamish	Yellow Door
Planet Of Death	Retarded Creatures	Sea Of Zirun	Soul Hunter	Suspended	Torch And Thing	Twin Kingdom Valley	Vera Cruz	Winter Wonderland	Yukon
Planetfall	And Caverns	Seabase Delta	Souldrinker	Swamp, The	Torquest	Two Ways	Very Big Cave Adv.	Wise And Fool Of Arnold Blackwood	Yuppie
Play It Again Sam	Return To Doom	Search For Mithrillium	Souls Of Darkon	Sweet Sixteen	Total Eclipse	Ultima I	View To A Chip	Wishbringer	Zacaron Mystery
Plundered Hearts	Return To Earth	Search For The Reaper	Space 1889	Swiss Family Robinson	Total Reality Delusion	Ultima II	Village Of Lost Souls	Witch Hunt	Zak McCracken
Police Quest I	Return To Eden	Seas Of Blood	Space Ace	Sword Of Vhor	Tourist Trouble	Ultima III	Village Underworld	(Audiogenic)	Zim Sala Bim
Police Quest II	Return To Ithica	Seastalker	Space Aliens Laughed At My Cardigan	Tales Of Mathematica	Tower Of Despair	Ultima IV	Violator Of Voodoo	Witch Hunt (River)	Zodiac
Police Quest III	Revenge Of The Moon	Secret Agent: Mission 1	Space Hunt	Talisman Of Lost Souls	Tracer Sanction	Ultima V	Virus	Witness	Zork I
Populous I	Goddess	Secret Mission (Adventure Intern.)	Space Quest I	Talisman Of Power	Tramotane Alliance	Ultima VI	Volcano Of Raka-Tua	Wiz Biz	Zork II
Populous II	Revenge Of The Toothless Vampire	Secret Of Bastow Manor	Space Quest II	Tamoret	Transylvania	Ulysses And The Golden Fleece	Voodoo Castle	Wizard And The Princess	Zork III
Pork I	Rex Nebular And The Cosmic Gender Benders	Secret Of Life	Space Quest III	Tangled Tale	Transylvania (Polarware)	Unborn One	War In Middle Earth	Wizard Of Akyrz	Zork Zero
Pork II	Rings Of Ziflin	Secret Of Monkey Island I	Space Quest IV	Targhan	Treasure	Undercover	Warlord	Wizard Of Oz	Zzzz
Powermonger	Rings Of Merlin	Secret Of Monkey Island II	Space Rogue	Tark	Treasure Hunt Jersey				
Pre History	Rings Of Ziflin	Secret Of St. Bride's	Space Vixens	Tass Time In Tone Town	Treasure Island (River)				
Prehistoric Adventure	Rising Of Salandra	Secret Of Ur	Space X	Teacher Trouble					
Prehistoric Island	Roadwar 2000	Seek And Destroy	Space Xivens	Tealand					
Price Of Magik	Robin Hood (Artic)	Seeker Of Gold, Everyday Story...	Space Yixens	Tears Of The Moon					
Pride Of The Federation	Robin Of Sherlock	Serf's Tale	Spacy	Temple Curse					
Prince Of Persia	Robin Of Sherwood	Serpent From Hell	Special Delivery	Temple Of Terror					
Prince Of Tyndal	Robo City	Serped Heads	Spectre Of Booballyhoo	Temple Of Vran					
Prison Blues	Robocide	Serpent's Star	Spell Of Christmas Ice	Temple Terror (Atlantis)					
Prisoner	Robyn Hode	Sex Vixens From Outer Space	Spellbreaker	Temporal					
Prisoner Island	Rogue Comet	Shadowlands	Spellcasting 101	Ten Little Indians					
Programmer's Revenge	Rogue Comet	Shadowgate	Spellcasting 201	Terror Castle					
Project Annihilation	Ronnie Goes To Hollywood	Shadows Of Mordor	Spelunker's Tremendous Cave Adventure	Terror In The Ice Cavern					
Project Nova	Roog	Shafed In San Diego	Spiderman	Terror Of Trantoss					
Project Thesius	Royal Adventures Of A Common Frog	Shakey City	Spool	Terrormolinos					
Project Volcano	Ruby Runaround	Shard Of Inovar	Spooky House	Test, The					
Project X - Microman	Run Bronwynn Run	Shards Of Time	Spy Trilogy	Theatre Of Death					
Prophecy	Runaway	Sharpe's Deeds	Spycatcher	Theme Park Mystery					
Prospector	Runes Of Zendos	Shell Shock	Spyplane	There's A Bomb Under Parliament					
Puppet Man	Runestone Of Zaobab	Shogun	Spytrek Adventure	Thermonuclear Wargames					
Puzzled		Sherlock (Infocom)	St. Jives	Theseus And The Minotaur					
Pyramid		Sherlock (Melbourne)	Staff Of Law	Thief (Corrupt Code)					
Pyramid Of Muna		Sherwood Forest	Staff Of Power	Thief (River)					
		Ship Of Doom	Staff Of Zaranol	Thief's Tale					
		Shipwreck	Stainless Steel Rat Saves The World	Thompson Twins					
		Shiver Me Timbers	Stalag 23						
		Shogun	Star Portal						
		Shrewsbury Key	Star Reporter						
		Silverwolf	Star Trek: Promethean Prophecy						
		SimCity	Star Wreck						
			Starchild						



