COMPUTER +VIDEO GAMES

ADVENTURE SUPPLEMENT

C+VG
ADVENTURE
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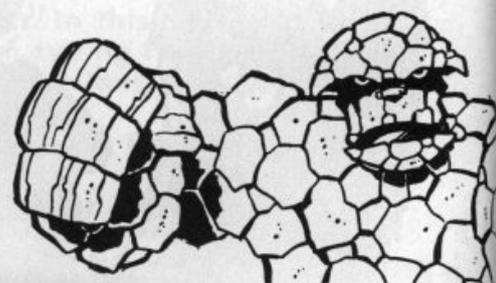
THIS ISSUE

● The Ideas Corporation hit squad had been despatched. Soon they returned to throw a screaming Paul Coppins, Simon Marsh and Jim Douglas into the newly acquired Adventure penthouse high atop the Ideas Corp building, where I was already enjoying I.C.'s hospitality.

A helicopter from Sunderland landed on the roof-garden, and a bedraggled and roughed-up Steve Donoghue, still in his pyjamas, was unceremoniously deposited through the skylight.

"And you're staying there until it's finished!" screamed the fiendish voice of Metcalfe, as the door slammed and a key turned in the lock.

Six weeks of chaos followed, during which cassettes and disks were scattered everywhere, piles of readers' letters covered every available desk, table and shelf. Amidst all this debris, the dream machines — our adventure computers, worked against the clock.

Every 12 hours a jug of flat Perrier water and a plate of Vindaloo sandwiches, processed by X, one of the Bug Hunters, was pushed through a small grill in exchange for completed reviews.

We blinked when we were led out into the blinding daylight, our faces deathly white after days of darkness. We'd finally done it! We were free at last. The Third Book of Adventure was written!

Enjoy it, won't you? We hope we have been able to bring a little more excitement, a little less frustration, a few laughs, and some added interest to your Adventuring over the festive season. Have a Happy Christmas, and see you all in the New Year!
Keith Campbell

Spells Cast By	Cauldron Stirred By
Keith Campbell	Seamus St John
Jim Douglas	Brian Cookman
Steve Donoghue	**Illuminated By**
Paul Coppins	Ian Ellery

ADVENTURE
MAIL BAG

Hail to the Adventure Lords! I've managed to burn **Claymorgue Castle**, but what about this towel? It's cracking me up — the damn towel is still a bit too wet! Hmmph.

Where's my copy of **Questproble 3**? I'm a winner in the competition and at the time of writing IT STILL HASN'T ARRIVED! My computer's getting hungry for more Adventures, and the Dragon (not the computer) threatens to burn me if I throw the Golden Baton at him!

What about these Adventure Helpline T-shirts? What about Chislehurst Caves? How about making the Adventure section larger and cutting down the adverts, eh?
Mendau the Wizard,
alias Jason Kennedy,
Kirkby,
Merseyside.
Keith's reply: Hang about, Jason! It's the adverts that keep us in bread and butter! But how about this month for a larger adventure section and less adverts! Your copy of Questprobe hasn't arrived because, at the time of writing, Questprobe hasn't been released! Fear not, it will be around anytime now.

Dear Keith,
I recall Mark Hardwidge's comments on **Jewels of Babylon** and fully agree with him. There is another Hall of Fame it could enter as well, one for the most aggressive answers to your inputs.

If you examine an object it replies: "I don't see the point" and if you type HELP: 'You don't really need it.' With replies like these it has really put me off buying any more adventures from Interceptor.

I have now come to a dead stop, so is there any way past all the animals, or do I have to get through the cannibal village? I have tried all I can think of, including trying to eat one of the natives. So please help me get through this Adventure before I sling it out of the window!
Kevin Lea,
Coventry
Keith's reply: If the cannibals are watching you, you'd better give them one, Mark!

Dear Keith,
I find that the Helpline is invaluable as far as helping to solve Adventures is concerned, as the clues usually need some

working out before they are able to be applied to the Adventure itself.

I think that the features are very interesting for the most part, but I would like to see more competitions, with better prizes. Another good idea would be to include a software chart with a top ten adventures for all the major micros.

I should also like to see more regular reviews in the magazine for a wider range of micros, although I realise that there are more adventures released for the Commodore and Spectrum each month than for the BBC.

Thank you for a great magazine, continue supporting the BBC, and maintain your excellent standard of writing-style and humour.
C. O'Toole,
Borehamwood, Herts
Keith's reply: Thank you! We try to cover as many micros as possible. Of course, most adventures are available for more than just the machines on which they are played for the review. We'll continue to tell you the range of machines covered by a particular game whenever possible.

Dear Keith,
I recently bought **Mordon's Quest** for the Commodore 64. I completed adventuring in the house and jungle with very few problems. I then found that there was no way to continue the game from the jungle, and that there was no SAVE facility.

I took the game back to my local dealer and he said that it is a fault with all 64 versions, and that they were being withdrawn. Is this so? If so, will there be a re-issue of the game without these two bugs?

From what I saw of the game I thoroughly enjoyed it — it would be a shame for Commodore owners to miss out.
Steve King
Poole,
Dorset
Keith's reply: The fault with the SAVE routine is being rectified. But the fault with the jungle is a problem YOU must solve, it's not a bug. Like the HELP feature says: "Try drawing a map." Then go and have a word with Tarzan!

Dear Keith,
Sorry to be so familiar, but from the tone of your magazine I presume that it is a very informal set up, and 'Dear Sir' is so stuffy. My son got your magazine from

an exhibition for pin-table owners, heaven knows what the connection was, but he passed it on to me and I haven't been able to find any more in the shops.

So how do I get the magazine? My daughter would like one also — that is, if it is still in circulation.

I'm a grandmother devoted to Adventure games rather than bingo and have quite a collection, and also a question for you. Is there any way to move forward in Mad Martha without going through the arcade game?

Oh, by the way, in the **Moreby Jewels**, how do we get the thing out of the letter box?
Beryl Sharp,
Ripon
Keith's reply: Still in circulation? There's no getting rid of us, Beryl. Why not ask you local newsagent to place a regular order for you? Or you could always call the office and sort out a subscription.

I think you've got to play that arcade sequence.

I have never heard of Moreby Jewels.

Dear Keith,
Some time ago I wrote to you about **Pub Quest**. You know, trying to cross the road! But you couldn't help. Well, now I've done it, and I thought I'd pass on the info.

The main thing anyone needs to do is EXAMINE YOU. This will get the key to open the cupboard in the toilet, which holds a glove. Wear the glove, press the button on the pelican crossing and you're away!

It has taken me the best part of a year to do it — I had to tell someone! My wife doesn't seem interested in this breakthrough. But she can't tell Orc from a Troll!
Ian Hunter,
Walthamstow.
Keith's reply: I know so many people need this very information and would not want to be protected from it! It is certainly an illogical command, unlikely to be discovered by many! A t-shirt is on its way! Why not pass it on to your long-suffering wife?

Dear Keith,
I was doing really well in **Starcross**. I had three rods, a metal and ceramic card, and a safety line. Then the lights went dim and my computer blew! Was my Dad going to kill me, had I

ruined the wiring? Lucky I wasn't typing in a program — I would have lost it.

I rang the Electricity Board, it was all the NEEB's fault, a wire was loose in their transformer. I checked the machine for faults. A fuse in the power pack had blown.

It took over a week to find a shop with a 160 MA fuse, and then I discovered the TV set I used was also broken. "Three chips gone," said the repair man, and took it away.

When it returned, the computer still didn't work. So I took it in for a check-up and it has been gone three weeks and will cost £30.

How will I survive? Is this the new disease? Should I register Adventure Game Withdrawal Symptoms with the Health Authorities.
Nicola Taylor,
York.
Keith's reply: If a fault in the electricity supply damages your equipment, you can claim the cost of repair. The Electricity Board will probably be insured against such occurances, and so will not be able to admit liability formally. But they will process your claim sympathetically.

On the other hand, you could not have claimed if the supply failed and you lost data.

Since you seem to have forked out the money already, if you are successful in claiming it back, it seems there would be enough to buy you another Infocom game.

Dear Keith,
I was wondering if you could do a little detective work on my behalf. It has nothing to do with **Sherlock**, but does have something to do with the **Tir Na Nog** saga.

There are many games on the market with their roots in films, theatre and music. Obvious ones being **Frankie Goes to Hollywood** and **A View to a Kill**.

Well, I have just read a story by Gillian FitzGerald, *Pooka's Bridge*, which mentions **Tir Na Nog** and **Chuchulan**, plus a couple more familiar names.

Is **Tir Na Nog** based on Gillian FitzGerald's writings, or not? I am slowly going daft with curiousity!
Dave Parkes,
Stoke on Trent.

THE SECRET DIARY OF ADRIAN MOLE

THEY WROTE TO ADRIAN

Back in the July issue, we invited boys whose birthdays fell between 1st October and 31st December 1971 to write to Adrian, c/o the C+VG offices, listing the adventure games they had played and the humorous books they had read.

What we were looking for, of course, were computer gamers aged thirteen and threequarters, to play the role of Adrian Mole in test of the pre-production version of Mosaic Publishing's latest release **The Secret Diary of Adrian Mole (aged 13¾)**. *written by Pete, Mike and Nick — yes, you've got it, those wizards of Adventure at Level 9.*

Paul Summerhill of Stourbridge and Stuart Reynolds of Sittingbourne in Kent, were the lucky ones chosen by the C+VG team.

How did we choose them from over a hundred 13.75 year-olds who wrote in? A nice letter, the presence of Adrian Mole on the list of books read, and a respectable list of games played were important. From the shortlist of the best letters, we looked at birthdays for those who were nearest to 13¾.

Many had to be disappointed — but thanks for writing to us. Don't be disheartened if you were not amongst the chosen few. Your letters were ALL read with interest.

Obviously many people of other ages would have been more than willing to help Level 9 test a pre-production copy of the game, but the Adventure team thought it was more fitting that someone of Adrian's age should be chosen.

Although even Keith Campbell, a man of advanced age, enjoyed becoming Adrian Mole for the day!

THE DIARY

For a secret diary, Adrian Mole's record of life as a 13¾ year-old received a remarkable amount of public exposure. There can be very few people who by now don't know the most intimate details of Adrian's parents' affairs, the medical history of his acne or the dimensions of his 'thing'. If you haven't read the book, seen the play or watched the telly, Mosaic's latest release will be something of a revelation to you.

"I keep thinking intellectual thoughts like 'Why is there VAT on computerised books but not on printed ones?'" writes Master Mole in his Diary. In so doing, he aptly describes the computerised version of his best

seller and probably echoes the thoughts of Pete Austin, who, with the rest of the Level 9 team, devised the program.

If you are expecting the usual Level 9 Adventure, forget it. **Mole** is something quite different. It is not quite a game and not quite an adventure, but it quite definitely falls into the category "interactive fiction".

It is truly a computerised book, containing a quite amazing amount of text. The diary runs for one complete year, and each day has an individual entry, including the phase of the moon, Bank Holidays and religious festivals.

The game catalogues Adrian's love affair with the adorable Pandora, his parents' not so secret affairs, his desperate

"I tell my father that I have been sent home from school for wearing one red sock. He turns into a raving loony. He phones the school, drags Scruton out of a caretakers' strike meeting, and shouts about victimisation. He says in 1966 the England World Cup team did not wear black socks, nor did Sir Edmund Hillary in 1953."

The choice will also affect Adrian's rating, which is given every now and again as a percentage, with a description such as "Adrian is a middling thicko". The objective is to become either very popular or, if you have a perverse mind, very unpopular.

As the Diary unfolds, there are fifty random sub-plot events which may occur, and thus change the course of events.

Adrian's diary on a tape comes is four parts, each covering a quarter of the year. The characteristics developed in one part are carried over into the next part. So the game must always be started on January 1st. As you work through the year, you create your own personalised diary. There is a printer option, so you can actually print your own individual book.

The themes throughout the year are based on the events in Sue Townsend's original novel. Some are taken directly from the book — whilst others are new having devised by Pete Austin of Level 9, who wrote all the text.

It is to Pete's credit that you would have to be very familiar with the book to distinguish which parts were his and which were Sue Townsend's, although a degree of topicality has been introduced with gems such as: "My father opened a bottle of Austrian white wine for dinner. I don't know much about the vintage, but it must have been

longing to become recognised as an intellectual and truly great poet and his relationship with the cantankerous but lovable Bert.

At irregular intervals, three choices are offered to the player. For example, when Adrian is in trouble for wearing red socks at school instead of the regulation black, the player decides whether Adrian will: (1) Continue to wear red socks. (2) Compromise and where one red and one black. (3) Forget it, and wear black socks.

The selection made affects the future narrative for the diary, and may modify Adrian's popularity rating. So that if, for example, option two is chosen, the theme of his problem with life at school will reflect that decision.
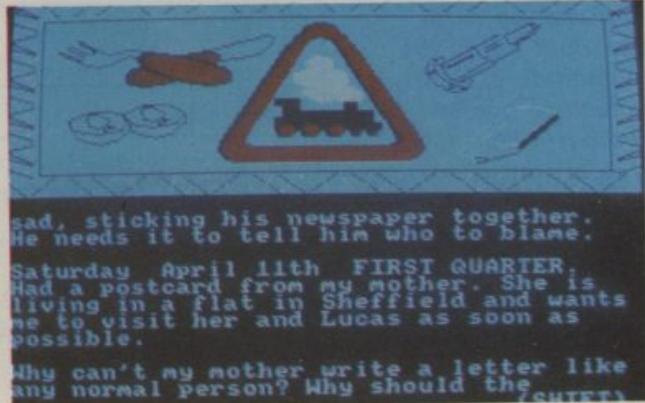
good because it had a nice smooth flavour."

