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Contributions to Red Herring on any aspect of adventuring are welcome and can be either hand-written, typed or on disk in Atari ST, Macintosh or PC format (3.5 or 5.25 disks). The particular word-processing program used is not important - ASCII files are also suitable on any of these computers. Opinions expressed in reviews or elsewhere in the magazine are those of the writer and the editors do not necessarily agree with or approve of them. Contributors submitting articles on disk will have their disk returned. Closing date for copy is the 21st of the preceding month.

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For hints from the Red Herring & SynTax Adventure Helpline, write to Sue Medley, 9 Warwick Road, Sidcup, Kent DA14 6LJ or call Sue on 081 302 6598 at any reasonable time. For complete solutions, write to Marion Taylor, 504 Ben Jonson House, Barbican, London EC2Y 8DL.

Useful addresses

The Adventure & Strategy Club, 17 Sheridan Road, London E12 6QT. Tel: 081 470 8563. *Cheques/POs to Hazel Miller*

Amstrad Adventure PD Library, 10 Overton Road, Abbey Wood, London SE2 9SD. *Cheques/POs to Adventure PD*

Borphee Computers, 64 County Road, Ormskirk L39 1QH. *Cheques/POs to Borphee Computers.*

Graham Cluley, Malvern, Seaton Road, Camberley, GU15 3NG. *Cheques/POs to Graham Cluley*

Compass Software, 111 Mill Road, Cobholm, Great Yarmouth, Norfolk NR31 0BB. *Cheques/POs to Compass Software*

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

Delbert the Hamster Software, 9 Orchard Way, Flitwick, Beds, MK45 1LF *Cheques/POs to S. P. Denyer*

From Beyond, Spectrum Adventure magazine. Tim Kemp, 36 Globe Place, Norwich, Norfolk NR1 2SQ. *Cheques/POs to Tim Kemp*

FSF Adventures, 40 Harvey Gdns, Charlton, London SE7 8AJ. *Cheques/POs to Larry Horsfield*

Goblin Gazette, 10 Tavistock Street, Newland Avenue, Hull HU5 2LJ. *Cheques/POs to L Mitchell.*

The Guild, 760 Tyburn Road, Erdington, Birmingham B24 9NX. *Cheques/POs to Glenda Collins*

Labyrynth Software, 70 Mallets Close, Stony Stratford, Milton Keynes MK2 1DG.

Jim McBrayne, 27 Paidmyre Crescent, Newton Mearns, Glasgow G77 5AQ *Cheques/POs to Jim McBrayne*

P. K. Graphic Computers, 153 Standhill Crescent, New Lodge, Barnsley, Yorkshire S71 1SW.

SAM Coupé Adventure Club, Phil Glover, 43 Ferndale Road, Hall Green, Birmingham B28 9AU. *Cheques/POs to Phil Glover*
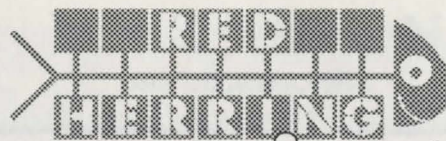
SofTouch, 6 Oak Avenue, Runcorn Road, Birmingam B12 8QT. *Cheques/POs to John Ure*

Special Reserve, PO Box 847, Harlow CM21 9PH.

SynTax Disk Magazine and PD Library, Sue Medley, 9 Warwick Road, Sidcup, Kent DA14 6LJ. *Cheques/POs to Sue Medley*

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

Zenobi Software, 26 Spotland Tops, Cutgate, Rochdale, Lancashire OL12 7NX. *Cheques/POs Zenobi Software*

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C O N T E N T S

ISSUE 7. OCTOBER, 1992

Aztec Assault - Zenobi - Spectrum 48k - £2.49

Bermuda Triangle - by Laurence Creighton - Zenobi - £1.99 Tape, £3.49 Disk

Castle Of The Alchemists - AGT on SynTax Disks 314 (ST) 315 (PC)

Corruption - Magnetic Scrolls on ST, Amiga, PC. RRP about £25 but Special Reserve sell it for £3.99-£4.99! Also available on Spectrum +3 disk, C64 disk and Amstrad CPC disk at £19.95

Dances With Bunny Rabbits - by Simon Avery - WoW Software - Amstrad CPC

EcoQuest 1:The Search for Cetus - Sierra - Icon-driven graphic adventure for PC and Amiga- RRP £35.99-39.99

The Extricator - GI Games, distributed by Northern Underground - Spectrum 48k - £1.99

Faerie - GI Games, distributed by Northern Underground £1.99. Originally by 8th Day for Spectrum and C64. *No idea what happened to the C64 version!*

Fascination - Cocktel - Amiga/PC - Amiga £30.00/ PC £36.00

The Four Symbols - by The Grue - Borphee Computers - Amiga - £5.00.

Indiana Jones and The Fate of Atlantis - LucasArts Entertainment /US Gold - PC - RRP £37.99

Invasion - Syntax PD Library - PD 7 - ST - £2.50

Might and Magic III - New World Computing - PC, Amiga - £35.99 to £40.99

The Mines of Lithiad - by Jack Lockerby - Zenobi - ST/Spectrum +3 - approx. £3.50

Supernova - by Scott Miller - Freeware - Registration Fee $10

Thief's Tale - The Guild - Amstrad/Spectrum - Tape only - £4.00

White Feather Cloak - Northern Underground - Spectrum 48k - Tape £2.59 - +3 Disk £3.49

Wizard's Skull - by John Lemmon - Compass Software - Spectrum 48k - £1.49

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Well... we made it through the first year... welcome to the first issue of year 2 - late again! No matter how early or late I start the issue, it always seems to end up getting out at the end of the month, so I reckon that's the issue date from now on.

I'm holding back the promised competition until the Christmas Issue... it'll give the 8-bitters something to ponder over after lazing around during the holiday and I hope that everybody will have a go, even if they can only answer a couple of questions.

Sue has written an article on reviewing in this issue and I'd like to say that if you write to Sue and tell her you'd like to try, she'll send you something appropriate - tell her also what kind of adventures you like playing (text, graphic, RPGs or whatever). On the other hand, if you've completed an adventure (and it doesn't have to be the latest one for your computer) try writing that up for review and send it to me.

Jim Johnston has written a very controversial article (wait till you read the next one!) on copyright which left me going round in circles when I read it. So, I'd like some reaction to his article in Bytes & Pieces. I'm not sure that his tongue isn't firmly in his cheek, but I'll leave you all to judge.

Sue has asked me to point out that, to her regret, SynTax will not work with the Amiga 500+ or the Amiga 2000. She asks that if there is a talented Amiga programmer out there who would like to have a try at making it work, will he or she please telephone or write to her.

Lastly, I've had a letter from Mr. R. Cleminson, 6 Whamond Tower, Motherwell ML1 1VQ, who is having 'terrible' problems in the final stages of the Dragon version of Ghost Town (Adventure International). He asked for help in 'another adventure magazine', and despite the fact that their solution exactly matched his own, with 1 exception, he still can't complete it. I sent him our detailed walkthrough but still he can't finish the game. Is this a bug in the Dragon copy, or is the Dragon version slightly different? Does anyone know? Can anyone help? If you can, please either tell me or drop him a note. Thanks.

Marion

New World Computing's Spaceward Ho! sounds intriguing - a space strategy game with multiplayer capability. Up to 20 human and/or computer players can take part in each game and the game has full network modem compatibility. Design your own ships, create your galaxy, personalise your opponents then set off to explore, colonise and (hopefully) conquer the galaxy using a point-and-click interface.

The Guild have taken over most of Atlas Software's games for the Spectrum and Commodore. They've also secured the Commodore rights to all of Larry Horsfield's games, all of Ken Bond's games, all of Delbert the Hamster's games and a few others, notably Captain Kook.

Dragon Slayer is a new adventure from Dream World Adventures and will be reviewed in a future issue of Red Herring. Martin Freemantle is already having the sequel, Death or Glory, playtested. Meanwhile Dragon Slayer is available from 10 Medhurst Crescent, Gravesend, Kent, DA12 4HL for £1.99 (48K tape or 48K +D Disk), £2.49 (128K tape or +D disk) or £3.49 (+3 disk). Cheques and PO's to M. Freemantle

The ST STAC adventure StarWrek, originally released by Hat Software at around £20, is now available for a mere fiver from Castlesoft at 53 Ewart Grove, Bo'ness, West Lothian, EH51 OJJ. They're also selling an excellent shareware package called Art Tutor, the unregistered version of which is available through SynTax PD on disk 428.

SSI have announced three new games on the way - The Summoning (magic-based FRPG), A Line in the Sand (based on the Iraq War) and SpellJammer (fantasy space adventure). RAW Entertainment have Space Inc (strategy/trading) and Spoils of War (strategy/wargame) in the pipeline. Koei have several wargames planned plus a medieval fantasy RPG called Gemfire.

Laurence Creighton fans will be pleased to hear that his latest Spectrum game, Marooned, is now available from Zenobi and sells for £2.49 on tape, £3.49 on disk. Scott Denyer's Arnold III is also available at the same price. Laurence's NEXT game will be titled Impact.

Topologika are no longer selling Spectrum +3 versions of their games, reader Steve Clay tells us. Steve recently had a order returned by them. *(Seems strange to me, refusing business in these days of recession…)*

If anyone's been having problems contacting Northern Underground, Les Floyd rang me to say they'd been having problems with their mail. Though the problem is now sorted out, I'd suggest you write to Les direct at his home address, 37 Millriggs, Corby Hill, Carlisle, CA4 8QP.

Buzz Aldrin's Race into Space from Interplay is a simulation of Man's race to the Moon. You take the part of the Space Director of the USA or USSR and must plan and direct the various types of mission - once you've picked and trained your astronauts. There are over 300 missions, 9 levels of difficulty and over 1000 digitized animations and photos complete the effect.

Maxis' A-Train is now available in the UK. Previously only available on import for £39.99 you can now buy a copy via Ocean for …£39.99… Watch out for a review in the near future.

Northern Underground have a special deal on all their software until 31st December 1992, offering 25% off all their titles including the compilations!!

On the Amiga front, Steve Clay tells us there's a new adventure creator out called Visionary which will create all types of adventures from 3D dungeons to text-only games. The only drawback is it costs £59! If anyone out there has a copy and would like to do a review of it for us, we'd be most grateful.

Sue

AZTEC ASSAULT

Reviewed by Andrew Craig, played on the Spectrum 48k

Aztec Assault, a text-only adventure from Zenobi, is set in 1518 AD, at the focal point of the Aztec Empire - Tenochtitlan. It is a highly original game and I commend it to you.

The Time Crusaders of Chronos have recruited you to fight in the Great Temporal struggle - one of a number of conflicts into which you, as Phoenix, the Traveller in Black, is destined to be born. You are controlled, rather like a chess piece, by a force which can, should it so wish, take back a move - an idea, which isn't really developed in this game, for adventurers to ponder. In this reincarnation you have to fight the forces of Primal Darkness that have been unleashed at Tenochtitlan. On the shores of Lake Texacoco an Aztec Priest informs you that, among a number of catastrophes, demons roam the city devouring children, and that the Aztecs are no longer able to make human sacrifices. I suppose eating children is marginally worse than making human sacrifices but it's a pretty fine line! What this game asks you to do, however, is to suspend your 'civilised' twentieth century values and enter into the culture and lives of the Aztecs. This, with 48k to play with, it does extremely well. I don't know how accurate the writer's knowledge of Aztec culture and civilization is, but the text and many descriptions of Aztec life certainly have an authoritative feel.

You'll see in this introduction one or two unfamiliar words. Aztec Assault is full of them - Temazcalli (a steam bath), Tzompantli (a skull rack where heads of victims are displayed), Icpalli (a chair) the Calmecac (the school for would be priests), the Teocalli (the religious centre) and, one of my favourites, the Temple of Huitzilopochtli!… the list goes on and on. By using authentic vocabulary, of course, Aztec Assault is lent an air of realism and you shouldn't be afraid to use it when playing the game.

Back to practicalities. On your way round the lake to the city there are a number of people to talk to and assist - indeed much of the game's action centres on helping and interacting with other people which effectively adds to the sense of the living landscape. Once you're in the city, there are a large number of locations and mapping is essential. Many of the locations (and object descriptions) are there to add to the overall atmosphere of a people - a midwife, soldiers, craftsmen, priests, people playing games - living their day to day lives against a backdrop of violence and almost casual death. The game has a Ramsave facility and a running score.

Aztec Assault is more than a series of puzzles but looked at at that level it is not difficult. It is in part, however, violent and gruesome. Don't play the game if you're a dog lover!

A few criticisms. I had no clear idea about how, actually, to defeat the forces of Primal Darkness. Personally I could have done without the Cosmic Overview and the idea of the Traveller in Black beaming into struggles - Aztec Assault stands up as an excellent game without it. I may have missed the information but it would have been helpful to have been reminded that the skin of Aztec priests was black. And a final niggle - that title …!

Don't let any of that put you off. Buy the game. I'm off to market a whole new approach to teaching history in schools!

I've offered a couple of hints above but here are four more: What caused the first sun? - lamina nA / Can't help the midwife? - egailof eht enimaxE / What to do with the bow and arrows?- secidoc eht daeR / To finish?- illacoeT eht fo ertnec eht ot oG

CASTLE OF THE ALCHEMISTS
Reviewed by Reviewed by Alex McEwan on the PC

If I had not been asked to review this game I would have ditched it within ten minutes of starting to play it. The reason for this is the number of creatures which inhabit the castle of the title. Although these can all be defeated by use of the correct weapon, finding the correct weapon is a question of trial and error in the early stages. Later on you find a book which splits all creatures into groups, a simple piece of deduction tells you that all of the demons in any one group are susceptible to the same weapon, but as nearly every room houses an enemy of some type, constant reference to the book soon becomes very wearing. It strikes me that the author just pulled every demon's name that he could find from a thesaurus or bestiary, and scattered them around the game at random.

I'm afraid my patience with the number of random events in this 'adventure' expired when I had collected just over 300 points of the 1,000 available. I wouldn't normally presume to write a review without completing a game, but I found it too much of a chore to continue with this thing when I have plenty of good games waiting to be played. With that established I will try and give as much information as I can based on my limited playing.

The game was written using the AGT system. If you have played any others created with this system you will be familiar with the general features, i.e. a straightforward text adventure, with some common actions assigned to function keys. One nice touch included here is the option to print a map of the castle. If you prefer to draw your own maps you may choose to ignore this option, but rest assured all that it shows you are rooms and connecting passageways. There is no indication from the map of the location of items or treasures.

There is actually a great deal of optional help included in the game, and this aspect of it is very well implemented. You start just inside the main entrance of the castle, which according to the preamble has stood empty for some years. There is no indication as to the purpose of your visit, but you find yourself wearing a wizard's robe, and very voluminous hat. As you enter the castle's courtyard you are told that you can get help on a number of subjects by moving in certain directions and typing HELP. Again you do not have to use this if you are confident in your own ability to figure out what is going on.

When you visit the castle library you find a number of books and folders. You are warned that the folders contain help and that if you decide to open them you should examine the contents, to make sure that you do not accidentally read a section that may give you unwanted clues. I have to say that from what I saw of the game the puzzles were not so difficult as to merit the number of hints that were included within the programme itself, never mind the POPHINT file which was included in my review copy.

As I mentioned above there are a number of random elements to the game. These include a thief, and flying carpets and trap doors, which whisk you to various locations, before repositioning themselves in a different room on the floor on which you first encountered them. These can all be overcome but first you have to get to the rooms where the required items are stored, or where the course of action can be taken. This is where my interest and patience ran out.

Like Infocom's Leather Goddesses, this game has an option to play in lewd or tame modes. The documentation claims that the lewd version was written with a male audience in mind, and that kissing the nymph will have a markedly different effect depending on the selected mode. I placed it in lewd mode from the beginning and didn't see anything that would be likely to shock or offend. I can only assume that the descriptions of female characters like the thief, would be less vivid if played in tame mode.

A couple of bugs which appeared in the early stages only hastened the departure of this game from my hard disk. In the Royal Privy there is a medicine bottle. If you type EXAMINE BOTTLE, you get the response 'WHAT WINE? THERE IS NO WINE HERE.' There also seems to be a problem when changing from wizard's robes to royal robes. Having removed the former and placed them in the hat, I then tried to wear the latter, only to be told that I was already wearing a robe. The only solution seemed to be to drop the wizard's robe in a different room, and then don the kingly gown. I feel that both of these problems should have been found in even basic play testing, and that a bit more effort on this front, rather than in the creation of so many adversaries, would have benefited this game tremendously.

A Few Hints

Altars: In the stables make a donation, and then pray. / The coins seem a reasonable choice. / The coins are found in the southernmost part of the dungeon. / At the altar in the Dark Hall on level 3 repeat the above with a different item. / This time the bills found in the dungeon are acceptable.

Hole In Wall Of Dungeon: It's a very small hole, almost key sized. / Look in the Dungeon Master's desk drawer. / Type TURN KEYS when holding them, not when they are in the hat.

The Wizard's Hat: It has a tremendous capacity and will store most items. / Items placed in it have some protection from the thief.

Miscellaneous: The medicine can be traded with the Mad Professor. / Feathers are needed to dispel Voodoo. / The Royal Pillow is stuffed with goose feathers.

FASCINATION
Reviewed by David Charnley, played on the ST

So finally for the female gamesplayer (or male; not to be sexist!) a programming team have produced a Mrs. Leisure Suit Larry. The adventurous young lady, a product of the French 'Cocktel' company, does not have Larry's sort of time on her mind though. Miss Doralice is a pilot for a shuttle flight and acquires a vial of mysterious liquid after a passenger dies in her arms. With orders to deliver it to a lab in Miami, our character is drawn into a web of intrigue and a plot involving a merciless mad scientist's plans for world domination.

FASCINATION is controlled through a very simple 'click-and-interact' system. Objects from your inventory can be used with other 'on-screen furniture' to solve problems, by clicking on the required item in the 'stocklist' and dragging the icon onto the appropriate area. Clicking on anything within the screen will result in a description or, sometimes, an interaction.

Puzzles in FASCINATION are logical so won't often keep the player frustratingly stumped, yet, in places, are quite challenging. Generally, the game will keep you coming back until you're past 'that puzzle' because it's so easy to be absorbed. This adventure deserves to do well - not only because of the '16' certificate, a gimmick which the French thought would be suitable due to the odd pixelised glimpse of nudity, but more like a novelty to bolster sales...

You play the part of Sid - short of name and brain - who is the thief of the title. Accompanied by a rather motley collection of characters (more of which later), your task is to find Gordo, an unbelievably rich old dwarf, who will then give you all his money.

Published by The Guild, this game was written by Simon Avery, using the Quill. Methinks the P.A.W. would have been a better medium for presenting the author's ideas on how to produce a three-part, multi-character scenario such as this; I get the impression that the frustrations and relative inadequacies of the Quill somewhat overwhelmed him at times, resulting in a subdued, or rather "flat" adventure.

On loading, the SCREEN$ pic (same for each of the 3 parts) is excellent, using some smart attribute manipulation to present the viewer with portraits of Sid and four of his companions. Bruce the dog isn't pictured though, and Nasna has been misnamed as Masma - but who cares.

Sid's companions don't really deserve much describing, as their presence in the game is so... uneventful. Sid can talk to them (using simply TALK X), but don't make a habit of it. No matter how many pools Sid swims across, or chasms he jumps, or slippery slopes he climbs, there they always are, cardboard cut-out figures all, just STANDING there!

The solution to one of the problems - how to jump across the perennial, sea-gashed gap - is wholly insane, involving a dead rodent... you'll either laugh or cry, and you'll not be surprised to see that your "companions" made it as well - even Bruce. With NO rodents! Play it and see!

There is a distinct lack of anything resembling an atmosphere. At the end of Part 1 you are all captured by Goblins and imprisoned in the mountains. Your captors then seem to be very willing to leave you in peace, as there is no sign thereafter of any enemy activity at all!

In Part 2, you gain two more companions, like you really need them - not. In Part 3, I could definitely have done without the "SID TAPS HIS FOOT IMPATIENTLY" prompt that appeared at random.

Features that don't appear include RAM SAVE/LOAD, SCORE and TURNS, but you do get INFO, a short summary of available commands.

To sum up, I really can't recommend this adventure to seasoned or intermediate players. Maybe beginners will get something out of it. Mappers will like it - I especially liked the mazes in the first 2 parts. Anyway... may you find Gordo!

[I have to apologise to you all, and particularly to Phill (I want a badge) Ramsay who contributed the solution to the Thief's Tale which was in the last issue, and Terry (I've got my Amiga) Brawls for printing the solution - albeit the Amstrad one - before printing the review. I do hope that it hasn't spoiled Terry's review.

Terry points out that Phill's Amstrad solution matches his Spectrum solution exactly except for one small detail which is... in Part 2, in the third line of the printed solution... after SWIM POOL - add GET WOOD, SWIM POOL. M.]

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. "Luckily" Jim is rescued from the burning wreckage by the mysteriously smug creature, Alan the Gribbley. Can you help Jim escape back to the safety of Earth?

Why is the deckchair attendant so miserable?

Who taught Mavis the cow to tapdance?

Why has Alan been hypnotised?

What is the significance of the word "Invoices"?

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

No, don't answer that.

GRAHAM CLULEY
"Malvern" Seaton Road
CAMBERLEY Surrey
GU15 3NG

FROM BEYOND

• THE SPECTRUM ADVENTURE FANZINE •

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

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

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

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

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

BERMUDA TRIANGLE
Reviewed by Joan Dunn, played on the Spectrum 48k

We have all been intrigued by tales of the BERMUDA TRIANGLE, an area of the western Atlantic off the southeast coast of the U.S.A. Since 1945 numerous ships and planes have simply disappeared. No wreckage has ever been found... surely some alien force must be responsible, but what is the answer?

You are on a Jumbo 747 bound for New York, when the Captain makes an announcement. Owing to turbulence ahead he has to make a detour, and so you will be entering the infamous Bermuda Triangle. He tells you to fasten your seat belts, when his words are cut short and the plane is tossed about. Then all is calm and you find that the aircraft has landed. With horror you realise that you are the only passenger on board. The emergency chutes open and you slide down.

You find yourself in a field. In the distance you can see your plane but strangely there are no runways, and so your adventure begins. An old man approaches you and welcomes you to this lost land. He asks you to rid the world of the evil one who has created the Bermuda Triangle.

Note carefully anything you are told and read all messages, as you will be given a number of hints as you travel. Search everything twice and examine everything. There are a number of useful items in the first few locations and no red herrings, so don't miss these. I found the snake pit early in the game a problem and there is quite a novel way of getting around it. Hint...

Most of the solutions to problems are not difficult and they are logical, sometimes amusing. Have you ever tried embracing a monolith?

There is a maze... sob, sob... but only a small one. Note that your lantern only burns for 40 moves so extinguish it when not in use.

The end is very satisfactory and quite exciting

and you find the answer to the mystery of the Bermuda Triangle. I did wonder what had happened to all the other passengers during the game, because when I got back to the plane they were all there. Did they go off on their own adventures? Also how did we manage to take off again without a runway?

I am a great fan of Laurence Creighton and always enjoy his games. This one is easier than others I have played but very enjoyable and well worth getting.

A Few Hints

How do I reach the ledge? - drib ot reddal eviG - How do I get to the other side of the pit? - .ti dnuora klaW - Ouch! I've stepped on a rusty nail. - .pleh rof yregrus s'rotcod eht ot oG - A force field blocks my way. - .eert ni eloh ni yek tresnI - The hole in the bottom of the well is too small. - .noitop knird dna laiv dnirG - How do I pass the spider's web? - .eltsihw wolB

THE FOUR SYMBOLS
Reviewed by Dave Barker, played on the Amiga

"Soon he will awaken and he will return to his quest and your foul life will once again be in danger of ending suddenly, bloodily, and with you on your knees begging for mercy. Your future is much darker than you think."

Soon after the dramatic start of this text adventure you find yourself accused of witchcraft, tied to a ducking stool, and being dipped in the village pond. There has been a run of bad luck in the village recently and that has put your fellow villagers on edge. The fact that you had been seen in the company of a black cat

has made you prime suspect and scapegoat.

Just as you are about go down for your fourth "rinse" a village elder suddenly appears holding a small, empty casket above his head. He proclaims that the Four Symbols, charms that protect the village, have been stolen and that this is the reason for all the recent bad luck. The elder asks for a brave hero to seek out the missing symbols and to bring them back before the village is completely destroyed. Seeing a way off the ducking stool you immediately volunteer. You are then escorted to the village outskirts and left on your own. It is from here that the adventure really begins.