# Index

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

## FEATURES

Adventure America. P. 33 (7), P37 (8), P50 (9)	: Creative Adventure Toolkit. P34 (2)	: Legible Handwriting. P45 (5)
Adventure-Link:Spec. Mag. P37 (3)	: Dateline Warsaw... Adventuring In Poland. P39 (10)	: It Bugs Me. P43 (9)
Adventurer's Backpack. P44 (8), P51 (9)	: Deja Vu. P45 (12)	: Laurence Creighton Talks About Adventure-Writing. P47 (5)
Adventurers: A Funny Breed Of People. P 42(11)	: Doctor Who: A Datafile. P51 (4)	: Letter From America! P49 (6)
Adventures Of Philip Mitchell. P45 (9)	: DOS For Dummies. P57 (6)	: Level 9 - Past Masters Of The Adventure Game? P41 (7)
And In The Beginning There Were Ram Pack Wobbles. P45 (4)	: Fairy Story Under Subsection VI Paragraph XI. P42 (10)	: Mind The Doors! P53 (11)
Avalon MUA. P 34 (7)	: Federation II. P48 (5)	: MUD II. P43 (4)
Balrog's Tale. P34 (1), P33 (2), P37 (3), P37 (4), P53 (5)	: Gargoyle Games. P46 (8)	: MUD II Update. P50 (8)
Believability. P47 (11)	: Goblin Gazette. P38 (7)	: Multi-User Adventures. P37 (3)
C Adventure Toolkit. P34 (2)	: Help! I'm Stuck In A Dungeon And There Aren't Any Exits... P48 (12)	: "One Disk" AGT Adventures (Amiga 500+/A600). P 46 (11)
Choosing & Buying A (Games) PC. P39 (8)	: Hintbooks From America. P39 (7)	: One Man's Computer Adventuring.P30 (10)
	: How To Solve A maze. P49 (12)	: Origins Of Origin. P37 (1)
	: I Wish People Who Lived In Wales Had	: PC Games Bible. P41 (10)

Play By Mail. P37 (1), P37 (2), P39 (3), P49 (4), P50 (5), P44 (6), P51 (7), P55 (8), P37 (9), P54 (10), P56 (11), P53 (12)

Ramblings Of An Inveterate Games Programmer. P53 (6)

Right To Copy (Copyright?). P53 (7)

Sam Coupé Adventure Club. P58 (6)

So What Is An RPG Then? P35 (2)

SynTax Magazine: A Look At The Amiga Version. P55 (11)