I was amazed at the amount of text contained in each part of the program, and suggested to Mike Austin that there was as much as in an Infocom game. "Oh no, more than that!" he exclaimed, and instantly produced a large bundle of A4 sheets, listing all the text in the diary. It was indeed as big as a whole book. "How do you fit it all in, even in four parts?" Mike proudly told me that they had now got text compression down to 42% of the original size.

I couldn't resist digressing here, for a moment, to lament the passing of Level 9's text-only adventures, on which they had built their excellent reputation. I get so many letters expressing just that view.

"Sales of the adventures with graphics are much higher," said Mike. But to anticipate those who complain the memory could be put to better use plot-wise, he went on to point out that Level 9 now pack more text into their graphic adventures than they were able to at the time they wrote their text only adventures.

There are graphics in

Adrian Mole, although Paul and Stuart were unable to see them. The program Mike had brought along had not yet had pictures added.

When, a few days later, a combined version came along, it was apparent that they are not pictures as such, more a montage of Mole-like objects. Between fifteen and twenty different graphics accompany each part of this four parter, and they unfold without any interruption to the scrolling of the text.

Mike Austin reckons there are 100,000 different paths through **Mole**, and "probably" only one that will get you a score of 100%.

If you buy the **Diary**, don't expect a problem oriented adventure game in the usual Level 9 tradition. This is a package of a different sort, and is much more like reading a book, except that it is a book which varies every time you read it.

Even though we chose two thirteen year olds to test it, it's a game that will appeal to every adventurer — regardless of age.

Would Paul and Stuart buy a copy? Both were pretty definite about that. "Yes, if it has the graphics in it!"

Well, news is they won't have to buy one, Vicky Carne of Mosaic Publishing has promised to send them a copy just as soon as it is ready.

From what I have seen of the game it looks as if the computer version of Sue Townsend's best selling novel will prove as successful for Level 9 Software as her two books have already been.

I'm sure you'll agree.

V
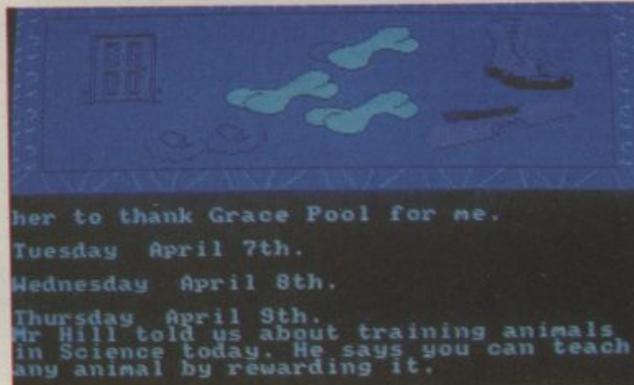
Map making is an important aid to the completion of nearly all adventure games. Without a map to which to refer, the adventurer may find himself hopelessly lost in a maze, unable to find the quickest route from one place to another or perhaps, worst of all, unable to remember how he found that secret room which held the lost treasure.

So you all make a map? But how good is the end result? Is it easy to read? Can you pick it up six months later and still find your way around it? Here, STEVE DONOHUE shows — by using a few tricks of the trade — how the readability of your maps may be improved so that in the words of **Hitch Hiker's Guide,** they'll look pretty neat!

To test your map making ability, I'm going to describe, very briefly, a sort of mini-adventure with only four locations. Just to add a little authenticity, I'll call it **Spooky Castle.**

What I'd like you to do at this stage is to draw the map in response to the descriptions as I command the adventure to move through the locations. Draw your map in exactly the same way as you would when actually playing an adventure at home. I'll explain why later, but for now let's have a look around **Spooky Castle.**

I'm standing in an old deserted castle, it sure looks spooky. I appear to be in the banqueting hall. Some exits are north
>GO NORTH
I'm in the castle kitchens, exits go west, north, and east.
>GO EAST
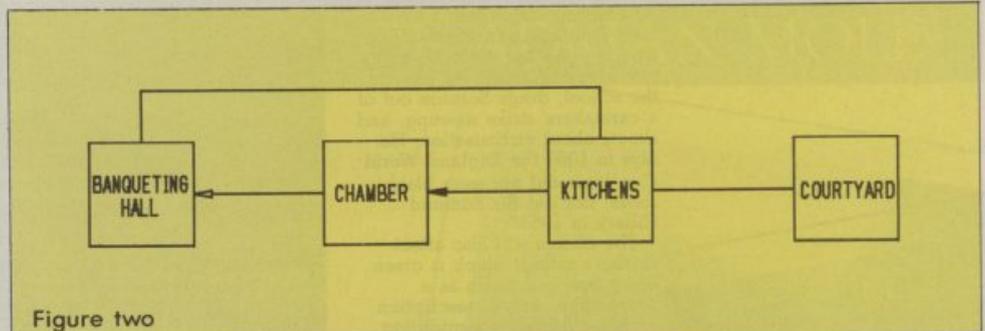
Figure two

I'm in the courtyard, exits are west.
>GO WEST
I'm in the kitchens, exits go west, north and east.
>GO NORTH
I'm in the banqueting hall, an exit is north.
>GO NORTH
I'm in the kitchens, exits are west, north and east.
>GO WEST
I'm in a small deserted chamber, an exit lies west.
>GO WEST
I'm in the banqueting hall.

By now you should have drawn a map with the four locations on it and all the lines showing the possible directions around the castle. To see how well you did, have a look at figure 1 and 4. The two diagrams depicted here are variations of the way most people would draw a map from the information I've provided. If your map looks similar to either of these two sketches, then you're not such a good map maker as you thought. Now have a look at figure 2. It's exactly the same as the other map, but much easier to follow. The points to note are that less lines are used to show the directions available, and perhaps more importantly, no direction lines cross over each other. There is no way you can follow one line and end up on another by mistake.

So how do we interpret the actions taken during an adventure and produce a nice, neat map? Before I can answer that, we have to back-track a little and refer once more to figure 2.

Try showing the map to a non-adventure playing friend and ask them in which direction they would move in order to go from the Banqueting Hall to the Kitchens. They will probably reply that there are three directions needed.

From the Banqueting Hall, a move north is required first, a right turn followed by a move

east. Finally, another right turn followed by a move south. As we all know, the answer is just one move — north.

Now if all that sounds a little heavy going, try and picture the map like this: When I draw a map, I think of all the lines that connect the locations together as being tunnels, therefore, from the Banqueting Hall, I enter a tunnel to the north and although it may twist and turn, if I were really in a tunnel, I would be oblivious to any changes in direction. By thinking of mapping in this way, we neatly side step the problem of lines changing direction as they link locations.

The second question, "How can I link locations together neatly on a map when I haven't visited them all?" takes a little more explanation. I have to admit that my little example adventure was constructed in such a way as to trick you. In fact, there is probably no way you could draw

the map so it looks like figure 2 until you've been to all the locations. There is one exception, and this point has been illustrated in the map. If the direction that links two locations together is the same for each one, for example, if moving from the Banqueting Hall to the Kitchens and vice versa is accomplished by moving north we can always draw those two locations in correct relationship to each other.

For instance, if the direction that links the two locations is either north or south, we draw our two locations side by side. If it is east or west, we draw our locations one above the other. Besides that, the only way to produce our wonderful and easy to read map is to constantly revise and re-draw it.

To illustrate my point, whilst I was playing Infocom's **Sorcerer,** the map I constructed underwent a total of 11 revisions, and was re-drawn
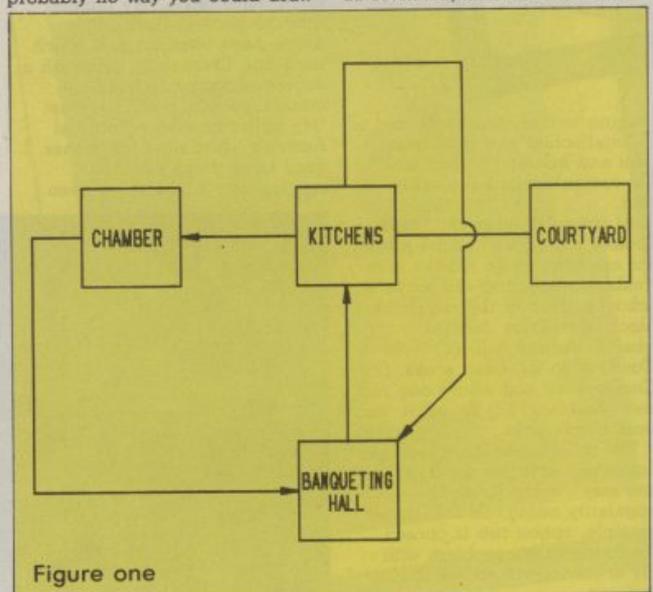

Figure one

ADVENTURE

six times. By the end of that time, my map of **Sorcerer** had all the information upon it for me — or anyone else for that matter — to be able to play the game from scratch right through to completion.

Until now, we've only dealt with Adventures where all the moves are in four directions. many adventures allow us to move in 10 directions, these being the eight cardinal compass points, plus up and down. How on earth do we deal with that?

Actually, the answer is quite simple. The process is just the same, the only difference being that each box that we draw to illustrate a location has more choices in direction lines.

Remember, the person who wrote the adventure in the first place had to construct a map as well. It is highly unlikely that we will encounter a location that, for the sake of argument, has both a "south" direction and a "down" direction together.

Without exception, all maps are pretty logicial things. After all, the adventure writer doesn't want to end up with a headache either, although solving the game may give you one. If you are playing a very large adventure with many locations, draw the map a piece at a time.

For instance, if you're about to start a new adventure, load up the game and then visit as many locations as you can before
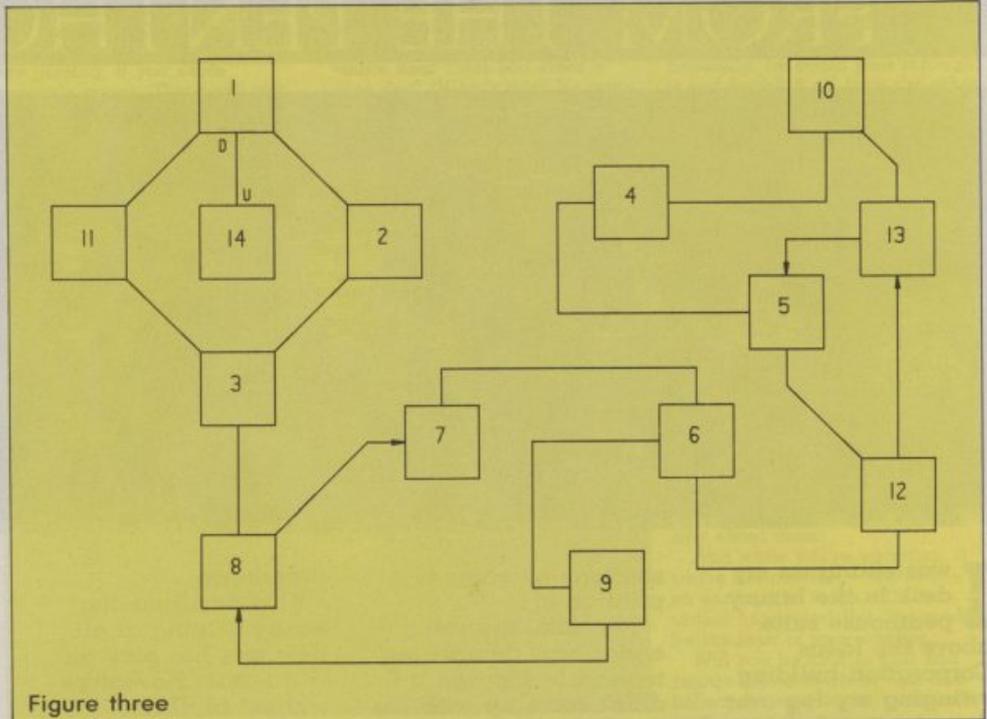

Figure three

actually doing anything.

Ignore any objects you may find, or problems you may encounter — just visit as many different places as you can. Once you find that you cannot

advance further into the game unless other actions are taken, then is the best time to revise your map.

In this way, the "skeleton" of the Adventure begins to take form. If the map is drawn neatly and clearly, with plenty of space between the known locations, it is an easy matter to add new locations, or revise the map as more information is recovered.

The ultimate advantage of an Adventure is, if you really get yourself in a mess, you can always restore the game from your last saved position or, at the very least, start again from scratch.

That just about wraps up this section on mapping Adventures.

If any of you out there would like to see a more indepth feature on adventure mapping, write to Computer and Video Games magazine and let me know.

For now, I'll leave you with a little puzzle. Above is a map made up from a table summarizing a number of locations and which directions are needed to reach other locations. Take a look at the following example line. L1 E3 N6 SW7 D8

There are five groups of numbers and letters in the line, the first group is always the

location number, so in this case, L1 means location one. All the following groups relate to the possible directions you may take from the particular location.