This is The Grue's first adventure and is written using Hatrack II. He had previously used Hatrack to convert Bob Adams' adventure "Grueknapped" for the Amiga. Knowing the Grue's fondness for the old "Infocom" classics and that he has some very strong ideas about what makes a good adventure I was expecting something rather special. Overall I was not disappointed, as the hundred or so locations are imaginatively described. I have to admit that I personally would have preferred a more detailed introduction in order to set the scene. As it was I soon decided that the general description of the village and the theme of witchcraft meant that I was somewhere in the Sixteen Hundreds during the age of Puritanism. You can imagine my surprise when, a short time later, I found myself in what appeared to be a train station and then getting on a train. With no real explanation I wasn't too sure what to think!

Whilst it would be true to say that many of the puzzles are not unique their implementation and solutions often reflect the Grue's well known off-beat sense of humour. In most adventures

coins are just picked up off the ground. This is not so in the Four Symbols where you have to turn the tables on a bunch of brigands to get the coin you require. You do have a limited inventory in the respect that they all have a nominal weight and some large objects can't be picked up if you are already carrying an armful of other goodies. There is no point scoring system in this adventure and on completion you are told how many moves you have taken and the real-time duration of your playing. Another good thing about Four Symbols is that there is not even a single maze!

With the exception of your fellow villagers there are few other characters you can actively converse with. The only main characters are Fidget, a buyer and seller of unusual objects, and Krepkit, your adversary. Krepkit is another enigma, he is mentioned first, in a forest location text, as being a childhood friend. Then, after you have retrieved the fourth symbol, he appears in all his malevolent wizardry. If you don't quickly use magic to dispose of him he does you! End of game! I found myself sitting back and thinking, Who? What? Where? and When?

My only real complaints came from the fact that this is a review copy, or to be more precise I am giving it the benefit of the doubt that it is a review copy. Whilst there are no major bugs that prevent gameplay there are many small grammar and punctuation errors. Also I found some messages, that were a result of actions, often came not after the command entry but after the next one. Whether this was deliberate or not I found it confusing. As previously mentioned the text is very descriptive and I found myself trying to examine everything

however the examining of non-essential objects and scenery often resulted in very terse standard responses like "Nothing special".

Another annoying aspect of the game was that there is one object in the beginning of the game, as described above, that you must carry over into the main game. To prevent the loss of this object during the "ducking" process you must put this it in your pocket. Once I realised this I tried to put other small objects in my pocket only to find I couldn't, and that was after quite some time of playing with synonyms and syntax. I would have expected a pocket to have been a general container rather than to have just a single use.

One thing I need to do is apologise to The Grue, both personally and on behalf of Red Herring, for the delay in reviewing his

adventure. The Four Symbols was originally submitted for review some six months ago and had already been with one reviewer before coming to me. I, believing it was to be included in the September issue of SynTax, missed the deadline for August's Red Herring!

In conclusion this is a very good first effort from The Grue. Who would have thought that someone who normally "slavers" around under a mass of hair and a baseball cap could be so articulate! The ideas, both new and old, have been tackled with a novel approach which I suspect is largely due to the Grue's rather warped sense of humour. Working on the assumption that the finished product has been fully corrected and debugged it would be well worth a fiver of anyone's money, and would come highly recommended.

THE EXTRICATOR
Reviewed by Mal Ellul, played on the Spectrum 48k

Upon loading this game, you are told your mission is to explore the star fleet command base and find Professor Roberts. What you aren't told is that there is more than one sector and you have to solve the problems in each one to get the correct coloured pass to enter another!

Each problem leads on logically and I found the game thoroughly enjoyable. There were only a couple of problems that really had me thinking (the cell key, for one), but on the whole it was fairly simple to follow.

You can select text only but in 2 locations an object isn't described and in one of these locations it isn't even shown in the graphics (the scarecrow at the start and the fridge in the kitchen!). I thought this was a bit sneaky but it didn't spoil my enjoyment or detract from the game in any way.

Graphics are fairly quickly drawn but I must admit I prefer text adventures so after playing

for a little while I switched to text to make the game move along a little quicker, this is purely a personal preference.

One of the main things is to examine everything as some objects are hidden in others (tape is in Walkman) Each sector has a different coloured pass, but don't expect to find them just lying around, you have to search or solve a problem. All in all, I would recommend this game for beginners and experienced alike.

A Few Hints

Ladder - lortnoc etomer deeN / Swimming Pool - ssorca teg ot eert mlap gniyrrac eb ot deeN / Plant - gub rof egnahcxe ni ssap uoy evig lliW / Zonk - draob gnivid no dnuof eb naC / Kitchen - mures rof egdirf enimaxE / Red Pass - moor depahs-L ni (L) rettel porD / Wooden Key - (retaw htiw temleh llif) retaw htiw ebut lliF / Green Sector - hctaw dniW / Grille - stlob odnU / Serum - rosseforP ot eviG

DANCES WITH BUNNY RABBITS

Reviewed by Phill Ramsay, played on the Amstrad CPC

This is yet another adventure from the mercurial mind of Simon Avery. Each time I play another of his games (and let's face it, by the time you've played through his 'latest' game, it no longer is), I have to wonder how he does it.

There is never a feel of... "Yes, I remember this type of problem, he used something similar in such and such a game..." because he doesn't do that. His problems are very well thought out and are usually unique to each game.

And then, there is his strange sense of humour. You never can tell what's going to happen when you input a command. Often a message will appear with something humorous with regard to your input.

You play the part of Texas Timmy, an all-round wimp of a cowboy, who is desperately unhappy. It seems that his father has confiscated his teddy bear (boo, hiss) which, for Timmy, is the last straw.

Timmy can only think of one way to get his teddy bear back, and that is to do something which will impress his father so much that he will relent and restore the teddy back to him.

Now Timmy has heard rumours of a fabulous wealth which is hidden in the depths of a mine not a million miles away from Timmy's home town. He decides that recovering the untold riches would be just such an act as to make his father proud of him; so Timmy decides that's is what he will do.

At which point the game starts and your problems begin. There is an INFO command which gives an (incomplete) list of recognised verbs which might help you out. Then again... it might not.

The track to the mine is too long to walk, so you need a horse. Unfortunately, the only one available has no saddle, so you have to find one.

There are many objects littered around the town, most of which are essential to the completion of the game. There are a few sudden deaths, so it's an idea to save the game before doing anything rash.

Although Timmy has a gun (which you must find) he doesn't like using it because it brings on his 'trouble'. Apart from which, Timmy doesn't like loud noises.

In the early stages of the game, whilst wandering around the town, I missed an object which turned out to be essential. It was partly my fault for missing a clue, and partly Simon Avery's for a bit of sneaky programming. I mention this only because it is possible to progress to the later stages of the game, and then find that you are not able to return to the earlier part to correct the mistake.

One of the funny things about DWBR was that it presented so many problems. I had to ring Simon several times to ask for help, and when the solution to my problem was given to me, I groaned aloud.It seemed that I just wasn't 'tuned in' to Simon's logic - an unusual thing for me. However, each solution turned out to be quite logical, even if they weren't straight-forward.

There are many characters in the game, most of whom have something which you will require.

The game follows the tried and trusted formula of your needing something in order to get something else.

In the course of the game, you will have to deal with a safe, a sniper, a couple of Indians and a dog, amongst others. No sooner do you solve one problem and get past a character than another one pops up to impede your progress yet again.

The playing area is not large - around thirty or so locations but, as with most of Simon's games, there is something to do in almost every location.

Despite the difficulties which it caused me, DWBR is a very amusing, very playable game. I wouldn't be at all surprised if people who play it find that it's not nearly as difficult as I found it to be.

Fans of Simon's games will not be disappointed by it, it's up to his usual high standards - although his squirrel gives this game a miss. If any Amstrad adventurer out there hasn't played a Simon Avery game, perhaps it's time that you found out what you have been missing.

All in all, a worthwhile purchase which should keep you amused for however long it takes to solve - but watch out for the concrete bootees...

THE MINES OF LITHIAD

Reviewed by Ken Morgan, played on the ST

You are chosen by CAVILAN, the last of the Dragons, to rescue her one and only egg. Stolen and hidden in the Mines of Lithiad by the evil Master and his hordes of Orcs. This is the plot of this latest text adventure by Jack Lockerby.

The instructions are clear and concise, and the game includes Ramsave and Ramload. I just wish more adventures did!

The game contains over 200 locations, half of which are, in my opinion, unnecessary. It gets a little boring to read... "You are in a large clearing in Kalem Wood, a swirling mist covers the entire area" twenty-nine times.

For a Jack Lockerby game, this leaves a lot to be desired. Take finding the FLINT for instance.

You have to DIG for it in a certain location, but there is nothing that distinguishes that location from any other, it is simply a matter of trial and error. Some of the messages do not stay on the screen long enough for you to read them. There is also a CHAIN which is supposedly raised (towards the end of the game) to prevent you climbing back up. Unfortunately the location description shows it to be still hanging down, and it is still possible to climb it!

I'm sorry Jack, but compared to other of your adventures I've played, this is a Turkey! Still playable, still enjoyable, but nowhere near your usual standard,

I haven't included any hints in this, because it's so easy you shouldn't need any.

INDIANA JONES AND THE FATE OF ATLANTIS

Reviewed by Neil Shipman, played on the PC

Just what did happen to the fabled lost continent of Atlantis? Well, now's your chance to find out as, in the guise of Indiana Jones, you combine your archaeological skills and adventuring prowess in this long-awaited game from LucasArts.

Once again Indy takes on the Nazis who are this time eager to use the power that Atlantis has to offer in their quest for world domination. Orichalcum, a golden-hued metal first described by Plato that "glittered like fire" is the key to this power.

When, at the beginning of the adventure, a Nazi agent steals from you a statue containing a strange metal bead, you quickly decide to try and thwart their plans. But first you've got to warn your erstwhile colleague Sophia Hapgood that she may be in danger.

Sophia has given up archaeology to become a psychic and you find her giving a lecture on Atlantis - with the help of her spirit guide, Nur-Ab-Sal - to a New York audience. Together you journey to Iceland, the Azores and Central America in the search for more information about Atlantis and are ultimately rewarded when you find the Lost Dialogue of Plato.

Now comes the moment of decision when you choose to continue either on your own, using your intellect (the Wits path) or fighting ability (Fists), or to join forces with Sophia (Team). It is recommended that you save the game here before you make your choice so that you can come back and play a different path later on.

Your travels will take you to various locations around the Mediterranean and you will meet a variety of characters, from the irascible dealer Felipe Costa and archaeologist Dr. Charles Sternhart to the scholarly Alain Trottier, merchant Omar Al-Jabbar and the crew of a German submarine.

As you learn more about the lost continent it always seems that the Nazis are one step ahead of you. But you gradually gain the knowledge and objects necessary to find Atlantis and discover what happened to the city and its inhabitants.

Fate of Atlantis employs the same interface as Monkey Island 2, i.e. the usual list of verbs plus icons for inventory objects which are replaced with up to five lines of possible responses when conversing with characters. Travel between far-flung destinations is a simple matter of clicking on your choice on a full screen map.

In addition, there are some special interfaces which come into play at certain times, e.g. when Indy has to pilot a hot air balloon, use a surveying instrument, control a submarine and operate Atlantean machinery. These are, as you would expect, intuitively easy to use and even in potentially dangerous situations it is pretty difficult to get killed off - unless you choose the Fists path! There appeared to me to be fewer 'cut scenes' than in previous LucasArts adventures and even the introduction is interactive as Indy searches through his college's archaeological collection. The opening and closing credits are presented in a very similar way to those in a movie and, indeed, a definite movie-like style pervades throughout the whole production.

The graphics are in a class of their own.

There is a glorious richness and wide variety of colour unrivalled by anything else I have seen. Animation and perspective are well done and the display of light and shade is excellent - just watch the changing illumination when Indy is carrying a torch around.

The musical score enhances the gameplay and is wonderfully atmospheric, from the Indiana Jones theme at the beginning to the Arabian music in an Algiers market, and use of the 'Dies Irae' theme from Berlioz's Symphonie Fantastique to hint at impending doom. You will probably recognise snippets of other well known pieces as you play, with different tunes weaving seamlessly together under LucasArts' iMUSE system.

Development of the game's characters is excellent with a good deal of humour and a variety of emotions being conveyed in simple responses. If you take the Team path there is more opportunity for conversation with your psychic sidekick and Sophia may be of help in tackling some of the problems which confront you.

I half expected that by producing a 3 in 1 adventure LucasArts would have had to make sacrifices elsewhere, whether in gameplay, quality of puzzles, variety and depth of characters, or something else. But I am pleased to say that hardly any compromise seems to have been made and Fate Of Atlantis is a great adventure whichever way you play.

Once you've finished it one way you might well think what's the point of playing it through along another path? Well, so far I have played the Wits and Team paths and I have been amazed at how different they are. Inevitably, different paths do cross at strategic points but many of the puzzles and, indeed, the sequence of events are entirely different. If you do get stuck on one path you might get a hint from playing another - but don't bank on it!

Your Indy Quotient - simply brought up by pressing I on the keyboard - not only reflects how well you are doing on your current path, but also gives the total score for all the paths you have played. If you want to amass the possible 1000 point maximum then you must successfully complete all three paths with all their puzzle variations.

Plato really did invent the story of the lost continent of Atlantis and for anyone interested in reading more about it a bibliography is provided. The game designers have certainly done their homework.

From the innovative, interactive title sequence to the incredible denouement, Indiana Jones and the Fate of Atlantis is simply stunning. I just do not have enough superlatives to describe this visual and musical masterpiece of a graphic adventure. If you don't enjoy playing it then you really didn't ought to be adventuring in the first place!

Now I wonder whether Harrison Ford will be available for the movie?...

THE WHITE FEATHER CLOAK

Reviewed by Dave Mennell, played on the Spectrum 48k

Upon loading the game, you are greeted with the following poem:

A leaf rustles upon the floor / Of a high and lonely hall,
And despair grows within you / At the wind's mournful call.
The sword of sorrow pierces you / There is a lead within your heart,
But courage is within your soul / Be bold and play your part.

There is a similar poem when Part Two has been loaded, and I think that these rhymes are intended to offer some sort of cryptic advice for the player of the game.

The aim of the game in "The White Feather Cloak" - a two-part adventure by the ladies of St. Bride's re-released by GI Games and now by Zenobi Software - is to rescue Borin the Bold, who has been kidnapped by the renegade sorcerer Grimbal. You previously retrieved the white feather cloak, an object with many mystic powers, from Grimbal, and he is now threatening to do all sorts of unspeakable things to poor old Borin, unless the cloak is returned to him. Borin's new bride, Princess Elspeth, is none too pleased about this, and wants her husband back where he belongs.

You begin outside the home of Borin. This used to be a beautiful old mansion, but has been turned into an old ruin following last summer's adventures in the shadowlands (this, apparently, was when you retrieved the cloak from the evil one himself). The first location description inside the house, paints a scene of complete devastation, and is a fine example of how powerful lengthy prose can be.

The game progresses at a steady pace, with many good puzzles, and associated graphic representations. The graphics are small - but good - yet still manage to evoke a little

atmosphere into the game. The locations, for the most part, seem to be very good, and entry into Part Two, should you make it that far, is by means of a Password. It is in Part Two, that you will finally face Grimbal in his lair, and hopefully rescue Borin.

The puzzles in Part One are relatively easy, whilst those in Part Two become progressively more harder, which is just as it should be. It is the sort of game which is so addictive that, once you have turned off the machine, you immediately regret doing so and feel that you must turn it back on again and have another crack at the adventure - the, now legendary, just-one-more-go syndrome.

In closing, I really enjoyed playing THE WHITE FEATHER CLOAK, and can whole-heartedly recommend it to anybody. It is a thoroughly enjoyable game, with puzzles set at just about the right level, starting easy, and becoming harder as you progress further through the game.

It is available from Zenobi Software, for £2.49, and represents superb value for money, especially when you take into account the fact that it comes in two parts. I will even stick my neck out - something which I don't usually do - and say that THE WHITE FEATHER CLOAK is one of the most enjoyable and enthralling adventures that I have ever played.

A SMALL HINT!
The Password for Part Two is - .traeh IsabmirG

INVASION

Reviewed by Chris Rogers, played on the ST

You are Dr. William Dexter, a famous biologist. While sleeping one evening in the Amazon, you are awoken by a large crash, which half scared the wits out of the local natives. Going over to investigate, you see a damaged space probe lying amongst the greenery. At first you believe it to be one of your own but upon further investigation you find it, in fact, to be an alien ship. The only survivor is an alien philosopher by the name of Xolsck. You are told that, within the very near future, Earth is going to be taken over by his race (original, eh?). He did not agree with this and using the cover of a meteor storm, he escaped to warn Earth. He tells you that to terminate this you must destroy the alien mothership that is controlling the whole operation. In his dying moments he presses the button and transports you to a ship somewhere in space... this is where the adventure begins.

This adventure must use, possibly the most exhausted storyline ever, so there are going to be absolutely NO points given out for originality here!

There are several documents included on the disc informing you of the background information, vocabulary (useless) and where to send off all your lovely money so the author can be fed for the next year. For some reason there is also a document giving you information on how to improve you Adventure writing with STAC, great. Why?

The text to the game isn't too bad, with everything being described well. This, I think, is the most important aspect of adventures, because if the text is awful you have no reason to carry on and want to complete the game, so "Invasion" comes off pretty well here. However

the parser is possibly one of the worst I've ever seen. If you type in something it doesn't understand, it won't tell you which part of the command is wrong. So you can type in anything you can think of and still just get... "You can't do that". Also, when it comes to examining things, even if it is something it doesn't understand, you still get... "You see nothing special", it won't even tell you that it doesn't understand what you've just tried to examine. There was one part, which involved trying to short circuit some controls to open a door, where I knew exactly what I wanted to do, (it even told you in the examine message for the door) and it was only after a whole group of friends had come round and played it that I finally got it. There seemed to be no alternative, you had to get it exactly right, word for word for it to work. Apart from that instance I didn't have too many problems and got through the majority of the game in a couple of days making it, in my books, quite easy as it's very rarely that I actually complete a game.

Most of the puzzles were quite easy and fairly logical, the majority of them just needing a certain object to interact with them, and the text was also of a high standard. So apart from the awful parser it was a fairly enjoyable game with plenty of atmosphere, although I wouldn't say it was an all-time great.

A Few Hints

Insert the disc into the laser player in the library to find out what to do / Cut your finger, while carrying the slide, to get the DNA sample you need / Don't drop the knife as it has more than a couple of uses / Destroy your clothes in the incinerator before docking.

ECOQUEST 1: The Search for Cetus

Reviewed by Sue, played on the PC

Sierra's EcoQuest is a 'green' adventure aimed at the young or the young at heart. Like the other Sierra games which aim to be educational, such as Gold Rush, it tries to teach facts - whether they be historical or ecological - in a way that will be fun. It's an ideal way of getting information across without making it seem a chore and also seems to make in facts stick in a way that reading them from a text book might not do so well.

The hero of the game is young Adam. His father is a marine scientist and they have recently moved to the island of St Julien in the Caribbean. The reef off the island is dying and Adam's dad has to try to find out what's causing the problem. This is just the latest in a series of moves that they've made since Adam's mother died. It's a shame for Adam because it means he will have to make new friends yet again and he's

a bit shy of doing so. His father suggests that he might like to join the kids playing volleyball outside their house, but Adam would rather stay indoors and help with his dad's work. A sea bird has just been brought in, covered with oil and, following instructions, the young boy helps clean the bird. His dad has a meeting so Adam is left to his own devices.

After doing a few chores, he wanders into the Lab where a dolphin is swimming about in the pool. He'd got tangled in a fishing net and rescued. A certain amount of work needs to be done with the dolphin before he can be released into the sea again. Adam's dad had suggested that he could help with this so, reading the instructions on the board in the Lab, the boy sets to work. Taking care not to scare the dolphin, he goes through the routine step by step. Gradually the dolphin starts to trust him and the two of

them swim about, playing in the water. Imagine Adam's surprise when he throws a Frisbee to the dolphin and, suddenly, the dolphin speaks to him!

It turns out the dolphin's name is Delphineus and when he got caught in the net, he was on an urgent mission. His king, a whale called Cetus, has gone missing and Delphineus was meant to be looking for him. In all the excitement, it had slipped his mind! Knowing that his dad had planned to release the creature soon anyway, Adam makes the decision to let Delphineus go. With a wave of his flipper, the dolphin swims away, leaving Adam alone once again...

...but not for long. A few days later, Delphineus reappears. There's still no sign of Cetus so Adam decides to help his new friend find the missing king. The two of them swim out into the ocean, then dive into the depths - their first stop, the underwater kingdom of Eluria.

What a magical kingdom it is! The marine inhabitants can talk, just like Delphineus. But Adam can see at once that all is not right... oil is polluting the coral gardens, killing their plants while rubbish is strewn amongst the ancient statues and buildings. It's a good job he has his trash recycling bag with him! Delphineus swims off to the fish apartments, suggesting Adam visits the Oracle who will be able to help them in their search for Cetus. Finding the Oracle is a task in itself; she's an elusive creature and somewhat enigmatic. Not only does Adam have to answer some riddles, he'll have to prove that he has earned the trust of the citizens of Eluria before she'll tell him a useful prophecy. From here the game progresses at a steady pace. Having proved his worth to the citizens to the Oracle's satisfaction, Adam will have his work cut out for him if he is to save Cetus and Eluria.

EcoQuest is a real treat to play. Though aimed at 10 year old children upwards, it certainly isn't a doddle to play. On three occasions I thought I was completely stuck. Once

it was a case of not reading the documentation properly (Sierra don't provide all those booklets for nothing! Though I must admit I felt it a bit tactless to provide quite so much paperwork and packaging for a 'green' adventure). Once I was held up through missing an exit and the third time by just being dim - and even then I didn't finish with full points.

The game is certainly educational but it does it in a painless way. You find yourself absorbing information and, the more you know, the more points you'll score. For example I forgot that you should cut through the rings of plastic six-pack holders before trashing them. That fact is noted in the booklet 'I Helped Save the Earth' provided with the game. Because I didn't cut them, I didn't get full marks when putting them in Adam's trash bag. No doubt more of the points missing from my 683/725 score went the same way. Delphineus will tell Adam facts about the different creatures they come across in their travels and point out areas where man's thoughtlessness is causing problems such as the use of drift nets and oil pollution from undersea drilling. He'll also tell the most appalling 'fish' jokes at times!

Sierra have put humour into the game in other ways with little extras that add to the fun. In the first location, Adam's living room, a periscope will emerge from the rug in the centre o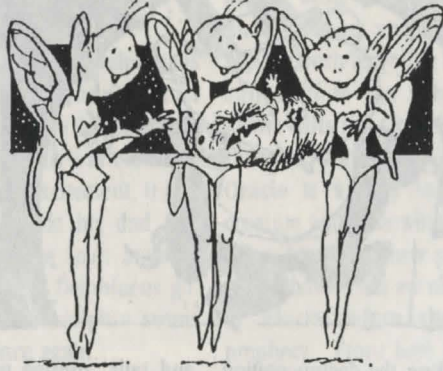f the floor; Adam's hamster will do a 'top hat and tails' routine when he's given water (and until then will rattle a small spade along the bars of the cage); if you walk Adam along the front of the screen, he'll bob up and fire a water pistol at you. You can even see the first screen of King's Quest V on Adam's father's computer.

As you'd expect, the music, graphics, animation and sound effects are terrific. The clicks of Delphineus' speech and the whale song from Cetus add to the atmosphere as do the dolphin cursor and scallop shell shaped frame for close-ups. Fish swim smoothly and effortlessly through the water while Eluria and its surrounding coral reef are depicted in brilliantly glowing colours. The music is appropriate to the story throughout and I'm sure I read somewhere that it was written by the composer of the score for Disney's The Little Mermaid. It certainly sounded familiar... I've been singing 'Under the Sea' ever since playing it!

I was far more impressed with EcoQuest than with the last two Sierra games I've played (King's Quest V and Conquests of the Longbow). I didn't even get ratty with the icon system which is unusual for me as I normally find it very restricting. EcoQuest 2 should be out soon and I will certainly look out for it. If you've got children of school age I'd recommend you get this game for them. If you haven't got kids, get it for yourself!

FAERIE

I was a bit puzzled when this adventure loaded as there were no instructions or any hint of a clue as to what my "quest" actually was! Taking a wander through the locations I was able to get through I got a distinctly magical feel and eventually came across a cave where I was told this was a good place to store treasures. Saying an appropriate word here unleashed an enormous tentacled thing which you realise is your score! Being a bit dense I didn't progress as much as I would have liked, though I did meet a few characters, such as the dusty robed man who wants his aspen wand back. I also came across a group of fairies who wanted me to swap their changeling for the real thing! I did this and got a reward and then dropped the changeling somewhere else where it transformed into a pearl!

Puzzled and confused I eventually found a forest - after learning to my cost what to do about the bull - and came across a witch's hovel. Here I have to boast I was actually able to make her something (see clues if needed) and was rewarded (?!) with something that would help me get further. I say rewarded as I don't know all the places I need to be in to use all this valuable information. I also came across a bridge with an invisible arm that pushes you back, and although I ended up trying to arm-wrestle the !ú@*! thing I still didn't manage to cross!