Thoughts On Piracy, Protections And Promises. 52 (8)

Tim Kemp: The Interview. P38 (4)

To Review Or Not To Review? P54 (7)

Using Shareware Fairly. P36 (9)

What Is AI? (And What Has It Got To Do With Me Anyway?) P42 (6)

What Now? A Spectrum Tapezine. P50 (12)

#### REVIEWS

A & D Unlimited Adventures. R. P32 (11)

A - Train. R. P34 (8)

Advanced Xoru. R. P9 (10)

Al-Strad. R. P10 (4), S. P38 (2)

Amulet Of Darath. R+CH. P41 (11)

Antillis Mission. R+H. P31 (5)

April Seventh. R+CH. P15 (6)

Are We There Yet? R. P34 (4)

Aunt Velma. R+CH. P16 (1)

Axe Of Kolt. R. P8, CH. P53 (3)

Aztec Assault. R+CH. P7 (7)

Bermuda Triangle. R+H. P13 (7)

Blood Of Bogmole. R+CH. P11 (1)

Bloodwych. R+H. P9 (11)

Bloodwych Data Disk. R. P11 (11)

Brian And The Dishonest Politician. R+CH. P25 (4)

Camelot. R+CH. P7 (2)

Case Of Beheaded Smuggler. R. P30 (11)

Castle Adventure. R+CH. P8 (2)

Castle Of Hornadette. R. P24 (8)

Castle Of The Alchemists. R+H. P9 (7)

Castle Warlock. R+H. P14 (5), S. P67 (6)

Catacombs. R. P33 (8)

Celtic Carnage R+H. P18 (12)

Civilization. R. P31 (4)

Corruption. R+H. P27 (7)

CosmoServe. R+CH. P21 (5)

Crusade. R+CH. P12 (1)

Cup Final Frenzy. R. P20 (9)

Curse Of Calutha. R+CH. P19 (5)

Cursed Be The City. R. P20 (4)

Dances With Bunny Rabbits. R. P16 (7)

Danger! Adventurer At Work 1. R. P37 (6)

Danger! Adventurer At Work 2. R. P24(9)

Dark Storm. R+CH. P9 (2)

Dark Wars. R. P21 (4)

Darkest Road. R. P 24 (10), S. P43 (3)

Davey Jones Locker. R+CH. P25 (6)

Deena Of Kolini. R+CH. P13 (1)

Deep Probe. R. P10 (4)

Deep Waters Vol. 1. R+CH. P15 (1)

Deep Waters Vol. 2. R+CH. P9 (2)

Desmond And Gertrude. R+CH. P16 (1)

Detective, The. P 39 (12)

Diablol R+CH. P9 (3)

Disenchanted. R. P16 (4)

Dollars In The Dust. R. P35 (8)

Dragon: Corya The Warrior Sage. R. P22(6)

Dragonslayer. R+CH. P17 (8)

Dragonstar Trilogy. R+CH. P26 (1), S. P47 (2)

Dudley Dilemma. R+CH. P10 (3)

Dungeon Lord. R. P24 (12)

Earthshock. R. P13 (2)

Eclipse. R+CH. P19 (1)

Ecoquest I. R. P22 (7)

Eleventh Hour. R+CH. P8 (5)

Elvira II. R. P15 (5)

Energem Enigma. R+CH. P14 (2)

Erik The Unready. R. P30 (12)

Escape From Cygnus Alpha. R. P37 (12)

Even Yet Another Big Disk. R. P34 (3)

Everyday Adventure. R. P10, H. P62 (6)

Extricator. R+CH. P15 (7)

Faerie. R+CH. P26 (7)

Fascination. R. P9 (7)

Fishi R. P10 (8)

Fisher King. R+H. P19 (4)

Fleece Quest. R+CH. P26 (11)

Fool's Errand. R. P14 (3)

Four Minutes To Midnight. R+H. P9 (6)