Hence we can move east to location three, north to location six, south-west to location seven or down to location eight. In other words, location one in our example allows us to move in one of four directions.

All 14 locations listed follow the same format, only the number of available directions is different depending upon the line. Easy, isn't it? Have a go at drawing the map before looking at the answer. The only clue I'm giving is that NO lines cross over each other.

Figure four

L1 SW11 SE2 D14
L2 NW1 SW3
L3 NW11 NE2 S8
L4 W5 E10
L5 W4 S12
L6 N7 W9 S12
L7 N6
L8 N3 NE7
L9 W6 S8
L10 SE13 S4
L11 NE1 SE3
L12 NW5 N13 S6
L13 W5 N10
L14 U1
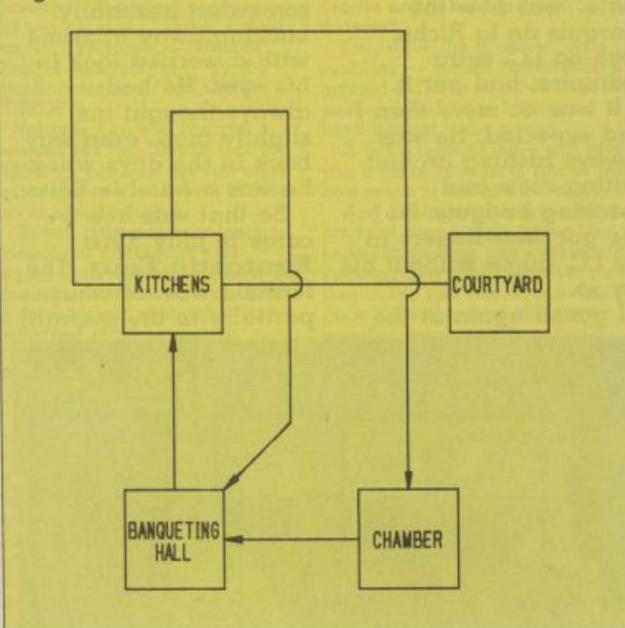
EXCLUSIVE REVIEW
FROM THE PENTHOUSE

I was sitting on my desk in the luxury penthouse suite above the Ideas Corporation building, swinging my leg over the edge, gazing at a large portrait hanging on the wall.

The likeness of Professor Pratt, Chief Thinker (part time) of the Ideas Corp, gazed back, mocking my inability to solve the problem in hand.

Here I was with an exclusive copy of the long awaited **Questproble 3: The Fantastic Four** and it was so exclusive that even I couldn't play it!

This was not for want of a few ideas on how to rescue Thing from the tar pit, (see C+VG May 1985) so much as want of a computer on which to play it. My only copy had been rushed to me in IBM PC format, on which the game was developed.

The great EMAP presses in the basement were idle — not for lack of paper, but a severe shortage of words to print on it!

Metcalfe, the evil editor, was threatening to send in Big Red if I didn't come up with the goods fairly soon. If Metcalfe's wrath was frightening enough, the prospect of Big Red charging round my office like a demented Security droid with a blown chip was absolutely terrifying.

I contemplated a spider trying to get into the air conditioning ducts. Could it be...? No, I was imagining things!

I had wondered in amazement a few months back, when I packed up my instruments of Adventure in my old mist-shrouded labratory on the south coast and moved into my luxury suite.

"All this for me?" I thought, "What have I done to deserve such grandeur?" Then I discovered that the only way out was via the lift, and it wasn't working! But they hadn't reckoned on my shaft-climbing experience.

This daydreaming wasn't helping at all. How was I to play an IBM format Adventure without an IBM machine? You don't imagine for one moment, do you, that the Ideas Corporation finances had run to a PC for the penthouse! "In fact, we're skint, Keith, mate," was how the Marquis de la Riche, high-up I.C. extraordinaire, had put it.

It was no more than I had expected. He was always rushing around cutting costs and checking budgets. No one got their fingers in the I.C. purse without his say so.

I gazed again at the

likeness of the Prof. Suddenly, I had the answer! Hand over hand I descended the lift shaft until I reached his austere office. There on the desk, gathering dust, sat an IBM PC. "Your PC, Terry," I stammered, "Can I use it to help poor old Thing?"

"Why of course, Keith, of course," he replied somewhat hesitantly, backing away from me with a worried look in his eyes. He had always thought me slightly mad, even way back in the days when he was a humble Editor.

So that was how I came to play **The Fantastic Four**. The formula was, of course, partially in the portrait!

QUESTPROBE 3 THE FANTASTIC FOUR! (Chapter 1)

A t last it had arrived, and as usual it started with the opening credits. I thought they were terrific, you will see why when you start playing the game! When I first became hooked on Adventure after playing **Adventureland** back in May 1981, I never imagined that one day....well, enough of that!

But the credits alone do not indicate the quality of the game. This is one humdinger of an Adventure!

I promised in May to tell you if I had managed to get Thing out of the tarpit — the answer is YES, but only to find him imprisoned in a trap just as confining! And to my consternation, I discovered that rescuing thing is only a side problem to the objective of the game!

I also promised not to tell you how I managed this feat! I will just give you one little hint. After trying out all sorts of complicated manoeuvres and theories, the most obvious, the easy way out, and yet the totally unthinkable, is the answer!

The Fantastic Four features The Human Torch and Thing, and breaks completely new ground in Adventure technique. Here, you have the ability to change at will throughout the game, between the two persona. "Thing, I want you to..." changes to "Human Torch, I want you to..." by the simple command "BECOME TORCH".

Not only can you change between the two, but in fact you HAVE to, because the two must act very much as a team if they are to win through.

So you must not only learn to control the characters and exploit their fantastic powers, but must also learn how to use them to complement each other in a combined effort to rescue Thing's girlfriend, Alicia Masters, from the evil clutches of Dr. Doom.

This game has a full-sentence parser, and it will be absolutely necessary to take advantage of it, for if input had been restricted to only two words, it would have made necessary the asking of further questions. This could give too much away, and make life merely extremely hard instead of impossibly difficult!

Right at the start this time, you find yourself face to face with the Chief Examiner. If you do the right thing, at random you find yourself as Torch or Thing. No matter which character you are playing, if you waste precious moves, Thing will get sucked down and drowned in the tar.

Torch, however, is quite confortable situated on safe ground nearby, and free to investigate the outside world, where he is likely to bump into our old enemy Ringmaster and a host of other baddies.

Dr Doom's castle is just around the corner so Torch can pop in
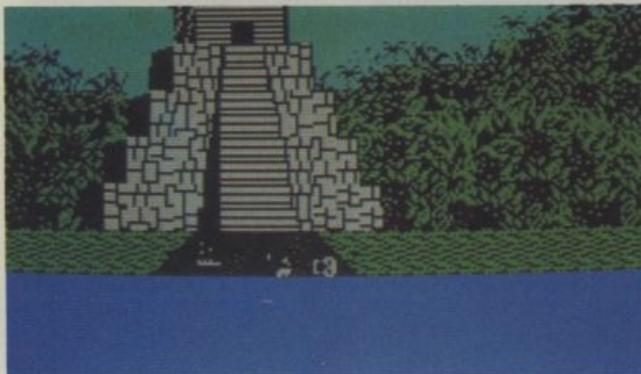
to see what's cooking! Or can he? That would be just too easy, wouldn't it?

Fascinating opportunities, but the trouble is Thing is on the way down and once he meets his end, so does the game! What the hell do you do, with nowt but a candle and a built-in flame thrower?

OK, solve the problem. New problem — worse! Before long I noticed a Thing-sized dent in the wall — I had been hitting my head against it for hours!

A breakthrough here will give you a bit of breathing space, but how much is not at all clear!

And again, after hours and hours of desperately trying the same things over and over again, knowing they don't work yet sure they must, you take action that is once more the most obvious possible move, and then you'll probably need to start the game all over again — IF you can figure out why!

And then — if you are a reviewer with a tight deadline, and if you are lucky enough to have a certain phone number, you reluctantly use it! "It's not that I can't solve it, Scott" you'll start, unconvincingly, "It's just that I have this deadline..."

"OK, you know what you want to do, so don't forget the game has a full sentence interpreter. Perhaps an adverb...?"

"Gosh! Got it!"

"And I must tell you, there are some super animated graphics to look out for! But you're not any where near them yet! Have a nice day," (What's this? It's gone midnight over here!) "By the way, I'll be in again tomorrow evening!"

Well that's one of the advantages of being a reviewer for Computer and Video Games magazine. You can call Scott up for a hint or two. Even the country's best Adventure Helpline needs the odd piece of advice every now and again . . .

The fully animated graphics only appear in the SAGAPLUS versions on disk, so don't expect them on tape versions. These have excellent in-memory

graphics created by Adventure International UK's artist, and they display instantly. But do not fill the full screen or the same degree of animation that is to be found on the disk SAGAPLUS.

However, I was playing a text only, pre-production version and even that was enough to make me wake up bleary-eyed each morning, shouting "Flame On Nova!!"

When I had played well into the game, I spent a while away from the computer and contemplated it thus far. How could I get Thing through a wall of fire without burning him up? How could I get Torch anywhere near the wall of fire, so that hopefully, he could pass through it and switch it off from the other side? Let's see, what objects had we got between us?

It suddenly hit me that, quite incredible in an Adventure game, the problems had been intriguing, capable of solution (so far!) and yet between them, Thing and Torch had come across a mere three "gettable" objects! And these were so mudane, you just wouldn't believe how much they could do with them!

In this **Questrobe**, you don't have to collect Gems! But no **Questprobe** would be complete without its Natter Energy Egg, and *Bio-gem, would it! Once you find them, you'll be relieved — but before long you'll be worrying yourself silly about them!

And while you're worrying, if you're not careful — BOOM — an earthquake to go with a virtual hurricane! But that could be the least of your worries.

Will you be able to find and rescue Alicia Masters, and thus collect the next secret password in the series?

I suppose after having read this review you're in doubt as to whether I like it or not — all I will say is that's absolutely brilliant!! Miss it if you dare.

Finally, some pretty harsh criticism. Why on earth couldn't the Fantastic Four have been held back to appear in **Questprobe Four**? It would have been so much neater and far less confusing!

- ● Vocabulary — 9
- ● Atmosphere — 10
- ● Personal rating — 10

BORED of the RINGS

SILVER SOFT

Bored of the Rings? Tired of trekking around *Terrormolinos*? Angry with *Adrian Mole*? Then YOU need a special Silversoft prize to put some sparkle back into your adventuring!

Yes, those wonderful people at Silversoft have come up with a neat prize — a genuine Walkman stereo system from the Lands of the Personal Stereo Wearing Goblins.

This personal stereo was taken from a particularly nasty Goblin by no less a hero than Spam — one of the characters in **Bored of the Rings**.

We've cleaned the goblin stains off it, got a new set of headphones, the old ones are still on the goblin's head, and we're going to give it away to the lucky winner of our *Bored of the Rings* Competition.

Interested? Then this is what we want you to do. Bored of the Rings features lots of weird and wonderful characters, like Spam, Murky and Pimply — the three mates who go along with Fordo on his quest.

Now, these three scallywags disappear halfway through the

● Map of Bored of the Rings.

adventure — and no-one really knows what they got up to. But we're sure that the readers of this illustrious adventure supplement will be able to come up with some novel suggestions as to just what Spam, Murky and Pimply got up to while Fordo was attempting to get rid of his ring.

All you have to do is tell us — in no more than 100 words — just what Spam, Murky and Pimply did while they were missing.

The best entry we receive here at the *C+VG* offices will win the special Silversoft Walkman. The winning entry will be printed in *C+VG* and the winner will also get a complimentary membership of the *C+VG* Adventure Club. We've also got 25 copies of this classic spoof adventure to give away to the runners-up!

Once you've written down your tale, send it, along with the coupon, to Computer and Video Games, Bored With Competitions Competition, Priory Court, 30-32 Farringdon Lane, London ECIR 3AU. Closing date is December 16th.

X

C+VG

ADVENTURE
PUZZLES

There are differing views on problems in Adventure games. Some believe that the author has put them in the game simply to prevent the player from getting to the end too quickly — others feel that they are the whole essence of Adventuring. No matter how you feel about the obstacles, you've still got to overcome them!

JIM DOUGLAS takes a brief excursion into the rather murky area of puzzle solving, and uses as examples some extracts from real Adventure games.

How does a fairly normal person sitting at a computer fathom out that to get a blue rod from a sphere, one must put a laser on the sphere, drop a disk on the floor, slide another disk underneath the sphere and then turn a dial to four?

Some Adventures require the player to be on the same wavelength as the author. If an unfamiliar object cannot be examined, it seems unfair to expect the player to guess that object A must be inserted into object B without giving any hint that they have a similar shape.

In early Adventures, the gamer had to limit his imagination to what was possible in the machine. For example, it was no good expecting a helpful response when asking a passing traveller where the nearest inn could be found!

Now, with more and more code being squashed into less space, it is not unheard of for a game to understand things like: PICK UP THE VACUUM CLEANER, REMOVE THE BAG AND MEND IT WITH THE STICKING PLASTER. THEN ATTACH THE BAG TO THE VACUUM AND CLEAN UP THE DUST WITH THE CLEANER.