The adventure itself is a text one and the locations are adequately described but I found it easy to get lost, even with a map! Not all exits are listed and some that are don't seem to be there!

I eventually decided to travel underground, having collected the required items, and met an unfriendly ogre who immediately made me feel better as I was able to sort him out! It was little things like this that kept me going. Travelling further underground did absolutely nothing for my morale, as just when I thought I was getting somewhere, I'd get another setback.

I must admit, I wouldn't recommend this to a beginner although at £1.99 through Northern Underground, there is plenty to keep everyone puzzling for many an hour! Perhaps I would have fared better if I'd known what I was doing and why, but I did get a nice buzz when my score actually registered so it will have me coming back for more if only to get across the bridge!

A Few Hints

Waterglass - egdirb no ngis daer uoy steL / Ogre - kcaskcur hcraes; ot deen uoy revenehw efink worhT / Bull - retaews pord dna evomeR / Witch - moseb a ekam ot epor htiw sgiwt eiT / Changeling - lraep rof maerts ta porD / Cave - EVIAX yaS / Coffin - nroh dednab teg dna pmal thgil tsrif tub ,dil hsuP / Underground - gnir dnas ekat ton oD / Underground Ford - pmuJ / Crysanthemum - yenmihc bmilc dna (levoh s'hctiw) / yenmihc yb (moordeb morf) xob porD / Clock - NAHTURC tsaC / Man on Stairs - YANXI yaS / Rose - esor kciP / Waterfall - retne ot stoob gniraew eb ot deeN

CORRUPTION

Life in the city is tough and only the cunning survive. On your first day in your new partnership you find out very soon that someone is out to get you. So in true YUPPIE tradition, you have to get them before they get you!

Corruption comes with a cassette with a recorded conversation on it, a casino chip and a manual in the style of a filofax. These are nice touches and bump the presentation side. What matters though is the game! Being new to the Amiga and this being one of the first games I played on said machine I played about with all the little features which included speech which I quickly realized was a mistake. You can also alter the text size and scroll the graphics up and down the screen. The graphics are nicely drawn if a little dark in places and, as has been widely reported, characters in the pictures appear whether in locations or not.

The problem for me with Corruption was that it is played in real time with the other game characters doing their thing whether you knew about it or not. You could easily miss a vital piece of information by being in the wrong place. Being real time also involves a lot of waiting around, although to be fair to the authors you can wait for a given number of turns, each turn counting for one minute game time.

I have to say that I am impressed with the way Magnetic Scrolls have created a hostile atmosphere from the other characters in the game towards the player and the feeling that someone is always ready to stab you in the back brings on a real feeling of paranoia. I'd recommend that the first few attempts at the game are used to find out who does what when. Then you can start to time your actions to coincide with theirs. The aim of the game is to gain information on your enemies and gain enough evidence to give to the police. Sounds easy, in practice it's a different ball game!

Later in the game you get the chance to gamble at a casino where the aim appears to lose as much as possible (!).

If this review seems a bit vague then I apologise but it is difficult to describe the game without giving things away. I would conclude by saying that this game is one of those you either love or hate, there is a vast amount of interaction needed and an ability to be in the right place is essential. There are very few genuine puzzles (as in using objects) but this is to be expected in this sort of game. I think I'm right in saying that this is the least popular of the Magnetic Scrolls games, many people it seems are not interested in life in the city or perhaps they play adventures to escape the real world?

While Corruption wouldn't appear in my Top 20 I applaud the attempt to move away from fantasy based adventures.

A Few Hints

Look behind, in and under everything / Stash any evidence in your briefcase/ Listen at doors and to any other conversation you come across.

SUPERNOVA

On a hot dusty planet an impoverished space trucker overhears a couple of aliens discussing a lost crystal of enormous value. He resolves to get this treasure and sets off to the alien temple on a distant jungle planet. The temple is a very old monitoring station established by an ancient technological race. It is linked to other stations by some kind of teleportation device. This is just

as well because the space trucker is in a solar system that is about to go supernova.

Supernova is a freeware text adventure by Scott Miller. It is neither large nor complex but it is well structured. There are about one hundred rooms, a couple of dozen objects and only four characters with which to interact. The only unusual aspect of the game mechanism is that the player character needs to eat, drink and sleep occasionally if he is to avoid death from starvation, dehydration or exhaustion.

The parser is slightly more sophisticated than the classic verb and noun construction. It handles second level structures like PUT CUSHION ON SEAT but does not accommodate multiple clauses. It also fails to understand a few of the words used in the room descriptions. The room descriptions are atmospheric and varied as our hero moves from the seedy bar to his shabby spaceship and then flies to the steamy jungle.

It is an acceptable genre form to have entire planets with a single ecological structure so this simple picture of a desert planet, a jungle planet and an ice planet is entirely valid. Similarly, the surly bartender, aloof aliens, absent-minded scientist and giant robot are all familiar stereotypes. Here we have a familiar story set in familiar places with familiar characters. There is the unusual use of time-dependent metabolic states but these are not enough to compensate for irritating typographic errors and frustrating design shortcomings.

I never did find out how to overhear the aliens' conversation in the very first room. Wherever I sat or stood the parser told me that I was too far away. Even if I sat at the same table as the aliens I was too far from them to hear their speech. Furthermore, the parser could not handle phrases like MOVE CLOSER TO ALIENS or LEAN TOWARD ALIENS. In desperation I decompiled the game. One of the action responses is "You lean toward the aliens to hear what they are discussing." Even though I knew

this result I was still unable to deduce the precise phrase required to achieve it. This sort of semantic pedantry is the most frequently cited reason why so few people play text adventures. There is no satisfaction to be gained from repeatedly having to refer to some thesaurus when the key puzzle has already been solved.

The aliens' conversation reveals the co-ordinates of the jungle planet. Without this data it is not possible to leave the mining planet. Thus, without overhearing their gossip or taking the extreme step of decompilation there is no way to continue. Fortunately there is no internal flag for having overheard this conversation and it is possible to enter the illicitly gained data into the ship's navigation computer without penalty. Shortcomings of this nature fill the game.

Any adventurer can understand why the game designer insists upon the player explicitly unlocking a door when the character holds the correct key. There may be multiple keys and there are sure to be multiple door. Few players will accept the requirement to reopen an unlocked and previously opened door that has not been closed explicitly.

The game does not even play fair when it comes to clues and hints. A clue costs 25 points but these are deducted even if there is no clue available.

Scott Miller asks that players should send $10 to him at 4206 Mayflower Drive, Garland, TX 75043, USA if they enjoy the game. Hard-core SF text adventure games fans who do not demand correct spelling and are not irritated by picky parsers may feel obliged to satisfy his request. I would prefer to keep my cash in sterling and buy another copy of Jacaranda Jim to send to another potential convert.

A Few Hints
AGEV\2D 32-8-02\2R setanidrooc ta detacol si tenalp lautir ehT / .denoihsuc ton si llaf rieht fi kaerb lsatsyrC

THE WIZARD'S SKULL
Reviewed by Mal Ellul, played on the Spectrum 48k

This is the latest adventure from Jon Lemmon of Compass Software and it is up to his usual high standard. It is, in fact. Bogmole III as Zogan's powers have lived on in his skull. The Object of the quest is to find where his skull is and then to retrieve it. You start off in your hut and if you read the leaflet inserted in the cassette case you will get a clue as to your first move. It is very easy to get killed off at first but you do have a store facility to help you progress further. I'm one of those extremely cautious adventurers, who, after checking inventory, want to make sure I can store the game. As is usual with Jon Lemmon's games, it is best to examine everything..

In this game there are no graphics and you can turn off the sound effects. The solutions are all quite logical and, to my delight, Bernard is back - however, you have to help him before he is any good to you. Everything seemed to follow on quite nicely, however I still managed to get myself stuck and am working on it now! This is a tape I would recommend to anyone as I found

it a joy to play and liked seeing my score build up (this doesn't happen too often with me!).

The game contains different coloured jars to deal with different enemies so it is best to store before using one, just in case- Helping others can help you, so don't try killing everyone off! This game is on special offer from Compass at the moment for £1.49, and even if it wasn't on special offer I would definitely recommend buying it! Anyway, enough of this, I'm going back to try and knock my score up!

A Few Hints
Exam fireplace - dranreB tuoba uoy gnillet retteL / Bernard - ecalperif hsuP / Break force field - toor wolleY / Need word to think - tuh ni tiS / Roots keep killing you - rood part esolC / Need a hammer? - namkcoR eht rof kcor maxE / Ogre won't let you go very far? - rood part enop dna tuh ot oG / Can't reach amulet - ?drib eht deef ot rebmemer uoy diD / Bell tower door a problem - dranreB llaC / Torch no good? - skcor ngirelduoms ffo thgil dna evac ni diuqil maxE

MIGHT AND MAGIC III
Reviewed by Sue, played on the PC

This will only be a quick look at the early stages of Might and Magic III since, despite playing it for several weeks I have only completed the very first section. This is certainly a game to get your teeth into and a lot more playable than M&M2 which I gave up on after getting a fair way into it, having found a basic unfriendliness in the system.

The story continues quite neatly from the previous game with Corak the Mysterious travelling the Isles of Terra in the company of a

group of adventurers. A short introduction on the disk shows the face of Sheltem, Guardian of Terra, who warns you that you have twice defeated his tests but are now about to enter his third challenge. More general background details are given in the accompanying booklet. Though there is an ultimate aim, the game is divided into a series of smaller quests.

The adventurers' tale starts in the town of Fountain Head with their first quest. The protector of Fountain Head, Morphose, has been

captured by the Rat Overlord (oh dear) and is being held in a magical cell. With Morphose out of the picture, mooserats and bubblemen have taken over the town and the fountains from which the place gets its name no longer flow with sparkling water; instead they are full of green ooze. Yuk. The party's aim is to free Morphose from his prison and restore Fountain Head to its former glory etc. etc.

Having re-read that paragraph, I've realised that I seem to be taking the mickey out of it a bit. Maybe so. This initial quest is certainly not one of the more original ideas about - in fact we've all seen the 'save town/people from evil being/curse' quest many many times before... so how is it that I found such a hackneyed theme so enjoyable?

There are several reasons. I got so engrossed in the game that, quite honestly, the subject of the quest was relatively unimportant. M&M3 is such a joy to play that I just found myself being dragged into it. Creating your party of adventurers is very user-friendly (as is the whole game) and the ability to choose a portrait for each from a wide range of different types meant I identified with the characters even more than usual. Though survival in the early stages of M&M3 is as hard as many other RPGs I've tried, it doesn't take too long to get past the initial frustrating period of dying and restoring. The easiest way I found was to add the two hirelings in Fountain Head to the party and ignore the cost of their wages, using their skills to hack my way through several encounters and get my own party out of their initial feebleness. Once they had better weapons and had gone up a level, life got considerably easier.

The game is mouse or keyboard controlled.

Using a combination of keys and mouse clicks is the quickest way to play. Much use is made of icons which bring up the automapping facility, a list of your current quest(s), info (day, year), spellcasting and so forth. Other icons are available during battle. The main window shows a forward view and the graphics and animation are brilliant. Fire an arrow at an advancing opponent and you'll see it fly towards him and, hopefully, strike him with a satisfying 'splat' of blood. Unfortunately you may also see his arrows coming towards your party too and doing equal damage to them. It is somewhat disconcerting to see an arrow grow in size before it strikes. Spells give similar visual effects - sparks, evil green clouds, twisting electrical coils - and add to the realism.

The state of health of both your party and their enemies are also clearly shown. A colour bar under a character's portrait goes from green through yellow, red and finally blue before he/she pegs out and the portrait is replaced by a tombstone. The portrait itself will alter too - the blue colour results in a comatose character with closed eyes (the same effect occurs during rest), poison makes their tongues hang out on one side of their face puff up... as for a shot of alcohol, they end up looking like village idiots! The name of any opponent in battle changes in colour from green through yellow to red as your attacks start to take effect so you know whether spells are being effective. Sometimes panic sets in when only one of your party is left standing while an opponent's colour is down to red... can you get a final shot in and kill the enemy before you pass out?

The range of weapons, armour and miscellaneous items for sale and to be found is immense. I got a lot of fun from kitting out the gang and gradually improving their equipment. In M&M3 the material from which weapons and armour are constructed is also important. Wood is least effective, the best is obsidian with around 18 other materials in between. Spells, attribute boosters and elemental bonuses may be built into them too, all of which affect their use and effectiveness. You're not just restricted to boring old basic weapons and armour too - you can add cloaks and boots. It's just like The Clothes Show.

I often used to turn off music in RPGs; in M&M3 I've (so far) been quite happy to leave it on. The sound effects are good too... water splashing in fountains, assorted zaps and thumps and so forth. The graphics are nice and colourful with a good deal of variety both indoors and out.

As I said at the beginning, this is a very basic look at the earliest stages of the game. After several weeks of play I've only completed the first town and made excursions into the rest of the isle I'm on, finding more dungeons, more monsters (some really spectacular, like the Cobra Fiends and Candle Creeps in Slithercult Stronghold) and another town, over-run by the undead. I know some of you have completed M&M3 so how about writing in and letting us know how the game progresses? I know it will be a long time before I get to the end of it.

ADVENTURE AMERICA
by Chuck Miller

In my first letter which appeared last issue *[Ermmm... you'll notice that Chuck and I have changed the title. M.]*, we looked at the many new adventure titles announced in the States at the Summer Consumer Electronics Show (CES) held in Chicago, Illinois May 28-31, 1992. This time we will look briefly at what appeared for the gaming consoles, and then at some more recent news. As last time, I will mention these new adventures briefly in order of developer. Please remember that this information concerns U.S. release, not overseas distribution, and that these release dates are for product availability in America.

16-BIT CONSOLE ADVENTURES

Some very good conversions of computer adventures are coming to the Genesis and Super NES (SNES) in the next year, and are worthy of mention. In fact, the release of CD-ROM drives for these systems will result in many quality adventures making their way into the mass market.

ASCII Entertainment has released two hardware devices of significance: the asciiPad joypad for the Super NES and the Power Clutch SG for the Sega Genesis. Both feature independent turbo control, slow motion and very rugged construction. In addition, the Power Clutch SG also makes an excellent arcade style joystick for the Amiga - the best I have used with it to date.

FCI will be shipping Ultima: The False Prophet for the SNES in October, featuring over 100 hours of play (based on the computer version of Ultima VI). Following in March 1993 will be a conversion of AD&D Curse of the Azure Bonds.

NINTENDO has another winner with their SNES, The Legend of Zelda: A Link to the Past. Created in the tradition of the original Zelda, Link to the Past is a captivating animated adventure with a fair degree of arcade action. It's the best SNES adventure I've played thus far. Also from Nintendo and set to ship late next year is their CD-ROM player (originally scheduled to be released in early 1993, it has been delayed due to an insufficient number of titles and what Nintendo terms an immature market). This will be one of the two most significant products for console machines to hit the shelves. The other, of course, will be Sega's CD-ROM add-on. It should be available by Christmas and will open up console gaming to some classic, quality adventure games.

SIERRA ON-LINE has several adventure conversions scheduled to appear on CD-ROM for the Sega Genesis system. Conversions include King's Quest: Absence Makes the Heart Go Yonder, Space Quest: Roger Wilco and the Time Rippers, The Adventures of Willy Beamish, Police Quest: The Kindred, Leisure Suit Larry in the Land of the Lounge Lizards and Rise of the Dragon. These products will do much to raise the level of gaming available on the console systems.

STRATEGIC SIMULATIONS has a new D&D title almost ready for release on the Genesis. Warriors of the Eternal Sun is a quality adventure reminiscent of both the Gold Box adventures and Eye of the Beholder, featuring a combined top down and first person perspective interface.

And again, last but not the least in any way, *VIRGIN GAMES* will be converting The 7th Guest to the Nintendo Super NES CD-ROM player in the not-too-distant future, most likely sometime late in 1993.

NEW COMPUTER ADVENTURES

Now for some current news on the computer entertainment front. I am now playing the beta version of Sierra's latest King's Quest title, King's Quest VI: Heir Today, Gone Tomorrow. It is definitely an improvement over previous games in this series, and possibly Sierra's best adventure to date. The game is quite expansive, offering a wide variety of puzzles of varying difficulty, and at least 25 to 30 hours of playing time. In fact, this King's Quest features so many puzzles that almost 50 percent are optional and do not need to be completed in order to finish the game (though, serious adventurers will certainly want to complete them all). The graphics and audio are up to Sierra's usual standards of quality, and animation has been improved quite a bit over past efforts, especially in the introductory animation (which is 6MB in size - the whole game takes up 21MB of hard drive space). Simply put, this is the best King's Quest game I have played and a must-have for Sierra fans. It should be available for the holidays on MS-DOS machines.

I have also played Legend of Kyrandia from Westwood Studios and Virgin Games. It is an exceptional (though somewhat short) adventure in the style made popular by Sierra. Another title that I have been playing recently, Rex Nebular and the Cosmic Gender Bender, from MicroProse is also a Sierra-style adventure. However, while Kyrandia most closely resembles the King's Quest games, Rex Nebular is clearly a Space Quest look-alike. Both games come highly recommended.

Another adventure of exceptional quality is LucasArts Indiana Jones and the Fate of Atlantis. It is the best LucasArts adventure ever produced, overflowing with the greatest humor in the industry (a LucasArts trademark) and featuring some excellent graphics and music. It even plays just like an Indy film, especially during the introduction. One of the unique features of Atlantis is the parallel game paths provided. While the beginning and end of the game is identical no matter which path you take, the major portion of this adventure is quite different depending on which of three paths is chosen. Team path pits Indy and Sophia (his leading lady) together in solving puzzles, Wits path leaves Indy to unravel all the puzzles himself and Fists path, as the name suggests, provides Indy with a more action-oriented route to the game's conclusion. Don't miss this adventure if at all possible.

Other games on the "value" list include the recent VGA remake of Space Quest I and the CD-ROM versions of Loom, Monkey Island and Lost Treasures of Infocom. All provide a good value for the investment. Well, so much for this installment. We should have some other exceptional adventures to look at next time. The future for adventuring looks very bright indeed. Until the next time... Happy Adventuring!

Chuck

THE AVALON MUA

by Andre, sister to Kirm

As I regained consciousness from my deep sleep, I found myself sitting on a knoll with a little black orchid growing right by my feet. I plucked it from the ground and glanced around at the bewildering array of available exits. A little girl such as I was bound to get lost. How did I get here, and what was I going to do now?

Before I could even gather my voice to shout for HELP, several voices shouted "Hi!, Welcome to Avalon Andre", and other warm gestures. Amongst them, a friendly god offered to show me around... how could I refuse? "Yes please" I shouted in my tiny little voice - and before I could blink, there he was by my side. As I watched in awe, I was guided around some of the land. At such a tender age, how could I hope to comprehend such a huge place? I couldn't, and of course didn't - such true knowledge would only be rewarded with time spent exploring the land.

After following my friendly god for a while, I was guided to a learning academy where I was left to learn some skills from a funny old man called Maeglin. It took a while to become competent at any of the skills taught by the academy, but fortunately I found some conversation in a couple of characters namely Fangthane and Khan. If I remember rightly, they even helped me brush my skills up a little.

Khan it seemed, had an ulterior motive in his friendship - he was the guild-master of the Knights, and was looking for new recruits. Now, this brings me to a sticky point... I had always thought that Andre was a typical girls name. Khan was to correct me. "So why are you a girl if your name is Andre?" I don't think our relationship was ever the same after that question. Quite frankly I was upset that he had never taken the time to even look at me, but I rather fancied being the first female Knight -
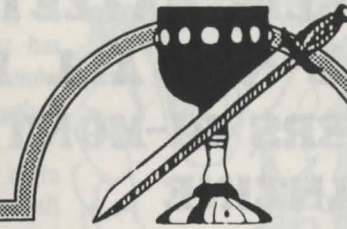
and so I became Andre, the Knight of Grace. I always thought that title was a bit pompous, but I didn't choose it and so I can be excused! As a Knight, I was honoured with a key that would allow me access into the secret Knights' guild hide-outs. I felt very important indeed!

Knights are, apparently, supposed to fight. Now, I don't like fighting. It's just not me. Nobody mentioned fighting when I joined the Knights guild!! Vortex was another chap who was nice to me when he found out that not all Andre's are male. Strange. Anyway, he was kind enough to give me a lovely long-sword to wave about. Of course I thanked him, and explained that although I would treasure the gift, I would not be able to use it in combat.

Knights are good. Vortex (whatever guild he belonged to) was most definitely evil. In fact, I don't know why he gave a good Knight a long-sword in the first place! Anyway, he had done so - and now he wanted it back! I wasn't playing... in my book a gift is a gift, and if a Knight can't live by her own standards, then just what can she do? Unfortunately, Vortex didn't appreciate my standards, and so he attacked me - a poor defenceless little Knight...HEARTLESS!

Anyway, times move on. Vortex and I eventually made up, and the long-sword has since fallen into disrepair (due to lack of use I think), but I never did give it back! I have made many new friends and foes. Khan was voted down from Knights masterdom by Lady Arback - another female Knight! Much has changed in the world of Avalon, as it will always.

Thinking back, I can perhaps part explain some of the confusion in thinking that I was a male, by my temporary baldness! Lady Arback, when feeling particularly mischievous, offered me some Wyg herb and suggested that I apply it. Ok Ok, I was very innocent in those days! It was

my own fault for being so trusting, and the ailment has recently been cured by an Animist friend of mine. Anyway, enough of me...

Your life in Avalon will begin at the Newborn level. You will become a citizen of either Mycenae of Thebes. As a new player, you will be provided with 5 hours of FREE credit. During this time, you should train in either the Academy of Mycenae, or the Institute of Thebes, as well as exploring the general layout of your home city. After graduating, and careful consideration, you will be able to join your chosen guild.

There are a total of twelve guilds available, Mage; Warrior; Thief; Sorcerer; Animist; Ranger; Smith; Seer; Alchemist; Bard; Knight or Loremaster. Each guild boasts a differing selection of skills, and new players should consult the guildmaster of their prospective guild before making any final decisions regarding membership. New guild members will receive the basic skills specific to the guild, which can then be improved upon with lessons from others.

The depth of Avalon should become apparent when you first enter the game, however, after graduation and joining your chosen guild you should notice this to a far greater extent.

This system varies from the average in several ways. Concentration has been given to the depth and variation aspects. Avalon boasts many concepts that are rarely seen, for example you can buy a house; you can take many items you are carrying out of the game with you; you can run shops; you can learn many skills - turning the emphasis from "another character" into "your character". Through features such as these, Avalon promotes a sense of belonging to the world, and existing within it - rather than the usual "just visiting" attitude. The system is

under constant weekly development, and so should provide ever changing challenges.

Now that I have pointed out the strengths of Avalon, I should point out the areas where I feel it could perhaps be improved. Initially, the parser is not very clever. It can sometimes be frustrating for new players to have to figure out the syntax and command words of the action they wish to take, or indeed the name of the object to which they wish to refer (for example who can tell me how to put my gold coin in my back-pack??). Secondly, although I am aware that Avalon has made a policy decision to use long flowing descriptions for locations, I feel that the standard 1000-1500 characters is a touch too long. Personally, I like to see a bit of prose, but that prose should only double the size of the text... if text is longer than that then nobody reads it - also, consideration should be paid to users with 40 column SCROLLING screens (2 screens full). My reaction, was to use the BRIEF command immediately after seeing the first location description. If I need to see more, I can LOOK. Perhaps this is seen as the acceptable solution?

In summary, Avalon is a hugely detailed world that is geared up for the role-playing enthusiast. The parser isn't great, but once you get used to the system, you have to ask whether this fact is just a triviality. I certainly enjoy Avalon immensely.

Avalon Europe have recently taken over the running of Avalon. They comprise of six Avalon players who are committed to keeping Avalon prices low... and with prices from 50p per hour to £1.33 per hour, I think they are succeeding! *Tel:071-928-0808 / V21, 22, 22bis, 23 and 0742-671671 V21, 22, 22bis, 23.(Sheffield).*

THE GOBLIN GAZZETTE : Bare-Bones dresses up.

by Les Mitchell

[I wondered to myself what had decided Les Mitchell to spend a fair bit of cash on new clothes for his solutions booklet, Bare-Bones and transform it into an 8-bit dedicated adventure fanzine called The Goblin Gazzette. Hmmm... no use wondering... ask him. So I did, and this is what he said. Marion]

"...here are some of the reasons as to why I decided to expand my then-named magazine BARE-BONES which I am sure you are aware contained walk-through solutions only. The initial reason was really because I was not getting any enjoyment out doing it, you see I had been playing adventure games since '82 and had managed to complete quite a few of them, resulting in a large collection of solutions. I used to get a lot of enjoyment out of helping other adventurers solve games, who contacted me either through Mike Gerrard or his list of Kind Souls which appeared monthly in Your Sinclair. So when Mike's pages got reduced the Kind Souls section had to go, which meant less and less people contacted me and I decided to put out my own booklets of solutions.