Four Symbols. R. P13 (7), R. P12 (11)

From Out Of A Dark Night Sky. R+CH. P23 (11)

Gateway. R. P34 (6)

Gerbil Riot Of '67.R. P32 (6)

Get Me To The Church On Time. R+CH. P15 (9)

Ghost Town (AGT). R+CH. P15 (3)

Gobliins2. R. P16 (10)

Goblin Towers. R. P14 (9)

Gold Or Glory. R. P20, S. P68 (10)

Golden Fleece. R. P31 (11)

Great Million Dollar Jewel Heist. R+CH. P24 (11)

Grimoire. R. P29 (9)

Grue-knapped! R. P36 (8)

Guardian, The. R+CH. P16 (3)

Guildmasters: Volume One. R. P39 (6)

Harvesting Moon. R+CH. P15 (2)

Helvera - Mistress Of The Park. R. P30 (9)

Hermitage. R. P40 (6)

Hob's Hoard. R. P.14 (4)

Hollow (Text Version). R. P65 (7)

Holy Grail. R. P.16 (4)

Homicide Hotel. R+CH. P17 (3)

Humbug. R. P18 (3), CH. P53 (3)

I Dare You! R. P25 (6)

Ice Station Zero. R+CH. P20 (3)

Impact. R. P29 (10)

In Search Of Angels. R. P13 (2)

Indiana Jones And The Fate Of Atlantis. R. P18 (7)

Inner Lakes. R+CH. P18 (4)

Into The Mystic. R. P20 (8)

Invasion. R+H. P21 (7)

Ishar 1: Legend Of The Forest. R. P11 (12)

Isthorn. R. P27 (4)

Jacaranda Jim. R+CH. P15 (2)

Jekyll And Hyde. R+CH. P10 (3), R. P8 (4)

Jolly Poppa Down. R. P20 (3)

Kingdom Of Hamil. R. P30 (4)

Leather Goddesses of Phobos I. R. P17 (2)

Leather Goddesses of Phobos II. R. P9 (5)

Legend Of Kyrandia. R. P16 (11)

Legacy, The. R+CH. P33 (4)

Legend. R. P34 (11)

Lemmings I. R. P43 (5)

Les Manley: Lost In LA. R. P29 (5)

Leygraf's Castle. R. P18 (10)

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 Tomb Of Ananka. R+CH. P14 (10)

Lost Treasures Of Infocorn II. R. P15 (8)

Lure Of The Temptress. R. P16 (11)

Magic Isle. R. P29 (4)

Magnetic Scrolls Collection. R. P28 (4)

Mansion Quest. R. P40 (5)

Marooned. R+CH. P21 (10)

Maze. R. P41 (11)

McMurphy's Mansion. R. P25 (10)

Mega-lo-mania. R. P17 (2)

Merlin. R. P13 (12)

Might and Magic II. R+CH. P22 (1)

Might And Magic III. R. P29 (7)

Mines Of Lithiad. R. P17 (7)

Mission, The. R. P19 (2)

Mission X. R+CH. P23 (1)

Monsters Of Mordac. R+CH. P21 (5)

Mystic Well. R+H. P15 (12)

Nethack. R. P13 (9)

New Arrival. R. P23 (3)

New England Gothic. R+H. P28 (9)

Nirvana. R+H. P16 (9)

Noah. R. P17 (9)

Nyhyyel. R. P23 (8)

Obscure Naturalist. R. P34 (12)

Oklib's Revenge. R. P34 (10)

PAWS For Thought. R. P25 (9)

Pendant Of Logryn. R. P13 (10)

Peneless. R. P9 (8)

Perdition's Flames. R. P25 (11)

Perry Mason: Mandarin Murder. R+H. P23 (2)

Pirate Adventure. R. P24 (8)

Plagues Of Egypt. R+CH. P24 (1)

Pork 1. R. P39 (11)

Pork 2. R. P14 (12)

Pyramid. R+CH. P13 (6)

