

ADVENTURES ON THE SPECTRUM

by

Mike Gerrard

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Mike Gerrard
PO Box 7
Ramsey
Huntingdon
Cambs PE17 2UZ

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To John and Esther Ryan

Good friends are hard to find
(that's why I've had to settle for you)

CHAPTER ONE

NEW PLAYERS START HERE

Tips for beginners... and others!

The more you play adventure games, and the more you get used to them and their little quirks, the harder it is to remember that there are still lots of people who haven't a clue as to what they're about, or are just embarking on their first adventure ever. I'm always getting letters saying 'What games do you recommend for a beginner?' or from people saying they're finding their first adventure rather difficult - then you discover they've chosen a game that you yourself found not merely difficult but virtually impossible, and that's after several years experience of playing adventures! So for all those people who constantly ask me for more help for beginners in my adventure columns, here it is.

One thing you have to remember is that some games are more difficult than others, so if you're finding your first adventure rather hard going it may well be that you've chosen a particularly tough game. Of course adventures aren't meant to be easy, but some are better for beginners than others. I wouldn't recommend *The Pawn*, for example, because that was written by people who'd already played a lot of adventures themselves, and they wrote the game as a reaction to those adventures. In some aspects it's a send-up of typical adventure conventions, so it helps if you know what those conventions are in the first place. No, I'd save *The Pawn* till you've managed to solve a handful of other games first.

There is one game that is far from easy, but which I do often recommend for beginners, and that's the original *Colossal Cave Adventure*, available as *Colossal Adventure* from Level 9 in their *Jewels of Darkness* trilogy published by Rainbird. You could also try the budget title, *The Serf's Tale*, from *Players* - if you can get hold of it. This is a slightly different version of the game that was written by Smart Egg Software as a way of developing and testing their own adventure-writing system. When they'd finished the experiment they thought the game might even be good enough to release - and *Players* agreed. So did I, because although when it came out I'd seen umpteen versions of *Colossal Cave*, Smart Egg managed to introduce a few changes that made the game seem fresh and new.

The game takes even an experienced player a long time to complete, but one reason it is worth trying as a beginner is that it was, after all, the first proper computer adventure game ever written. Almost everyone who played it originally was therefore, in a sense, a beginner to adventures - and they managed to cope with the game! It does introduce you slowly to what were later to become conventional aspects of many adventures. It begins with some straightforward exploring, encouraging you to enter a building and have a look around, encouraging you to make notes and

make a map of your surroundings, and discouraging you from wandering into dangerous locations where you might die. There are a few objects lying around, which you can pick up and examine and have a think about whether they might be useful or not. One of them proves useful fairly quickly, as one of the first 'problems' you should encounter will be a locked grate. No prizes for realising that the bunch of keys might be used to UNLOCK THE GRATE and allow you to get into whatever lies behind it. In *The Serf's Tale*, incidentally, the keys are a little harder to find than in other versions.

Once beyond the grate you'll find many more locations to map and explore, more objects to find, and a tricky problem in a snake that won't let you past. This is a good one for beginners, because the solution isn't immediately obvious, yet you know it has to be something to do with one of the several objects you should have picked up by the time you encounter the snake. Or perhaps there was an object that you couldn't get hold of - maybe the answer to the problem of the snake has something to do with that? By the time you reach the snake you should have a few things like a black rod, a sandwich or other food, a bottle, a bunch of keys, a lamp or torch, a bird and a gilded cage. These enable you to try various approaches to see what will deal with the snake: feed it the food, hit it with the bottle, attack it with the black rod? The beginner may well try all of these and hopefully will hit on the right answer after a little bit of thought. By this time, too, a few treasures might have been found - always a satisfying part of any adventure! (See also page 16 for a little more beginners help using this adventure as an example).

The beginner should also have learned a very important part of successful adventure playing, which doesn't require very much brainpower, and that is that you must save your game regularly. Players of the original version of this adventure, playing on huge mainframe computers in the 1970s, didn't have the chance to save their game and had to begin again at the start every time they played. Yet the game was so good they were happy to do this. Micro versions of the adventure do thankfully include a SAVE feature so make use of it. Some do penalise you by taking one point from your score if you make use of the SAVE facility, the idea being that when you know the solutions to all the problems, and have worked out the best route to get through the game, you should try to play through it completely at one session, just like in the mainframe days.

To save your game requires only a little bit of effort, and you should do this constantly. I usually make a note on my map of exactly where I've saved the game, so that if I need to go back I can see which saved position takes me back to the required place. It frequently happens that a later problem could be solved if only you still had with you that object you dropped a long time back. Take the original adventure again by way of example. The bunch of keys can be used to unlock the grate, and because you can only

carry a certain number of objects many players would now automatically drop the keys assuming that they had served their purpose. But suppose that the keys are needed again later on in the game - and by this time you are unable to get back to reach them? Anything might happen. The caves might explode, someone might steal the keys: anything. To avoid having to go back all the way to the start, do have a series of well-labelled saved games at different stages of the game. I know this can be a real pain if you're saving to and reloading from tape, but try to make the effort: it'll be worth it.

Many people neglect this due to the fact that most games nowadays enable you to save your position instantaneously to memory. If you come across a tricky situation then it's obviously wise to use this RAM SAVE in case you get killed, but this won't help you if you discover that the way to stop yourself getting killed is to go back and get a particular object - which you now can't get at because something in the game has changed to prevent you. So save to tape or disc regularly as well: save quickly, save often, that's the motto.

It goes without saying (so I'll say it) that you should make a good map of the game as you go. Try and make it reasonably legible and logical, and don't stint on paper as it doesn't really cost that much. One of the Murphy's Laws of adventure playing is that no matter where you start your map on a sheet of paper, it's always in the wrong place. You will reach the edge of the paper very quickly in one direction, while 90% of the paper is still empty. Don't give in to the temptation to start using the empty bits of paper, or the back of the sheet, connecting everything together with long arrows. The map will probably get more complicated later on and you'll never be able to follow it. Get a new sheet of paper and continue the map on that - I always sellotape sheets together so that the map continues fairly logically. I end up with some pretty big maps but I usually know where I am!

When mapping I draw a square for each location I come to, and write in that a brief summary of the place, so eighteen lines of golden prose on the screen might end up on my map as 'The Big Cavern'. I usually use lower-case letters as I like to use capitals to mark the objects, but no doubt everyone devises their own little system. As long as it helps you keep a track of what you're doing, that's the main thing. If a location does have objects in then I jot them down alongside in capitals, e.g. DESK, CUPBOARD, KNIFE. I write these underneath each other because a desk may have a drawer in it that may be locked, or that you might open to find a letter, so that becomes DESK: DRAWER: LETTER followed by any relevant information contained in the letter. Or it may be DESK: DRAWER: LOCKED. That reminds me that there's an unsolved problem, so that if I find a key or a screwdriver or something similar later on, I can go back to the desk to see if it'll open the drawer. If it does then I change the note to DESK:

DRAWER: LOCKED: USE SCREWDRIVER.