However, I quickly realised that although these booklets were helping people to complete games, I was not receiving any feedback. So by Book 3 of BARE-BONES, I decided that I would extend the booklet to try and emulate the now defunct SPELLBREAKER. Shortly after this booklet was sent out I received a letter from Mandy Rodrigues say that due to circumstances she could no longer produce Adventure Probe. From this point on confusion reigned. I rang Mandy and told her of my plan to extend B.B. at which point she told me she was hoping that someone would take over the running of Probe. I told her I was happy to do that and she seemed to think it was a good idea.

So with this in mind, I started to produce my first 8-bit dedicated copy of Adventure Probe - I even had the first cover designed for it. However, shortly after completing this issue and whilst awaiting the go ahead from Mandy I learnt that Barbara Gibb was to take over as Editor of Probe. (Congratulations Barbara on your first effort). So I quickly made up another cover with the name BARE-BONES and sent it out. (That is why the first issue resembled Probe so much). I quickly revised my plan and decided that, at present anyway, to produce B.B. bi-monthly and to alternate it with Tim Kemp's From Beyond.

Under the new name of The Goblin Gazzette (a name I am sure that everyone will know originated from the Zenobi Supremo, John Wilson) and still 8-bit dedicated (Amstrad * Commodore*Spectrum), Issue 5 is now available and is, I feel, an improvement on Issue 4. I hope to improve on the format of each magazine. At present I am producing each issue on an Amstrad PCW 1512 and a 9-pin printer to make my master copy, which is then multi-copied on a desktop photocopier that I have. (This is truly a 'Back Bedroom Production'.) I have however, now managed to get the PCW to work with my 24-pin printer which will give me a better quality printout and hopefully a better photo-copy, so at least that aspect of the magazine will be improved in Issue 6.

Barbara Gibb contributed a couple of reviews for Issue 4 to get me going and in Issue 5 I did the majority of the reviews myself. I have now enlisted the help of Scott Denyer and Mal Ellul which means we are now able to review MORE games (BIG HINT TO SOFTWARE PRODUCERS AND AUTHORS), which means more pages in future issues. I will continue to include Solutions, Tips, Articles, Letters and anything else that is adventure-orientated. The magazine

will always be 8-bit dedicated as I feel that 16-bit users have more than their fair share of material. At the moment, I would particularly like contributions from Amstrad and Commodore users. I would at this point, like to thank all the people who have already contributed to the magazine and hope that they continue to do so.

I produce this magazine as a medium for contact between 8-bit computer users and as such, the magazine is influenced by reader contributions and suggestions, which basically means that each issue should contain something different. I'm hoping that the magazine will become a forum where readers can make contact with each other, to debate particular issues of adventuring, to create the feeling that anyone at any time can add their points to the debate or raise other issues. The magazine belongs to the reader, I am only the person collating the contributions and putting it together, which is something that gives me great pleasure..."

The Goblin Gazzette : Bimonthly : £1.50 per copy. Cheques and Postal Orders payable to Les Mitchell, 10 Tavistock Street, Newland Avenue, Hull HU5 2LJ

HINTBOOKS FROM AMERICA: A Look At What's New

by Chuck Miller

CONQUESTS OF THE LONGBOW

The latest release in the Sierra Hint Book line is Conquests of the Longbow: The Legend of Robin Hood ($9.95 U.S.). I must admit, these hint books are good reading, especially the introductory game design notes. I really wish that this information was provided in the game box. However, that would lower the incentive to buy the hint book (smile).

The traditional red ectoplasm has been employed, along with the Adventure Window reader. Provided is a day-by-day walkthrough, some hidden Easter Eggs, the solution to Fulk's Verses, how to beat Old Harry at Nine Men's Morris, Points List, Inventory List and Maps.

If your aim with a longbow is a little off, the Conquests of the Longbow Hint Book will get you right on target.

EYE OF THE BEHOLDER CHARACTER EDITOR

New to the Character Editor field is Hartman Game Utilities, a shareware company now producing quality Character Editors at very economical prices. Their first editor, for Eye of

the Beholder II, offers a very nice user interface and, being shareware, is available on a try-before-you-buy basis.

All six save games are accessible at once from the interface, as is each character in those save files. All basic statistics, hit points and level data can be modified with the Unregistered Evaluation Copy. However, if you want access to the Spellbook, Equipment and Portraits features (yes, you can change your character's portrait!), you need to send in your registration fee to receive a registered version of the editor. Having done so, you now have access to the Spellbook (all Spells are written to your Mage's Spellbook), Equipment (items must be entered from a hexadecimal list provided in the documentation) and Portraits (described in the docs).

My only real gripe with this editor is that Spells and Equipment should be available from an item list. The game player should not have to enter hex codes. However, it is an attractive, usable system, and the ability to change the portraits for one's characters is especially nice. The price is also hard to beat.

The editor is available from Hartman Game Utilities, P.O. Box 73706 Houston, TX 77273-3706, U.S.A. for a very nominal $10.00 U.S. registration fee and as unregistered shareware on SynTax PD52 (PC only).

MONKEY ISLAND 2 HINT BOOK

If you're still being plagued by excessive monkey business, Lucasfilm can walk you through this quest with the help of their Monkey Island 2: LeChuck's Revenge Hint Book ($13.50 U.S.). Hints are provided for both the Easy and Regular Mode, Maps of all the islands are included, plus there is also a Useful Objects list. For those who need more than a little guidance (shame on you!), there is a complete step-by-step walkthrough at the back of the Hint Book. This offering is definitely worth a months supply of bananas.

ULTIMATE ASSISTANCE

With the recent release of several new adventures from Origin comes a comparable number of resources to assist you in your journeys. For those struggling with Ultima VII, we can highly recommend the Ultima VII Clue Book: Key to the Black Gate ($14.95 U.S.). This 64-page resource is attractively illustrated and contains all the information you need to successfully complete Ultima VII. Complete maps are provided to all the towns and dungeons of Britannia. Supplies (including food, armour and miscellaneous goods) are listed by merchant and cost. Weapons, armour and spells are listed according to their cost, power and/or protection. Locations offering training are also given with the specific training offered. There is even a sequential walkthrough, in question/response form, to the quest provided. In addition, a comprehensive index graces this clue book. All in all, Key to the Black Gate is a thorough and well designed resource worthy of the requested donation.

Another work of art in adventure resources is Origin's Ultima Underworld Clue Book: Mysteries Of The Abyss ($16.95 U.S.). Also providing 64 pages of dungeon delving assistance, this clue book offers Maps of the Stygian Abyss, Advice to Travellers, the Path of the Avatar for each level, a History of the Abyss and a complete index. In addition, help is provided on Character Creation, Combat and the locations of Runestones, Spells and Mantras. This resource also comes highly recommended.

With the release of the Amiga version of Ultima VI, the Ultima VI Clue Book: The Book of Prophecy ($12.95 U.S.) once again surfaces as a helpful companion. Though not up to the standards of the previous two offerings, it is still a worthy resource. Maps are provided for Britannia's Towns, Caves and Dungeons; Items, Arms and Armour are identified; a Shopper's Guide is supplied; plus a Gargish-English Dictionary is readily at hand. An index wraps up this offering.

In addition to the above offerings from Origin, two other resources are worthy of a look, especially if you have one or more of the older Ultimas lying around to complete. Master Ultima: Mystery, Magic, & Strategy ($16.95 U.S.) by Ralph Roberts and SAMS Publishing offers an overview of the Ultima series from Ultima I - VI, including general and specific help for each quest. The style of this resource is more literary than step-by-step in its approach, giving the information necessary for your quests without providing a walkthrough or even maps for that matter. Rather, it serves to provide more of a general guideline and strategic approach to playing the Ultimas. Thus, if you want to learn more about the world and history of Britannia, Master Ultima is a good source. However, if you want complete maps and a guided tour through the games, look elsewhere.

The second resource that covers Ultima I - VI is from COMPUTE! Books. Authored by Shay

Addams, The Official Book of Ultima ($14.95 U.S.) is also more of a compendium of historical information on the land of Britannia and the history of the Ultimas. While some basic maps are provided, it still does not offer a walkthrough format or provide all the information necessary to complete each quest. A new, revised version is due out which will include Ultima VII, but whether it expands on the information provided

for each game in unknown at present.

So, what are my recommendations? If you want specific help with one of the new Ultimas, get the appropriate clue book from Origin. If you would like some good background reading and some general strategy, choose one of the latter offerings. For my preference, I'll take the clue books.

LEVEL 9 - Past Masters of the adventure game?
A personal view of Level 9 by Richard Hewison

Anyone who grew up on 8 bit adventure games has played at least a couple of Level 9 adventures. In their heyday (in the early to mid 80's) they were the undisputed kings of adventure games in the U.K. Games like 'Dungeon Adventure' and 'Snowball' earned them accolade after accolade from the public and computer press alike. It is unfortunate that once the 16 bit machines came to the forefront, Level 9's creativity took a dip for the worse - but more on that later.

Level 9 Computing (as it was known back then) began life in 1981. The company initially composed of the three Austin brothers (Mike, Nick and Pete). It quickly progressed from being a hobby to becoming a registered company with assets of just £40 and a Nascom 16k kit computer!

Their first few products were arcade games and utilities like 'Missile Defence', 'Bomber', 'Fantasy', 'Space Invasion' and 'Extension Basic'. Each cassette was individually recorded on to cassette from the computer and sent out by mail order to satisfy the demand generated by the classified ads they ran in the 'Computing Today' magazine.

Having seen a version of 'Colossal Caves' running on a mainframe where he worked, Pete Austin thought that they could fit it onto a 16k

machine. This resulted in Level 9's own version which they called 'Colossal Adventure'. It was to be their first commercial release and was written in what they called 'a-code'.

From the outset, they didn't just write the game, but they devised and created a writing system that they could use over and over again to create further games. They also had the awareness to write the system so that it could be used on other machines. In the early days they were only able to produce versions for the BBC and Nascom. In 1983 they converted over to the Spectrum 48k, Commodore 64, Oric, Atari 400/800, Lynx 48k and RML 380Z. A few years further down the road they converted the entire range to date onto the MSX and the Enterprise!

'Colossal Adventure' wasn't quite a direct conversion from the main frame original. One very subtle difference was that the food left lying around was moved into the forest outside, mainly because there wasn't much else to do in the forest and they felt it was a bit superfluous otherwise. The other major difference was the addition of the 'end game'. In the original adventure, the game finishes when you have picked up the final treasure and the cave announces that it is closing down. You just have to get out in time and the game ends. Level 9 added an end game so that their boast of 'over

200 locations' was correct. The original only had 130.

'Over 200 locations' would become a familiar quote on the Level 9 packaging. Talking of packaging, it changed considerably over the years. The very first version of 'Colossal Adventure' was distributed in a re-sealable plastic bag with the 8 page manual, an advert for their other releases and an envelope and clue request card. The envelope had an illustration on the front of a man with an olive branch in his hand and a bird homing in on it. The words "Fly back with a clue" were printed in the top left hand corner. The clue card was for individual questions. Only later on did they start offering the complete and comprehensive clue sheets.

'Colossal' was followed by 'Adventure Quest', which was their first attempt at designing a game themselves from scratch. They then rounded the trilogy off with 'Dungeon Adventure'. This became known as their 'Middle Earth' trilogy although they were eventually bundled together under the 'Jewels of Darkness' title by Rainbird in 1988. They were also updated by having graphics added. More on the graphics later!

Level 9 then turned their attentions away from the fantasy setting of Middle Earth and launched themselves into the future by writing 'Snowball', a science fiction adventure with 'over 7,000 locations'. Set in the year 2304 A.D you were cast as secret agent, Kim Kimberley whose mission was to protect the interstar transport known as Snowball 9. Level 9 deliberately chose a sexless name so that the player could imagine themselves as male or female. Thankfully you didn't have to visit all 7,000 locations! They were spread throughout the spaceship on various levels accessed by a lift. The game began completely in the dark, and you were soon puzzling over how to avoid the killer nightingales that roamed the ship.

Up until then, the Austin brothers had worked on their own. They had coded and designed each of their adventure releases. However, for their next game they turned to a game designed by a fan of theirs, Sue Gazzard. After a bit of tinkering with the initial premise, 'Lords of Time' was released and went down quite well. As with most of their games, there were numerous references to the number 9 throughout. For example, there were nine time zones to explore for a start!

Once sales proved them to be a success, the packaging was updated in 1983. Gone were the plastic bags and in were cardboard boxes with cut out windows on the front showing the cover of the booklet you got inside. Distinctive L9 logos covered the window borer of the boxes. Their distributor, Microdeal, had such a large order for Christmas 1983 that the Austins had to recruit as many of their friends and family as they could to meet the demand which ran into thousands. 1984 was to see another change to the packaging, with black plastic wallets replacing the boxes, each one adorned with a cover illustration and surrounded by the now famous black and white L9 logo's.

They had always planned to return to the Snowball universe and add the second of what they would call the 'Silicon Dreams trilogy'. Part two was called 'Return to Eden' and was (in my own opinion) a very tough game to complete. It also marked a turning point for their games. On selected machines, Level 9 took the decision to add graphics to each and everyone of the locations. Other companies had a few locations with graphics, but the Austins decided to go further. Unfortunately, the graphics weren't particularly inspiring. They consisted of component parts, (rocks, trees etc.) that were added to build up a picture. On the spectrum, the problems of colour were not addressed so the graphics looked very blotchy. They did not go down too well with the adventuring public, but

at that time it was thought good commercial sense to add graphics. Although they weren't brilliant by any stretch of the imagination, I felt that they added a needed splash of colour to the display and they had a murky quality all of their own.

'Return to Eden' was released in October 1984 and had a number of almost subliminal political statements embedded into the game design, along with some very tricky problems that had me stumped for months! As with most of their games, there were subtle references to previous games and certain inputs that could be tried too. Try the old 'plover', or 'xyzzy' phrases from 'Colossal' in any of their older games to see what I mean! The title also followed a bit of a biblical theme which was to be followed up in the third and final instalment.

There was also an interesting change in the packaging artwork for 'Eden'. The original design had a robot fighting a carnivorous

> " …One interesting point about 'Emerald Isle' was that it originally contained a cannibal cook pot scene which they then removed in case it was seen to be racist in any way…"

looking giant rose type plant with a city behind it. Possibly due to the similarity between the robot and a certain comic book at the time, they changed the artwork to a Godfrey Dowson painting of a different type of (humanoid looking) robot staring from the jungle towards a gleaming city in the distance. They might also have changed it because the original drawing wasn't particularly good!

(They did repackage the earlier releases into the plastic wallets and the cover illustrations were all re-done by Godfrey Dowson)

Increasing sales during 1984 meant a company re-organisation and the recruitment of new staff. Disk versions began appearing for the first time on the C64 and BBC and they began writing games for the latest additions to the

home micro boom, the Amstrad CPC and Memotech machines. Pete Austin became so swamped with on average 100 clue requests a day that he had no time left to design the games, so they decided to change the clue requests from individual problems to a fully comprehensive clue sheet covering everything.

Having tested the water with their first 'illustrated' game, Level 9 went into overdrive with a collection of four more graphic text adventures in two years. The price range varied according to whether they felt the game was as large or difficult as their previous adventures.

Their next graphic release in early 1985 was 'Emerald Isle'. It was the second of their games to have been initially designed by a freelance contributor. You began the game hanging from a tree in your parachute, and soon found yourself entering a city. From here you would discover a competition where the prize was to become ruler of the island! As with 'Eden' it was quite a tough game to finish, but I spent a good few months on and off battling my way through to the end. The graphics were of the same dubious standard as 'Eden' although they were now taking up practically half of the screen in height and width. One interesting point about 'Emerald Isle' was that it originally contained a cannibal cook pot scene which they then removed in case it was seen to be racist in any way. It was also the last of their adventures written with their 'old' system.

The new system was written in 1985 and it improved on speed and compression and added multi-tasking and a radically new parser. Another change saw the reduction in packaging size to a small micro cassette box with their next release, 'Red Moon'. The theme of 'magik' was

strong in this fantasy game, and it had a very atmospheric plot behind it all. The graphics were still dodgy, but this didn't matter when the game was this good. Another new element was introduced into 'Red Moon'. For the first time, a few role playing style stats were implemented into the fighting scenes. This seemed to alienate a few adventure players, whilst others (me included) felt that it gave the game an added depth. It was also the first Level 9 game that I solved without having a full score. In fact, I was quite a few points short when I completed it. Apparently this was a deliberate ploy by the Austins to make things a little easier for people.

'Red Moon' had only one real fault in my opinion. Iron would inhibit the use of magic, so if you were carrying anything made of iron or an item of that kind was in the same location, you were unable to cast any spells. Unfortunately, the game treated the save game feature as a spell so if you were carrying iron, you couldn't save your game position!

The release of 'Red Moon' in July '85 began Level 9's most intense release schedule yet, with a new game approximately every six months. Late '85 saw the publication of the concluding chapter in the 'Silicon Dreams' trilogy. Following 'Snowball' and 'Return to Eden', 'The Worm in Paradise' wrapped up the series in fine style. Set 100 years after the events in 'Eden', 'Worm' was by far the most political game that Level 9 had released. The themes present throughout the Silicon Dreams trilogy were very 'adult' in style and this is what made them so fascinating.

Appropriately, the game began with you in what turned out to be a very symbolic dream, chasing a giant worm that emerged from a rotten apple which then crashed through a wall to freedom. The dream ended when you climbed onto the back of a sleeping behemoth, took one of its scales as a shield and approached the acid spitting worm head on, (if you knew which end

was the head!). All of the usual robots, droids and technical hazards were there to thwart you, but the thing that finally defeated me was the infuriating Enoch Transport System. It was like a giant hub with differently coloured segments. You had to navigate this system to get to various locations, like flower shops, job centres, unemployment offices etc. Obviously the aim of the game was to save the planet but unfortunately I never got to find out what happened at the end.

By now Level 9 were at the pinnacle of their achievements. In the eyes of the press and their fans, they could do no wrong. Exceptional adventures were still being crammed into a minimum of 32k.

What turned out to be their last 8 bit only game was released in mid 1986, just six months after 'Worm'. 'The Price of Magik' was the sequel to 'Red Moon' and it continued the theme of 'magik'. A crazed magician had succumbed to the terrible price of magik, and it was your task to become as powerful as him, defeat him and yet avoid the same fate. It was another enjoyable and atmospheric adventure with dozens of objects and two hundred odd locations to explore. It also had a nice feature at the very end. When you had finished, you were given the option of a good or bad ending. In the good ending, your future showed that you would live in a luxurious castle and rule wisely. In the bad ending, you defeat the crazed Myglar but in the process your quest for magik turns you stark raving mad, and you are locked up in a mental asylum!

This was the last time that Level 9 employed their construction kit style location graphics. Having used them in five games, they decided that it was time for a change. The changes though were far more dramatic than even they could have foreseen. The 16 bit revolution entered the fray and Level 9 adventures were sadly never to be the same ever again

The way ahead for games in 1987 was generally agreed to be on the 16 bit machines like the ST, Amiga and maybe even the IBM PC. With this thought in mind, Level 9 employed the services of John Jones-Steele to write for them a new adventure writing system for their next generation of adventures. Steele was a veteran of programming, having written many 8 bit games in the past, including the Melbourne House text adventures 'Colossal Adventure' and 'Mordon's Quest'. The brief was to devise a system that would allow for 'real' characters to inhabit the game worlds they created, and allow people to recruit them and have many characters performing the same task at once to solve certain puzzles. The game was also to allow digitised paintings for location graphics, and a host of other features.

The original idea for this system was possibly born out of their aborted attempt at setting up a multi-user phone adventure game which they were to call 'Avalon'. It was going to include a thousand computer players and allow many more people on line at once than M.U.D. It was also planned to be much faster than M.U.D, although how they expected to achieve this on networked Amigas was anyone's guess. Why this idea never appeared is not known, but the influences it had on their KAOS system are obvious.

By now, Level 9 had joined forces with Telecomsoft to have their games published under the highly regarded 'Rainbird' label. This freed Level 9 from having to worry about marketing, packaging and distribution of their new games. Whilst the new system was being written they updated their previous two trilogies and gave them pictures (in

the form of the old 8 bit graphics) and in some cases, more text. The Middle Earth trilogy of 'Colossal Adventure', 'Adventure Quest' and 'Dungeon Adventure' were released as 'The Jewels of Darkness' and 'Snowball', 'Return to Eden' and 'The Worm in Paradise' were released as the 'Silicon Dreams Trilogy'. These compilation packages were released on all of the major formats, including the 8 bit machines in 1987.

The design for the first of their new style games was well under way. With so many monsters getting the raw end of the deal in adventures, Level 9 decided to let them have their revenge, and from this idea 'Knight Orc' was born. You were cast as an oppressed orc in a magical world which you just had to escape from.

'Knight Orc' was released in the July 1987 and was generally well received by the press. For the first time in a Level 9 adventure, the game was split into three separate parts. The first part (which was really an introduction to the intricacies of the new system) was called 'Loosed Orc'. Part two was 'A kind of Magic' and the final segment was 'Hordes of the Mountain King'. In the first part, you had to collect enough rope to be able to swing across a chasm to get into the next part. The rest of the game had you recruiting characters and collecting spells. The very end had you escaping through the mysterious main door and out into the real world! Moving between part two and three was uniquely devised. By wearing a visor, you moved into part three which revealed that you were really in the modern world. There were objects and puzzles that you could only take or solve by being in part three. By wearing the visor again

"...With so many monsters getting the raw end of the deal in adventures, Level 9 decided to let them have their revenge, and from this idea 'Knight Orc' was born..."

you would re-enter the fantasy world of part two.

Only veteran Level 9 adventures realised the link between 'Knight Orc' and the earlier 'Silicon Dreams' trilogy. At the end of 'Knight Orc' you were told that no more were you a mere orc slave in Reveline's lifesize adventure game. Reveline's dreams and the visors were an integral part of the 'Silicon Dreams' trilogy, and so this was the very same technology that had been used to create the fantasy lands experienced in parts one and two of 'Knight Orc'.

Pete Austin did a sizeable amount of research into making the magic system and other elements of folk lore consistent in 'Knight Orc'. A deliberate decision was made not to mix and match lore and myths from different sources (countries) so they focused mainly on British mythology.

On a personal note, I found 'Knight Orc' to be lacking the atmosphere and puzzles of their earlier games. Once you had sussed out that you had to recruit, say twenty characters at different points and get them to perform a task simultaneously, the puzzles became easily solved. Nine times out of ten you would come across a puzzle or obstacle and due to the nature of the system, the way to solve it was immediately apparent. The text wasn't very imaginatively written either. The graphics (on 16 bit) were at least a great improvement over their old 8 bit ones. They had digitised Godfrey Dowson's paintings as location graphics, and had opted out of the idea of having a picture for every location. The only aspect I didn't particularly like was the ugly border they had around each graphic. This would be used in their other 16 bit releases, with a different border for each game. You could reposition the graphic window by using the mouse and dragging the picture up the screen if you wanted to see more of the text without turning the pictures off altogether.

For their next release in September '87, Level 9 had reverted to publishing the games on their own. 'Gnome Ranger' made its first public appearance on sale at the PCW show that year. With text specially written by Peter McBride (who had written the short novellas 'The Darkness Rises' for the 'Jewels' compilation, 'Eden Song' for the 'Silicon Dreams' compilation and 'The Sign of the Orc' which was included with 'Knight Orc') the game was their first real stab at a humorous adventure. It was based around the exploits of Ingrid, the Sloane Gnome. She was banished into the wilderness by her exasperated family and she had to find her way home again.

'Gnome Ranger' was once again written using their new system, which had now been given a name - KAOS. I'm not sure whether this was an acronym or not, but it certainly didn't reflect on the games themselves. As with 'Knight Orc', the game was split into three separate adventures which had to be played in order.

I never really made up my mind whether I liked 'Gnome Ranger' or not. The humour was a nice enough change, but it became quickly tiresome. Any word that began with the letter 'n' had a 'g' added to the front (a bit like gnome really!), so the prompt became 'What gnow?'. The graphics were again digitised paintings on 16 bit, and they were a lot more colourful than those found in the 'Knight Orc'. Unfortunately, the games design was again limited to recruiting characters and performing synchronised actions with other characters. In many ways, their new KAOS system was not very flexible at all. It churned out games with very similar puzzle elements, which made solving them rather easy.

Level 9's next step was to sign up with Mandarin, an affiliate label of Database publications. In two years they delivered three products, 'Time and Magik', 'Lancelot' and 'Gnome Ranger 2: Ingrid's Back!'. 'Time and Magik' was another updated compilation of three of their previous releases, 'Red Moon', 'The Price of Magik' and 'Lords of Time'. They

included the usual digitised graphics and other features. 'Lancelot' was based on the Arthurian legend of Lancelot and his quest for the Holy Grail. A lot of background research had gone into the game, but it was just a shame that they then didn't fill it with good and challenging puzzles! The graphics were now machine drawn renditions as opposed to digitised paintings, but this didn't really make that much difference to the end product. 'Lancelot' was also the most bug ridden game (on the ST) that they had ever released!