Of course, the same actions may also be carried out one by one, and almost certainly will be the first time around. But the full command will be useful on replays. ● **Game 1**

Here is a break down of the lengthy route I used to reach that solution:
Input: GET VACUUM CLEANER
You have the vaccum cleaner.
Input: EXAMINE CLEANER
Response: The vacuum cleaner has a dust bag but no power cell.

After spending some time searching for a power cell, I typed:
Input: ATTACH CELL TO CLEANER
Response: Okay

Input: EXAMINE CLEANER
Response: The cleaner has a power cell and a dust bag.

So after some close inspection of the equipment provided, it was possible to put everything together without continually trying to use the cleaner.

In fact, this isn't the complete solution to the problem — the final stages can be worked out in the same manner. Try it for yourself!

It may be timely to explain a system which many hardened adventurers employ to make their lives a little easier! It all relies on the detail which has been put into the responses. If you find yourself with an object screwed to a wall and wish to know if it is possible to remove the said item, this routine may prove useful:
● **Game 1**
Input: GET <object name>
Response: You can't do that yet (Or something similar).

The "yet" implies that it will be possible to get the object at some time. A reply saying "You can't" will stop this system in its tracks!

OK, so we can't get the object at present, the screws are the problem, so:
Input: UNSCREW <object name>
Response: You can't do that yet.

So we can probably unscrew the mirror at some time. With that:
Input: GET SCREWDRIVER
Response: It's not here.

So that's it, we have found the probable method of unscrewing the object, all we have to do now is to find the screwdriver!

Unfortunately, user-friendliness seems to be falling away, and YOU CAN'T is becoming a very common response. Make a point of noting these response details when you first start in on a new game, they become vital!

I suppose some will call this cheating, but I don't think of it as such. It is merely asking the computer what is possible later on!

Let's take this idea slightly further, with a bias on objects. If your game is not too willing to give up its secrets, the following commands may be useful. Here we are carrying a lamp and looking for an axe:
Input: GET AXE
Response: I can't see an Axe.
Input: XXX AXE
Response: I don't understand.
Input: XXX LAMP
Response: I don't understand.

Note that the program checks the first input word in its lookup table and doesn't bother with the rest of the command if the verb isn't found.
Input: GET LAMP
Response: You've already got it!
Input: GET XXX
Response: You can't.

This is a very thorough method, and illustrates how to check the way the program responds to combinations of known and unknown verbs and objects. An axe probably does exist, and this can probably be determined once and for all with:
Input: EXAMINE AXE
Response: I don't see it here.

Progress in more advanced games can only be made if a string of actions are performed in the correct order. For instance, the player finds himself in a maze of pneumatic tubes with only a set of glass disks as company. ● **Game 2**

Despite only two words of input being allowed, and the maze having only six rooms, this problem is probably the one in the game on which most people become stuck!

After traversing the rooms using LEFT, RIGHT, FORWARD, and BACK (a brilliantly implemented method of disorientation) and collecting various disks, our hero comes to a computer. He must feed the disks to the machine in the correct order, or it will spit them out.

It is at this point where I think the problem is spoiled. If a disk is fed in correctly, the machine burps and waits for another. If a disk is loaded out of sequence, it is ejected. All sounds quite fair, doesn't it? And so it is, IF the player realises that once a disk has been ejected he MUST go back to the position before feeding started.

The first time through, one was thrown out at me — I was dreadfully worried when no more were accepted.

The methods I recommend may seem to rely heavily on the thoroughness of the programmer. True, but then it is quite reasonable to expect some form of logical explanation for the game not being able to carry out your request. It's just a question of give and take.
Key to featured Adventures
● **Game 1: Enthar Seven by Robico.**
● **Game 2: Countdown to Doom by Acornsoft.**

IAN ELLERY.
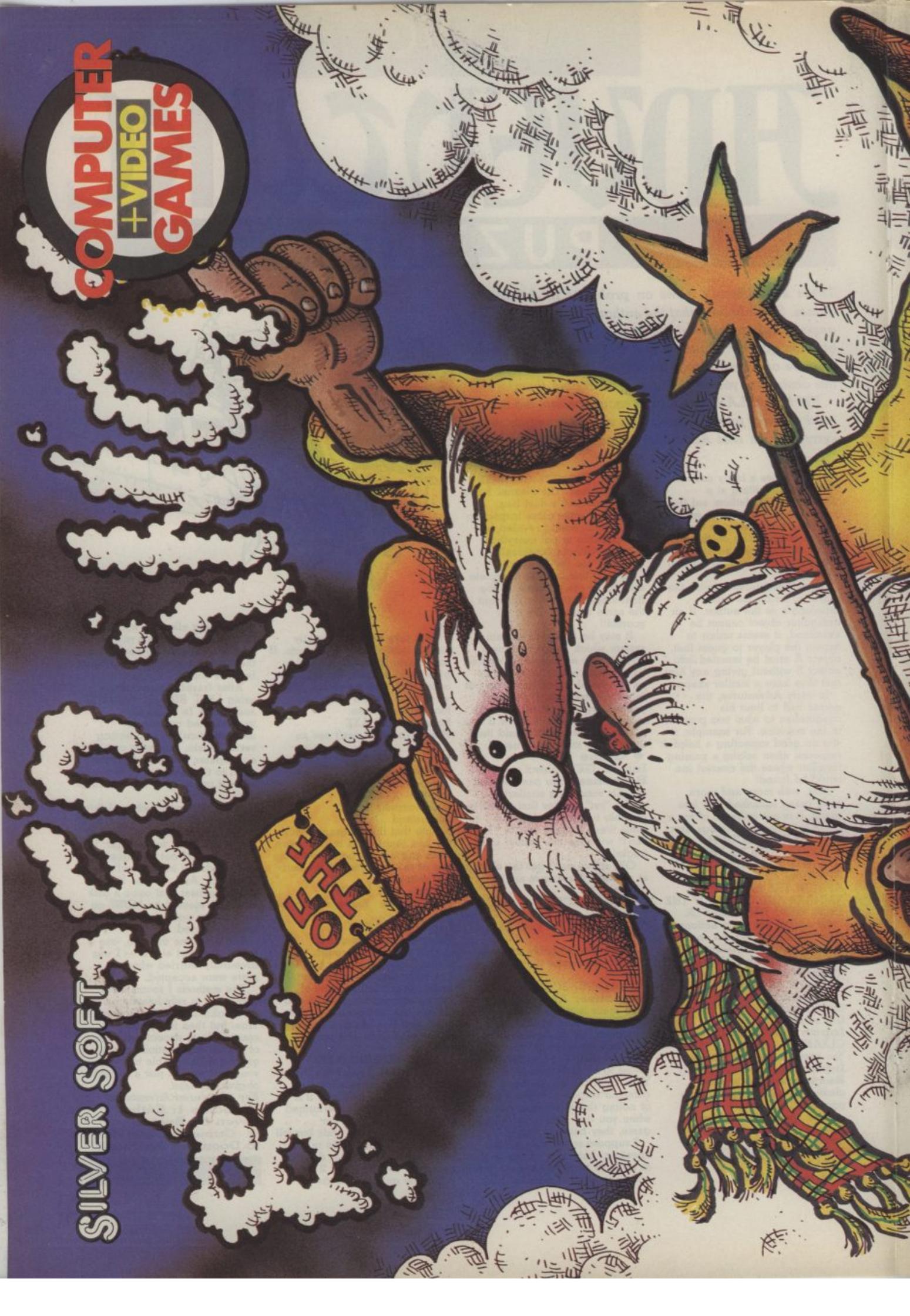
TROUBLE IN THE JUNGLE
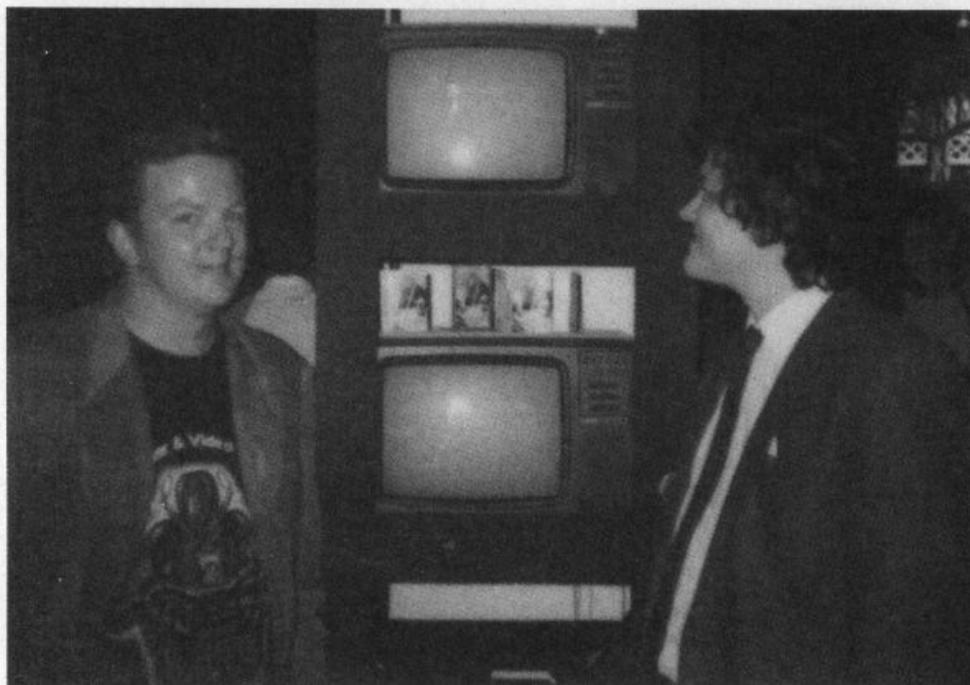
THE TRIO COME IN FROM THE JUNGLE

"It is rarely want of a map that halts an Adventurer's progress," I wrote a couple of months back about the HELP reply in **Mordon's Quest**. Although the statement holds good, Mordon's Quest is a rare game! If you've played it and are wondering how I managed to proceed beyond the jungle without answering Tarzan's question — I'm not going to tell you!

I DID tell John Jones-Steele and his partners in crime, Peter Moreland and Peter Donne, who between them, are the brains behind the game. Moreland, Donne and John Jones-Steele wrote the program code. "You can't do that!" they exlaimed. "I did," I said, and off they went to check.

"You're perfectly right!" they told me on their return, "You can do it — we'll have to put a stop to that!"

John is a programmer at University College, Wales in Aberystwyth. He first wrote **Abersoft Adventure** (reviewed **C+VG** May 1982) for the ZX81, a **Colossal Caves** lookalike, under his own

Abersoft label. His Spectrum version of the game was Melbourne House's **Classic Adventure**.

Peter Moreland came up with the idea of **Mordon's Quest** together with Peter Donne, an old friend who works in a record shop. Both live in London. They spent lots of time and money phoning and swapping tapes with John during the development of the game.

"Peter Donne has a really wicked sense of humour!" said John. "You should have seen the Tarzan sequence before we toned it down!" boasted Peter Moreland.

"He was going to be really camp,"grinned Peter D. "But Melbourne House weren't too pleased, so there were one or two things we had to change."

A sharp sense of humour is something possessed by the whole trio. Pete M was dressed in a mock tartan suit, whose main theme colours were heliotrope and orange. It went well with the **C+VG** Champs t-shirt he sported underneath. "He got married in that!", quipped John.

"That drainpipe in Mordon," I

asked, "why didn't it lead anywhere?"

"The chances are you'll visit everywhere in the house first, including the nauseatingly decorated bathroom," explained John, "So when you climb the drainpipe and look in, you think 'AARGH not that bathroom again!', and fall off in a state of shock!"

I was glad to hear that **Mordon** was doing well in the marketplace, for it is rare these days to see a big text only adventure from one of the big software houses.

"W.H. Smith has refused to sell **Mordon** because there are no graphics," said John, "but Boots are well pleased with the sales they are getting. And so are we!"

Bostafer's Revenge, a sequel to **Mordon**, is their next project, and the trio already have some ideas worked out. It looks to me that we may be witnessing the start of a classic series — I certainly hope so.

When we parted, it felt like I was saying goodbye to some old friends. But they had to get back to Bostafer, and me — I had to get back to mapping! Ribbit ribbit.

CHRISTMAS IS COMING!

"It WILL be out before Christmas!" promised Mike Woodroffe, anticipating my opening line as he saw me approaching.

He was talking, of course, of the much awaited **Questprobe 3** featuring the Fantastic Four.

It would have been so much neater to have kept the Fantastic Four back for **Questprobe 4**, wouldn't it?

"We had a problem with the graphics, but they have now arrived in IBM format from the States, complete with the database. All we have to do now is to get out act together with the conversions."

Conversions and other programming work are the current tasks of Brian Howarth, now working for Adventure International UK. He's had little time to complete the development of the projected **Mysterious Adventure** titles **Midwinter** and **After the Fire**. Brian's series, starting with **Golden Baton**, **Time Machine**, **Circus**and **Wizard of Akyrz**, ranks among the classics, ever-popular among C+VG readers. It seemed a shame not to produce a new title for so long.

"To be quite honest, there is so much work outstanding with the new licensed titles, plus the continuing conversions of Scott's adventures, that I just haven't had the time to finish them off yet," he confessed. But he assured me that they were still there in the background, waiting to surface.