Quest For The Holy Joystick. R. P24 (2)

Quann Tulla. R+H. P33 (5)

Radiomania. R+CH. P18 (6)

Railroad Tycoon. R. P25 (2)

Return Of The Joystick. R. P14 (4)

Return To Earth. R. P35

Ring Of Dreams. R. P23 (8)

Robin Of Sherlock. R+H. P25 (5)

Search For Mithrillium. R. P28 (8)

Secret Of Monkey Island 1. R. P25 (1)

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

Solvalod X. R. P37 (11)

Sorcerian. R. P26 (2)

Soul Hunter. R+CH (18)

Spectre Of Castle Coris. R+CH (5), P16 (12)

Spellcasting 201. R+CH. P25 (3) S. P69 (4)

Spellcasting 301. R. P18 (8)

Sphere Of Q'Li. R. P22 (4)

Staff Of Power. R+CH. P27 (3)

Star Flaws. R+CH. P28 (3)

Star Portal. R. P14 (11)

Star Trek V. R. P29 (3)

Starcross. R+CH. P28 (2)

Starship Quest. R. P13 (11)

Stoneville Manor. R. P24 (8)

Stunt Island. R. P32 (12)

Supernova. R+CH. P28 (7)

Supremacy. R+CH. P31 (1)

Survivor. R. P23 (9)

Tark. R. P19 (6)

Taxman Cometh. R+CH. P23 (12)

Tears Of The Moon. R+CH. 19 (6)

Temple Of Loth. R. P18 (10)

Test. R. P17 (10), R+CH. P39 (12)

Thrallbound. R. P38 (11)

Treasure Island. R+CH. P32 (1)

Treasure Of The New Kingdom. R. P9 (8)

T-Zero. R. P38 (5)

Ultima VII. R. P29 (8)

Ultima Underworld I. R. P28 (6)

Ultima Underworld II. R. P22 (10)

Unnkilia One-Half. R. P39 (11)

Unnkulian Underworld I. R+H. P37 (5)

Unnkulian Underworld 2. R. P41 (12)

Warlords. R. P33 (3)\

Weaver Of Her Dreams. R. P31 (6)

Werewolf Simulator. R.P34 (5)S.P57 (3)

What? No Low Alcohol Mineral Water? R. P26 (8)

Where In The World Is Carmen Sandeigo? R. P25 (12)

White Feather Cloak. R. P20 (7)

Witch Hunt. R+CH. P29 (2)

Wizard Quest. R+H. P27 (5)

Wizard's Skull. R+CH. P29 (7)

Wizard's Tower. R. P13 (8)

Yarkon Blues II. R. P14 (8)

#### SOLUTIONS, HINTS, MAPS, MAZES

Adventure 100. S. P67 (8)

Adventureland. H. P43 (2), Ma. P66 (8)

Aftershock. Ma. P56 (4)

Alternate Reality. H. P62 (4)

SimEarth. R. P29 (1)

American Suds. S. P54 (1)

Andkara. S. P64 (8)

Arazok's Tomb. S. P64

Arnold / Somewhere Else. S. P59 (2)

Arrow Of Death I & II. H. P43. (2)

Ashes Of Alucard. S. P69 (10)

Aural Quest. S. P40. (2)

Avon. R. P13 (6), S. P58 (8)

Balrog And The Cat. Ma. P56 (4)

Balrog's First Big Disk. R+CH. P8 (1)

Bard's Tale II. H. P72 (6)

Staff Of Power. R+CH. P27 (3)

Star Flaws. R+CH. P28 (3)

Star Portal. R. P14 (11)

Star Trek V. R. P29 (3)

Starcross. R+CH. P28 (2)

Starship Quest. R. P13 (11)

Stoneville Manor. R. P24 (8)

Stunt Island. R. P32 (12)

Supernova. R+CH. P28 (7)

Supremacy. R+CH. P31 (1)

Boggit. R. P10 (10), S. P64 (1)