By now I was sick and tired of the KAOS system. Every new release played in the same way as the previous one. Puzzles were unimaginative and easily solved if you could work your way around the bugs. 'Lancelot' was a major disappointment to Level 9 fans.

'Gnome Ranger 2: Ingrid's Back!' was an improvement only due to the humour employed in the story. The puzzles were still the same type as before, and there were still serious bugs (although less than in 'Lancelot') which meant that I solved the game ten points short even though I had done exactly the same as someone else who had got a full 1000/1000 points.

Another year went by and then in 1989 Level 9 emerged with what was to be their last adventure release. 'Scapeghost' told the tale of a murdered detective who has three nights to clear his name and get his own back on the gangsters who killed him. The game was designed by Sandra Sharkey but for me anyway it was to be the final nail in the coffin. It suffered from all of the problems the earlier KAOS games had, and sunk without a trace.

The Austins admitted that they just weren't making enough money from adventure games anymore. They had taken steps in late 1988 to move over to completely graphical strategy style products in future. From this idea was born the H.U.G.E systems (wHoley Universal Graphic Environment). The first game to employ this

system was 'Champion of the Raj'. Two years after they first began touting it, the game was published by P.S.S. in 1991. It was very much like an Indian version of the Cinemaware game 'Defender of the Crown'. Unfortunately, Level 9's attempt at producing arcade style sections failed to capture the publics attention. The second H.U.G.E game ('Billy the Kid' for Ocean) has to date not seen the light of day, and it is unlikely ever to appear.

(Before they had their own attempt at a graphic arcade strategy adventure in the shape of 'Raj', Level 9 had a brief flirtation with Cinemaware in the U.S when they converted the B movie style 'It Came from the Desert' onto the PC for them in 1990.)

It was sad to see a company who I was a big fan of in the early to mid 1980's go so badly wrong once the 16 bit revolution happened a few years later. I personally believe that the downfall began with the KAOS system. It was just too limiting and restricted the game designs too much. The subject matter took a turn for the worse too. I would have preferred to see a second 'Middle Earth' or 'Silicon Dreams' trilogy, or a third 'Magik' game than any of the games they produced from 1987 onwards. One day soon I will return to 'Worm' and finish it off, and try and get a full score in 'Red Moon'. I can't say the same for 'Gnome Ranger 2' or 'Scapeghost'.

(Level 9 aficionado's would have noticed that I missed out a few of their other 8 bit games in these articles. In the mid 80's they produced a number of licensed adventure games for Mosaic Publishing. These were book tie ins based on Terry Jones' 'Erik the Viking', two 'Adrian Mole' games based on Sue Townsend's books and if memory serves, a game based on that epic of Radio 4 drama 'The Archers'! (The text was supposedly created by the series script writers). They were all 'illustrated' with the usual naff graphics on 8 bit and I haven't passed comment on them as I never actually played any of them.

('Adrian Mole' and 'The Archers' were apparently multiple choice style games rather than real adventures. The first 'Mole' game apparently sold 165,000 copies!)

A final plea. If anyone has any Level 9 adventures on the ST and wants to sell them please let 'Red Herring' know. I'm after 'Time and Magik' and 'Ingrid's Back' in their original complete packaging.

Summary of Level 9's adventure releases to date: Colossal Adventure, Adventure Quest, Dungeon Adventure, Snowball, Lords of Time, Return to Eden, Emerald Isle, Red Moon, The Worm in Paradise, The Price of Magik, (All 8 bit only), Knight Orc (Rainbird), Gnome Ranger, Lancelot, Gnome Ranger 2 (both Mandarin), Scapeghost.

Compilations: Jewels of Darkness, Silicon Dreams, (both Rainbird), Time And Magik (Mandarin).

Licensed: Erik the Viking, The Secret Diary of Adrian Mole, The Growing Pains of Adrian Mole, The Archers. (All four Mosaic - 8 bit only)

Strategy: Champion of the Raj (P.S.S - 16 bit only), Billy the Kid (Ocean - never released - 16 bit only).

Conversions: It Came from the Desert (Cinemaware - PC only)

Others: rqFORTH for the BBC, rqFORTH toolkit for the BBC, Compass for the Lynx, Extension Basic for the Nascom.

Arcade: Fantasy, Space Invasion, Bomber, Missile Defence (all for the Nascom).

(Where not stated, Level 9 published the title themselves)

PLAY BY MAIL
by Tim Lomas

Isn't it amazing how time flies? It's nearing the end of the month and time for me to put fingers to keyboard again and entertain you all with all sorts of rubbish about PBM. This month we have a few snippets of news then onto another mini review, by me as usual and also as usual, one of my favourites. This time we have Quest of the Great Jewels, particularly timely as it happens because it's just returned to the UK with Timepatterns postboxing it to Flying Dutchman. I'll explain that in a while.

Firstly we'll get onto the news - I got a letter! Proof that life does exist in Red Herring and that the copies don't simply just vanish into the black hole which is often called the Post Office. It's nice to know that someone actually does read what I write. I also got another letter (well, Marion got one which she passed on to me), this was from Keith Burnham of Pagoda Games (you'll have seen his advert in the last issue). Pagoda hasn't been running very long but the games are imported from the US and have been running over there for a while. He's been kind enough to offer us a review position in Cosa Nostra so I've sent along the name and address of the reviewer to him, we should have a short piece in the not too far distant future giving a quick intro into the game and a review in 6 months to a year. It takes that long to play a game sufficiently to judge the game and the GM. I haven't bothered giving contact details as you can simply check the advert.

What else? Well, a free copy of SFCP dropped through my letterbox the other day, SCFP is the Small Furry Creatures Press for those uninitiated into the weird world of PBM abbreviations, this is THE zine for players of En Guarde, one of the most complex amateur games known to man. The zine itself is well produced and gave me a good read. The editors are also on Compuserve, details as usual at the end.
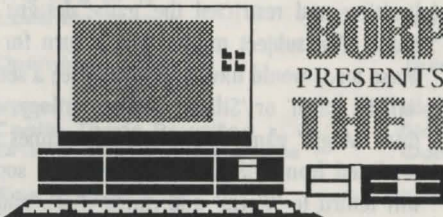
Finally we wander on to the subject of the mini review, I did plan to review two games but space looks a little short so I'll do one now and one next month, the reason for the choices becoming apparent next time.

This month we concentrate on STARWEB, a game of impressive pedigree. It was probably the first PBM game to be run commercially and as such is the real ancestor of all those PBM games generally known as 'professional' as opposed to those known as 'amateur', my use of quotes being simply to indicate hat the two terms are those generally used and are not necessarily the correct ones. If memory serves me right it's been running since 1978 and I've no intention of digging out my references to check, that's 14 or possibly 15 years, one hell of a run by anyone's standards.

The game itself is a tactical science fiction game, based as is often the case in this time of game on a planet just emerging into space. Conveniently enough the discovery is made that a web of 'gates' exists, the remnants of an ancient space faring culture which seems defunct. These enable you to speed your expansion (as it does to the other 14 players).

What you have is a game in which you have

worlds connected by these gate links which together form the 'Web', hence the name. At the port are also discovered a number of 'keys' which allows ships to be moved through the gates. Each world is connected to a number of others, 3, 4 or 5 in my experience to which ships may be moved with keys. You are playing as one of 5 types, Apostles whose object is to convert the universe to their religion (or politics if you prefer), this they do by having ships over a world, a certain probability exists of them converting some of the population. Once some are converted there's also a chance that further growth will be converted. Apostles lose points by firing their weapon unless they declare a Jihad against a player, once declared there must always be a Jihad in force although its target may be changed. You also get points for martyrs, your converts killed by other players unless you have declared jihad. Artifact collectors gain points by collecting artifacts, these are scattered round and points are gained for each one owned, further points for any collection of 10 or more artifacts you can gather together on a world. The artifacts are also of use to other players, each type can gain points for owning their type of artifacts which makes the job of the collector a little more delicate. Empire builders are just that, points gained for worlds, mines and industry owned. Merchants get points for unloading goods on other players worlds, pirates gain points for plundering worlds (which reduces their output) and for owning keys. The last one is the beserker, taken from the Fred Saberhagen books, they are really the robotic equivalent of apostles, they gain points for killing the human population and populating worlds with their robots, also for destroying

worlds with planet buster bombs and ships of other players provided the entire fleet is destroyed.

The game is rather more complex than it sounds, diplomacy is essential as the non-communicative player is almost sure to be killed off. The shape of the web varies within a limited number of designs and takes time to map and a good logical mind as you try and arrange the worlds and links in a sensible order. There is a player assistance programme to help with this, I think it's good but then I wrote it so I would, it's free and can be obtained from the GMs or Compuserve if you have a PC.

I can't really do this game justice in the space I have available, suffice it to say that I play it having finally got round to trying the game a couple of years ago and it's one of my favourite games. It's run by Timepatterns in Birmingham, one of the longest established and most respected of the UK companies (and also the ones who run my game, in case I get accused of having a vested interest). The need to forward your interest while enabling those you co-operate with to forward their own (but not fast enough to beat you) requires attention to detail and a thorough reading of the rulebook. You need to give a little in your diplomacy as if those you want as allies get the idea you're getting what you want at their expense they're unlikely to agree to your requests. The rules are well written and simple in essence but a few good readings will show the complexity of the game in play.

The price is £2.50 per turn (I just checked my last turnsheet), a reasonable price in today's market and well worth it for a good game which is efficiently run.

THE RIGHT TO COPY (COPYRIGHT?)
by James Johnston

While looking through my database of adventure solutions and reminiscing on the various sources they had come from (self-completed, other adventurers, original author, magazine, downloaded), a small thought occurred to me.

Where do adventure solutions and maps lie within the copyright laws?

Now don't get me wrong. I am fully aware of the frustrations of adventure playing and the pleasure of cracking another adventure puzzle. As an adventure co-author, I know the pleasure of seeing my work reviewed, discussed, mapped and solved in print, by others. I know my interest has been heightened and sustained by, what must be the life blood of adventuring, adventure-specific magazines like Red Herring.

I just thought...

It must be accepted that the adventure author/creator holds copyright to his adventure in its entirety. This includes the original maps and solution(s) laid down by him in the adventure.

In my collection are maps and solutions supplied, on my request, by the adventure author. Is it right for me, having thus acquired these maps and solutions, to now publish print and/or sell them? I also have maps and solutions which I produced by completing adventures myself and some completed by others

and given / exchanged / sold them to me. Do I have the right to publish, print and/or sell them, in spite of the fact that they must be more or less accurate copies of material which is subject to the copyright laws?

Some of my maps and solutions are derived from various computer magazines. These magazines claim copyright to ALL material published. If the copyright is vested in the original creator and he has not given up his copyright, is it legal for them to publish part of his work, without his authority, and then claim copyright to themselves? If I now copy their copy and publish, print and/or sell the result, whose copyright have I broken?

And then I thought...

I wonder if someone has already written an article on the copyright of maps and solutions to adventure games and am I in breach of copyright?

And then I thought...

...NOTHING LIKE CAUSING A STIR...

TO REVIEW OR NOT TO REVIEW?
by Sue

Reviewing can seem a daunting task if you haven't done it before. I know it took Marion a year to persuade me to do my first one for MicroNet - but once you've got the first one under your belt, it gets easier and, like me, you'll probably find you really get to enjoy it. We're very grateful to the Red Herring readers who take the time to do reviews for us but no doubt there are others of you who would like to do one but wary of giving it a go. Fear not! Here is a potted guide to reviewing!

First, reviews don't have to be that long. We ask for a minimum of 500 words *(this is around 500 words)*, plus a few hints if possible. 500 words may SOUND a lot but once you get into your stride, it's amazing how quickly you'll get to, or even pass, that figure. Obviously it's ideal if you can finish the game (some games turn out great but 'fizzle' at the end - others start so-so but improve as they go) but if you can't, don't worry. Just make it clear about how far you've got into the game; often the score will give a rough guide.

What about the contents of the review? A brief outline of the story is a good idea for starters and a brief look at the packaging. Then you can talk about the design and layout of the game. Did the author use a utility or program the adventure from scratch (clever devil)? Is it text or graphics? What colours have been used for the text? Are they clear and legible? Some colours 'bleed' on the screen (notably red and dark blue) and can be hard to read. Are the text descriptions good? Long or short? What about spelling and grammar? If the spelling is awful, did it put you off the game or was the game so good you could ignore it? How logical are the inputs? Are alternatives given or do you have to dig out a Thesaurus to find the one obscure word that the author, in his wisdom, picked?

A few conclusions can then be drawn at the end. Was the game worth the money? Did it have you glued to the screen or wanting to throw it out the window? Would you look forward to a sequel or emigrate?

As you can see, it's all pretty logical stuff. Above all, be honest about what you thought. You may feel mean being critical of someone's work but it's only fair to the readers to tell them exactly what YOU thought. Of course, one person may love a game and another hate it. It'd be a boring place if we all agreed. The more reviewers we have, the more information will be available to Red Herring readers.

Go on - give it a go! We're waiting to hear from you...
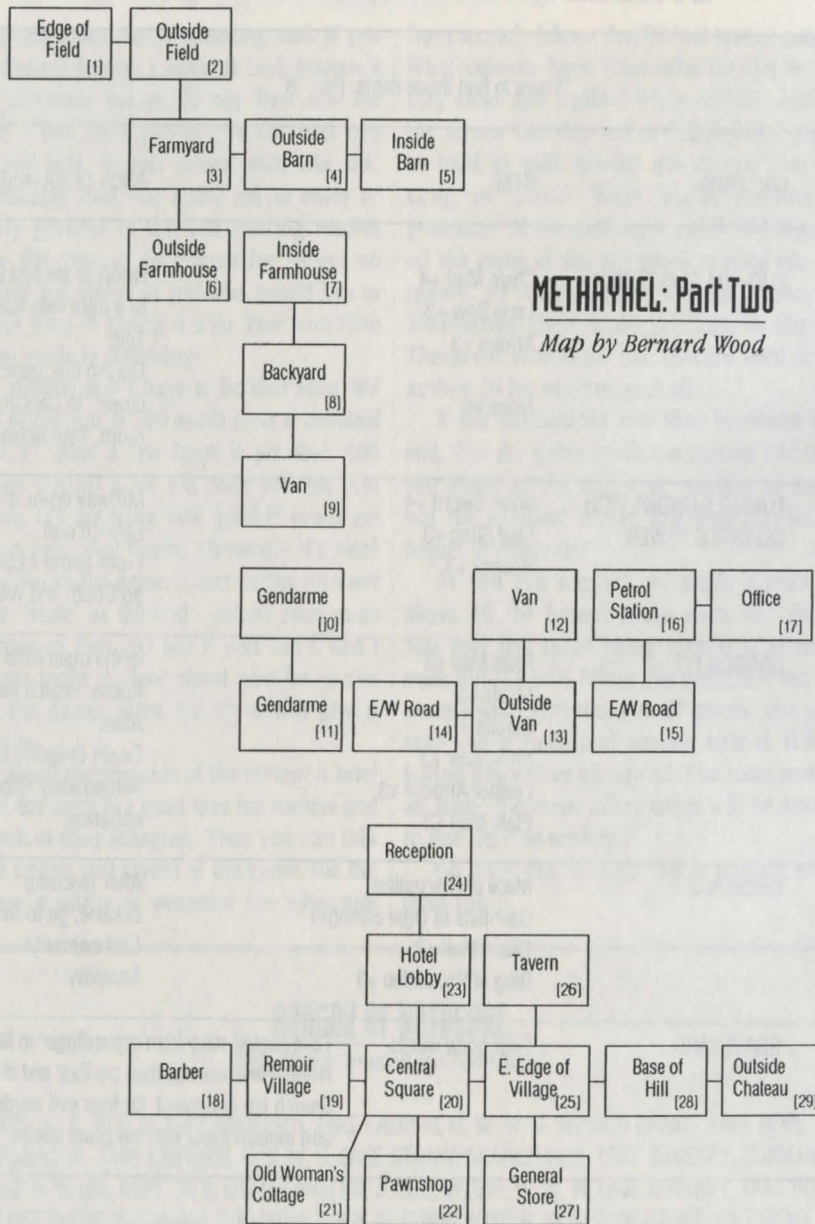
DRAGON OF NOTACARE
Solution provided by The Guild

E, TAKE AXE, W, N, N, E, D, TAKE MATCHES, TAKE LADDER, U, W, W, S, SEARCH GRASS, TAKE ROPE, N, W, W, GIVE TOBACCO, TAKE LANTERN, E, S, W, U, TAKE STRAW, SEARCH HAY, TAKE WHISKEY, BURN HAY, D, E, N, E, E, S, S, E, USE ROPE, N, E, LIGHT LANTERN, S, S, S, W, SW, W, W, W, GIVE WHISKEY, TAKE POTION, DANCE, TAKE STONE, E, E, E, NE, E, E, MOVE ROCK, S, DRINK POTION, W, THROW STONE, CUT HEAD, TAKE HEAD, U, NW, NW, W, W, CUT STRAW, MEND BOAT, SAIL BOAT, E, E.

DEATH KNIGHTS OF KRYNN
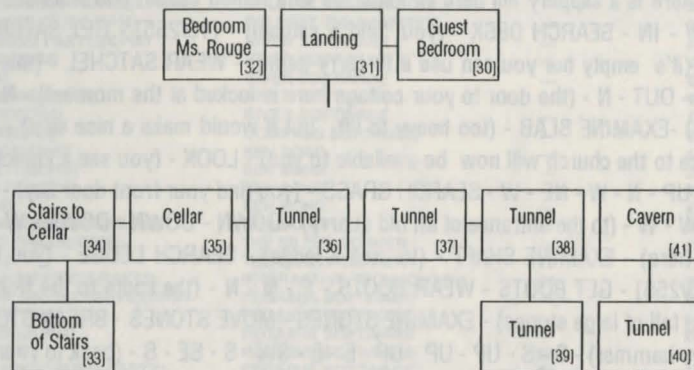*RPG Guidelines by Ron Rainbird, played on the Amiga (1 meg)*

Where to find those items. Part "B"

LOCATION	ITEM	AREA (if not random)
KUO-TOA SLAVE-SHIP	Chain Mail +4 Long Bow +3 Arrows +3 Mace +4	North of the first cell in a fight with Kuo-Toa. During fire, search closet in Captain's room, then retreat.
TUNNELS UNDER HIGH CLERIST'S TOWER	Short Sword +4 Staff Sling +3 Hoopak +3	Midway down far Eastern wall. From above location, go South and West
DRAGON PIT	Plate Mail +3 Shield +2 Scrolls Short Bow +3 Leather Armour +3 Plate Mail +2	In the main Altar Room. Search near Altar. Death Dragon's Lair, immediately West of entrance.
CERBERUS	Mace of Disruption Gauntlets of Ogre Strength Chain Mail +2 Ring of Protection +3	After rescuing Zakarie, go to North-East corner to Armoury.
GRAVEYARD	Four good wards	Take cursed ruby from gravedigger in far North-West corner, then go East and dig. Search the graveyard for four evil wards and replace them with the good wards.

Map Refs: 1st figure read Left to Right, 2nd Figure read Top to Bottom.

To Be Continued

METHAYHEL: Part Two

Map by Bernard Wood

Edge of Field [1] — Outside Field [2]

Farmyard [3] — Outside Barn [4] — Inside Barn [5]

Outside Farmhouse [6] — Inside Farmhouse [7]

Backyard [8]

Van [9]

Gendarme [10]

Gendarme [11] — E/W Road [14] — Outside Van [13] — E/W Road [15]

Van [12] — Petrol Station [16] — Office [17]

Reception [24]

Hotel Lobby [23] — Tavern [26]

Barber [18] — Remoir Village [19] — Central Square [20] — E. Edge of Village [25] — Base of Hill [28] — Outside Chateau [29]

Old Woman's Cottage [21] — Pawnshop [22] — General Store [27]

METHAYHEL: Part Two [Even Another Big Disk Version]

Map and solution by Bernard Wood, played on the Spectrum 128k

Bedroom Ms. Rouge [32] — Landing [31] — Guest Bedroom [30]

Stairs to Cellar [34] — Cellar [35] — Tunnel [36] — Tunnel [37] — Tunnel [38] — Cavern [41]

Bottom of Stairs [33]

Tunnel [39] — Tunnel [40]

NUMBERS IN BRACKETS REFER TO MAIN LOCATIONS ON MAP

SAY TO FARMER 'HELLO', SAY TO FARMER 'AT5I ST96'.

(1) SEARCH GRASS, OPEN GATE, E, S, **(3)** GET PITCHFORK, E, OPEN DOOR, E. **(5)** USE PITCHFORK, W, W, S, OPEN DOOR, E, **(7)** EXAM DRESSER, LOOK BEHIND PLATES, GET KEY, SAY TO JACQUE 'HELLO', SAY TO JACQUE 'YES', GIVE MONEY TO JACQUE, S. **(9)** ENTER VAN, EXAM GAUGE, EXAM STEERING WHEEL, INSERT KEY IN SLOT, TURN KEY, DRIVE VAN. **(10)** LEAVE VAN. **(11)** SAY TO GENDARME 'HELLO', SHOW CERTIFICATE TO GENDARME, ENTER VAN, TURN KEY, DRIVE VAN. **(12)** LEAVE VAN, W, EXAM FOLIAGE, GET MAGNIFYING GLASS. **(13)** E, E, N, **(16)** FILL CAN, E. **(17)** SAY TO LADY 'HELLO', GIVE MONEY TO LADY, W, S, W, FILL VAN WITH PETROL, ENTER VAN, TURN KEY, DRIVE VAN. **(18)** LEAVE VAN, E, E, N, READ LETTER, N, EXAM BOOK, S, S, SW, SAY TO WOMAN 'HELLO', **(21)** GIVE MONEY TO WOMAN, NE, S. **(22)** SAY TO COHEN 'HELLO', GIVE BROOCH TO COHEN, N, E, E, UP, EXAM DOOR, PULL BELL, SHOW INVITATION TO LAFORGUE. **(30)** W, W, EXAM BED, LOOK UNDER PILLOWS, GET PAD, USE MAGNIFYING GLASS, E, E, LIE ON BED, W, D, N, D. **(35)** EXAM RACKS, MOVE RACKS, GO THROUGH HOLE, SAY 'DISPERSE SHADOWS DARKNESS' E, E, S, E, N. **(41)** HIDE, WAIT, WAIT, WAIT, WAIT, SAY 'BURN FOUL FIEND', BREAK WINE GLASS, FREE LAURA, SAY 'ARISE BODY AWAY', S,W, N, W, W, W, U, W...

CONGRATULATIONS, GAME COMPLETED.

THE ELLISNORE DIAMOND

Solution by John R. Barnsley, played on the ST

START: In the Market Square.

INVENTORY - (you are wearing your own clothes) - EXAMINE CLOTHES - (loose- fitting with no pockets... there is a slippery hill here which leads to a ruined castle; you will need some boots to ascend) - W - IN - SEARCH DESK - (you find a satchel) - [10/255] - GET SATCHEL - EXAMINE SATCHEL - (it's empty but you can use it to carry items) - WEAR SATCHEL - (this will leave your hands free) - OUT - N - (the door to your cottage here is locked at the moment) - N - (you notice a marble slab) -EXAMINE SLAB - (too heavy to lift, but it would make a nice seat) - SIT ON SLAB - (the entrance to the church will now be available to you) - LOOK - (you see a Frenchman anchored off shore) - UP - N - W - NE - W - SEARCH GRASS - (you find your front door key) - [20/255] - GET KEY - NE - W - W - (to the entrance of an old quarry) - DOWN - DOWN - DOWN - W - (this is one of four shafts here) - EXAMINE SHAFT - (to see a ledge) - SEARCH LEDGE - (you locate a pair of boots) - [35/255] - GET BOOTS - WEAR BOOTS - E - N - N - (the route to the North from here is blocked by a fall of large stones) - EXAMINE STONES - MOVE STONES - BREAK STONES - (you will need a heavy hammer) - S - S - UP - UP - UP - E - E - SW - S - SE - S - (back to your cottage).

UNLOCK DOOR - IN - DROP KEY - UP - E - IN - (your room is very untidy) - TIDY ROOM - (you now find a candle) - [45/255] - GET CANDLE - OUT - W - W - IN - SEARCH ROOM - (you are told that your Aunt's Bible isn't here at present) - OUT - E - DOWN - OUT - E - (the 'IN' exit here is now available after sitting on that slab!) - IN - (the parson and villagers are here) - N - (as you try to move, there is a loud knocking from beneath the church; it may be Blackbeard's ghost, but the parson thinks it is only coffins, that have been dislodged by the flood, banging against each other; the parson and villagers now leave) - [55/255] - N - (to the altar) - EXAMINE ALTAR - PRAY - (suddenly the ground shakes and the whole building trembles for a moment; this movement has caused that slab in the churchyard to fall into the underground vault) - [65/255] - S - OUT - NW - (you can now go down). NOTE: Follow the next moves EXACTLY; No 'SAVES' or 'SCORES'; if you don't then, for some reason, you won't be able to see or get the beard!