During the year Mike and Brian have been busy with **Gremlins**, whose sales outstripped even the incredibly popular **Incredible Hulk**. "Unfortunately it could not be published in the US," explained Brian. Apparently Atari have the rights to computer **Gremlins** over there, but as yet, have not come up with any game using the title.

Next came **Super Gran**, based on the TV series, and published under the Tynesoft label. "I didn't enjoy doing that one much, it was a difficult theme to pick up," admitted Brian, "But I suppose it worked

Above: Mike Woodroffe and Keith Campbell. Left: Brian Howarth.

conversation with Mike Woodroffe. Seems Brian Howarth's burden could be lightened anytime now...

TONY THROWS A WOBBLY

When I met Tony Crowther recently he was clutching a smart new video-style cassette case with a colourful inlay. It bore the title **William Wobbler** — it was the game Tony had told me he was planning when we first met in Aberdeen at the Grampian TV studios in April.

"Tell me about **William**," I asked, feeling a little like Sherlock.

"It's an Adventure — you'll like it!" he beamed, and you could tell from the way he fondled the package that he was very proud of it, the first product of his own Wizard Developments company.

From what I had seen on display, it looked very 'arcady' to me, but a short while talking to Tony about it, and I was convinced that it was far closer to a real adventure than other arcade-adventures. "Make sure you read the rhyme on the cover," he said, "It contains an important clue."

Tony talked about the game and how he wrote it with an infectious enthusiasm, and soon had me lost in the intricacies of creating raster lines and multiple sprites.

Then came a surprise, Tony had also written one of the two **Aztec Tomb** Adventures for Alligator. But which one, I wondered nervously, having given part one a good review, and part two a dreadful one! Relief, I had got it right!

The revelation that Tony had produced a good conventional text and graphics adventure gave me an increased faith in the adventure component of **Wobbler**.

"Funny name...**William Wobbler**" I mused. Tony grinned broadly. "That's not its real name," he winked, "That's just what we had to call it!"

Roger Taylor and James Byrne.

out all right in the end."

Mike went on to devise the plot of **Robin of Sherwood**, another TV based adventure, and Brian did the programming work on this one, too. "What we desperately need is more programmers," complained Mike. "But where do you go to find a good Z80 programmer?" he asked.

Their next project is the **Fighting Fantasy** series, based on the famous Puffin books. It seems that these will supercede the projected **Swordmaster** series, which look doomed to oblivion.

There are plenty of ideas and titles buzzing around in Brian's and Mike's heads — let's hope we get to see them come to fruition soon.

Meanwhile, I didn't come away empty handed! "Try this — look after it, it's the only copy in the UK bar our own master," said Brian. I looked at the unfamiliar title in the familiar AI box. **Buckaroo Banzai** it read, a Sagaplus, Commodore version. Read all about it in my sneak preview on page 8!

ANYONE SEEN TEBBIT?

There's one well known game that I never seemed able to get my hands on. I asked the author Roger Taylor why? Roger, together will James Byrne, was responsible for the programming of **Terrormolinos**, but Roger had previously perpetrated **Denis Through The Drinking Glass** and **The Tebbit** on an unsuspecting Adventure playing public.

"Can you let me have a copy of **Tebbit**?" I pleaded, "I never managed to lay my hands on that!"

"Not many people did," replied Roger. The game was just about to be released before the Brighton bombing, and in the interests of good taste, Roger had to withdraw it.

"I can't send you a copy. When I ditched them all, I seem to have ditched my master copies as well. I would like one myself!" he exclaimed.

Is there any reader who managed to get hold of **The Tebbit**, and could let Roger have a copy of his own game?

Meanwhile, Roger, well qualified to write political satires — he is a councillor in Peterborough — has a few sneaky ideas for the next in the Denis series.

Called **Kinnochio** it will be about a little wooden puppet who tries to become a little wooden politician and, who knows, one day, a Prime Minister.

But perhaps that project will have to wait a while, for I last saw Roger and James deep in

REVIEWS/1

CHEOPS

- **Supplier:** No Man's Land
- **Machine:** Amstrad 464
- **Price:** £7.95

The description "animated graphic adventure" might lead you to think that **Cheops** is a game in a format similar to **Gremlins.** Don't make any such mistake!

In **Cheops**, a French game written by Andre Gandon, you take on the role of an Egyptian brigand in the year 2300BC. You are trying to break into the Pharoah's tomb.

There are said to be over 300 chambers in two pyramids which you explore graphically, using text input.

The game is basically an arcade-adventure, the graphics window occupies most of the screen.

Below this is a small text window, offering about three rows of text, into which the player types commands. The graphics are extremely detailed, with excellent use of colour, and the sound provided is quite good.

Before you load the main game — if you opt for the instructions — a demo program takes you, with example screens, through what to do when various objects or creatures appear.

If you see gold, the command "TG" will allow you to take it. As the game takes place in real time, you will need food to sustain you, and "TV" will "take victuals" if there have any around.

Movement is through a perspective maze with hieroglyphics adorning the walls.

To move your animated character you type commands such as "2L" or "3R" to move two paces left, or three paces right, and so on. Some walls can be passed through — although I never did work out how you could tell which — and the command "PT2R" is used if, say, you wish to pass through the second wall on the right. When confronted by the snake use CTRL. Use CTRL-SHIFT if the Tarantula threatens.

These instructions are demonstrated in graphics and text, but once out of the demo mode, they are lost forever. There is no hardcopy on the cassette inlay.

It is little wonder that of all the countries in Europe, France is only one from which I cannot recollect having received a single helpline letter. If this is the French idea of an Adventure game, then it's little wonder — this is enough to deter even the

most enthusiastic from playing an arcade adventure, never mind a real one!

In summary, an absolutely diabolical user-unfriendly game.

How do they except people to progress through the game without any reference material? Especially as the vocabulary used is so weird and wonderful.

There are many more better

adventures around for the Amstrad — this one wouldn't even make it into the top ten at a budget price let alone at nearly £8! Steer clear at all costs...
Keith Campbell

- **Vocabulary** 0
- **Atmosphere** 1
- **Personal rating** 0

RATINGS

OUR NEW RATINGS SYSTEM

Starting this month we are introducing two new ratings for each adventure review.

In the belief that finding the right words to solve adventure problems should not itself be the main difficulty in a game, VOCABULARY, as are all the ratings, is marked on a scale of 0 to 10. A rating of 10 does not mean that every word in the English language is recognised by the program, it means that most words that you are likely to use are recognised. In other words, it is a measure of the author's anticipation of your input commands within the context of the game, whether leading to the correct solution or not.

ATMOSPHERE, indicates the degree of realism, the credibility of the plot. If it's a humorous game, is the syle right, do the jokes really make you laugh? If it's a thriller, are you kept on the edge of your seat! And if it's a horror-mystery, does it send a shiver running down your spine when you stumble across something unexpected?

Our old friend the PERSONAL RATING remains unchanged. It is the reviewer's own subjective feeling towards the game, not an overall average of the other two ratings, If you read the Adventure reviews regularly, you will become familiar with the likes of each of us — for all our reviews are named.

We could, of course, have extended these ratings to cover other categories such as graphics, sound, difficulty level, and so on, to the extent that a review could be reduced to a set of figures!

To keep ourselves in work, we decided to stick to words — these things, we think, are best left to be discussed in the review itself.

ADVENTURE
REVIEWS/2

BEAR

- Supplier: Kuma Computers
- Machine: Amstrad
- Price: £3.95

As the pilot of a spy plane that crashes in Siberia, you must avoid capture to escape to China. It is very cold. The game involves you avoiding death by freezing whilst avoiding other hazards. But I'd advise you not to grin and bear it. This "adventure" has nothing to recommend it — not even the low price. I'd of thought there are enough good adventures around for programmers to look at and get an idea of what makes a good adventure.

Seems D&J Amies have a natty routine for dealing with low temperatures, as the same sort of thing features in their **North Sea Bullion Adventure**.

In fact, there is a lot that is the same in both games, notably the same unfriendly format, the same incredible dirge, the same timer loop for the instructions, and the same price. I've therefore given it the same rating. It's abysmal.
Keith Campbell

- Vocabulary   2
- Atmosphere   1
- Personal rating 1

WIZARD OF OZ

Two differing views on classical stories brought to life! KEITH CAMPBELL after deciding that an Adventure isn't up to much without puzzles finds it is sheer entertainment reliving Wizard Of Oz computer style, while PAUL COPPINS gets bored with problems on Treasure Island...

- Supplier: Windham Spinnaker
- Machines: Commodore 64
- Price £19.95

Mention **The Wizard of Oz** to most people and they will immediately recall the film and its music. The film is based on the book of the same name, written as a modern fairy story in 1900, by L. Frank Baum.

Spinnaker Software have transformed **The Wizard of Oz** into an adventure game in the Windham Classic series. It's not a difficult game as far as adventures go, and might more properly be classed interactive fiction. It's a delightful way to relive the story and should excite children of all ages who can't resist watching the film when it's shown for the 999th time at Christmas!

The puzzles may be almost non-existent if you know the story, but as entertainment, it works!

After a short narrative, the game proper starts off in Dorothy's house after the cyclone has struck. As Dorothy, going outside with Toto the dog, you see a pair of silver shoes sticking out from under the house. Doing all the obvious things, with a little guesswork thrown in, you should be able to follow the narrative of the story right down to the end of the yellow brick road — and back!

The object is to get back home, but as Glinda the good witch advises, you must first visit the Emerald City and seek the help of the Wizard.

Most locations in the game are beautifully illustrated with detailed graphics. You see all the characters as they appear. The soundtrack is the best I have yet

come across, with a musical score that includes both original pieces and some old classical and traditional music.

Don't expect to here the music from the film or you will be dissapointed. A pity, but that is probably still in copyright — an expensive luxury for a piece of software!

The music is interspersed throughout the story, rather as in a musical play or film. Once started, it continues as you play on. I was sold on the music after befriending the Scarecrow, which triggered a lively rendition of Pineapple Rag by one of my favourite composers, Scott Joplin.

The narrative is designed in such a way that if you have a problem, one of your companions will suggest a way out, and might even take it into his head to help.

Thus it is very important to talk to all the characters in the story frequently.

If, for example, you find yourself stuck at the edge of a cliff, "TINMAN, TALK ABOUT CLIFFS" will get Tinman to help you further along the yellow brick road, by hinting that he would jump if there was something softer down below the cliff for him to land on. Talk in similar terms to Scarecrow and he will have a great idea.

There are a couple of special commands in this game that are very useful. PARTY will tell you who is currently travelling with you, WORDS will list all the words currently valid, although not necessarily immediately useful.

The only thing that spoils this game is the Commodore 1541 drive! There's nothing more daunting than having to wait an eternity for the disc to load in a message to the effect that it does not understand the words that have been typed.

Nevertheless, I became thoroughly absorbed in the story, the music and the pictures. I could hardly wait to see what the Wizard himself looked like. When I eventually caught up with him, he looked very similar to his original illustration in the book.

I found **Wizard of Oz** quite entrancing — a delight to play! If you get the chance this Christmas, watch the film, then play the adventure!
Keith Campbell

- Vocabulary   7
- Atmosphere   9
- Personal rating 7

TREASURE ISLAND

- Supplier: Windham Spinnaker
- Machines: Commodore 64
- Price: £9.95

Treasure Island is based on the classic book by Robert Louis Stevenson. There, in my opinion, lies the major problem

that spoils all Adventures of this type. If you can remember the story and the plot, the game is a pushover.

Well, almost!

You find yourself in the shoes of Jim Hawkins, inside the Admiral Benbow Inn, having a quick word with Billy Bones over a tankard of navy rum. Then, on the arrival of one Blind Pew, the Adventure starts.

To find Captain Flint's treasure, a quick dash across country to Squire Trelawny's home, from there to Bristol, the Hispaniola, and to the Treasure Island is necessary.

The vocabulary list seems to contain all the words I wished to use — apart from the ones which make tying myself to the mast to save getting washed overboard an easy task! I tried TIE SELF TO MAST, and was told: "The word SELF is not in the vocabulary list". The problem was solved fairly quickly by simply tying the rope, when, as if by magic, I found myself tied to the mast. Not a very logical outcome for the command!

The graphics are of a very high standard, but just like other disk graphics for the Commodore, they do take some time to load.

Another feature of the game is the music, which plays as you make your way into the game and has a seafaring sound about it.

Packaged with the disks is a map of the Treasure Island, showing places such as Spy Glass Hill, the stockade, and where the treasure is located — or at least, where it was when Captain Flint buried it. Around the border of the map are small drawings and write-ups on all the characters that appear in the game.

The big let-down for me is that the plot follows so closely that of the book. It's not so much a question of solving puzzles as remembering the role young Jim Hawkins played, and then acting out that part with other characters.

In fact, you could say that the game is the book brought to life, with a few extra twists added just to keep you on your toes. However, if you're not familiar with the book, then playing **Treasure Island** could be a different story.
Paul Coppins

- Vocabulary   7
- Atmosphere   8
- Personal rating   5

WIZARD AND PRINCESS

- **Supplier:** US Gold
- **Machine:** Commodore 64
- **Price:** £9.95, Disk £14.95

The Wizard and Princess is not by any means a new game. It was originally available for the Atari and Apple, some few years ago.

I have had Helpline letters about it on and off for years, but have not played it before. Its release for the Commodore 64 gave me the chance at last.