One reason for marking the objects, apart from the fact that it makes the game easier to play if you do have to restart it for some reason, is that you may only be able to carry a certain number of things with you at any one time. You can guarantee that if you come across a problem later on, the very object you need will be the very one you decided not to carry. If you can look back on your map and spot where you first found the SCISSORS, you'll know how to get to them a lot more easily than relying on memory or haphazard exploring. You should also be able to tell whether you can in fact get to them, or whether you'll have to reload a saved game. You'll now see why you mark your saved games carefully - look back to the one you saved just before you reached the scissors, and load it in. A tip when you are carrying lots of objects: the author will often put some kind of container in the game, like a backpack or a sack or something similar. Make use of it, as it means you'll be able to carry more objects. Try to PUT FOOD IN BACKPACK or even PUT ALL IN BACKPACK and see what happens. If you're carrying a burning torch you may find you burn the backpack to a cinder, but never mind: you did save your game just beforehand, didn't you?

Back to the map, and the next thing to do is to mark the exit from the location you've just arrived in. You will often be told these in the location description, but some games don't tell you and leave you to work them out for yourself. If the text on the screen says 'There are exits to the north, south and west' then I will draw little lines leaving my location box to the north, south and west. You can only explore one direction at a time, and no doubt in that one direction you'll soon get stuck, so it helps you to see at once which directions you haven't yet explored to enable you to go back and explore them. Most locations will only have a few exits, and a box can cope with lines for north, south, east and west leading off from the middle of each side, and if there are north-east, north-west and so on, use diagonal lines going off from the respective corners. If there's also an up and a down exit, you can usually squeeze it in somewhere.

Even when you are apparently told the exits, it's worth trying the other directions as well because some authors are a bit sneaky and put exits there without telling you about them. If you're not told the exits then try each direction in turn and mark them. In such a case I usually mark non-exits with a double-line or a red line, to remind me that I've tried it and there's nothing in that direction. This can also help you get the shape of a map, as some games are designed on very conventional grids of 10 x 10 or whatever. One example is *Urban Upstart*, which is designed on just such a conventional layout. Even the mini-maze in the hospital fits into the grid. Knowing the way the map's shaping up can help tell you when you might be wasting your time trying to go in a certain direction, or can tell you that there *must* be another location beyond the rockfall, despite the fact that you don't seem

to be able to pass it.

Some maps that are sent in to me by readers are definitely works of art, that have obviously been redrawn to give a finished picture of a game. Others, however, make me wonder how the player ever hopes to get through an adventure. They're a mass (or a mess) of lines and arrows and illegible notes, all squeezed onto the tiniest scrap of paper. I don't suggest you have to produce maps of Ordnance Survey standard, but a decent map will certainly help your adventure playing.

Something else worth noting on your map (if you can find room after all this information is squeezed on!) are any unusual commands that you have to use. A good program will cope with a range of inputs that all mean the same thing - but the trouble is that not all adventures have been well programmed. If you find you're having to use uncommon words, then jot them down on your map when you discover what they are. You may think that you'll never forget the obscure command that took you half an hour to find - but you will! If you need to PRISE CUPBOARD instead of merely opening it or unlocking it, then write it down. Remember it for later on, too, as the chances are that the programmer might have tried to save on memory by using the word again in another context.

In this connection, one final piece of advice: be persistent. If you know you need to get into the cupboard, and that you should be able to get into the cupboard, then keep trying. If the program doesn't accept UNLOCK CUPBOARD, KICK CUPBOARD, BASH CUPBOARD, UNSCREW CUPBOARD or FORCE CUPBOARD, then do keep going till you hit on the exact words the program's looking for, e.g. PRISE CUPBOARD. It is frustrating, and the beginner tends to think the fault lies with them for being stupid, but it doesn't. The fault lies with the programmer for not making the game's vocabulary wide enough.

The trouble here is that you can't always tell whether you're being persistent in trying to solve a problem, or whether you're just being stubborn and you're totally on the wrong lines. The difference is that you're being persistent when you *know* the answer, and keep going till you get there, but you're being stubborn when you only *think* you know the answer. After all, the cupboard could be a complete red herring and have nothing inside it and not even be capable of being opened. Adventure writers are sometimes like that: warped. Bear that one piece of advice in mind and you won't go far wrong!

CHAPTER TWO

THE HISTORY OF ADVENTURE GAMES

In the beginning was the word: the text-only adventure. These mainly grew out of the role-playing game known as *Dungeons and Dragons*, or *D&D* for short. War games, strategy games and board games generally were growing increasingly popular in the 1960s, and at the same time the cult for the Middle Earth books of J.R.R. Tolkien was also growing. It seems inevitable, looking back, that the two interests would combine to produce a game like *D&D*, in which players got together to pretend they were involved in heroic quests to collect treasure and save doomed kingdoms from evil tyrants. It was two Americans, Dave Arneson and Gary Gygax, who were responsible for giving the official version of *D&D* to the world. And to collect the treasure ever afterwards.

In that game, as the name suggests, the players must travel through a network of dungeons, encountering a series of obstacles on the way. They must improvise ways of overcoming the problems, and make decisions about which way to travel. Differing players have differing abilities, chosen from a list of options at the start of the game, and while some may elect to have the IQ of an Einstein but be a little on the puny side, others may prefer to combine the body of Giant Haystacks with the brain of an amoeba. Unfortunately you can't have the best of everything: talent is strictly limited, just as in the real world.

The Dungeon Master controls the game and acts like the banker does in a game of *Monopoly*, except that in *D&D* you can't get by without one. Armed with the comprehensive set of rules, drawn up by Arneson and Gygax with the hope of covering every eventuality, the Dungeon Master acts as referee and should be able to tell the players the consequences of each and every action. If they choose to attack the fire-breathing dragon with a wet lettuce, the Dungeon Master should be able to let them know the result of this rash move.

The ultimate referee is, of course, a computer. This can store the vast amount of information needed, and check through it instantaneously to inform you just what will happen if you do attack the dragon with the wet lettuce - or tell you that you aren't carrying a wet lettuce in the first place. A computer should also be free of any suggestion of bias or cheating, although anyone who has ever played (and lost) a game like poker against the wretched machines will have their own views on that subject.