DOWN - SE - (the vault is packed with casks of stolen rum, hidden there by the French smugglers) - EXAMINE CASKS - (you find a small crowbar and can now hear voices) - [75/255] - GET CROWBAR - (the voices are getting very close!) - EXAMINE VAULT - (you see a little recess, about 6'0" from the floor, that houses a coffin) - EXAMINE COFFIN - (you can't see from here) - HIDE - (you scramble up the East wall and hide behind the coffin... the smugglers enter and take the casks... they have also deposited a bag of coins at the top of the other alcove) - [85/255] - DOWN - (your hand passes through a tattered shroud and you grab something soft as you descend... a beard should now appear in the vault. You MUST have followed the EXACT moves given or the beard doesn't appear, even though you are told that you have grabbed it!). GET BEARD - (a locket falls out) - WEAR BEARD - (you look much older now) - GET LOCKET - EXAMINE LOCKET - (you see a small hinge on one side) - OPEN LOCKET - (a folded piece of paper falls out which you take, unfold and look at) - [95/255] - READ PAPER - (you see several psalms all numbered, together with verse numbers).

PSALM 84. 11   Who passing through the valley of Bacca make it a WELL; the rain also filleth the pool.

PSALM 90. 19   The days of our years are three score and ten; and if by reason of strength they be FOURSCORE years, yet is their strength labour and sorrow, for it is soon cut off and we fly away.

PSALM 73. 6   ut as for me, my FEET were almost gone; my steps had well nigh slipped.

PSALM 69. 10   Let not the watershed overflow me, neither let the DEEP swallow me up, and not let the pit shut her mouth on me.

PSALM 89. 2   The NORTH and the South thou has created them; Tober and Hermon shall rejoice in thy name.

PSALM 71. 11.   Thou shalt increase my greatness and comfort me on every SIDE.

UP - UP - UP - UP - (you now see the bag that the smugglers left) - GET BAG - EXAMINE BAG - (it contains 7 silver coins; just carry the bag with you when you wish to buy something in order to use the coins) - DOWN - DOWN - DOWN - DOWN - NW - UP - SE - E - SW - (back to the Market Square, where you'll find the parson) - TALK TO PARSON - EXAMINE PARSON - SHOW PAPER TO PARSON - (he tells you that the psalm verse numbers are incorrect; the first psalm is not verse 11 but verse 6; you must check this with your aunt's Bible, which will now be in her bedroom) - [105/255].

E - PUT ALL IN SATCHEL - GET BAG FROM SATCHEL - IN - TALK TO MAN - BUY KNIFE - [100/255 - the score actually goes down 5 here!] - BUY BOX - ('tinderbox', 'tinder' or 'tinderbox' will not work!) - [105/255 - score now returns to what it was when you entered the shop!] - PUT ALL IN SATCHEL - OUT - W - REMOVE SATCHEL - DROP ALL - UP - (wearing the boots and carrying nothing, you struggle up the slippery slope) - SEARCH RUINS - (you find a sledge-hammer) - [115/255] - GET HAMMER - DOWN - (leave the satchel here for the time being) - NE - IN - (if you don't wear the beard in the "What Now" Inn you'll be thrown out as under age by the landlord; ignore the coach driver for now) - N - SEARCH STRAW - (you find a spade) - [125/255] - S - OUT - W - W - N - N - W - NE - N - W - W - (back to the old quarry).

DOWN - DOWN - DOWN - N - N - BREAK STONES - (using the sledge-hammer, you break up some of the larger stones) - AGAIN - AGAIN - (they are just the right size now for shovelling away - except that you can't 'shovel') - [135/255] - DIG STONES - (you clear a way through and discover a pickaxe) - [145/255] - DROP HAMMER - GET PICKAXE - N - DIG - (you must have both the spade and the pickaxe with you in order to clear a way through here) - [155/255] - (this is the sea cave that you could see if you walked round to the Western end of the beach earlier - it is only accessible from within) - DROP ALL - GET CAP - EXAMINE CAP - (made of cloth with a steel peak upon which the miner used to STICK a lit candle, thus leaving both hands free... funny people these Kent miners! Sorry, Jack!!) - WEAR CAP - DOWN - (to the beach) - S - S - E - S - E - (back to where you left the satchel) - GET SATCHEL - WEAR SATCHEL.

NW - IN - UP - W - IN - SEARCH ROOM - (you now find your Aunt's Bible) - [165/255] - GET BIBLE - READ BIBLE - GET PAPER FROM SATCHEL - CHECK VERSES - (you realise that the parson

was right and that the verse numbers on your piece of paper are wrong; a permit also falls out of the bible) - [175/255] - (so the 'verse' numbers are incorrect, in which case the 'verse' numbers on your piece of paper are really 'word' numbers in that particular verse; thus the 11th word of Psalm 84 is WELL, the 19th word of Psalm 90 is FOURSCORE, the 6th word of Psalm 73 is FEET, the 10th word of Psalm 69 is DEEP, the 2nd word of Psalm 89 is NORTH and the 11th word of Psalm 71 is SIDE. Now you know that you have to find a well, go down fourscore (80) feet and look on the North side) - GET PERMIT - EXAMINE PERMIT - (a pass to the castle) - PUT ALL IN SATCHEL - OUT - E - DOWN - OUT.

E - E - GET BAG FROM SATCHEL - IN - TALK TO DRIVER - (he knows you want a lift to the ferry but he's not moving until you buy him some ale) - BUY ALE - (you are now taken to the jetty where there is a ferry boat waiting) - [185/255] - READ NOTICE - (you must 'WAIT' here on your return journey until the mail coach arrives) - EMBARK - (you now cross to the other jetty on an island) - W - W - READ NOTICE - (you must insert your permit when the guard is absent) - GET PERMIT FROM SATCHEL - INSERT PERMIT - (the portcullis now rises) - [195/255] - N - N - IN - (to inside the Well House).

EXAMINE WELL - READ NOTICE - (tells you how to operate the bucket in the well) - EXAMINE LEVER - (there's an L-shaped hole in it) - DROP ALL - (as both hands must be free) - DOWN - (you see a bucket swinging on the end of a chain) - JUMP - (you land in the bucket and see a toggle) - GET TOGGLE - EXAMINE TOGGLE - (L-shaped!) - PUT TOGGLE IN SATCHEL - JUMP - (back to the ladder) - UP - GET TOGGLE FROM SATCHEL - INSERT TOGGLE - UNLOCK LEVER - RELEASE LEVER - (the bucket now falls to the 100' level) - PULL LEVER - (raises the bucket 10' to the 90' level) - PULL LEVER - (raises the bucket 10' to the 80' level) - LOCK LEVER - GET BOX FROM SATCHEL - GET CANDLE FROM SATCHEL - LIGHT CANDLE - STICK CANDLE ON CAP - DROP BOX.

DOWN - DOWN - DOWN - DOWN - DOWN - DOWN - DOWN - DOWN - DOWN - (to the 80' level where you will now see your bucket swinging on the end of the chain) - JUMP IN BUCKET - EXAMINE WELL - (lined with bricks; one of them is marked with a large cross) - REMOVE BRICK - (you must first loosen the mortar) - LOOSEN MORTAR - (you need something sharp) - GET KNIFE FROM SATCHEL - LOOSEN MORTAR - (you dig away at the mortar with the knife) - LOOSEN MORTAR - (the brick is now loose) - [205/255] - REMOVE BRICK - (your knife now breaks and falls into the water) - GET CROWBAR FROM SATCHEL - REMOVE BRICK - (you lever it out with the small crowbar and it falls into the water below) - [220/255] - EXAMINE WELL - (there is now a hole where the brick used to be) - EXAMINE HOLE - FEEL IN HOLE - (you've found the diamond!) - [235/255] - EXAMINE DIAMOND - (originally owned by the Prince of Denmark).

PUT ALL IN SATCHEL - JUMP - (back to the ladder) - UP - UP - UP - UP - UP - UP - UP - UP - UP - (back to the Well House) - GET BAG - OUT - S - S - E - E - (back to the island jetty) - EMBARK - (the ferry now takes you back to the mainland jetty) - WAIT - (repeat until the mail coach arrives) - IN - (you travel back to the crossroads) - SW - IN… you enter the church and take the diamond out of your satchel… the parson steps forward and shakes your hand… he turns to the assembled villagers and says…

"This diamond which has brought so much misery in its wake will be sold and each villager will be given a fair share". He raises your arms and sounds of 'For he's a jolly good fellow' resound throughout the church… you are somewhat embarrassed by all the fuss but secretly overjoyed that your quest had been successful. Congratulations. You have scored a total of 255 points.

Gateway To The Savage Frontier: Part 2

A Guide to Locations by Ron Rainbird, played on the Amiga (1 Meg)

Location - NESME. For every Troll killed outside the City Limits, a reward is paid. This is 100 gold pieces per head (Troll's Head) and is a good way to build up experience points and personal fortune - if you are tough enough!

Map Ref	Details	Map Ref	Details
10 - 1	Release Zhentarim agents	7 - 2	Orcs and Banite Clerics
9 - 1	Tough fight with Orcs and Lizard Men protecting a Banite Cleric. Winning the fight is essential to furtherance of the plot.	14 - 1	Trolls
12 - 2	Guard Post	10 - 3	Temple Guard
0 - 4	Stock Pens. An ambush lies in wait	12 - 4	Town Hall. Get your reward here for slain Trolls
10 - 4	Secret door to hidden temple	5 - 5	Fight Barbarians
8 - 7	Tavern	10 - 7	Door to Banite Temple. Can be broken down
14 - 7	Inn	13 - 8	Weapons Shop
3 - 9	Harbourmaster's Office	10 - 9	Temple of Waukeen
12 - 10	Priestess of Waukeen. Talk to her	11 - 11	Secret door to Priestess
10 - 12	Fight Krakens	1 - 13	Stables
3 - 12	Boat Rentals	13 - 13	Entrance to Trolls area
2 - 14	Riders' HQ	1 - 14	Secret door leading to Horse Thieves

GERBIL RIOT OF '67

Solution by Phill Ramsay, played on the Amstrad CPC

In this excellent adventure by Simon Avery you have been locked up in an asylum for allegedly causing the Gerbil Riot of '67. Your objective is to escape.

Exam Body, Get Hypodermic, S, E, E, E, N, N, Get Blanket, Wear Blanket, Get Top, Open Fridge, Look, Get Garlic, S, W, N, Push Wall, N, Get Key, Get Ink, S, S, W, N, Get Picture, S, W, W, N, Get Bucket, S, W, S, Show Picture, S, Get Acid, N, N, E, E, N, Unlock Cupboard, LOIN Cupboard, Get Copper, S, W, S, D, Throw Sand, D, Exam Crates, LOIN Crates, Get Zinc, E, Eat Garlic, Exam Shadows, Get Glands, E, E, E, Pull Rope, Get Rope, E, Exam Mud, E, Throw Rope, Eat Glands, Climb Rope, Enter, Talk Squirrel, Make Battery, Attach Wires, Give Battery, Out, D, W, W, W, W, W, W, W, U, U, N, W, Spill Ink, N, Get Horn, Give Tissue, S, E, E, E, E, Inject Sweet, S, Talk Harry, Give Sweet, Get Jacket, N, W, W, W, S, D, D, D, E, E, E, S, Blow Horn, S, E, Give Jacket, E, N, Get Matchbox, S, W, W, N, N, N, Whistle, N, Burn Bush, Look, E, E, N, Exam Pit, Exam Hub, Push Button, Look, Give Top, S, S, Show Tattoo, E, Get Tops, W, N, W, W, S, S, W, W, W, U, U, N, E, E, E, E, E, Bribe Guard, Exam Doors, E.

CONQUESTS OF CAMELOT : Part 6
A playing guide by Ron Rainbird, played on the Amiga 500 (1 Meg)

You must keep walking round the Temple of Aphrodite, covering every available part, until the Saracen appears. He will challenge you to the toughest fight of the game. Now is the time to eat that Apple you have been carrying around with you. Put on the Helmet, then I suggest you save the game. It will take some experience before you get used to the Saracen's mode of attack and defence. Once you feel that you can get through his strategy, use your "great Blows" option, but be very sparing with this type of attack because it soon depletes your strength. Eventually you will drive him backwards until you can give him the final stroke. After his death, release the Dove and follow it to Aphrodite. She will speak to you. Ask Merlin for help and he will tell you to follow the spiral. If you face away from the stairs, move to the left and take note of the places where a pillar once stood. When you arrive at the remains of the sixth pillar, push it. You have found the Holy Grail - but, unfortunately, a thief appears and snatches the relic from you. He runs like the wind so chase him, but whatever you do, don't let him get away. He will go through the Temple and into an Alley. Provided that you are close behind him, he is trapped. Take the Grail but show the thief some mercy. Now sit back and watch the truly Grand Finale.

Finis

DRAGON: Corya The Warrior-Sage
Solution provided by The Guild

Part One

D, E, E, E, cast cherish on mob, E, get rope, W, X doorway, get beam, S, listen, prop rafter, move wood, cast heal at man, give sword, cast fire at sword, E, E, E, E, chop tree, cast cherish on horse, tie rope to horse, tie rope to logs, lead horse, make raft, push raft, E, E, E, S, X trail, cast fire at kindling, sleep, drink water, hide, follow, listen, S, S, W, X shrubbery, W, N, enter, S, cast fire at creature, get idol, N, leave, S, E, E, N, N, E, say Ajare, cast shield on me, wait, E, E, enter, read scroll, leave ..

Part Two

Say Thuth, cut branch, E, E, feel wall, E, feel floor, make torch, cast fire at torch, W, S, lever wood, get wood, E, say Shiul, get headband, wear it, W, S, lower plank, S, S, S, say Lamht, S, W, W, sit, rock chair, E, S, insert coin, W, feel lip, E, N, E, E, smash mirror, E, N, skin cat, S, W, W, S, wear fur, cast fire at steps, D, S, cast fire at wall, E, E, cast shield at well, get object, cast fire at object, W, W, N, U, N, E, E, N, E, cast fire at wall, E, cut post, E, D, E, unlock dome, get gauntlets, W, U, E, N, get tapestry, E, sit, E, wear gauntlets, lower crystal, S, S, E, cast shield at me, cast fire at dragon, again, again, S, put tapestry, S, unlock door, S ...

THE HOLLOW [Text Version]
Solution by Dave Barker, played on the ST

In your journey you will need to find the Stone of Darkness, and the Stone of Light. You will soon find three fragments of a magical medallion to start your journey, and must find the other seven hidden in the mysterious land of Moylan. When you've gathered the ten fragments and the Stone of Light you can gain entry to the Wizard's Tower, and free the land of Moylan from the Wizard's spell and so return to your own time.

You start in a hollow, the only way out seems to be the way you came in. E - this doesn't seem to be the path you used when you first entered the hollow. You find three fragments, (3/10). N - in a courtyard. EXAMINE DOOR - you find some spells. GET SPELLS, N - in a decaying hall, you see markings on the wall. EXAMINE MARKINGS - you find a simple message:- Lord, protect us from the greater Darkness that is without end. E, GET COINS, W, N, GET GOLD, W - in a dark room, you hear the sounds of a trapped bird. CAST SPELL - the bird has changed into a fragment, (4/10). DROP SPELLS, S, E - in a dusty room, you see a large oak box. EXAMINE BOX - you find the Stone of Light. GET STONE, W, S - in a room of mirrors, all exits lead to the second location of the adventure.
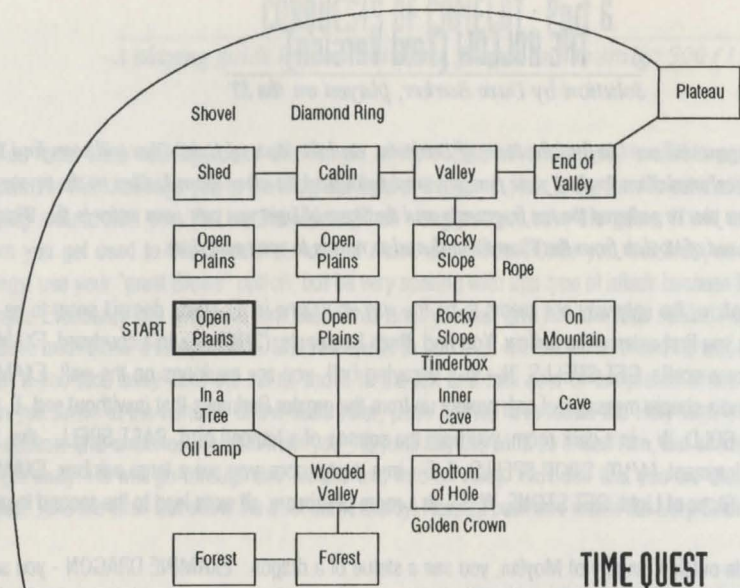
S, S, E - at a gate outside the city of Moylan, you see a statue of a dragon. EXAMINE DRAGON - you see a fragment. GET FRAGMENT, (5/10). N, GET CANARY, W, N - a band of robbers stop you and demand gold. GIVE GOLD - you are allowed to continue. E, E, E - by a pool. EXAMINE POOL - on a rock in the centre of the pool you see a fragment, but you cannot reach it. DROP CANARY, W, N, N, W - at a junction, you see a crystal lens creating a glow, and also a flute. GET FLUTE, W, S - by the edge of a stream. EXAMINE STREAM - you find another fragment. GET FRAGMENT, (6/10).

W, S, S, W - as you try to go west a snake rises and blocks your path. PLAY FLUTE - you charm the snake and walk west. From a crack in an oak tree you see a flame of intense brilliance. EXAMINE FLAME - in the cold flame you see another fragment. GET FRAGMENT, (7/10). E, DROP FLUTE, N, N, W, GET BOTTLE, E, E, FILL BOTTLE, DROP BOTTLE, N, E, E, E, S, E - in village square.

E - you see a cobbler. BUY SHOES - the cobbler says to give him some money first. GIVE COINS - you take the shoes. WEAR SHOES, S, W, GET GLOVES, WEAR GLOVES, E, N, N, N, W, W, GET OARS. E, S -in a hollow tree full of debris. EXAMINE DEBRIS - you find another fragment. GET FRAGMENT, (8/10). N, E, E, S, S, S - in dark cave, you see some worms. GET WORMS, N, N, N, W, S, S, W - must be wearing shoes to go further west. W, N, DROP SHOES, W, S, S, E - by pool with the fragment at the centre. GET CANARY, FEED CANARY - the worms. SEND CANARY - the canary brings you the fragment, (9/10). DROP CANARY.

W, N, N, W - back at crystal lens. EXAMINE GLOW - at the centre of the intense glow you see a fragment. GET FRAGMENT - you must be wearing the gloves, (10/10). DROP GLOVES, W, S - where you dropped the bottle of water. GET BOTTLE, DRINK WATER - the bottle has given the water magical properties. You now have greater powers of strength and endurance. DROP BOTTLE, N, W, N - you have entered the Cave of Age, you must have drunk the water and gained greater powers of strength and endurance in order to survive the cave.
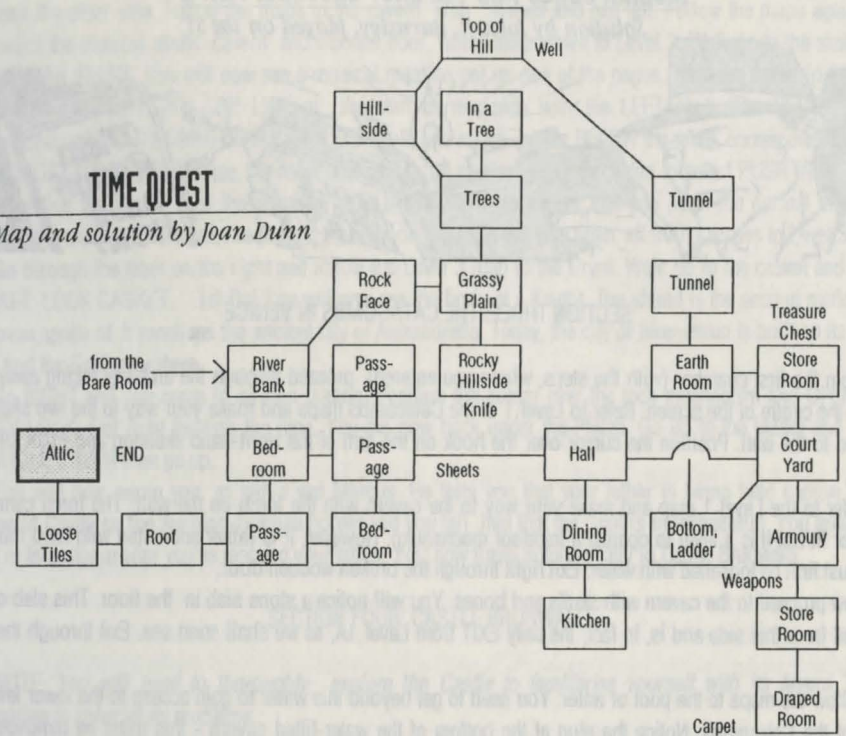
E, E, N, E - on bank of lake by a rowing boat, see the Wizard's Tower on the other side. GET BOAT - you reach the other side and walk towards the Tower. N - you enter the tower with wolves following you, you see the old Wizard and the Stone of Darkness. CLOSE DOOR, GET STONE - you now hold the two parts of the Wizard's Stone. You join the two stone fragments together and from within the heart of the united stone a spiral of Light spreads out, illuminating the hall. As the light grows in strength it engulfs the Darkness beyond the Tower, releasing the land of Moylan into Time. You have complete your task and are returned to your own time.

TIME QUEST

Map and solution by Joan Dunn

Left map (page 66) labels:
Plateau · Shovel · Diamond Ring · Shed · Cabin · Valley · End of Valley · Open Plains · Open Plains · Rocky Slope · Rope · START · Open Plains · Open Plains · Rocky Slope · On Mountain · Tinderbox · In a Tree · Inner Cave · Cave · Oil Lamp · Wooded Valley · Bottom of Hole · Golden Crown · Forest · Forest · Glade · Wine Bottle · Clearing · Shaded Path · Narrow Path · Clearing · Hut · Bushlands · Woods · Spear · Tunnel · Dense Forest · Camp Site · Food · Fine Room · Large Room · Small Alcove · In Caravan · S. of Site · Marble Room · Bare Room · Chest Silk Cloak · Sword · Writing · Key · to a River Bank

You are in the land of friendly people. East, South. Climb Tree. You see an oil lamp. Take Lamp. Down, North, East. Examine Grass. Feel Grass. You see a tinderbox. Take Box. North. Push Boulder. You see a rope. North. Go Cabin. Slide Table. You see a small crack. Feel Crack. There's a Diamond Ring. Take Ring. (Score 12%) West. Take Shovel. East, East, South, South, East. Light Lamp. Go Cave. West. Dig. You find a Golden Crown. Take Crown. (Score 24%) Up, East, North, West, North. Take Rope. North, East. Throw Rope. Climb Rope. Lamp Off. Rub Lamp. There is a flash and a Genie appears and says, "I am the Genie of the Lamp. I shall take you far away to continue your search, but to return you must stand carefully. There are three magic words. The first one is TheQuill." THEQUILL.

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TIME QUEST

Map and solution by Joan Dunn

Right map (page 67) labels:
Top of Hill · Well · Hill-side · In a Tree · Trees · Tunnel · Rock Face · Grassy Plain · Tunnel · Treasure Chest · from the Bare Room → River Bank · Passage · Rocky Hillside · Earth Room · Store Room · Knife · Attic · END · Bed-room · Pass-age · Hall · Court Yard · Sheets · Loose Tiles · Roof · Passage · Bedroom · Dining Room · Bottom, Ladder · Armoury · Weapons · Kitchen · Store Room · Draped Room · Carpet

You are in a clearing. East, North. You see a winebottle. Take Winebottle. Drink Wine. South, West, South, East. Roll Log. Take Spear. South. Take Food. South. Go Caravan. Pull Cot. You see a key. Take Key. East, North, North, West, North, East, East, East. Go Door. Pull Lever. Go Tunnel. Light Lamp. West. Pull Curtain. Go Door. Move Block. You find a diamond-studded Sword. Take Sword. (Score 36%) North, East, East. Open Chest. There's a silk Cloak in it. Take Cloak. (Score 48%) West, South. Examine writing. The second magic word is Isavery. Lamp Off. ISAVERY.