Bored Of The Rings. R. P8 (6), Ma. P63 (8)

Brainchild. F. P54 (4)

Brian And The Dishonest Politician. S+ M. P67 (5)

Case Of The Missing Adventure. S. P69 (12)

Castle Of Dreams. S. P57 (12)

Castle Of Terror. S. P71 (6)

Champions Of Krynn. H. P66 (5)

Circus. H. P45 (3)

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)

Count, The. H. P43 (2)

Cranmore Diamond Caper. S. P61 (9)

Cricket Crazy. R. P20 (9), S. P69 (10)

Crispin Crunchie. S. P67 (1)

Crystal Of Chantie. S. P44 (3)

Cup Final Frenzy. S. P68 (10)

Curse Of Calutha. Ma. P19 (5)

Curse Of Enchantia. R. P16 (11)

Cursed Be The City. R. P20 (4)

Dances With Bunny Rabbits. S. P67 (8)

Danger! Adventurer At Work 1. S.P57 (5)

Danger! Adventurer At Work 2. S. P65 (10)

Daze Aster. S. P 58 (11)

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)

Demon From The Darkside. S. P74 (8)

Devil's Hand. S. P 74 (7)

Doomlords. S. P62 (3)

Dragon: Corya The Warrior Sage. S. P64 (7)

Dragon Of Notacre. S. P54

Druid's Moon. S. P69 (8)

Dudley Dilemma. Ma. P68 (4), S. P66 (4)

Dungeon Adventure. H. P55 (4), H. P63 (5), H. P73 (6)

Dungeon Quest. S. P56

Ecoquest I. S. P67 (9)

Elf's Adventure. Ma+ S. P54 (2)

Ellisnore Diamond. R. P13 (3), S. P58 (7)

Enchanter. H. P51 (1), R. P20 (1)

Escape From A.R.G.C. S. P67 (4)

Escape From Khoshima. R. P 28 (8)

Escaping Habit. S. P57 (12)

Feasibility Experiment. H. P45 (3)

Five On A Treasure Island. PG. P50 (2)

Forestland. Root Maze. P71 (3)

Frankenstein. S. P48 (2)

Gateway To The Savage Frontier. H. P62 (6), P63 (7), P60 (8), P58 (9) P60(10), P71 (11), P72 (12)

Gerbil Riot Of '67. S. P63 (7)

Ghost Town. H. P51 (1)

Golden Voyage. H. P45 (3)