Many people who were into *D&D* tended also to be into computers: and vice versa. The problems of gathering together enough like-minded people and a Dungeon Master together in the same place at the same time in order to indulge in your favourite hobby were quite considerable, and made organising a four for bridge seem

pretty straightforward. In the mid-1970s two fantasy-game enthusiasts, Willie Crowther and Don Woods, got together in America and wrote the first sizeable computer adventure game. It was a way of playing *D&D* on your own, and with the computer acting as Dungeon Master. The game was called *Adventures*, was written in the Fortran language, and took up a massive 300k of memory. In fact the game isn't as large as that might make it seem, as advances in programming techniques mean that the same game can now be played on our humble 48k Spectrum, and with some room left over. Remember, though, that Crowther and Woods were writing the game for fun, not as an exercise in programming efficiency. They also put the program into the public domain, so that it was soon circulating on many computer networks. This is also why there are several versions of the game available, under titles like *Colossal Cave Adventure* or *Classic Adventure*. There is no copyright in the game, so anyone is free to copy it, or adapt it by changing the problems, or do anything to it whatsoever. This does not mean that you can freely copy the Level 9 version, or Melbourne House's *Classic Adventure*, as copyright does exist in their particular implementations of the game and in their own coding.

The original game owes a great deal to the *D&D* format, but now a single player can set off on the quest and explore the underground caves where *Adventures* takes place. The question of creating a character at the start has been eliminated, so no need to choose whether to be smart, cunning, strong or whatever, although this aspect would of course return to the computer adventure with role-playing games (RPGs) like *The Bard's Tale*. The game very quickly achieved cult status and travelled round the circuits, so to speak, of American programmers in a variety of offices, whose bosses frequently discovered that their employees had been logged on to the company computers apparently slaving away into the early hours of the morning. Little did they know that their staff were not looking for ways of making the company more profitable, or making sure they got the accounts out on time, but were trying to find ways of coaxing a singing bird into a wicker cage or were busily throwing axes at little dwarves who'd attacked them with knives. Much more fun than trying to balance the balance sheet.

If you haven't yet tried this original game, it is well worth buying, not only for its historical interest but also because it is still simply one of the best adventure games around. Its scale is quite daunting - even more so when you realise that the original mainframe version had to be played without a 'save game' facility: yes, players in those days had to start from scratch every time they loaded up the game. It's still a good game for a beginner to try, despite its size and difficulty, because everyone who originally played it had to be a beginner, this being the first of its kind, and so the themes and problems are slowly introduced to you in order to get you used to what it's all about. It also converted many people who tried it into adventure addicts, so it must have its good points! Current adventures often assume some kind of previous knowledge, whereas this one couldn't because

no-one had any.

Players familiar with the adventure may want to skip the next few paragraphs, because I'd like to deal with the start of the game in some detail for the benefit of newcomers to adventuring, who are forever asking me for advice.

Adventures begins quite simply by telling you that you are standing beside a small brick building at the end of a road. A river is flowing nearby, going south, with open country to the north and dense forest all around. This is how an adventure game paints a verbal picture of your surroundings. It's just like reading a story on the screen, except that you are the main character and the story only develops according to what you type in at the keyboard. The first few things to do are quite obvious, as you move around the countryside and get your bearings (by typing commands like NORTH or GO NORTH, to tell the computer what you want to do), and also go into the building to see what's inside there (ENTER BUILDING or GO IN or just IN are the types of command to use here). You may find a few objects in various places, which you can GET or later DROP if you wish, and you might have to take care not to fall over clifftops by moving in the wrong direction. There is also a small forest maze to negotiate, but this is all a very gentle beginning for what is to follow.

From somewhere in the forest area you should be able to find your way through (see advice on mapping in the previous chapter) to a small depression in the ground, with a locked grille nearby. Try to OPEN GRILLE and obviously you can't, as it's locked, but if you have with you the key or bunch of keys that were so thoughtfully left in the building by the programmers, you should be able to UNLOCK GRILLE to enable you to OPEN GRILLE and go through into the colossal cave network. If you don't have a key with you, go back and find it at once (which will teach you the advantage of proper map-making).

One of the many good things about this adventure is that it sets very high descriptive standards, even if the prose does tend to be a bit purplish on occasions. Once you have played a game which creates such a very rich and convincing atmosphere, it becomes difficult to enjoy the rather amateurish approach of some adventure games where locations are described along the lines of "You are in a tunnel" or "You are in a room". Compare this with the description of a location you should very soon find yourself in when playing the original version, or an accurate home-micro rendering of it: "You are in the Hall of the Mountain Kings, a huge room decorated with majestic statues. The east wall is covered by trophies and the mounted heads of elves and monsters, with a carved granite throne standing beneath them. The hall is hung about with the tattered remains of rich tapestries and has large doorways on all sides. A huge green snake hisses fiercely at you."

If you want to go further into the network of caves then you obviously have to do something about that snake, and while I'm not going to spoil it for anyone who hasn't yet encountered or solved it, it is a good gentle introduction to what adventure-playing is all about, causing you to examine carefully the handful of objects you should have come across so far to see how they might be used: picking up and dropping different items, throwing things at the snake, attacking it with different objects, experimenting with various combinations of words, looking for an alternative route past the snake, and so on. The delight of a problem like this, when you think about it, is that there are so many possible ways of dealing with the snake. A locked door offers only a limited number of ways to get past it, but a snake....

Once you've disposed of the creature - and sorry, but there isn't a convenient can of anti-snake spray lying around - you can then travel further round the caverns and passages, and if you look in the right places now you will start to discover some of the items of treasure that traditionally lurk in every adventure. Well, unless it's the type where you're rescuing a princess or saving the earth from destruction, that is. You will be introduced to the concept of magic words, too. If you see an unusual (or even an ordinary) word written down somewhere, on a wall or a parchment or perhaps told to you by another character in the game, you should always try saying this word at regular intervals, in any likely place you can find. Sometimes magic words open doors (as with 'Open Sesame'), while others will transport you from one place to another: well, they are magic, after all. Magic also makes an appearance when you come across a yawning chasm that obviously needs crossing: and no, you can't give it something to stop it yawning.

One person in particular who was captivated by this adventure to the extent that it actually changed the course of his life was an American systems programmer named Scott Adams, who admitted to being hooked on the game after just a few minutes and who went on to score the coveted 350 points to earn the title of Grand Master after ten days of playing every morning and every evening. In between playing he did manage to fit in his work with the firm of Stromberg-Carlson, making telephone digital switches. This was in 1978, and Scott Adams had just bought a home micro, one of the popular earlier models, a TRS-80 Level II machine. Having finished writing a backgammon program for it he was intrigued by the prospect of writing his own adventure game, though his first smart move was to write not an adventure program but an interpreter program, which then enabled him to go on and produce lots of adventures by simply changing the data.

This may sound mechanical, but a great number of adventures are written in a similar way. Companies like Level 9, Magnetic Scrolls or Infocom, all have their own adventure-writing systems into which basic data must be fed, while lesser mortals make do with PAWS or GAC. It's still up to the writer to produce the story,

write the text and design the problems, and in fact far from being mechanical it gives the writer much more time to exercise his or her imagination on the content of the adventure, without worrying about having to spend weeks rewriting the system slightly for each and every game.