I played the disk version. Although there are big screen colour graphics — with a five

line text window below — for every location, the text and the problems are not very inspired, and the pace of the game is rather laborious.

It isn't just the tedious eight second response time — a lot of disk games on the CBM suffer from that — it's the roaming around to find the necessary objects that are scattered for no apparent reason right across the desert, that tends to get a little boring.

The graphics are very simple, too plain for the capability of the 64, and tend to indicate a lack of effort in their design and programming.

They do interact, however, and anything lying around will be shown. The trouble is, the objects shown are not always named in the text, and recognising them for what they are requires a lot of guessing!

Apart from that, the superimposition of objects on the

picture tends to loon incongruous, since their scale and position do not often suit the background.

The text is abrupt, lacking in much descriptive content, and the word COMMAND rather curtly invites the player to input something. HELP gives "NO WAY", and INVENTORY must be typed in full. All this, I might add, is displayed in upper case only.

To be true, the game does improve as you progress over a chasm, and your object is to rescue the Princess from the Wizard — what else with a title like that? First you must find the Wizard, though, and then you must outwit him.

I didn't get to try the cassette version, but it obviously differs a great deal from the disk, since the graphics are read in location by location from the disk.

I'm not against the conversion

of old games to new machines, but they have to be worth the trouble.

Wizard and Princess is a borderline case.
Keith Campbell

- Vocabulary   6
- Atmosphere   5
- Personal rating   6

ASYLUM

- Supplier: Screenplay
- Machines: Atari, C64
- Price: £9.95

Back in the midst of time, before the **Ideas Corp** was thought of, when **C+VG** was called **C&VG** and the Adventure column was but a single page, there appeared a review headed "Help — Get me out of here!"

The review was written by Keith, about a game called **Asylum**, written by Frank Corr for the TRS-80 and Apple computers. The review told of endless mazes and mind-blowing puzzles, and at its end came a desperate plea for help which, to this day, remains unanswered.

Asylum has returned, this time from the keybord of William F. Denman.

As this split-screen graphics and text adventure opens, you find yourself in a small cell with nothing but a bed on which sits a credit card — no hint of a hand grenade anywhere!

Fortunately, escape is not difficult, mainly due to the fact that somebody has left the cell door wide open! So with a push of the cursor keys, which control movement, you're on your way straight into the biggest problem that any would-be escapee will have to conquer — an **Asylum** maze!

There are three vast mazes composed of twisting corridors and tricky turns, which in some places warp you from one side of the maze to the other!

Each maze is full of hundreds of locked doors, behind which may lurk hidden traps and deadly puzzles.

Some of these come in the form of your fellow inmates, such as the fastest plastic surgeon in the known galaxy, the wacky entymologist with a love of crawly things, and the beautiful but deadly terrorist.

They may either help or hinder you on your way.

Well, to be honest, and if you promise not to tell the asylum guards (nasty lot they are!) all the inmates are nutters who should be under lock and key! So what am I doing here?!

An unusual feature of **Asylum** is that both the Commodore and Atari versions come in the same box, on both tape and disk.

When playing the Atari disk


```
You are in a room with a bed. You see
the Asylum logo. A camera watches. You
see a box within reach. In the box
there is: credit card.
You may ask for help at any time.
==>GET CREDIT CARD
You are carrying the following: credit
card.
==><
```
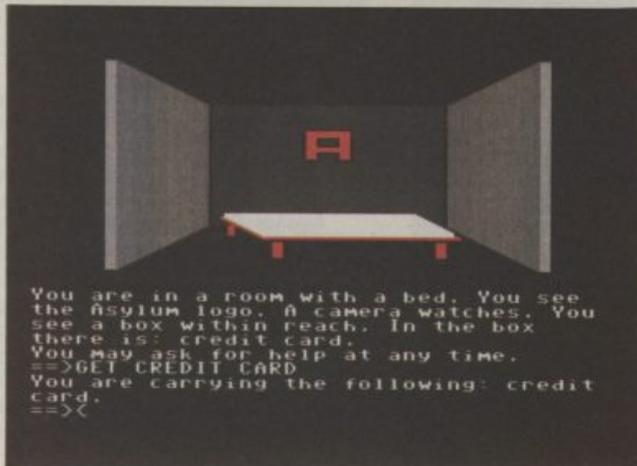
version, if you meet your fellow inmates or enter one of the many cells, the graphic display shows all that can be seen around you. The pictures have a cartoon look about them, with sharp clear images and bright colours.

On the Commodore disk, the graphics have a more natural look, with more detail in the background. There is slightly more text here, than on the Atari.

However, the Commodore does not get things all its own way, as the keyboard seems to have become super-sensitive. Just typing in one letter of text can prove a little difficult until you get the hang of it. Also, there is a very irritating flashing line between the text and graphics.

There are several features of the game which make it very easy to get along with. There is the ability to understand "U D W CARD" which is short for "unlock door with card". This is something of a godsend when you consider the number of doors in the game. There is also a VOCAB command, which lists out all the verbs and nouns in **Asylum**. That's why I gave a n/a rating — it is difficult to rate the range of words available when you know you've no need to try the ones that seem to be missing!

There is also a SLIDE SHOW command, which lets you view the graphic screens still to come without giving anything away. But be warned! Do not always believe your eyes!

So if you, brave adventurer,

dare to enter THIS asylum, will you struggle against the odds and win through, or will you join Keith and countless others, condemned forever to be a nutcase in a very similar institution, screaming to infinity, and perhaps writing strange scribblings in C+VG...??? Heee! Heee! Heee!

Paul Coppins

- Vocabulary   n/a
- Atmosphere   7
- Personal rating   9

SHADOW

- Supplier: Beyond
- Hardware: Spectrum 48k.
- Price: £9.95

Beyond produce games that are expertly programmed but tend to be complex to play. This makes them just that bit cleverer than those of their competitors.

They also go in for trendy medieval-type names for characters and objects. In **Sorderon's Shadow**, in addition to learning the controls, you have such forgettable names as Aurrican, Borak, Hydral, Kerral, Morkoth, Plavor and Xirith to bone up on. Each has his own characteristics and uses.

For example, Morkoth has something which will help you speak to Kerral. Why should you want to speak to Kerral? Because he will carry you across the lakes by Plavor's Castle, if you did but know it!

There is also a list of objects to learn all about.

Play involves killing Sorderon, but you must also complete nine sub-tasks on the way. To begin to get anywhere at all, you must first master the screen layout and game controls.

In play you will require food, weapons for fighting, gold and other objects, and will come across friends and enemies. To help you on your way, a *'Midnight/Doomdark'* type map is provided, showing features of the land of Elindor, which consists of mountains, impassable mountains, forests, lakes, igloos, towers, pits, churches, castles, windmills . . .

There is no doubt that this is an extremely clever and sophisticated piece of programming, but to operate the game effectively, you need an in-depth study of the instruction book, plus plenty of practice.

This time I think Beyond has overdone it. My own opinion is that it is pretentious rubbish, one long yawn from beginning to...

Keith Campbell

- Vocabulary   7
- Atmosphere   4
- Personal   3

XIX

NORTH SEA BULLION

NOT THAT WAY

- Supplier: Kuma Computers
- Machine: Amstrad 464
- Price: £3.95

You are the captain of a salvage tug in search of a Second World War wreck that went down in arctic waters. You must find the wreck and raise the cargo of gold during the short arctic summer. The instructions tell you that the exact location of the gold is written in the captain's log, which is in this wall safe.

These instructions are given on-screen, and amplify the written instructions provided, which list the command verbs and the items you will need to succeed, such as oxygen, steel plate, fuel oil, diving lamp and so on.

You are told you must keep a careful eye on the temperature, as you will be killed at below −20 degrees.

If you opt for the screen instructions, they are displayed with a timer loop, from which there is no escape. The time allowed to read them is extremely generous!

To enter the game itself, the program has to read internal data, and does so at great length to the accompaniment of what can only be described as a horrible dirge — certainly not music. If you are foolish enough to request a replay of the game itself, you must endure this process again.

The game starts with a graphic screen which does nothing to enhance the reputation of the Amstrad's graphic capability, and under the picture is some graphics-mode text. Try to input a reply, and you will be told quite sharply that you can't.

What you must do is to type "I", which takes you to a text input screen, listing the oxygen cylinders you possess, your cash balance and a few other bits of information.

Obviously, oxygen is going to be a necessity, so you type BUY OXYGEN, and duly get credited with a cylinder. The instructions hint that you will need quite a bit, as you are advised to type OXYGEN AND PRESS CR three times for three cylinders, if that's how many you want. Of course, there is no CR key on the Amstrad — what presumably is meant is CARRIAGE RETURN, ie ENTER. But it's a moot point, as that doesn't work either. You are therefore reduced to repeatedly typing BUY OXYGEN, and waiting while the program slowly notes what you have done.

If you overspend to a negative cash value (and there is no way of telling in advance how much each item costs) you are declared bankrupt. To replay you must suffer The Big Wait.

Bankruptcy also results if your cash reaches zero, NOT a valid outcome, I was assured by a chartered accountant. To move back to where the action is, type R, and you're in graphics mode again.

Altogether it's a very laborious game, poorly presented, unoriginal, with incorrect instructions. I wouldn't recommend you to play a friend's copy let alone buy one.
Keith Campbell

- Vocabulary   2
- Atmosphere   1
- Personal rating 1

VILLAGE OF LOST SOULS

- Supplier: Magus
- Machine: BBC 32K cassette
- Price: £9.95

This machine code, text only adventure looked somewhat insignificant on the outside. The plain black and white inlay with a large 'M' on the front made it seem rather plain.

But on loading, a pleasant screen appeared, informing me that all was going well, and after five or six minutes all the various parts had loaded with no problems and the game began.

You take the role of an inquisitor — a novice magic user with some rudimentary skills in spell casting. Inquisitors get their name from the tasks they perform; they investigate various "happenings" in order to prove it's worth the while of the higher orders to teach them more skills.

Your task is to help the Rector of Dinham to stop the Lord-Talen mucking around with a portal into the next world — Chaos. If this sounds a lot for a relative beginner to handle, then you're right — it is!

Play is fast owing to the machine code, but here some users may experience difficulties.

Certain programmers find it irresistable to "steal" areas of memory which aren't intended for user programs. If you — as I have — lots of extra ROMs in your machine, you may find some most interesting messages, such as: "You are outside a badly damaged farmhouse. Some exits lead southwest inside you find in." or: "You are outside a badly damaged farmhouse. Some exits lead A very small hole has been dug here. and in."!?

The list of exits is most confusing. When approached from one direction you are presented with one set, and from another you may discover a couple of new exits. However, you can only use the exits listed on THAT visit!

The program will accept 40 characters of input, and do its best to understand what you typed. This can be somewhat disconcerting when "You'll need to say more than that." appears, and you can't fit anything more.

Objects can be examined, often revealing vital details. The author has included a large number of puns. Fooling around with beehives is not recommended: "They're Bee-hemoths!" and "...bee-hive yourself!" Both appeared very rapidly!

I was slightly surprised by the number of corpses which lay strewn about the village, all of which are found in various states of disfigurement or decay.

A pair of seven league boots are found (on a corpse) and if worn, they allow you to walk at twice the normal speed.

Magus have produced a good game slightly overpriced (though what isn't?). With a little more thought applied to the screen presentation it would have been very good.
Jim Douglas

- Vocabulary   6
- Atmosphere   8
- Personal rating 6

ADVENTURE
HELPLINE

In his penthouse apartment in the IDEAs Central building Keith Campbell, one of the few survivors of the corporate purges which swept through the software industry when the IDEAs Corp was establishing itself, busies himself with an intricate and time consuming task. His job is to collect and collate all the data relevant to adventure games and dispense words of wisdom to people with problems. But he's not alone. KC has a few helpers to keep the Helpline running. Here for the first time we reveal the identities of the *C+VG* Helpline team. Believe me, they make the Bug Hunters look normal. . . .

HELP!
Got a problem? Don't suffer in silence. Write to Keith Campbell's Adventure Helpline, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

PAUL COPPINS:

Paul joined the Helpline in January '84, is in his early 20s, and lives in Essex. He's a quiet type normally — but get him talking on the subject of Adventure and his eyes will light up and you'll have a job to stop him! It is completely impossible to stop him playing an adventure until he has cracked all the problems and completed it! Not that it takes Paul long — it is rumoured he solves an entire Infocom Adventure before breakfast each morning. He enjoys a Bacardi or three, but has been known to drink Perrier!

SIMON MARSH:

Nearly 19, Simon lives in Surrey and joined the Helpline in February '84. Simon, perhaps better known to regular readers by his somewhat dubious pen-name "Pink Fairy", claims to be the handsome one of the team. He aspires to become a rock star, not letting the rest of us forget that his group once packed a hall with as many as 16 people. Difficult to control at any time, Simon often proves to be a real pain, due to his evil jibes, together with his complete and utter contempt of writing, computers, Adventure games, and Perrier water.