Light Lamp. You are on a river bank. Part Bullrushes. You see a small key. Take Small Key. Northeast. Examine Rock. There's a cleft in it. Go Cleft. South. Move Rock. You see a Knife. Drop Shovel. Take Knife. North, North. Drop Key. Climb Tree. You see a dagger. Take Dagger. (Score 60%) Down, Northwest, Northeast. You see a well with a lid. Prize Lid. Down. Go Tunnel. South, South, East. There's a treasure chest here. Drop Knife. Take Treasure Chest. (Score 72%) West, South, Up, South, South. Knock Crate. Go Entranceway. Drop Spear. Take Carpet. (Score 84%) North, North, North, West. Go Stairs. South. Open Ottoman. Examine Sheets. South. Move Bed. You see some dust. North, West, South. Go Door. West. Kick Tiles. Go Opening. Examine Rafter. Carved letters say that you must stand and then say Good Program, but ensure all is well underfoot. Stand Carpet. GOODPROGRAM.

You find yourself sitting in front of the fire in your own living room. A scrap of paper in on your knee. It says, "Well done. You have succeeded in your search. The King has the treasures, but you have the magic words - The Quill Is A Very Good Program." (Score 100%)

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INDIANA JONES AND THE LAST CRUSADE: Part 2

Solution by John R. Barnsley, played on the ST

SECTION THREE: THE CATACOMBS IN VENICE

From the first chamber (with the steps, where you entered), proceed through the archway facing away from you in the centre of the screen. Refer to Level 1 of the Catacombs maps and make your way to the two skeletons chained to the wall. Position the cursor over the hook on the arm of the right-hand skeleton and PICK UP THE HOOK.

Refer to the Level 1 map and make your way to the cavern with the torch on the wall. The torch cannot be taken or lit but it is a lever to operate a trapdoor mechanism. However, it is rather encrusted with hard mud and this must first be loosened with water. Exit right through the broken wooden door.

Now proceed to the cavern with skulls and bones. You will notice a stone slab in the floor. This slab cannot be lifted from this side and is, in fact, the only EXIT from Level 1A, as we shall soon see. Exit through the right tunnel.

Follow the maps to the pool of water. You need to get beyond this water to gain access to the lower levels (2 & 3) of the Catacombs. Notice the plug at the bottom of the water-filled cavern - this must be removed from BELOW to drain the water away. Let's get some water first for that torch. USE WINE BOTTLE WITH POOL OF WATER.

Now return to where the torch is (see Map). Walk up to the torch and USE WINE BOTTLE ON TORCH to loosen the mud - PULL TORCH (and down you go). You are now on Level 1A and you lose the wine bottle.

Make your way to the stone bridge. Cross the bridge to the other side and you are now inside a small cavern. Walk up to the first inscription and READ INSCRIPTION. It refers to a description of the correct Grail. Walk back over the bridge and stop directly under the plug. USE HOOK WITH WOODEN PLUG. Now go left of the plug and USE WHIP WITH PLUG/HOOK. The water will now be drained from that pool, collapsing the stone bridge in the process. Exit left, walk to the tunnel with the ladder and go up through the stone slab, back to Level 1.

Exit right and make your way to where the pool was (there we are, all drained). Exit far right and follow the maps to the wooden machinery. Walk up to the machine and USE RED CORDON ON MACHINE to replace the drive belt. Now, walk over to the wheel on the right and TURN ON WHEEL. This will lower a drawbridge for you on Level 2. (Turning the wheel again will RAISE the drawbridge again). Exit right.

Follow the maps to the wooden figures' panel. Walk in front of the statues and LOOK GRAIL DIARY. Note the correct sequence from the LEFT page. Start with the RIGHT statue and PUSH STATUE until it matches the right figure in the diary. Now go to the LEFT statue and PUSH STATUE until it matches the left figure in the diary. Finally, PUSH the centre STATUE and, if you've got it right, the door will now open. Go through the door and down the steps to Level 2.

Follow the maps and proceed to the drawbridge cavern. Cross the drawbridge (which you lowered earlier)

and exit the other side. Follow the maps to the cavern with shelves and exit left. Follow the maps again until you reach the musical skulls cavern and wooden door, which leads down to Level 3. Walk up to the skulls and LOOK GRAIL DIARY. You will now see a musical notation set on one of the pages. Read the notes in the diary from LEFT to RIGHT. The TOP LINE of the staff corresponds with the LEFT skull; The SECOND LINE corresponds with the SECOND FROM THE LEFT skull, and so on. A note BELOW the staff, corresponds with the RIGHTMOST (SIXTH) skull. Note the order of pushing the skulls. It is a good idea to select PUSH from the text then position the cursor over the required skull and clicking, to ensure that you push the correct one. After pushing the skulls in the correct sequence, the door on the right will now open, affording access to Level 3.

Go through the door on the right and follow the Level 3 map to the Crypt. Walk up to the casket and OPEN CASKET. LOOK CASKET... Ta! Da! You will now see the body of a Knight. The shield is the second marker that Donovan spoke of. It mentions the ancient city of Alexandretta. Today, the city of Iskenderun is built on its ruins, we'll find the Grail near there...

Go RIGHT and you come to an iron grating. Position the cursor over the lock mechanism and OPEN OLD RUSTY LOCK. Exit right through the pipe. You are now back under the Piazza. Go up to the ladder and OPEN MANHOLE COVER then go up.

Elsa will now rejoin you, as will a wet Marcus. He tells you that your father is being held captive in the Brunwald Castle on the Austrian-German border and you tell him that the Grail is in Iskenderun. You arrange to meet in Iskenderun after you've rescued your father. You now travel automatically to Castle Brunwald.

SECTION FOUR: CASTLE BRUNWALD

NOTE: You will need to thoroughly explore the Castle to familiarise yourself with its layout, before attempting to solve all its problems.

On arrival, enter the Castle and bluff your way past the Butler to gain more points than if you fight. To save time, I have used a series of numbers corresponding with the lines of dialogue available, so for the Butler, select choices 2, 1 and then 2. (2.1.2.). The Butler will now leave the Castle.

Take the top exit to the North Wing and locate the room with the Drunken Guard in it. Talk to the drunk and ask him every question except the one accusing him of being drunk on duty. You should now be carrying his stein.

Exit this room and locate the Kitchen. Walk to the keg and fill the stein with ale and then walk over to the fireplace and extinguish the hot coals with the ale. Wait a few moments for the steam to disperse then take the roast boar and head for the Castle Entrance.

Walk past the swastika emblem and enter the ground floor Hallway. Head Southwards where you will meet a Guard. Use the dialogue lines: 3.2.1. then head for the Laundry Room. Here steal the Servant's uniform, then leave this room and walk towards the top of the screen in the direction of the staircase. Just before you get to the stairs you will bump into another Guard. Use the dialogue lines: 1.2.2. and ascend the stairs.

At the top of the stairs quickly nip into the first room on the right (LEFT ON SCREEN). Change into the Servant's uniform and leave the room, follow the corridor down the screen until you meet another Guard at the T-Junction. Offer this one the PAINTING and then move right across the screen and along the corridor and up to the door on your left. Enter this room and open the chest that you find there. Take the Uniform and examine it to find a Small Brass Key. Now return to the room at the top of the stairs - where you last changed clothes - and change back into your original Indy clothes.

Go back down to the Laundry room and you can now operate the key on the lock on the clothing rack. Take

the Grey Uniform and go back upstairs to your 'changing' room. Change into this uniform. Leave this room and follow the corridor around past the room where you found the last chest, and left and upwards on your screen to the next door on your left. Enter this room and use dialogue line: 3 with the Guard and leave.

Go up the screen and then right at the T-Junction and enter the room at the extreme right end of this next corridor. Talk to this Guard using the dialogue lines: 2.2.3. Leave this room and walk to the extreme left end of this corridor to enter the Castle Security Centre. Here, offer the Guard your copy of Mein Kampf - which you should have obtained from the Library in Venice - and he will leave you alone. It is possible to deactivate the security system by pouring some ale through that grating, but for the purposes of this solution, we're gonna get captured! Now, simply leave this room.

From your current screen position in the corridor, walk to the right then down the screen, then across to the extreme right of your screen to the base of another staircase - DO NOT go upstairs just yet. Instead move down the screen to meet yet another Guard. Talk to him using the dialogue lines: 3.1.2.1. then go into the room behind him and take the First Aid Kit. Leave this room and go up the screen and ascend those stairs to the upper floor.

Here you will meet another Guard. Challenge him by using the dialogue lines: 1.2.1. Vogul's Office is the FIRST door you see from the head of the stairs so when you have dealt with the Guard, enter it. Approach the dog and give it the roast boar that you lifted from the Kitchen. Take the Trophy and the Pass from the filing cabinet, leave the room and find your way back downstairs to the head of the lower staircase, where you changed your clothes earlier, enter the room and change back into your Indy gear.

Now leave this room and go back to the Kitchen to fill your newly possessed TROPHY with ale. Go back to your 'changing' room and change into your uniform, then go up to the Upper Floor. Proceed down past Vogul's Office and walk towards the left of the screen where you will bump into Biff the Nazi. Words mean little to this creep! Offer him your trophy full of ale and he'll quickly swig it down before preparing himself to knock your block off. However, the ale will affect his performance and, provided you have maintained your fitness, one swift punch from you will send him to tweety-land!

Right… just one more Guard to deal with. After dealing with Biff proceed downwards and along the left of the bottom corridor. When you meet the Guard, use the dialogue lines: 3.2.3. Go back towards the right of your screen, then up to the top and left along the top corridor to the last door. Enter this to locate Henry! Pull the wires above the door to activate the alarm and you will both now be tied up downstairs in front of a statue of armour.

SAVE GAME HERE. Saving is particularly important here as you must be positioned EXACTLY in order for the axe to cut through your bonds!

Pull the chair until your bonds are exactly in line with the axe above then KICK the armour and the axe will, hopefully, cut the ropes. Now PUSH the statue on the LEFT of the Fireplace and an opening will be revealed. Proceed through this opening, take that convenient motorcycle combination waiting outside and head for Berlin.

SECTION FIVE: BERLIN

NOTE: There are several methods of completing this particular section so what follows is a guide as to the order of business as opposed to step-by-step instructions.
Arriving at Berlin you will first retrieve the Grail Diary from Dr. Schneider. Having turned around you will come face to face with the Fuhrer himself. Give him the Pass and, thinking that you are a fan wanting his autograph, he will sign it. You now have a pass authorised by the Fuhrer!

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.

You now get back on your motorcycle for a tour of Nazi Germany. From time to time you'll be stopped by German sentries. Simply show them the pass in order to continue. Eventually you should arrive at the Aerodrome.

Get HENRY to ask the man with the newspaper about his grandchildren. While they are engaged in conversation, you should carefully rifle his pockets and steal his TICKETS. Now head outside to the waiting Zeppelin airship. Climb aboard and give your tickets to the Steward. Once the airship is airborne send Henry to the left, towards the piano player. Get him to place his coins in the pianist's bowl and ask when the Zeppelin is due to land.

Meanwhile, the craft's Radio Operator will hear music and leave his post. You must quickly duck inside his cabin and OPEN the CABINET. Taking the wrench you must then smash the Radio and then leave. (You may be confronted by the Radio Operator if you're not quick enough, in which case you will have to fight).

MORE HELP... If you still can't do the radio smashing in the time allocated, simply SWITCH to Henry and ask him to request another song, then SWITCH back again as the Operator leaves again. It is possible!

Now, insert the wrench into the hole near the Radio Operator's cabin and TURN it. A Ladder will appear from the Roof and you should climb into the Zeppelin's upper reaches. Avoiding the Guards you must negotiate the maze of catwalks and locate the exit at the bottom left. There is a biplane below you here. Climb into the biplane.

FLYING HELP...

Indy does the FLYING and Henry does the SHOOTING. The more fighters you can shoot down, the farther out of Germany you will get, and the more Checkpoints you will fly over. Eventually, if you shoot down all the enemy planes - 18 of them - then you will run out of fuel and crash land! There is no SIMPLE winning strategy but the following may help... Always try to start with your plane centred in the screen. The first time this is easy because you automatically start here! Later, you'll find that you'll have to hurry to reposition yourself after shooting down an enemy.

When the enemy plane appears, watch the cross-hair move towards it. This represents Henry's aiming point for his machine gun. Just BEFORE the cross-hair and the enemy plane come together, hit the key to send your biplane AWAY from the enemy, in as near a straight line as you can manage. This will often result in Henry successfully shooting him down. If the enemy plane is still there when your plane reaches the edge of the screen, move your plane along the edge by making a right-angle turn, then back towards the centre to try again.

If the enemy first comes in from the LEFT side of the screen, wait until the cross-hair is almost centred upon it then move YOUR plane to the RIGHT. When your plane reaches the RIGHT edge, move it up or down until it reaches the corner of the screen. Then move DIAGONALLY back to the centre. Remember, PRACTICE MAKES PERFECT.

Eventually you and Henry will crash land. How far you've travelled will depend on how many enemy planes you downed. Now take the BLUE car and get on your way - with Henry - towards Iskenderun. Show your 'Hitler-signed' pass at any Checkpoint to proceed.

SECTION SIX: ISKENDERUN

Upon arrival at the Temple, Donovan will take a shot at Henry. Proceed to the North direction to face your first test. You should refer to the PRINTED Grail Diary that came with your game now. Page 56 shows a picture

of some rocks, a mechanism and a 'X'. The X marks the spot in the graphic that you have to walk to. Your character will automatically kneel when he reaches this spot on the screen. Now wait and you have passed your first test - the Breath of God.

You must now face your second test - the WORD of God. Here you must step ONLY on the lettered stones that are in the NAME OF GOD, i.e, J-E-H-O-V-A. This name will be repeated as you cross. You can back up and move diagonally as long as you don't step on the WRONG letters. Once you are safely across you will have completed your second test.

The third and final test is the PATH of God. This is so simple it's almost unreal! But real it is and just BELIEVE that it is possible and it will be! As soon as the chasm screen appears quickly click on the RIGHT side and walk straight across… thin air… if you pause for thought you'll blow it - have faith!

Having completed the three tests successfully you will now meet the last remaining Knight who has been guarding the Grail for 700 years. He will ask you to choose a Cup from many others that are on display along the wall.

If you remember the inscriptions in the Catacombs of Venice which refer to your PRINTED Grail Diary you will know that the real Grail GLOWS. Pick up the Grail that fits the CORRECT description. Now, use the Grail with the Holy Water. This will tell you if you have made the correct choice. With the correct Grail in your possession, return to the Temple's entrance to help your father.

Meanwhile, Dr. Schneider will grab the cup and try to make good her escape. As she does this, the floor will open up and she'll fall with the Grail. Well, you cannot save the Doctor but you DO have a chance to save the Grail. You must quickly USE your WHIP on the GRAIL to save it.

You can leave now, but the noble thing to do is to give the Grail back to the Knight to complete the game!

As I've said throughout this solution, there are various OTHER ways of tackling some of the puzzles and more than one route to its successful conclusion. Have fun finding out!

THE DEVIL'S HAND
Solution by Bernard Wood

S, FIGHT TROLL, D, CLOSE DOOR, E, GET GOLD, WAKE DWARF, SAY TO DWARF 'FOLLOW', W, OPEN DOOR, U, NW, N, GET FLASK, CLIMB WALL, D, GET ROPE, SWIM, E, PUSH ORC, D, GET SWORD, EXAM CRACK, EXAM OGRE, GIVE GOLD, NW, N, N, N, E, FILL FLASK, W, GIVE WATER, GET KEY, E, FILL FLASK, W, N, EXAM HOGS HEAD, GIVE WATER.

S, E, FILL FLASK, W, N, NW, EXAM HOOK, TIE ROPE, THROW ROPE, SAY TO DWARF 'WAIT', D, SW, GET STONE, NE, U, SAY TO DWARF 'FOLLOW', D, SW, SAY TO GIANT 'FOLLOW', NE, W, EXAM BOULDER, GET CHARCOAL, W, EXAM DEMON, CLIMB TREE, GET TOOTH, D, EXAM DEMON, GIVE TOOTH, S, S, SAY TO DWARF 'WAIT', USE CHARCOAL, D, EXAM GASH, GET TORCH, U, EXAM CRACK, LIGHT TORCH, EXAM BODY, SEARCH BODY, GET CLOAK, WEAR CLOAK, GET SHIELD, SAY TO DWARF 'FOLLOW', N, SAY TO GIANT 'FOLLOW', SE, S, SAY TO GIANT 'WAIT', S, S, N, N, S, S, UNLOCK CHEST, DROP KEY, EXAM CHEST, GET EGG, BREAK EGG, GET WISE, N, N, SAY TO GIANT 'FOLLOW', E, SW, E, S, SAY TO DWARF 'WAIT', MOVE BOULDER, EXAM WEB, GET GRIT.

N, DRINK WATER, SAY TO DWARF 'FOLLOW', SAY TO GIANT 'FOLLOW', W, GIVE SHIELD, S, EXAM HOLE, BREAK DOOR, S, N, N, SAY TO GIANT 'FOLLOW', N, E, NE, N, W, EXAM ORC, (SAVE JUST IN CASE), N, EXAM DRAKON, KILL DRAKON, E, KILL ORCS, KILL ORCS, E, SAY GRIT, EXAM BRIDGE, E, SAY GRIT, GET STAFF, BREAK STAFF, E…

END OF GAME.

SynTax Public Domain Library

ST Disks

STAC Games - text/graphics unless stated.

PD 4: STAC demo plus The Case of the Mixed-up Shymer
PD 6: Wizard's Tower V1.65
PD 7: Invasion
PD 8: The Payoff
PD 34: Assassin
PD 89: Snatch and Crunch - "adult", text
PD 90: The Elven Crystals by The Fink
PD 92: Tomb of Death - text
PD 94: Treasure of the New Kingdom
PD 130: The Grimoire - updated vers.
PD 149: The Search - educational
PD 161: Isthorn - text + spot graphic
PD 165: Public Investigations
PD 175: Trials and Tribulations of an Apprentice Wizard
PD 247: Don't Bank on it
PD 250: Eagle Star, D/S
PD 259: Elven Crystals II
PD 277: Dr Wot &Grime-Lords, D/S
PD 317: A Night on the Town
PD 406: In The Shadow Of The Gallows

EAMON Adventures, text-only, not STE.

PD 16: EAMON plus Deathstar and Quest for the Holy Grail
PD 17: EAMON + Zyphur, Devil's Tomb
PD 18: The Crypt Crasher

AGT Adventures, text-only.

PD 38: The Adventure Game Toolkit
PD 39: AGT Source Code 1 - 10 AGT adventures. Requires AGT disk.
PD 245: AGTBIG - write larger games
PD 41: A Dudley Dilemma
PD 42: Tark
PD 50: Love's Fiery Rapture
PD 63: Der Ring Des Nibelungen
PD 64: Star Portal - D/S
PD 65: Susan - adult only
PD 66: Tamoret - D/S
PD 67: Pork - Zork spoof
PD 68: Son of Stagefright
PD 69: Easter Egg Hunt
PD 70: Fast Lane
PD 71: House of the O's
PD 72: Pork II

PD 73: Pyramid of Muna
PD 74: Quest for the Holy Grail
PD 75: Sir Ramic Hobbs
PD 76: The Battle of Philip...
PD 77: The Pilot
PD 146: Dragon Slayer - adult
PD 161: Mold 1
PD 183: Disenchanted
PD 184: Mystery of Old St Joseph
PD 212: Lasar
PD 213: Andkara
PD 214: Escape from the ELI
PD 216: Weekend Survival
PD 218: Magic Mansion
PD 221: NMR2
PD 223: Pyramid
PD 225: Storms
PD 227: Two Ways
PD 231: Orientation / Van Pelt Library
PD 233: NMR
PD 235: Whatever We Decide to Call this Game
PD 257: Around the World in Eighty Days
PD 260: Lady in Green
PD 261: Deena of Kolini, Lottery. Adult
PD 262: Betty Carlson's Big Date and Christian Text Adventure
PD 269: Elf's Adventure
PD 308: Ghost Town
PD 314: Castle of the Alchemists - D/S
PD 318: Colossal Cave (D. Malmberg's version) - D/S
PD 319: Apprentice, The Testing of a Magical Novice - D/S
PD 321: Colossal Cave (D. Gasior's version) - D/S
PD 323: Escape from Prison Island - D/S
PD 332: Fleece Quest - D/S
PD 333: Hotel Notell - D/S
PD 335: The Rescue of the Fair Princess Priscilla... D/S
PD 337: Deadly Labyrinth - D/S
PD 339: Library - D/S
PD 341: The Lost Stone Mansion - D/S
PD 346: The Spelunker's Tremendous Cave Adventure - D/S
PD 348: Tales of Tavisa - D/S
PD 350: The Tomb of the Ancient Pharaohs - D/S

PD 364: New England Gothic
PD 365: Map + Murder
PD 418: Crusade

STAWS.

PD 188: ST Adventure Writing System. Includes about 9 sample games

TADS: Text Adventures

PD 177: Text Adventure Development System. Includes the game Ditch Day Drifter. Needs 1 meg
PD 178: Deep Space Drifter - written with TADS. Needs 1 meg
PD 378: Unnkulian Adventure I
PD 379: Unnkulian Adventure II

Miscellaneous Adventure, text-only unless stated otherwise.

PD 9: Colossal Cave, Once a King (2 vers.) and City out of Bounds
PD 10: Enchanted Realm, Sherlock and Beyond the Tesseract
PD 15: AdvSys/AdvInt adventure writing system + Starship Columbus. Not STE.
PD 19: Asylum
PD 20: Crowley's House, Prisoner of the Dark Pearl, Doppyworld. Not STE.
PD 23: System 5 and Paranoia. Not STE.
PD 40: Darkness is Forever. Text-only in medium res, a few graphics in high res
PD 46: Treasure Hunt Jersey - mouse -controlled graphic game
PD 79: Article on writing adventures with GFA Basic + 3 low-res adventures- Dungeon (maze-type), Magik (text), Moonstone (text) Mercy Mission (text)
PD 80: Under Berkwood - arc/adv, editor
PD 126: World
PD 164: Grampa Howard Mysteries (text, multiple-choice), Naarjek Data Systems
PD 185: Hassle Court Adventure
PD 189: Escape!
PD 246: Sleuth - Cleudo-type whodunnit
PD 382: Master Scrath + Journey To The Centre Of The Earth. ST BASIC.

STOS games.

PD 91: Time Switch - text/graph. D/S
PD 93: Treasure Search. Source code. Great effects, good for kids. D/S
CAT - "C" Adventure Toolkit
PD 248: CAT. Shareware, D/S, ST and PC

versions, needs C compiler
PD 249: Awe-chasm, adult, D/S.
PD 356: Everyday Adventure

RPGs.

PD 5: Hack! v1.03. Ramdisk, D/S
PD 25: Larn v1.00
PD 37: DDST
PD 78: HASCS - MONO German RPG with mono emulator, D/S
PD 127: Nethack v2.3 1 MEG, D/S
PD 147: Hero II - RPG/arcade adv, demo, 1 MEG, D/S
PD 258: Mystic Well.DM-style game. Shareware version, so no save routine
PD 311: Bloody Blade. A text RPG!
PD 312: Dark Castle - part RPG, part 'board' game for up to four players.

John R. Barnsley's 16-bit Adventure Help disks - text solutions. (AM+Em)

PD 1: Disk 1; PD 2: Disk 2;
PD 3: Disk 3; PD 29: Disk 4; PD 58: Disk 5; PD 125: Disk 6; PD 148: Disk 7;
PD 186: Disk 8; PD 256: Disk 9;
PD 313: Disk 10, PD 382: Disk 11

Other Solution Disks.

PD 240: TBE Solutions Disk 1.
PD 271: The Blag sol. and maps, D/S.

John's Game Help Disks.

PD 59: Bard's Tale 1 Game Help Disk, maps and text, D/S. (AM+Em)

Alex van Kaam's map disks, all D/S with slideshow program. (AM+Em)

PD 61: Bloodwych maps
PD 129: Bloodwych Data Disk maps
PD 131: Xenomorph maps
PD 362: Knightmare maps

Other RPG Help.

PD 11: Dungeon Master maps and demo of the DM cheat
PD 12: Dungeon Master help files
PD 81: Dungeon Master maps, text files
PD 60: Chaos Strikes Back D/S .Maps, plus isometric 3D version of level 5
PD 144: More Chaos maps
PD 145: Chaos help, portraits and pix
PD 151: Ultima IV help, mostly text files
PD 156: Chaos and Bloodwych Editor
PD 159: Chaos maps - isometric 3D maps of Levels 3 and 5. D/S
PD 162: Chaos editor, Chaos hints/pix, Populous editor
PD 179: More Dungeon Master help and maps including downloaded file
PD 180: A new Dungeon Master dungeon created using the editor
PD 187: SimCity terraformer and editors for Chaos, Bloodwych, Autoduel,

Phantasie I & II, Roadwar 2000, Rogue
PD 238/9: Drakkhen solution and maps on two disks (one D/S); must be used together. ú3.50
PD 251: Five Chaos dungeons created using the editor
PD 252: Five more Chaos dungeons
PD 253: SimCity editor, terraformer, cheat program and printer option
PD 310: Captive help, maps, text files etc. D/S. (AM+Em)

Talespin games for kids.