Scott Adams was the first to do this, however, and the result was Scott Adams International and a string of successful adventures, like *Adventureland*, *Pirate Adventure*, *Savage Island* and so on. Six months after starting work on his interpreter, the first of these, *Adventureland*, was published. They look rather primitive now, but you have to bear in mind that they were written with the intention of getting them into the then-standard 16k home micro. No room for pages of purple prose, but an emphasis instead on very devious problems.

Adventureland takes place in what quickly became a traditional setting, of forests and dragons, axes and magic, and it has you hunting for treasures in typically greedy fashion. The follow-up, *Pirate Adventure*, was written by Scott's wife, Alexis, as were some later games in the 'Scott Adams' series. Scott had spent six months writing *Adventureland* and virtually ignoring his wife, and she responded in a way befitting her Christian name by putting the disc of the finished adventure in the oven. Luckily the oven wasn't switched on at the time or it would have been a case of Molten Data Pie for supper. After that she realised that as she wasn't going to beat him she may as well join him and together they turned the company into one of the early adventure success stories. After several years of churning them out, Scott retired from adventure-writing, and you don't come across his name very often these days. Personally I never much cared for his games, but many people love them so it's worth giving at least one of them a try if you can find them.

The Scott Adams games were originally text-only, with no-one thinking that you might add graphics to them, because in the early days that's simply what adventures were: manipulations of text on the non-graphics screens of mainframe computers. The Adams games were later re-released with graphics added, and this was one of two developments in the history of adventure games that happened more or less simultaneously. The other was the enhancing of the parser.

Time for a slight diversion to deal with parsers. Time again for anyone who knows what a parser is and how it works to skip the next bit. Apologies for this, but advice for beginners is very much mixed up with the development of adventure games. The more you know about their simple origins, the easier it is to understand how to play them. Anyway, for quite a few years the player's input in a game had been limited to two words. The writer could go to town, giving you a screenful of the most vivid descriptive text, but at the end of it all the player was only able to respond with a very prosaic GO NORTH or GET KETTLE. This

was dictated by the simple way in which early parsers worked. The first word had to be a verb, the second word a noun. The program would read the player's input till it came to a space, then stop. It would 'know', for example, that the player had typed 'GET'. In the program would be a list of verbs that were understood, and which would be dealt with in the appropriate way. All the program was really doing was scanning the player's text and matching it against the text written into the program by the programmer. 'GET' would be read at the keyboard and matched up against 'GET' in the program, and the program would then go off to the bit that told it what to do with the word 'GET' - i.e. you then read the second word, 'KETTLE' say, and look for a match for that in the vocabulary as well. If it's not in there, tell the player you don't recognise the word. If it is in there, check whether the 'kettle' object is in the same location that the player's in. If it is and there's no problem, let the player pick it up. This means removing it from the screen so it no longer says "You can also see a kettle", and adding a kettle to the objects the player is carrying around.

If the program was really clever in these early days you could type something like PUT KETTLE, and back would come the question "On what?". You could then type ON STOVE and the two-word input had somehow coped with a four-word command. Very clever. The first word didn't have to be a verb - obviously the program, which is simply moving words around, and in order to do that is just moving numbers around in its memory, has no idea what a 'verb' is. The program does what the programmer tells it. Mostly, anyway. But adventure-playing in the main involved the player using the VERB-NOUN type of input: GET KEY, DROP TOAST, KILL DWARF, THROW AXE, OPEN DOOR, and so on. Many adventure players still think in those simplified terms - and many adventure writers do too. Someone recently wrote to me to say he was having difficulty getting through a door in one particular adventure, and could I help? I checked my files and saw that there was no problem in getting through the door, it wasn't locked, you didn't have to break it down with a hammer, all you had to do was... and then I saw why the person must be stuck. The command needed was GO DOOR, which was quite obvious to someone ancient like me who'd started out playing these simple VERB-NOUN types of adventure, but when you sat down and analysed it the terse command 'GO DOOR' didn't actually make much grammatical sense. Sure enough, the player had tried OPEN DOOR, to be told it was already open, then GO THROUGH DOOR, WALK THROUGH DOOR, and so on.

The first Spectrum adventure where you could actually type more than a two-word input, and also the first one to introduce the idea of graphics into a game, was the extremely successful *The Hobbit*. This game is also responsible for introducing lots of people to the adventure game too, as I know several people who tried the game just because they were fans of Tolkien, having no idea what an adventure game was, and they so loved the game that they were hooked on adventures for life. That must have happened

quite a lot, because adventure games don't generally sell anything like the quantities of arcade games, yet *The Hobbit* became a best-seller. Several years ago someone from its publishers, Melbourne House, revealed the sales figures to me at that time, provided I kept them to myself, but I think now that the years have passed I won't be thrown to the trolls if I reveal that the figure then was in excess of 200,000 copies, a phenomenal amount for an adventure game. Presumably it's way beyond that now, as the game continues to sell.

The Hobbit was a first in another way too, as it took an already established and successful adventurous story and attempted to involve the player directly in the action by casting him or her as one of the best-loved characters from the book, Bilbo Baggins. The game also attempted to create independent lives for some of the other characters in the story. It's easy to see why it created such interest at the time, although many of its features are now commonplace: graphics, a complex parser, independent characters with their own quasi-intelligence, fatal bugs! It was also a pretty good adventure.

Independent characters had been a feature of the original *Adventures*, if you look back at it, though *The Hobbit* did take things a stage further. In the original there were dwarves who would pop up and throw knives at you at random intervals, and there was also the thieving pirate who only turned up in certain locations and only if you were carrying treasure, and would then only steal one item of treasure from you at a time. It was artificial intelligence of a sort. Cynics would say that in *The Hobbit* it was very artificial intelligence that made Thorin continually sit down and start singing about gold, usually at the most inopportune moments, but elsewhere the program did attempt something more, as it was quite possible for Gandalf to be killed in the game, out of sight of the main character and without his knowledge or participation in the action. All you knew was that you never saw him again for the rest of the game - unless you happened to come across his dead body somewhere.

One thing that limits an adventure's popularity, in the eyes of some people anyway, is the fact that when you've completed the game there is no reason to go back and play it again. You've solved the problems, got the treasure, saved civilisation, end of story. *The Hobbit* was one of the first adventures where this was no longer true. The game plays differently each time, according to various built-in random elements, and it is also possible to finish the game without getting a perfect score, encouraging the player to go back and look for the missing percentage points. It's also possible, incidentally, to finish it with a score of more than 100%, but that's another story. Programmers now often put lots of extra little touches in their games just for fun, adding to the pleasure you get from simply playing the game, aside from the question of solving it. You can try inputting various swear words, a very common inclusion, or the programmer's name, or the

names of computer magazines: a few old scores for bad reviews have been settled that way! A company like Infocom publishes what it calls its Invisiclue booklets for all its adventures. These not only give you the answers to the problems in the game, but may well suggest you go back and do various actions you may well not have thought about doing. Then again, with an adventure like *The Leather Goddesses of Phobos*, maybe you would have thought about it!