JIM DOUGLAS:

From Middlesex, and of tender years, Jim TYME Douglas, as he prefers to call himself, is the baby of the team. He joined us in July this year. A bit of a dark horse with a trendy line in t-shirts, Jim currently writes the Adventure Hotline frames on Micronet. He enjoys devising and mailboxing tortuous riddles that no-one can solve, and refuses to divulge the answers (if any!). The well-spoken, unassuming, intellectual type, Jim has that fresh-faced "boy next door" look — you know, the
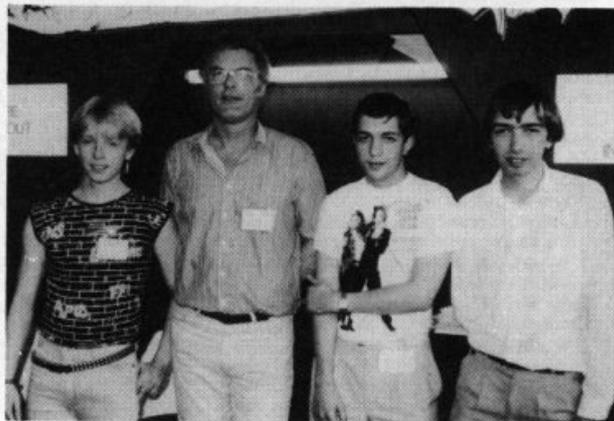
Simon Marsh, Keith Campbell, Jim Douglas, Paul Coppins.

one who always gets the girl YOU were after. A confirmed Perrier addict.

KEITH CAMPBELL:

"Grandad" as the rest of the team endearingly call him, Keith lives in Sussex and started writing the Adventure feature the very first issue of **C+VG**, long before the other three were born. The father of three teenagers, he thought THEY were trouble until he met up with Paul, Simon and Jim. Keeps them in control by towering over them from a great height, and bombarding them with readers' letters. Winner of the "Least Sold Book of the Year" award 1984, and author of an adventure game so abysmal even his family refused to play it — he never ceases to astound readers by the continued appearance of his scribblings in **C+VG**. Uses Perrier water to furtively top up other peoples' wine glasses, thus grabbing the lion's share of the wine for himself.

STEVE DONOGHUE:

From Sunderland, and struggling against the odds to remain in his twenties, Steve usually joins us when there're extra pages to fill. He takes a real interest in real ale, relishing both quality and quantity. Has been known to travel the length of the country to attend a beer festival. Being a Geordie, of course, he has never even heard of Perrier water.

ADVENTURES UNFINISHED — IDEAS WANTED!

I've slipped up on some treacherous moss! In the August issue I gave a clue about **Kentilla** concerning the drying of moss before giving it to the Chief Cavezat. "This is not necessary, as he will accept damp moss," writes Glen Terlouw, from Holland. In fact, the dried moss is needed further on in the game, says Glen.

Way back in the days when I used to play an adventure without noting down the answers to the problems, I played **Inca Curse**. But I just can't remember how I got in the temple! That means I wasn't able to help Justin Wateridge, of Totton in Hampshire. Come on, remind me, someone!

Russell Grimbley is bleeding to death in Sheffield. He has a nasty cut, and is being plagued by dogs and a bull. In fact, he'll stay right **Upper Gumtree**, unless you can help patch him up!

Ellen Budden, in her **Search for King Solomon's Mines**, has gone outside the hut, but can't do anything else! Who can help her past the second Zulu?

"Could you help me to use the

wand to return to the north bank of the Azonti river, and to either enter or cross the chasm in Thorg's underground stronghold, in **Orc Slayer**?" asks Alan McDonald, of Andover. No, I can't, and I thought I was an 'orc-buster', too!

S. J. Birch has a greedy dog, and he'd love to give him a bone, but can't pick it up! How can he get through the locked door! The **Greedy Dwarf** won't let him do either of these things!

Ronan Caollai, of Dublin, has got an alcohol problem. After about 70 turns of playing **Mafia Contract** he just about gets round to opening a crate of something interesting, in Vincetti's office, when he faints. It's a funny thing, but I often feel a bit faint after a long adventuring session. There's no doubt, Guinness cures it in no time! Any reader who knows where Ronan can get a drink in **Mafia Contract**, please write in urgently!

Where and how can J.G.P.Gagewaard, of Rotterdam, get a flashlight in **Dallas Quest**!

If you type ALL in **Red Moon**, says C. O'Toole of Borehamwood, the response is 'WIRTS MIRT BUD?' "It sounds German, but what does it mean?" he asks. Another thing that's troubling him is where to find the wooden bowl in **Emerald Isle**.

He is told it is east of the forest, but cannot find it there. And PLEASE, someone help him with what to give to the man on the train in **Hampstead**!

"What do I do now!" asks Mrs Cindy White of Newcastle, who has given the pilot's thumb to the Manx cat, but can't make her say or do anything beyond a word of thanks. The game is **Macbeth**.

Gregory Quinn was quite right about needing a battery for the vacuum cleaner in **Subsunk**. Richard McClaslish wrote from Wisbech to say so, along with a number of other clues.

"It is the least I can do after all the help you have given me in the past," wrote Richard. Thanks, Richard, your help has been appreciated too! So to Gregory, try going beyond the deck-connect well off the 2nd deck passage and you might find what you want.

There's a dead man clutching a bottle of perfume in **Holy Horrors**, and how to proceed at this point is bothering Dave Yates of Preston. Has anyone else caught the scent of this corpse?

Finally, my own confession! I don't know it, so tell me someone, please tell me, exactly how DO you find the missing crewmember in **Snowball**?

THE FIEND STRIKES AGAIN

I am being plagued by a fiend! Why haven't I told you about this before? Because I've been too scared of his threatening tone, of his cutting comments, of his gleeful letters pointing out any miniscule error in my writings. Too enraged by his pre-occupation with **Crash** magazine and his vicious tendency to call me "Derek".

But now he has gone too far! I call upon you, the readers of C+VG, to help unmask this monster, this evil swine who writes letters over a metre long with a faint Spectrum printer.

He calls himself THE FARINGDON FIEND — Faringdon is in Oxfordshire.

It all started when he became demented whilst playing **Sorceror of Claymorgue Castle**. Amidst the torrent of abuse he hurled about the game, based on a vertical view of it, came the revelation that he was "...no pre-pubescent teenager... called Darren or Wayne..." but a mature Adventurer in his 50s.

I wrote back, complaining that his letters were ruining my eyesight, and pointed out that the Darrens and the Waynes are at least considerate enough to sign their letters. He struck again, saying he would not reveal his name — YET! A cold shiver ran up my spine, as I sensed that his was a name I knew. Who, who, who! Someone famous, or a long forgotton friend!

And so the reign of terror continued, all through the summer. "Well, you have really made a mess of it this time. I refer, of course, to the cock-up you made with your latest **Kentilla** tip..." I wrote to suggest he visit the Personal Computer World Show at Olympia and reveal his true identity — and I even promised to buy him a glass of Austrian wine.

At the PCW Show he struck AGAIN, and in person! I suddenly became aware of a small package lying beside the TRS-80 on the Helpline stand. In it was a navy blue tie with a thin red stripe, and a Helpline postcard inscribed: To Mr Campbell, and signed: The Fiend. Blind panic seized me. In turn I grabbed Paul, Simon and Jim by the shoulders and shook them wildly, demanding to know how it had got there. The mysterious thing was — not one of us had noticed...

Even stranger, the tie disappeared as mysteriously as it had arrived. Did it get lost in the chaotic end-of-show clearing up, or had it been repossessed...?

But the tie bore a clue, a deliberate attempt to test the mettle of an Adventurer. Almost unnoticable, but when held up to the light at a certain angle, an embossed legend could be discerned: RAYCHEM. That may mean nothing to you, but the blood dained from my face when I saw it. For me it meant The Fiend knows EXACTLY who I am and where I come from. Yet I only have an inkling of his connections...

Help me, readers, fellow adventurers! Help me unmast this sadistic beast, this monster who oft describes himself as "Groper and Public Nuisance."

MYSTERY OF MUNROE MANOR:

Inspect the statue closely, it has a slot, and you should have a coin...

SUBSUNK:

Unblocking a sink is a problem for suckers. Attach to broom and take a plunge. For a complete picture, toast and yoghourt make a binding mix.

EMERALD ISLE:

Health is golden. Take it literally to coin is stuck. If you're stuck at a river you're going about it the rung way.

CARIBBEAN:

Use the magnet with a piece of string when in the cell.

EUREKA:

If you want to pass the gays, drop something rocky found in maze.

BORED OF THE RINGS:

WILLIAMSBURG ADVENTURE:

Move the gravestone to get into the church.

NEW CLUES FOR TIRED GRUES

Those sending in clues this month include: Hazel Miller of Manor Park, Luc Pycke of St. Lauriens, Belgium, John Lawless of Dublin, Walter Pooley of Liverpool, C. Townsend of Leeds, Jonathan Lewis of Fradley, Richard McClagish of Wisbech, Russell Grimbley and Ellen Budden of Woomera.

THANKS FOR YOUR HELP

What do you do when you live in the south of England, and appear in a television interview

KENTILLA:

Examine the bedposts and do a bit of green dipping to unlock the chest.

CATACOMBS:

Watch very carefully what the computer says every time you enter the Pilgrims' path, and type HELP. These sentences have something in common, which when unravelled, will enable you to get the knife.

RING OF POWER:

The lift attendant wants five gold coins — pay him with credit card.

CASTLE OF TERROR:

Throw a rope to tangle the guards.

MORDON'S QUEST:

A light will penetrate. Enjoy a cigar later, but make do with a MAP!!

EYE OF BAIN:

Shrink a tube and wear a mask with a flask to go through the bottom.

to be shown only in Scotland? Operate the Helpline in reverse, of course, that's what you do!

Knowing that I was to be on Grampian's "Bits 'n' Pieces" programme in August, and that it would not be shown in England, I examined the addresses of the Helpline mail very carefully. I wrote back to Andrew Tate in Dunblane, Perthshire, and Calum McQueen in Inverness, asking if they had a VHS recorder and the opportunity the record the programme for me.

Both did better than just that — Andrew managed to record five out of the series of six programmes, whilst Calum, who had originally written about **Fantasia Diamond**, managed to finish the game and included a complete recording of it! My sincere thanks to both of you. I now have a copy for myself, and one to pass around the family.

I just managed to grab the last of the C+VG Champs t-shirts to

send to them. Andrew and Calum certainly proved to me that C+VG readers are REAL Champions!

DOCKING WITH RAMA

Nick Hunter of Glasgow, described a problem in docking the **Endeavour** in **Rendezvous With Rama**. The symptoms are an enthusiasm on the part of his Commodore to return to READY before he can get through to the second arcade screen.

I experienced no such problems when I played the game — but then I obtained my copy direct from Spinnaker Software in the USA.

I understand that a bugged version was accidentally supplied to the UK distributors WHS. Spinnaker are aware of this, and the bugged copies should have been withdrawn.

Nick took his copy back to John Menzies, from whence it came, but due to their lack of a disk drive, they were unable to check out his problem to see if it was due to "arcade incompetence", a well-known ailment amongst adventurers. So they merely replaced his copy with no fuss. The trouble was, that the second copy behaved identically to the first!

I find it amazing that a big chain, with its high volume of software sales, cannot offer the facilities or the expertise available at small, specialist computer stores. I have advised Nick to demand his money back, or an exchange of a DEMONSTRATED GOOD COPY. I shall be awaiting news of how he fares with interest...

ADVENTURE CHAT

So **Eureka** has given up its prize, but that doesn't make the games any less playable, or, come to than, any less difficult. It is a package teeming with problems, and will, no doubt, continue to baffle and entertain for quite some time to come.

"Do you want to know how to get rid of all your least favourite characters in the **Hobbit** without lifting a finger against them?" writes Richard Clements of Swindon. "All you do is give the lunch that Elrond gives you to the person, and tell him to eat it! Do this a few times and the countryside will be littered with bloated corpses!"

Another new Hobbit bug has been discovered by Adam Ledger of Watford. "I have found a small bug in the **Hobbit**. At the beginning, if you type: SMASH CHEST, it says: WITH ONE WELL PLACED BLOW YOU CLEAVE ITS SKULL. THE CHEST IS DEAD." claims Adam. Oh yeah?!

Carrying on with bugs for a moment, **Doomdark's Revenge** (Spectrum version) has produced a phenomenon that Ralph Norman has named "Dreams in Icemark".

This occurs when night has fallen and two characters are camping in the same place. Press CHECK PLACE and then MOVE before MORE. On pressing MORE the character will have "dreams" about people who do not even exist! For example: EVIL TALIGRORN THE MOONPRINCE WHO IS LOYAL TO THE ANS. and COWARDLY, EVIL MORKIN THE FREE.

The depths to which some people will sink to get a t-shirt is almost unbelievable! Glyn Evans of BFPO 25 gives some clues, and asks four adventure problems. The last one is: "Does anyone have a hintsheet on how to give Mongolian water torture by post so that I can get a t-shirt out of you guys!" In case you find out, Glyn, hold on, I'm sending you one!

Warlord is a game I'm not very well versed in, and I was desperately searching for a clue for a troubled adventurer at the PCW Show. Imagine how grateful I was to open my file and find a page in bold lettering WARLORD SOLUTION by Adrian Oates.

While I was scanning the text, a fellow standing behind the puzzled adventurer in the crowd around the stand came forward and said: "Hello. I'm Adrian Oates." What a coincidence, and it was nice to be able to thank Adrian personally for taking time out to write up the solution. It's not often I get to do that!