- Golden Wombat Of Destiny. S. P61 (5)
- Grail, The. S. P57 (1)
- Gymnasium. S. P60 (2)
- Hugo's House Of Horrors. S. P68 (8)
- Hunchback. S. P 53 (3)
- Indiana Jones And The Last Crusade. S. Part 1. P74. (6), Part 2. P69 (7)
- Infidel. M+S. P64 (3)
- Inner Lakes. S. P66 (6)
- Key To Time. S. P56 (9)
- Kingdom Of Hamil. Ma. P61 (4)
- Knightmare - How To Solve The Quest For The Shield Of Justice. P75 (12)
- Labarinth. S. P74 (4)
- Legacy For Alaric. S. P61 (3)
- Legend Of Kyrandia. S. P59 (12)
- Ludoids. S. P70 (11)
- Magician's Apprentice. S. P35 (4)
- Malice In Blunderland. S. P63 (4)
- Mansions. S. P70 (5)
- 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), M+S (Part 1) P70 (10), M+S (Part 2). P63 (11)
- Might and Magic II. Middlegate. M+H. P52 (1)
- Mindshadow. M+S. P46 (1)
- Monkey Island I. Ma P62 (10)
- Monsters Of Murdac. R+CH. M. P58 (5)
- Mordon's Quest. H. P73 (6)
- Mystery Funhouse. S. P 61
- Mystery Of Old St. Joseph's. S. P71 (8)
- Night Life. S. P66 (10)
- Odieus's Quest. M+H. P45 (1)
- Oklib's Revenge. Ma. P67 (10)
- One Of Our Wombats Is Missing. Ma. P59. (1)
- Operation Stealth. S. P72 (8)
- Panic Beneath The Sea. S. P64 (2)
- Perseus and Andromeda. H. P51 (1)
- Pirate Gold. S. P59 (2)
- Plan 9 From Outer Space. H. P74 (9)
- Planetfall. H. P55 (4), H. P63 (5)
- Police Quest III. S. Part 1. P72 (9), Part 2. P63 (10), Part 3. P66 (11)
- Pool Of Radiance. OL. P49 (3)
- Project X - The Microman. Ma. P63 (9)
- Prophecy. H. P60 (9)
- Raid On Lethos. S. P74 (11)
- Red Door. M+S. P54 (3)
- Red Moon. H. P55 (4), H. P63 (5)
- Robin Hood. S. P58 (1)
- Royal Quest. M+S. P62 (1)
- Run, Bronwynn Run. S. P 63 (6)
- Sanity Clause. R+CH. P16 (8)
- Scary Tales. S. P58 (4)
- Secret Of Monkey Island 1. H. P52 (1) S. P67 (3)
- Secret Of St. Bride's. S. P55 (3)
- Seek And Destroy. M+S. P72 (11)
- Serpent From Hell S. P61 (12)
- Sorcerer. M+S. P70 (12)
- Sorcerer (Infocom) Glass Maze. P58 (3)
- Spellcasting 101. S. P41 (1)
- Squynchian Adventure. M+S. P46 (3)
- Stranded. S. P 75 (12)
- Teacher Trouble. S. P64 (5)
- Theseus And The Minotaur. S. P75 (11)
- Thief's Tale. S. P72 (6), R. P10 (7), Map. P62 (12)
- Thrallbound. M+S. P68 (12)
- Time Machine. H. P45 (3)
- Time Quest (Central). M+S. P66 (7)
- Time Quest (Legend). S. P65 (2)
- Tramotane Alliance. S. P71 (9)
- Transylvania. S. P60 (1)
- Trial Of Arnold Blackwood. S. P44 (1)
- V - The Silver Saucer. M+S. P55 (9)
- Venom. S. P60 (2)
- Virus. M+PG. P44 (2)
- Volcano Of Raka-Tua. S. P58 (10)
- Voodoo Castle. H. P51 (1)
- Waxworks. S. P72 (10), P 73 (11), P73 (12)
- What Personal Computer. Ma. P65 (10)
- White Door. M+PG. P63 (2)
- Wise And Fool Of Arnold Blackwood. S. P48 (3)
- Wishbringer. M+S. P54 (5)
- Wizard And The Princess. S. P57 (2)
- Wonderland. S. P68 (1)
- Zogan's Revenge. S. P21 (6)

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## CROSSWORD COMPETITION

Compiled by Sue

There is a prize for the first 6 correct entries. Tim Kemp has kindly donated a copy of THE CURSE OF ENCHANTIA, THE LEGEND OF KYRANDIA and THE LURE OF THE TEMPTRESS (for PC Owners). If you don't have a PC, there are 3 Terry Pratchett hardback titles — LORDS AND LADIES, REAPER MAN and WITCHES ABROAD. If none of these appeal to you and you have a correct entry, there's a free issue of the December Red Herring.