There are also other techniques which *The Hobbit* developed, and it's possible to use that wonderful invention called 'hindsight' and see exactly why it was so successful - and why it deserves its place in the Adventure Hall of Fame, alongside the original Crowther and Woods classic game. One of those techniques was the way in which you could talk to the other characters, not merely telling them to do things but actually having to ask them, and hoping they were in the right frame of mind to co-operate. At one point in the game you are totally dependent on either Thorin or Gandalf to help you get out of a certain location. Your instruction SAY TO THORIN "CARRY ME" is less likely to be successful if you've spent the early part of the game trying to beat him up.

This ability to talk to the other characters is the result of ever-more sophisticated parsers. The program no longer needs to 'think' in terms of VERB-NOUN, as it's a comparatively simple matter to add, for example, an adverb to the sentence. Simple but stupid, in my view, as I know very few adventurers who actually like problems where the answer is not merely to KILL THE DRAGON but to KILL THE DRAGON QUICKLY. The inclusion of definite and indefinite articles is also an easy step: you just tell the program to ignore them! For THE KETTLE or A KETTLE, read KETTLE.

If the player types in the word SAY, the program can be told to think along the lines of: "Hang on... is it SAY or SAY TO? If it's SAY TO, let's look for the name of another character... Then let's look for the quote marks, and see what they want this other character to do... Do they want them to GET, DROP or KILL something? Well, that's fairly straightforward, I know how to cope with that. Right you are, squire." Programmers might phrase it differently, but in simple terms that's more or less what's going on. It does help you to play adventures more successfully if you have some basic idea of what's happening inside the program. The reason you may not be able to solve a particular problem could be the fault of the program, not you, and sometimes you can figure out whether you're on the right lines or not by the way in which the program responds. If you come across a locked door and type UNLOCK DOOR and the program responds by asking "What with?" then the chances are you're looking for a key. If the program were to respond "I don't understand the word UNLOCK" then you'll know the door cannot be unlocked as the word isn't contained in the program's vocabulary, so you might be better off looking for a sledgehammer, or trying to PICK LOCK.

The next step in adventure game development was in the graphics department, though, with the arrival of *Valhalla*. This also, incidentally, predicted the way in which adventures would go when 16-bit machines arrived, with more concentration on the graphic element than the text. For some people the graphic development of *Valhalla* was very much at the expense of the adventure itself - and some would argue that's been the way with graphic adventures ever since. For all its advanced techniques, *The Hobbit* was still your traditional adventure with graphics simply being used to illustrate some of the locations you visited. You can just as easily play the game without the graphics - in fact owners of those allegedly superior-in-every-department BBC machines had to play a text-only version, due to the lack of sufficient memory to cope with the pictures as well. But with *Valhalla* the graphics are what the game is all about, and it was one of those releases which started to break down the barriers and question the assumption as to just what an adventure game was. Other releases were described as arcade-adventures, such as Imagine's *Alchemist* or the various Ultimate titles. Some people suggest that the definition arcade-adventure is a misleading one anyway, having been coined by software houses in the hope of selling their games to both arcade and adventure fans.

Valhalla's step forward was actually to depict the axe, the food, the treasures and so on on-screen, and to go further than that even and portray the characters themselves as moving cartoon-like creations which responded to the commands you typed in at the bottom of the split-screen. If you type GET AXE your matchstick-man hero marches across the screen and picks up the axe, with commands like EAT FOOD, GET WINE and DRINK WINE producing similar responses. Just as in *The Hobbit* you weren't taking part in the adventure completely alone, so too in *Valhalla* there are a host of other characters, from gods to dogs, who all have a say (well, maybe not the dogs) in what is happening. If you're getting hungry and need to eat then you'd better make sure you get to the food before one of the other characters feels a bit peckish and nips in before you. Even if there is only you, a snake and a bottle of wine on the screen, don't think you can saunter across slowly and pick up the bottle whenever you're feeling thirsty. I once saw the snake slither over and drink the wine. The result was an amazed player and a paralytic python.

In fact *Valhalla* was such a step forward that it was the first adventure in which the player did not even need to touch the keyboard. If you load the game and simply sit back and watch, the various characters will wander onto and off the screen, eating, fighting, arguing, ignoring you or maybe even killing you, and you needn't lift a finger. Of course it's much more fun if you do, but it might be an interesting experiment to leave the game running for a few hours then go back and view the results: probably a screenful of dead little computer people. There is also an interesting kind of morality built into the program - again a step forward in adventure-gaming - whereby if you go round doing good

deeds and co-operating with the other characters then you are far more likely to be successful than if you charge about attacking everything in sight.

Both *The Hobbit* and *Valhalla* were produced by teams of programmers, rather than by the lone arranger of data such as Scott Adams. This also showed the way in which adventures were going, as did the arrival of the game which founded the Infocom adventure empire: *Zork*. This was originally a mainframe game, produced by the joint efforts of several people, and Infocom as a company was set up to market the game, which is so large that it has in the main only been available on disc, and even then needing to be split into three parts. A tape version has been produced for the Commodore 64, and although people said this was a game that no Spectrum owner would ever be able to play, it is possible to play this if you have a Plus-3, with a copy of Locomotive Software's CP/M operating system, and can get hold of a 3" disc copy of the game as originally released for the Amstrad CPC/PCW computers. This also applies to other Infocom titles, all of which should run on the Spectrum, and I have tried several myself just to prove it.

Because *Zork* is unlikely to be available to the vast majority of Spectrum owners, though - and partly this is because 3" disc versions are no longer published - I won't dwell on its features in this history of the Spectrum adventure game, but it is noteworthy in that the Infocom parser has long been far superior to anything available on the Spectrum. The concentration on the parser was one of the next major developments, and this does affect Spectrum owners as games produced by the likes of Level 9 are available for all machines, with the 48k Spectrum hardly lacking any of the features of the 128k or Plus-3 disc versions.