Walter Pooley is a name that rang a bell when I read his letter. So it should have, for I soon remembered that he began writing to the Helpline years ago! This time it was to help Linda Baldrick who was stuck in **Message From Andromeda**. "It appears Linda is stuck right at the start," wrote Walter, "If so, the game starts with a message on the video screen. READ MESSAGE and then reply YES to the question," Walter advises.

Johnathan Lewis who lives in the lovely canal village of Fradley, has found one of the weirdest replies yet, barring typing INVE at the start of **Lords of Time**. "In **Emerald Isle**, submerge yourself under water, and type DRINK WATER," he suggests, and you'll get the reply YOU CAN'T SEE ANY WATER. "Have Level 9 developed a new physics algorithm for the behaviour of water!", he asks.

Mark Eldridge sent in the following ditty to help people get past the Morona Gate in **Bored of the Rings**:
Note what the wight might say,
To help you along Morona Way,
Climb the heights of
Featherwop,
Take what's there and do not drop
Until you reach the gloomy gate
And there you might just find your fate!
You're not bored yet, are you? I hope not!

ADVENTURE TIPS

Do you throw away your old copies of **C+VG**? If you play Adventure games, you shouldn't! There are clues in the **Helpline** that may not interest you at the time they are published, but who knows one day you may be playing one of the games for which help is given!

In March we reprinted a collection of all the Adventure Clues ever printed in the Helpline. It proved so popular that we've decided to reprint all the clues featured in **C+VG** from April to November. Don't forget to keep this Book of Adventure by you for future reference — you never know, you might one day be stuck in one of the games mentioned here!

The suprising thing is, that in eight short months, the list isn't much shorter than the previous one, covering some 19 months! There must be a reason! Perhaps it is because there are more adventure games around, that more people are playing them, and in ever-increasing numbers they are writing to the **C+VG** Adventure Helpline about them!

In fact, Adventures are rapidly becoming the most popular form of entertainment on home-computers!

CHEAT'S CORNER

"Although they say **Heroes of Karn** is 100% machine code, it is not," say Shane Mulcahy of Dublin. It is possible to break into the program on the Commodore 64, by typing GIVE BAG TO GUARD when the program starts. You will get a syntax error, so then POKE 808,237 and POKE 809,246 and then RUNSTOP/RESTORE and LIST.

Andreas Schnoedewind of Moenchengladbach was hacking through **Eureka** and found a very useful bug! When asked to enter the answers in the fifth game, simply press BREAK. A flag with the names of the authors will appear, and after a while the game will start. Andreas adds that this works on the Spectrum as well. GET/SIT/CLIMB/JUMP/ENTER/ IN/INTO/BATTERED/TAXI imaginable, and is still out on the road!

J. Reynolds of Sheffield is having trouble of a different kind — not with an Adventure, but with a hint book! It seems there are three words missing in the

ADVENTURE QUEST:
If the Djinn is troubling you, just blow your troubles away!
AFRICAN SAFARI:
Don't take the iron bar on the boat to avoid a lightning strike. Strike a light — you're a real charmer!
ALCHEMIST:
To make parts of the spell appear, take the ring lamp and vase to the chest in the room through the Greek building. For the last part, get the transforming spell then the lead. Turn lead to gold and take the gold the the chest.
AZTEC TOMB:
Cross the river by dropping the plank. Not found it? Try to aspire to great heights!
CASTLE OF RIDDLES:
The way through the infamous Black Maze is — W,N,S,S,NW, D,NE,W. Pick things up as you go through, and at the exit, type RAINBOW and go N.
CASTLE OF TERROR:
To get into the castle, examine things in the mill carefully, particularly the ladder and what you remove from it. Pin your hopes of entry on an examination of the defective component in the old mill. For a maiden, push brick by skeleton, and on up to the banqueting hall. throw the rope across the pit. (Did you

dictionary for **Hulk** clues, numbers 72, 84, 119. My book is the American version, so may be slightly different. I can therefore reveal that the missing words are:
72 = '?' 84 = '.' 119 = '..'
There, I bet you found that a great help!

Is S.R. McPhillips seeing himself when he looks at the knight in the hall of shadows? In **Knight's Quest**, he is unable to pass, yet he is sure it is his own reflection in a mirror that is stopping him!

What's this, bugs in **Kentilla?** Sara Greenlough tells me that if you keep drying the damp moss, your score will keep rising. But worse still, it seems that Elva can only shoot a creature, and survive. If you type SAY TO ELVA "SHOOT DOOR" or any other item, the game will crash.

● If you can answer any of the problems on these pages, have one of your own, can reveal a bug or pass on an Adventure funny, or just have something interesting to say about Adventure games, then put pen to paper, and write to me at the Adventure Helpline. There's a t-shirt or two each month for the senders of the most-wanted clues or solutions, and the most interesting letters!
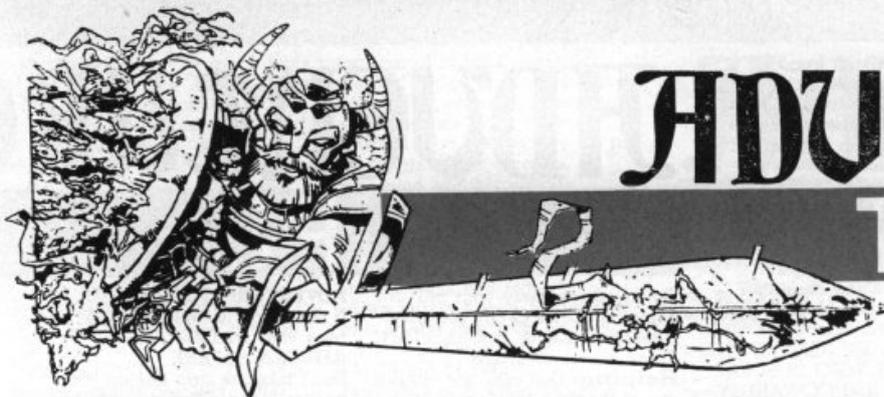
forget to bring it from the mill?) After you have bought the old man a drink, it's not your round any more, so hang about a while... More than your thirst may be quenched! Have the flint, unlight the candle, depress skull, and take book. To get out, light candle, examine bookcase and return book to shelf.

CASTLE QUEST:
Witches don't like water!

CATACOMBS:
To get past the boulder type TRACE SYMBOL. Say BOO to the demon.

COLDITZ:
Get the floorboards to stop the creak!

COUNT:
Can't find him? By day he sleeps in a lockup box. By night he's prowling like a fox.

EARTHQUAKE:
To cross the crack, try vaulting with a long stick!

EMPIRE OF KARN:
To read the scroll and learn where to go next, be very generous to Shanet.

EMPIRE OF THE OVERMIND:
To see in the dark, call Pyro.

ERIK THE VIKING:
To repair the boat, vandalise the furniture! Let the bird spit before eating! Getting the woman's beard is not one big problem, it's seven small ones! Trouble with an eagle? Might as well be hung for a dead sheep as a lamb!

ESCAPE FROM PULSAR 7:
Fix the screwdriver blade with the reactor room wood and use it to stop the clips retaining.

EUREKA — ARTHURIAN:
Remove the P from bone, and find the anagram of the song for the singer. You cannot enter the village until the man in black has been killed in the woods. You don't get past the robbers at all!

EUREKA — CARIBBEAN:
To start, Meep meep, Nero, Mordered and Anvil Chorus. The crusher? Do nothing until reduced to one third, then use pump. The way off the conveyor belt is E,E,U,W,JUMP.

EUREKA - PREHISTORIC:
The dinosaur is do-it-yourself cannon fodder!

EUREKA — ROMAN:
To leave leper colony, give the mad one a good breakfast! Where is the witch? NW from the cypress grove. To kill wolf, drop stone on it. Distract Nero by lighting a fire under his bedroom window, then nip into the palace via the secret passage to get the Talisman. The witch

would be happier if she felt lucky!

EUREKA — WARTIME GERMANY:
The guard inside Gestapo HQ is an alcoholic — and there's a bar opposite...If you are thinking of taking to the stage, a good understudy might help you with a uniform performance. To cross the minefield, use your bayonet between each movement. To pass the guard who shouts HEIDI, make sure that you are carrying one, and wear the uniform! Being generous with cigarettes at bedtime could help stain a blanket.

EYE OF BAIN:
Feed the magpie to view its nest — it's worth a look! Firing a ruby will release the beast in you!

FANTASIA DIAMOND:
For a musical opening, make sure the musicians have the tools of their trade, and some music to play!

FINAL MISSION:
To get past the green slime, block the gap under the oak door with the straw and go west and up from the splatting room into the cubbyhole. Wait until you hear a splintering sound, and then drop the soap.

FOREST AT WORLD'S END:
Touch a rock today if the wall is in the way — but you'd better have the sword. To enter the witches' hovel wear the ring immediately before entering. To get the ring you must be attacked by wolves in the Forest of Sighs, have your injuries healed by the wood nymph. Ask for help and wait for it if attacked by wolves. Clean a glowing rock.

GOLDEN BATON:
Wave the wand to cool things down, and say the magic word.

GREMLINS:
There's a double surprise in the drawer!

HEROES OF KARN:
To get past the serpent set the songbird onto it.

HITCH HIKER'S GUIDE:
A fishy solution requires hanging your gown, covering the drain, blocking the panel and placing the mail before pushing the button.

HOBBIT:
Get caught by goblins to find the small curious key.

HULK:
For wonder upon wonder, take Dr. Strange literally!

ISLAND OF XAAN:
The tower door requires a password. The name is that of a Dynasty, it is written clearly on

the object of your wishes.

KENTILLA:
To open the door in Tylon's castle, pull the arms on the gargoyle. Use the chalice to bail yourself out. Moss need not be dried before giving it to the chief cavezat for a rope.

KINGDOM OF HAMIL:
The Hexapod needs his Mum, he also likes steak

LORDS OF KARMA:
Give the staff to the man in grey robes, and use the bomb to destroy the idol. Only use weapons made in Valhalla.

LORDS OF TIME:
The tooth is in the Tiger's mouth, and it is rotten! Perhaps he's not been eating the right food?

MASK OF THE SUN:
Moving an urn from a left pedestal to the right pedestal is useful. Ignore the peddler — his magic cure is a cough medicine!

MORDON'S QUEST:
An unsuccessful climb will provide the means to penetrate the mists!

MOUNTAINS OF KET:
Don't be a Zombie! Carry all magic and only magic!

MYSTERY OF MUNROE MANOR:
Inspect the statue closely, it has a slot, and you should have a coin...To pass it, pay your toll and look around the room. There are two keys in the game, one red and one brass. One will open the wardrobe.

QUEST:
If yours is a 40 foot two-headed problem, just say YES and SWORD! No more! Examine the globe of light for an aMACEing experience! Say hello to the dwarf. Before saying the magic word, wear the cloak for a watery trip.

QUEST FOR THE HOLY GRAIL:
Wear your baseball glove, and then give it to the knight who says NIC. He will then turn into the knight who says CIN. But others say that a gift of shrubbery will do the NIC trick! To find the holy hand grenade, dig in the very muddy area.

RENDEZVOUS WITH RAMA:
To dock, turn red to white.

RETURN TO EDEN:
Need to cross the river? Flora can be helpful sometimes. Plateau solutions don't grow on trees, do they? To avoid being thrown off the auto-scythe, get off before it dumps its loads. Climb the weeder after it unloads, for a free ride through the (deadly) wheatfield. The twin and stalk playing is enough to hypnotize the ants. Fence to cross? Lead them over!

RING OF POWER:
No coins and want to go up in

the world? Credit will give you a lift.

SAVAGE ISLAND PART 1:
So you think you can't save the game during the hurricane?? Try a magic word! Vine cutting poses a deep problem, and there's light at the end of the voyage.

SHERLOCK:
You can only get to Old Mill Road when taken for a free ride, and that comes right at the end! For a chink of light, hang around Percy's place late Monday evening, and see what he gets up to.

SPIDERMAN:
Some of the most important acts may not be completely successful, but passable, nonetheless! Official — Don't go near the egg! To stun Electro the answer is a short one! Now there's another fine mesh Scott's got us into!
What's within can slow things down,
That means 'partly stop',
Wasn't taken, can't be listed,
Shoot it at the top.

SYSTEM 15000:
Very Backward company is Selcra Securities — why not pass the message on to RMB?

TIR NA NOG:
If touched by a Sidhe, press symbol shift 6 at once, and repeat if necessary. To restart the game from the current position. The Sidhe are put in their place if Cuchlainn is carrying two or more weapons. By selecting one of them and lunging at the Sidhe's advance, it is dissipated for a few seconds. To get out of the library, carry a picture. Time your exit carefully, there is a Sidhe about!

TOWER OF DESPAIR:
To pass the Angel of Death, move the barrels, go through the trapdoor, go east and enter "creep" mode. Then wear the gauntlet and use the dagger! To pass the Medusa, a blind crawl might help.

VALHALLA:
To get Skornir, use Ofnir to get into Midgard, then jump and start looking for an 'unobvious' way out. The clue in the manual becomes useful only when you get out of here.

VALKYRIE 17:
To avoid the rats, give the butcher the box with the bar. A key is needed to enter Room 20, get it from the blonde. A strong vest is useful to avoid sniper fire. To get through the steel door, kill the guard on the landing, and get the pass. Insert it in door and say DRAKENFIELD. Poison fountain and ringpull telescope for lemondade.