If there are more than 6 correct entries, they'll be drawn from a hat (I must have one somewhere).  
Marion

## ENTRY FORM

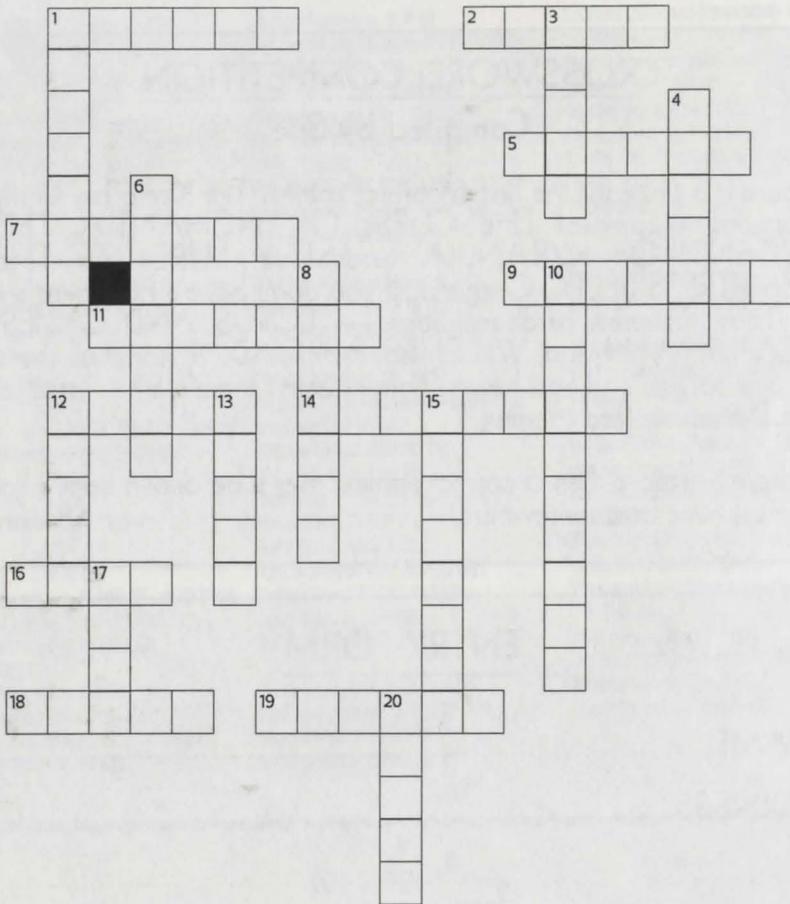
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IF I WIN, I'D LIKE .....

Entries to Marion at 504 Ben Jonson House, Barbican,  
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Closing date — 30th November, 1993.



ACROSS

DOWN

- 1. Davy Jones' -----
- 2. ----- Of The Moon
- 5. ----- Of Her Dreams
- 7. Conquests Of -----
- 9. Lost Stone -----
- 11. White Feather -----
- 12. EcoQuest I: Search For -----
- 14. Four Minutes To -----
- 16. Indiana Jones And The -----  
Of Atlantis
- 18. Mordon's -----
- 19. Sherlock -----

- 1. Mines Of -----
- 3. ----- Assault
- 4. ----- Riots Of '67
- 6. April -----
- 8. ----- Triangle
- 10. Castle Of The -----
- 12. ----- The Warrior Sage
- 13. Wizard's -----
- 15. Dragon Of -----
- 17. Thief's -----
- 20. Might And -----

You know, Amanda Jane, what I *really* hate having to deal with most? *The Undead*. They make my flesh *creep*. Nothing against them *personally* you understand. Perfectly all right in their place, which to my way of thinking, probably lies under six feet or whatever the metric equivalent happens to be of non-arable land, with a nice bit of marble headstone for company. But, dash it all, driving a wooden stake into someone's heart in the middle of the night, just to put them back there... it simply isn't *cricket*...

How astute of you to notice, Algernon...

Bashing away with a big heavy mallet, You've no idea the pain and agony a thing like that can produce

It is useless to repine. Console yourself. These beings feel no pain. I believe it is an irreversible side-effect of death.

I wasn't concerned for *them*... I managed to hit myself on the thumb during one of these late-night bloodfests. It really made my whole hand smart, I can tell you.

Indeed? Then it seems a *great* pity that the blow did not strike your *head*, thereby instilling the wit to obtain that estimable magazine *Red Herring*. Needless to say the fascination of its contents might stop even *you* from wittering on and on and on and on etcetra...



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