The parser has developed to such an extent that we might wonder how much further it can go - or it needs to go. The ability to cope with lengthy inputs is now commonplace, and if you understood how a simple two-word parser worked, as explained earlier, then you should have no trouble understanding how the more complex ones perform their apparent miracles. In fact the quickness of the parser often deceives the eye, and its apparent intelligence is merely the result of clever and concise programming. If you can teach it to recognise a space and distinguish between a verb and a noun, you can extend this to make the parser understand commas, full-stops and words like AND and THEN, thereby enabling it to break down a longer input into more easily digestible chunks. Anything inside quote marks is 'understood' to be speech, or if an input begins with the name of a character followed by a comma, then the parser can read this as also being the beginning of a section of speech or an instruction to the character, e.g. DORIS, DROP THE BANANA. Some parsers also fudge their alleged intelligence by scanning the sentence for recognisable words, and working out what it all must mean. This is helped by the fact that there are very few words which are likely to be of more than one type, so it can spot an adverb, a noun and a verb because they

cannot be anything else. BANANA cannot be a verb, and while DROP could be a noun it's rather unlikely. Magnetic Scrolls showed off the power of their parser on *The Pawn* by demonstrating that it could make sense of this seemingly difficult sentence: PLANT THE POT PLANT IN THE PLANT POT WITH THE TROWEL. Look, they said, it can distinguish between the three different uses of the word PLANT, as noun, adjective and verb. Rumour did reach my ears, however, that this command was carefully placed in the game with the express intention of impressing reviewers, and rather than the program always understanding all uses of those verbs, it was merely reading the entire sentence as a string and acting upon it as instructed. What this means is that in the section of the program that reads the player's input there is, in effect, a bit which says "And if the player happens to type in 'PLANT THE POT PLANT IN THE PLANT POT WITH THE TROWEL' then this is what you do...". In other words, if the player tries to PLANT THE PLANT IN THE GARDEN, the program can't cope. As I say, this was only a rumour and far be it from me to say whether it's actually true or not. I'm sure Magnetic Scrolls aren't telling.

Tricks or not, their parser is first class, as are those of their main rivals, Level 9 and Infocom. We now take it more or less for granted that multiple inputs will be understood, that we can put objects inside, behind, underneath or on top of other objects, that non-combustible objects won't burn, heavy objects can't be lifted, that we can follow other characters, listen to them, find characters and objects, go to and run to any location in the game that's readily available to us, and so forth. Commands like RAM SAVE and OOPS (to take back a move) are also commonplace, yet would have been thought nigh-on impossible just a few years ago. This is only in part due to more memory being available to programmers to use, as most of the features can also be seen on the comparatively small 48k Spectrum versions, meaning all credit to the programmers for increasingly efficient and clever programming tricks and techniques.

There is, however, only so far you can go and still fit a game into the Spectrum. On 16-bit machines adventures are headed in all kinds of directions, not all of them beneficial to my eyes. Because 16-bit machines can handle graphics so well, and software houses tend to cater for tomorrow rather than today, adventures are being made more graphics-based, regardless of what the majority of adventure players might actually want. For a long time now we have had the bizarre situation of not being able to buy many adventures in the shops. This is undoubtedly good for the mail-order trade, but not so good for the casual browser. The decline began when shops stopped stocking text-only games on the grounds that they didn't sell, yet at the same time hundreds of people write to me every year saying "I much prefer text-only adventures, but where can I buy them?" I think it's more truthful to say that the marketing men that control so much of our lives decided that adventures had to have graphics, so these are the adventures that get written and pushed into the shops, the

shopkeepers then telling their customers that text-only adventures don't sell and aren't being produced. In other words you get what you're given rather than being able to choose what you want.

The same principal applies still, but at the moment it's the difference between 8-bit and 16-bit machines. Read any general micro magazine and you will see a vast amount of space devoted to 16-bit machines. Now I'm not knocking those machines. I have one myself, an Atari ST, and I love it and can play some adventures on it that would never fit into my six-year-old Speccy. But the space devoted to 16-bit machines is completely out of proportion to the numbers that have been sold. The magazines write about them because all the journalists have them and love them, and like to show off their toys. Spectrum has almost become a dirty word. The magazines also write about them because their advertisers, the major software houses, are always looking to the future and are solidly promoting 16-bit software. Yet if you look at the sales figures the situation is, as I write, that the Spectrum still accounts for 40% of the computers sold each month in this country, and the Amiga and ST only amount to about 10% between them! If you think about it, this means that the gap between the numbers of Spectrums and the numbers of STs and Amigas in the country is widening all the time - and in the Spectrum's favour. Yet the games market and in particular the adventure market for Spectrums is being ignored by the software houses in their keenness to be at the cutting edge of technology, always in the future, not left behind for a second.

What has all this to do with the history of Spectrum adventures? Well, I think it's sadly the case that adventures will not now develop much further on our favourite little machine. Software houses, who dictate development, can't see further than the latest flash graphics. I doubt if adventures could develop anyway, except in terms of the types of stories being dealt with - and I congratulate Abstract Concepts for tackling just such a difficult subject in *Mindfighter*, despite the way it was heavily criticised by much of the computer press. Why shouldn't adventures deal with what some people regard as unsuitable subjects? Why not deal with emotions? It's possible in books, so are adventures not capable of being equally mature? They could, if people forget pretty pictures and concentrate on the content, which is much more important to my way of thinking.

CHAPTER THREE

BUYING ADVENTURES

One of the most frequent questions I'm asked is "Where can I buy adventures?" or "Where can I get hold of a copy of....", naming some adventure that's positively ancient, like all of six months old.

The truth is that how to get hold of adventures is one of the first problems adventurers face! For a while, several years ago, it was actually possible to buy some of the more popular releases in the software departments of places like Boots and W.H. Smith. Presumably not many people bought text-only games, as it was the people responsible for getting adventures into the shops who declared that only adventures with graphics were selling, as a result of which all the software houses had to start putting graphics in their games in order to get them stocked in the shops, whether they wanted to put graphics in there or not.

It didn't take long for the shops to start saying "Adventures don't sell," at which point they stopped stocking them completely, apart from the odd exceptions like games from famous names like Infocom, Magnetic Scrolls and Level 9. The only other adventures you could hope to find in the shops were budget titles: Mastertronic at their height were great at getting their games distributed, as a result of which some adventures sold in figures that rivalled arcade games, simply because they were on the Mastertronic label.

The situation now, though, is that you'll find very few adventures in most software or general computer shops. Mail order is the only way in which you'll get hold of them.

Mail order means two things. One is buying direct from the software house, whether it be the mighty Rainbird or Joe Bloggs selling his own games from his back bedroom. The other is to buy from the type of company that specialises in mail order sales and sells arcade games along with adventures. Now it's some of these that have got the mail order business a bad name. The competition is cut-throat, and companies do their utmost to ensure that they are selling games at lower prices than their rivals. It is a fact of economic life that there *must* be a price below which you cannot possibly sell a game and still make a profit to enable you to stay in business. Some companies cut their own overheads by skimping on things - like efficiency. Some companies have gone bust owing people money, simply because they're not operating at profit levels that can allow them to stay in business. Other companies have gone bust because they're cowboys, pure and simple. They've taken the money, *your* money, and run. What sounds like an impressive address turns out to be an empty office above a chip shop when you try to get your money back.

I don't want to paint too gloomy a picture as this kind of thing is the exception rather than the rule, and most mail order companies work efficiently and get the goods to you at very cheap prices. If you find such a company that's reliable, stick with them. You might see the same game on offer for 50p cheaper from someone else, but you might end up losing much more than 50p.