PD 176: Mountain, SDI and Mansion
PD 181: The Wolf and the Seven Kids
PD 381: Wizard's Dungeon. D/S. Not suitable for children.

Unclassifiable!

PD 152: Dungeons and Dragons creator. shareware try-out disk
PD 158: Mapper - a utility for drawing, saving and printing maps for RPGs and text games. (AM+Em)
PD 163: Character generators for Traveller and Star Frontiers

UMS.

PD 166: Selection of UMS scenarios

Mind Games....and "board" games.

PD 84: Puzpuz - MONO jigsaw program from Germany with mono emulator
PD 85: Colour jigsaw program
PD 86: Drachen - German colour version of Shanghai
PD 87: Around The World in 80 Days - like the board game. Runs in mono but a mono emulator is provided.

Utilities.

PD 33: ST Writer Elite now v4.1. Excellent PD word processor which saves as ASCII. D/S. (AM+Em)

ST Shareware disks; £1.00 of the price goes to the author.

SW 2: Toil and Trouble (STAC, text/graphics, plus datafile)
SW 3: Datafile for Shymer (adv. on PD 4)
SW 4: Les Rigden's Dungeon Master Guide
SW 5: Les Rigden's disk of maps for Xenomorph
SW 6: Evaluation copy of Operation Blue Sunrise
PD 403: Intro-maker - create fancy loaders for your own adventures.

PC Disks.

A program too large to fit onto a 5 1/4" disk is shown (*). This means the program will be supplied ARCed on 5 1/4"

disk so you'll need to unARC it onto a hard disk to run it.

PC Adventures, text-only unless stated. (ST+Em)

PD 53: Crime, Island of Mystery, The Haunted Mission, Nuclear Submarine Adventure, Terror in the Ice Caverns
PD 54: Landing Party ,Marooned Again
PD 55: Palace Adventure, Gymnasium
PD 56: Kingdom of Kroz (arc/adv) and Beyond the Titanic
PD 57: Golden Wombat of Destiny
PD 62: Quest / Kukulklan, Under the Ice
PD 153: Jacaranda Jim now v 4.0
PD 157: Humbug now v 4.4, saves to disk as well as RAM.
PD 170: Advanced Xoru - evaluation copy
PD 174: Nirvana
PD 194: Adv551 (enhanced Colossal) and Enchanted Castle
PD 196: McMurphy's Mansion
PD 197: Four With Battune (Museum, Caverns, Wonderland and The Sailor
PD 201: Adventure (version of Colossal), Castaway, South American Trek, Hellfire and Sam Spade
PD 202: Dragon's Lair Magic Land and Skullduggery (text, on-screen map).
PD 203: Dracula in London (text/ graphics) and Moon Mountain Adv.
PD 263: 10 Basic Adventures - travel
PD 264: Another Lifeless Planet
PD 202: Dragon's Lair Magic Land and Skullduggery (text, on-screen map).
PD 203: Dracula in London (text/ graphics) and Moon Mountain Adv.
PD 263: 10 Basic Adventures - travel
PD 264: Another Lifeless Planet
PD 273: Four More With Battune (Actor, Crimefighter, Safari , Sleeping Beauty)
PD 274: Supernova by Scott Miller
PD 281: Sleuth (graphical murder)
PD 283: Pirate Island, Castle of Hornadette and Stoneville Manor
PD 284: Two Heads of a Coin, Graphic Castle Adv. & Pleasuredome Adv.
PD 285: Fifi's Whorehouse, Softporn Adventure (adult), Basic Adventure and Funcity Adventure.
PD 286: T-Zero - time travel adventure
PD 294: Adventure
PD 295: Alien, Dark Continent, Nebula
PD 298: Masquerade, Escape from Maya's Kingdom,The Thief's Adventure
PD 327: CosmoServe
PD 375: Dunjin
PD 414: Pork - the original!

PD 417: CIA, Dungeon 1 (the 'original' Zork, written by Blanc/Ebling et all!) IBM Adventure and Escape From New York. (BASIC needed for CIA & Escape.)

PC Adventure Writing Systems
PD 394: Adventure Writer
PD 415: GAGS, The fore-runner of AGT plus sample games.
PD 416: Christian Text Adventure

TADS Text Adventures.
* PD 288: TADS adventure writing system plus Ditch Day Drifter
PD 289: Deep Space Drifter
PD 329: Unnkulian Unventure I
PD 330: Unnkulian Unventure II
CAT - C Adventure Toolkit
PD 266: CAT - write your own text adventures, needs C compiler.
PD 357: Everyday Adventure

AGT Text Adventures.
PD 198: AGT - write your own text adventures. £3.50 (multiple disks)
PD 237: AGT Utilities - AGTBIG, POPHINT, PRETTY, SCRIPTER
PD 167: Betty Carlson's Big Date
PD 168: Deena of Kolini - adult
PD 169: Christian Text Adventure, Lottery
PD 195: Andkara
PD 200: What Personal Computer?
PD 215: Escape from the ELI
PD 217: Weekend Survival
PD 219: Magic Mansion
PD 220: Mold 1
PD 222: NMR2
PD 224: Pyramid
* PD 226: Storms
PD 228: Two Ways
* PD 229: Crime to the Ninth Power
PD 232: Orientation / Van Pelt Library
PD 234: NMR
* PD 236: Whatever We Decide to Call this Game
PD 265: Crusade
* PD 267: Son of Stagefright
PD 268: Elf's Adventure
PD 278: Quest for the Holy Grail
PD 287: What? No Low Alcohol Mineral Water!
PD 291: Space Aliens Laughed at my Cardigan
PD 307: Ghost Town
* PD 309: A Dudley Dilemma
* PD 315: Castle of the Alchemists
PD 320: Apprentice, the Testing of a Magical Novice
PD 322: Colossal Cave (Gasior version)
PD 324: Escape from Prison Island

* PD 326: Sanity Clause
PD 328: Disenchanted
PD 331: Fleece Quest
* PD 334: Hotel Notell
PD 336: The Rescue of the Fair Princess Priscilla...
PD 338: Deadly Labyrinth
* PD 340: Library
PD 342: The Lost Stone Mansion
PD 346: The Spelunker's Tremendous Cave Adventure (spoof Colossal)
PD 348: Tales of Tavisa
* PD 349 The Multi-dimensional Thief
PD 351: The Tomb / Ancient Pharaohs
* PD 352: Mop and Murder
PD 363: New England Gothic
PD 327: CosmoServe ARCed on both sized disks.

RPGs
PD 171: Moraff's Revenge
PD 172: Evets
PD 173: Dungeons and Dragons
PD 282: Cavequest
* PD 290: NetHack v 3
* PD 296: Vampyr. Ultima-style col. RPG
PD 300: Leygref's Castle, Temple of Loth
PD 301: Swords of Chaos
* PD 305: PC Hack v 3.6
PD 408: Maze Quest

EAMON Games.
PD 303: Assault
PD 304: The Quest for Trezore

Arcade Adventures.
PD 279: Dark Ages
PD 280: Commander Keen
PD 297: The Dungeons of Silmar, Dunjax and Navjet
PD 316: Kingdom of Kroz (arc/adv)
PD 395: Xmas Lemmings

Miscellaneous.
PD 292: Questmaster - design your own Sierra-style adventures.
PD 299: Editors for Pools of Radiance and Bard's Tale 2.
PD 52: Eye Of The Beholder II. Character editor by Hartmann Games Utilities
PC only adventures - Provided ARCed on both size disks, need a hard disk or high density floppies to play.
* PD 230: Humongous Cave
* PD 344: Sherwood
* PD 385: Hugo's House Of Horrors
PD 407: Lorrinitron (RPG)
PD 410: Wolfenstein (RPG)
Amiga Disks.
Text adventures.
PD 190: ADVSYS plus an extended

version of Colossal Adventure
PD 191: Castle of Doom. Text / graphics
PD 192: The Golden Fleece - text
PD 193: The Holy Grail - text. 1 meg
PD 275: Midnight Thief, text or text/graphics. 1 meg. Disable any external drives if selecting graphics mode.
PD 400: TACL - adventure writing system plus sample games

AGT Adventures.
PD 353: AGT on the Amiga! 2 drives recommended.
PD 354: Crusade
PD 355: Andkara
PD 358: Alice
PD 359: Battle of Philip...
PD 360: Tark
PD 361: Quest for the Holy Grail
PD 371: Pork I
PD 372: Pork II
PD 396: Star Portal
PD 397: A Dudley Filemma
PD 398: Love's Fiery Rapture

RPGs
PD 377: Moria
PD 390: Survivor. 1 meg. Colour
PD 392: Hack!
PD 393: Return To Earth - icon driven, strategy/trading. German docs!
PD 399: Return To Lothian

Utilities
PD 182: ST emulator for Amiga
PD 410: AmiGraph III - a dungeon-mapping utility

Help Disks.
PD 204: Amiga Solution Disk 1 - 60 16-bit adventure solutions
PD 205: Amiga Solution Disk 2 - More 16-bit adventure solutions
204-205 are auto-load and run.
PD 206: Amiga Solution Disk 3 - 25 more 16-bit solutions
206-208 are CLI-accessed disks with files in ASCII format.
PD 209: WWF 'ACE' Amiga Help Disk - auto-load, musical soundtrack .Cheats for 100 games, over 30 sols.
PD 210: WWF Amiga Help Disk 2 - more cheats, solutions and maps
PD 211: MWB Amiga Solution Disk - mostly Sierra, Lucasfilm and RPG
PD 270: Eye of the Beholder maps and playing guide by Geoff Atkinson.
Further disks are available for game demos, music, graphic slideshows, comms, utilities, magazine disks etc. Please send an SAE to Sue for a full list.

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
Adventureland
Aftershock
Agatha's Folly
Alice (AGT)
Alice In Wonderland
Alien
Alien Research Centre
Alstrad
Altered Destiny
Amazon
American Suds
Amity's Vile
Andromeda III
Angelique
Another Bloody Adventure
Another World
Antidote
Antilliss Mission
Appleton
Arazok's Tomb
Arlene
Arnold 1: Goes To Somewhere Else
Arnold 2: Trial Of Arnold Blackwood
Arnold 3: The Wise And Fool Of A. Blackwood
Arnold The Adventurer
Arrow Of Death. Part 1
Arrow Of Death. Part 2
Arthur
Ashby Manor
Ashkeron
Atalan Adventure
Atlantis
Aunt Velma
Aural Quest
Aussie Assault
Avior
Avon
Axe Of Kolt
Aztec Tomb
Aztec Tomb Revisited

B.A.T.
Ballyhoo
Balrog And The Cat
Bard's Tale I

Bard's Tale II
Barsak The Dwarf
Base, The
Basque Terrorists In Dartmouth
Battle of Philip
Battletech
Battune In Wonderland
Battune The Sailor
Beatle Quest
Beer Hunter
Behind Closed Doors 1
Behind Closed Doors 2
Behind The Lines
Behold Atlantis
Beneath Folly
Bermuda Triangle
Bestiary
Betty Carlson's Big Date
Bew Bews
Beyond Zork
Big Sleaze
Bimble's Adventure
Bite Of The Sorority Vampires
Black Cauldron
Black Fountain
Black Knight
Blackscar Mountain
Blade Of Blackpoole
Blade The Warrior
Blag, The
Blizzard Pass
Blood Of The Mutineers
Blue Raider
Boggit, The
Bomb Threat
Book Of The Dead
Border Harrier
Border Zone
Bored Of The Rings
Boredom
Bornless One, The
Borrowed Time
Bounty Hunter
Brataccas
Brawn Free
Breakers
Brian And The Dishonest Politician
Brian The Bold
Brimstone
Buckaroo Banzai
Buffer Adventure
Bugsy
Bulbo And Lizard King

Bungo's Quest For Gold
Bureaucracy
Burlough Castle
Buttons

Caco Demon
Cadaver
Cadaver: The Last Supper
Calling, The
Camelot
Can I Cheat Death?
Canasto Rebellion
Captain Kook
Case Of The Beheaded Smuggler
Case Of The Mixed-up Shymer
Castle, The (W. Pooley)
Castle Adventure
Castle Blackstar
Castle Colditz (K-Tel)
Castle Eerie
Castle Master I
Castle Master II
Castle Of Mydor
Castle Of Riddles
Castle Of Terror
Castle Of the Skull Lord
Castle Thade
Castle Thade Revisited
Castle Warlock
Cave Capers
Cave Explorer
Cavern of Riches
Challenge, The
Chambers Of Xenobia
Changeling
Chaos Strikes Back
Chrono Quest I
Chrono Quest II
Circus
Citadel Of Chaos
City For Ransom
City Out of Bounds
Classic Adventure
Claws Of Despair
Cloak Of Death
Cloud 99
Codename - Iceman
Colditz (Phipps)
Colorado
Colossal Adventure
Colour Of Magic

Commando
Complex
Conch
Confidential
Conquest Of Camelot
Conquests Of The Langbow
Corruption
Cortizone
Corya I
Count, The
Countdown To Doom
Crack City
Cranston Manor
Cricket Crazy
Crimson Crown
Crisis At Christmas
Crispin Crunchie
Critical Mass
Crom
Crown Jewels
Crown of Ramhotep
Cruise For A Corpse
Crusade
Crystal Cavern
Crystal Frog
Crystal Of Chantie
Crystal Quest
Crystals Of Carus
Crystals Of Doom
Cuddles
Cup, The
Cup, The (River)
Curse, The
Curse of Calutha
Curse Of Crowley Manor
Curse Of Shaleth
Curse Of The Seven Faces
Cursed Be The City
Custerd's Quest
Cutthroats
Cyborg

Dallas Quest
Damocles
Damsels In Distress
Dance Of The Vampires
Danger, Adventurer at Work!
Dangermouse In The Black Forest Chateau
Dare, The
Dargon's Crypt
Dark Crystal, The
Dark Lord

Dark Lore
Dark Planet
Dark Side (Incentive)
Dark Storm
Dark Tower
Darkest Road
Darkness Is Forever
Darkwars
Dead End
Dead Enders
Deadline
Death In The Caribbean
Deathbringer
Deek's Deeds
Deena Of Kolini
Deja Vu I
Deja Vu II
Demon From The Darkside
Demon's Tomb
Demons's Winter
Denis Through Drinking Glass
Der Ring Des Nibelungen
Desert Island
Desmond and Gertrude
Detective
Devil's Hand
Devil's Island
Diamond Trail
Diplomat's Dilemma
Doctor Goo And The Samorans
Doctor's Demise
Dodgy Geezers
Dogboy
Dome Trooper
Domes Of Sha
Dondra
Don't Panic- Panic Now
Doomlords I - III
Doomsday Papers
Dracula
Dracula II (C64)
Dracula's Castle
Dracula's Island
Dragon of Notacare
Dragon Slayer
Dragonstar Trilogy
Dragonworld
Dragon's Breath
Drakkhen
Dream Zone
Driller
Dudley Dilemma, A
Dun Darach

Dungeon
Dungeon Adventure
Dungeon Master
Dungeon Of The
    Dragon
Dungeon Quest.
Dungeons,
    Amethysts etc.
Dusk Over Elfinton

Earthshock
Eclipse
Egyptian Adventure
El Dorado
Elf Rescue
Elfindor
Elf's Adventure
Ellisnore Diamond
Elven Crystals
Elvira I
Elvera II
Emerald Isle
Emmanuelle
Empire Of Karn
Enchanted Cottage
Enchanted Realm I
Enchanted Realm II
Enchanter
Encounter
End Day 2240
Energem Enigma
Erik the Viking
Escape From A.R.G.
Escape From Hodgekins
    Manor
Escape From Khoshima
Escape From Pulsar 7
Escape From Traam
Escape To Freedom
Escape To Zanuss
Espionage Island
Essex
Eternal Dagger
Eureka
Evil Ridge
Everyday Story Of A
    Seeker Of Gold
Excalibar
Experience, The
Extricator, The
Eye Of Bain
Eye Of the Inca
Eye Of Kadath

Fable (AGT)
Faerie
Faery Tale
Fahrenheit 451
Fairly Difficult Mission
Fantastic Four
Fantasy World Dizzy
Farmer's Daughter
Fast Lane
Father Of Darkness

Faust's Folly
Feasibility Experiment
Fergus Furgleton
Final Battle
Final Mission
Firelance
Firestone
Fisher King
Fish!
Five On A Treasure
    Island
Flight 191
Flint's Gold
Flook 1
Fool's Gold
Fool's Errand
Football Director II
Football Frenzy
For Your Thighs Only
Forest At World's End
Forest Of Evil
Forestland
Forgotten Past
Formula, The
Fortress Of Keller
Four Minutes To
    Midnight
Frankenstein
Frankenstein's Legacy
Frankie Crashed On
    Jupiter
Frog Quest
From Out Of A Dark
    Night Sky
Funhouse (Pacific)
Future Tense
Future Wars

Galaxias
Gateway, The
Gateway To Karos
Gauntlet Of Meldir
Gem of Zephyrr
Gerbil Riot of '67
Ghost Town (Adv/Int.)
Ghost Town (AGT)
Ghost Town (Virgin)
Giant's Adventure
Giant's Gold
Gladiator
Gnome Ranger
Goblin Towers
Gods Of War
Gold Or Glory
Gold Rush
Golden Apple
Golden Baton
Golden Fleece
Golden Mask
Golden Pyramid
Golden Rose
Golden Sword Of
    Bhakhor
Golden Voyage

Golden Wombat Of
    Destiny
Goldseeker
Gordello Incident
Grail, The
Grange Hill
Grave Robbers
Great Mission
Great Pyramid
Greedy Dwarf
Greedy Gulch
Green Door
Gremlins
Grimoire, The
Ground Zero
Gruds In Space
Gryphon's Pearl
Guardian, The
Guild Of Thieves
Gunslinger
Gymnasium

H.R.H.
Hacker 1
Hacker 2
Halls Of The Dwarfen
    King
Hammer Of Grimmold
Hampstead
Harvesting Moon
Hatchet Honeymoon
Haunted House
Haunted House
    (Version.B)
Haunted Mansion
Heart Of China
Heavy On The Majick
Helm, The
Hermitage, The
Hero Quest (Gremlin)
Heroes Of Karn
Heroes Of The Lance
Hero's Quest (SSI)
Hexagonal Museum
Hillsfar
Himalayan Oddysey
Hitch-hiker
    (Supersoft)
Hitchhiker's Guide
    (Infocom)
Hob's Hoard
Hobbit, The
Hobble Hunter
Holiday To Remember
Hollow, The
Hollywood Hijinx
Holy Grail (Jim
    McBrayne)
Homicide Hotel
Hostage
Hostage Rescue
Hotel Hell
Hound Of Shadow
House Of Seven

Gables
House On The Tor
Hunchback

Ice Station Zero
Ichor
Imagination
Inca Curse
Incredible Hulk
Indiana Jones And The
    Last Crusade
Inferno
Infidel
Ingrid's Back
Inner Lakes
Inspector Flukeit
Institute, The
Into The Mystic
Intruder Alert
Invaders from Planet X
Invasion
Invincible Island
Iron Lord
Island (Ken Bond)
Island (Crystal)
Island, (Duckworth)
Island, The (Virgin)
Island of Mystery
It Came From The
    Desert

Jack And The
    Beanstalk
Jack the Ripper
Jade Necklace
Jade Stone
Jason And The
    Argonauts
Jason And The Golden
    Fleece
Jekyll And Hyde
Jester Quest
Jewels of Babylon
Jhothamia
Jinxter
Joan Of Arc
Jolly Duplicator
Journey (Infocom)
Journey One Spring
Journey To The Centre
    Eddie Smith's Head
Jungle Bunny

Kabul Spy
Karyssia
Kayleth
Keeper, The
Kelly's Rescue
Kentilla
Key To Time
Killing Cloud
King Solomon's Mines
King's Quest I
King's Quest II

King's Quest III
King's Quest IV
King's Quest V
Kingdom Of Hamil
Kingdom Of Speldome
Knight Orc
Knightmares
Knight's Quest
Kobyashi Ag'kwo
Kobyashi Naru
Kristal, The
Kult

Labarinth
Labours Of Hercules
Labyrinth (Actavision)
Lady In Green
Lancelot
Land of the Giants
Lapis Philosophorum
Laskar's Crystals
Last Will and Testament
Leather Goddesses of
    Phobos
Legacy, The
Legacy For Alaric
Legend Of Apache Gold
Legend Of Faerghail
Legend Of The Sword
Leisure Suit Larry I
Leisure Suit Larry II
Leisure Suit Larry III
Les Manley In Search
    For A King
Let Sleeping Gods Lie
Liberte
Life Term
Lifeboat
Lighthouse Mystery
Little Wandering Guru
Loads of Midnight
London Adventure
Loom
Lord of the Rings
Lords Of Midnight
Lords Of Time
Lost City
Lost Crystal
Lost In The Amazon
Lost Phirious, Part 1
Lost Temple Of The
    Incas
Lucifer's Realm
Lurking Horror

Madcap Manor
Maddog Williams
Mafia Contract I
Mafia Contract II
Magic Castle
Magic Mountain
Magic Shop
Magic Isle
Magician's Ball

Malice In Blunderland
Malice In Wonderland
Manhunter New York
Manhunter San
    Francisco
Maniac Mansion
Mansion Quest
Mansions
Mapper
Marie Celeste
    (Atlantis)
Martian Prisoner
Mask Of The Sun
Masquerade
Masters Of Midworld
Masters Of The
    Universe
Matt Lucas
McKensie
Mean Streets
Mega Adventure
Mega Traveller I
Menagerie, The
Merhownie's Light
Merlin's Apprentice
    (El Diablero)
Message From
    Andromeda
Miami Mice
Mickey's Space
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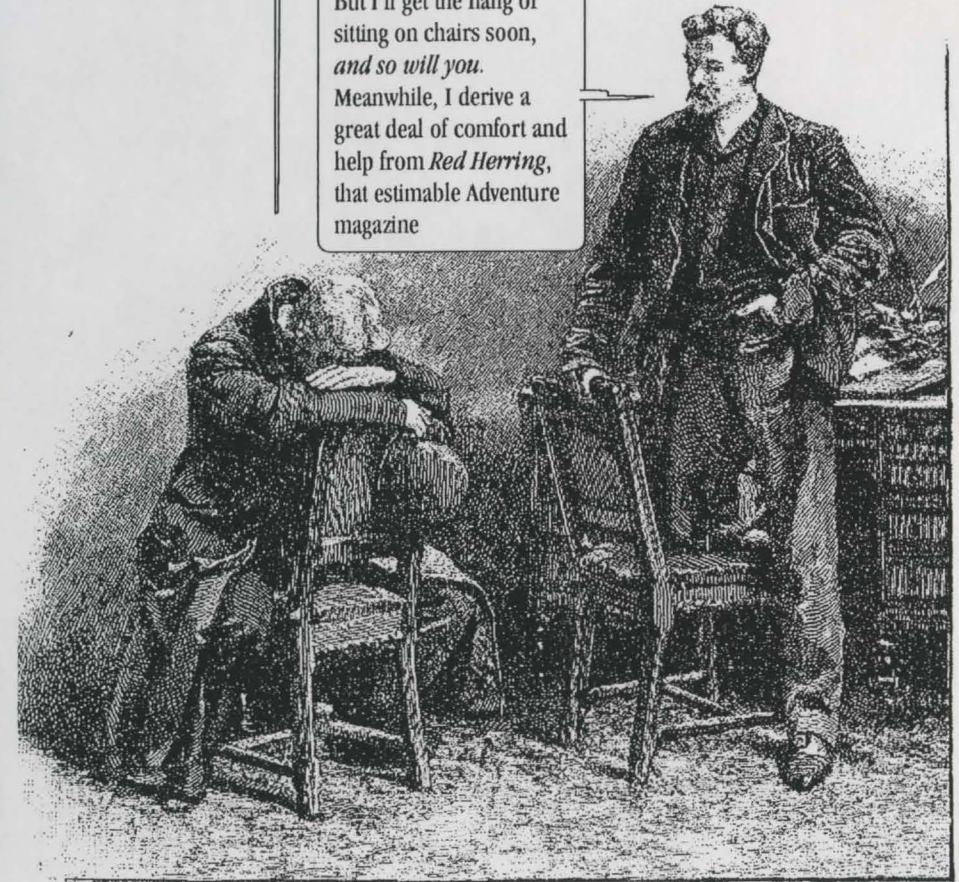Mr Fanshaw says it's a bit like dyslexia...

He's telling the truth, believe me...

This is very *PAINFUL* for me...

I quite understand... as you can see, I'm only *halfway* towards a cure myself...

Most people seem to think I'm a trainee Long John Silver impressionist...

But I'll get the hang of sitting on chairs soon, *and so will you*. Meanwhile, I derive a great deal of comfort and help from *Red Herring*, that estimable Adventure magazine

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