Such companies, if they're going to stock adventures at all, will probably limit themselves to those familiar names, like Level 9, Mandarin and Rainbird. Buy from the mail order companies and you could save yourself several pounds on a game you would otherwise pay £14.95 for if you bought it from the software house direct. But bear in mind that you can usually buy from the software house concerned, and if you see an advert or a review for an adventure that you fancy then the easiest thing is to stick a cheque or postal order in the post and buy it there and then direct from the company that's published it. Well, let me rephrase that slightly - if you see an adventure reviewed, then send off for it, as we all know that something that's advertised may well not actually exist yet.

A very good adventure mail order service was run for several years by the Adventurers Club Ltd, till it closed down in mysterious circumstances. I always used to buy my adventures from them, at a slight discount from the recommended prices. But unfortunately they have ceased to be, they are no more, they are an ex-Adventurers Club.

In their place has sprung up the very good mail order service offered by Official Secrets/Special Reserve (see appendix for the address). You can join Special Reserve for just a few pounds, and this entitles you to buy games at vastly reduced prices. Adventures are well represented, though tend to be only the usual mainline names, but you can get the very latest releases from Level 9 and so on at about half price, which isn't bad, though there is a hefty postage charge. I know several people who have used the service and they've been impressed by the speed and efficiency.

However, the best Spectrum adventures are undoubtedly now coming from the independent software houses, which are often also referred to as 'mail order' adventures, in that these games are never available in the shops. That's a bit misleading, as hardly any adventures are now available in the shops!

The independent companies, which are typically one-woman or one-man businesses, have suffered a bit because of the same bad reputation that some of the mail order distributors have got. While there are undoubtedly cowboys and inefficient companies in every field, most of the independent adventure companies are both efficient and honest. In the several years in which I've been writing about Spectrum adventures I can't at the moment think of any cases where people have lost money to these companies. One

small company, a two-man business that shall remain nameless, did cause me a bit of bother recently because they were very slow in sending out their adventures after I'd recommended them, but that was purely a case of inefficiency, not dishonesty, and all the orders were fulfilled in time.

That is very much the exception, though, and if you write to any of the independent companies it's much more likely that you'll receive your game by return of post. These companies have far fewer customers than big companies do, and so each one matters to them. If your game won't load then it'll be replaced like a shot. Once the big companies have got your money on a game, they often cease to care about whether the game loads or has got bugs in it, but these small companies *do* care, because they want to be sure that you also buy their next game, and recommend them to your friends. After all, they can't afford glossy adverts so they rely very much on word of mouth recommendations.

One virtue these independent companies have is that they duplicate their games in small quantities, so none of their titles ever becomes unavailable. They will always run off another single copy for you if you order it. Just try getting hold of an adventure from a big company six months after it's been published! They tend to think in terms of thousands of copies, so no way will you get them doing a few copies at a time once the first run has sold out.

If you see a review of a game that's been published by a company whose name you're not familiar with, then it's best to send off for it there and then, if you can afford it. Chances are you won't be able to find the address a few months later, when you get round to it. Most games sell at £1.99 or £2.49, with some a little bit more, so you should be able to scrape the money together and order a copy. Don't worry if the cheque has to be made out to Fred Bloggs rather than Bloggsoft, as Fred probably can't afford to open a business account: banks charge more for business accounts, and you have to provide headed notepaper and references as well. It's quite a business, running a business, so till Fred knows whether or not he's going to be successful he's better off using his own bank account for a while.

As I said, most of the independent companies are run from home by one man or one woman, and are often run for fun in their spare time, although there are one or two people for whom it's a full-time (if not very profitable) occupation. If you haven't yet bought any games from the likes of Zenobi Software, Tartan Software, Marlin Games, Compass Software, Eighth Day Software, The Essential Myth or River Software (with apologies to anyone I've left out), then believe me, you're missing out on some of the best Spectrum adventures being published right now. See the appendix for the addresses of these and other independent companies. You can risk sending a stamped addressed envelope for an up-to-date list of their titles and prices, and such companies will often send you copies of reviews of their games, to give you some idea

of what you're getting. Try them, you'll be pleasantly surprised.

CHAPTER FOUR

CLUBS AND MAGAZINES

Adventure clubs and magazines come and go, though the occasional one manages to survive for more than a year or so. People are frequently wary of them, which I think is a healthy attitude to have. A bit of scepticism never did anyone any harm. You often see ads from people who say they're going to start an adventure magazine, or a club, or a general fanzine with a healthy adventure content, and asking potential readers to send off a fiver for their first few issues. Some of these never see the light of day, so if you're tempted by the start-up of a new organisation then I'd say it's probably best only to risk paying for one issue at a time, till you see how it goes.

The magazines and clubs that have faded, frequently taking members' subscription money with them, give a bad name to the honest ones that are around and which are doing their best to get going and provide a value-for-money service. The good ones are often run by adventure addicts, who devote many hours of their spare time to producing magazines and running helplines - hours that they could be spending playing adventures - and they're certainly not in it because there are vast profits to be made. They do it because of their love of adventures, and deserve all the support they can get.

The oldest established adventure fanzine now must be *Adventure Probe*, which has been going since June 1986. It was started by Sandra Sharkey in Wigan, an adventure enthusiast if ever there was one, and she ran it for many months and built it up into a terrific monthly magazine. Unfortunately it grew too big for Sandra to continue to edit it, and her own increasing commitments (she was for a while *The Sorceress on Sinclair User*) meant that she had to hand over the editorial reins to Mandy Rodrigues, who still publishes it from her home at 24 Maes y Cwm, Llandudno, Gwynedd LL30 1JE.

At the time of writing, *Adventure Probe* costs £1.25 per monthly issue, and it usually runs to over 40 A5 pages. If you can't find something to interest you there, then you're not trying! I would say at the moment that this is *the* adventure fanzine to get, and that you certainly won't be wasting your money if you take out a subscription. It contains articles on a range of adventure topics, with a healthy letters section, solutions, tips, a helpline, small ads and a host of other things. It covers all machines, and of course the Spectrum is prominently featured.

Two things are very much in the fanzines' favour. One is that they are written by adventure players, with the contributions coming from readers, and the cover price just about covers the cost of each issue. You won't be paying for glossy advertisements, and this in turn means that the content of the magazine reflects what

adventurers are actually playing. As most people are still buying 8-bit machines and games, with a few now starting to upgrade to 16-bit, this is the way it reads in the magazine. You won't get more pages devoted to 16-bit machines than they warrant, simply because those are the machines all the journalists have got, and which they therefore want to write about and want to get review copies for. The excess of 16-bit stuff you read in many so-called general computer mags is also dictated by the fact that software houses are putting their money behind 16-bit games, to the exclusion of 8-bit, and so the magazines' editorial and advertising policy will follow that trend. They have to. The man who pays the piper calls the tune, and the man who pays for the magazines is the advertiser, *not* the reader. Fanzines are written by and for fans, and so they're not dictated to in this way.

The second thing that I like about fanzines is that they're a good place in which to try to get hold of older adventures, which are virtually impossible to get in the shops at all, even when they're new, and which are never advertised. If you see an adventure you like then it's really best to buy it there and then, if you can afford it, and as long as the address is printed. In a few months' time, when everyone's raving about it, just you try and track it down somewhere - impossible! But in the fanzines readers often advertise their old adventures, when they've finished them and want to sell them, or you can send in a letter yourself listing any particular titles you're trying to find. You can also be reasonably sure that your letter will be printed, unlike with the major glossy magazines who receive hundreds of letters every week and simply cannot print them all. Even the adventure section at *Your Sinclair* receives well over a hundred letters most months, and there's no way that I can print them all. The circulation of a fanzine is likely to be a few hundred rather than anything up to 100,000 for a glossy magazine, so the odds are a bit more in your favour. You also don't have to put up with all those pages devoted to arcade games, when all you want to read about is adventures. (You should still, of course, buy *Your Sinclair* as its excellent adventure section is worth the cover price alone!)

Another fanzine that began at about the same time as *Adventure Probe* was *Adventure Contact*. I always thought the two titles sounded extremely dubious, but maybe I'm just perverted. Anyway, *Adventure Contact* was started by a friend of Sandra Sharkey's, Pat Winstanley, and she wanted to produce a magazine that complemented *Probe* rather than rivalled it. *Contact* therefore concentrated on the writing of adventures and included lots of material on using utilities like *The Quill* and *GAC*, and advice on marketing your games. The magazine was successful and built up a regular readership - the trouble here was that Pat Winstanley was successful too! She started writing regularly for magazines, did the Spectrum conversion of *Frankenstein* for CRL, and just didn't have the time that a fanzine takes up. The consequence of this was that she had to hand it over to a new editor, who really wasn't up to the job and so after a few irregular and increasingly slim

issues the magazine folded. The new editor did his best, I'm sure, but simply hadn't realised what he was taking on.

Adventure Contact would have died much sooner than it did if it hadn't been for the prolific pen of Chris Hester. Chris seemed to write the last few issues almost exclusively, despite the fact that the magazine was nothing to do with him! Chris recently decided to revive the idea of the magazine under the title of *Adventure Coder* and edit it himself, sensibly spreading the load by calling upon the experience of Mandy Rodrigues to do the actual publishing and distribution.

The first issue is the only one I've seen at the time of writing, but that was an excellent effort, although I hope the editor doesn't indulge himself too often and continue publishing his own short stories. If the magazine's meant to be about adventure writing then keep it that way!

Still, there's lots of good stuff too in the mag's 32 pages, which is sure to expand if the readers respond. It covers all machines, but naturally the Speccy takes up most of the space anyway. There are four pages devoted to two particular *PAW* routines, to do with printing exits on-screen and the control of other characters. This 'PAW Prints' column will be a regular feature, as will a series on writing your own adventures in machine code on the Z80, by adventure author Paul Brunyee. There's advice on doing graphics in *GAC*, which I know many people will welcome, a list of useful addresses and a full list of utilities and add-ons, including some on the Spectrum which were news to me. If the quality keeps up, it'll be well worth subscribing. At the moment it costs £1 per issue but get the latest details by sending a stamped addressed envelope to editor Chris Hester at 3 West Lane, Baildon, Nr Shipley, West Yorkshire BD17 5HD.

Another magazine that has been going fairly well is *Spellbreaker*. I'd certainly recommend you invest in £1.25 for a sample copy of this - that's the price as I write, but it may of course go up in the meantime so get the latest details from editor Mike Brailsford, 19 Napier Place, South Parks, Glenrothes, Fife KY6 1DX. The contents are very similar to *Adventure Probe*, with most issues again at about the 40-page mark, so it's good value for money. Mike's only published it for a few issues yet, but it shows every sign of being a continued success. It grew out of an adventure fanzine called *Soothsayer*, which was published successfully for a year by John Barnsley, till personal circumstances meant that John could no longer continue. Mike Brailsford grew tired of hearing everyone say 'When is someone going to revive *Soothsayer*?' so he decided to do it himself, only pausing to change the name slightly. It was a brave move, for someone who's never edited a magazine before, but he's proved very quickly that he knows what he's about.

There are many general Spectrum fanzines, some of which include a

few adventure pages, but for the dedicated adventure player *Spellbreaker* and *Adventure Probe* are the ones to go for. I can honestly say that I read my copies avidly as soon as they arrive.

Many people miss the old *Micro Adventurer* magazine which Sunshine Publications used to bring out, and I've still got my complete set of copies on the shelves. Some computer mags can be thrown out when you're having a clear-out, but not these! It was certainly *the* magazine to read, and every adventure player I know regrets its passing.

The only magazine I've seen that looks like it could possibly replace *Micro Adventurer* has been *Confidential*, the bi-monthly magazine published by Official Secrets, the adventure club. It isn't quite the same, but it's still an excellent magazine. My only complaint is that it seems to think the term adventures includes strategy and chess games as well, and in one issue it even included an interview with arch arcade-writing freak Jeff Minter! But still, it is mainly devoted to adventure and RPG games, and it's an excellent read so I forgive it these occasional aberrations.

The only problem with *Confidential* is that you have to join the Official Secrets club in order to get it. You can't just pick it up in a newsagents, or take out a subscription to the magazine alone. You're paying for the helpline service they also offer, whether you use it or not. Mind you, you also get a free membership to the companion club, Special Reserve, and that does allow you to buy adventures at very cheap prices indeed. They stock games by the major software companies, like Level 9, Mandarin, Rainbird, Magnetic Scrolls, and these are available at ridiculous discounts - sometimes about half-price. If you buy about three or four adventures a year then you'll save your subscription to Official Secrets, when you think of what you'd otherwise have paid for games in the shops, and if you like you can join Special Reserve on its own and just get the cheap software service. Either way, details of the latest subscription costs for both are available from PO Box 847, Harlow, Essex CM21 9PH.

Clubs do come and go, though, and the saddest departure of all happened in 1989 with the sudden disappearance of the Adventurers Club Ltd. This had been running successfully for several years, and was well-liked by its members - well it must have been, as it apparently built up a membership of about 3,000 people. It was occasionally erratic, with the bi-monthly dossiers sometimes being a few weeks late in appearing, and once it closed down completely for a few months and re-emerged with the new owner Henry Mueller talking about takeover bids and management buy-outs in a way that made it sound like ICI or IBM! It then ran happily for another couple of years or so, held a high-profile award ceremony in London in early 1989... and then: absolute silence. The phone went unanswered, as did letters, and even personal callers couldn't

find out what had happened. This obviously left a lot of disgruntled members, some of whom had only recently renewed their expensive subscriptions, and so we had yet another example of poor service and disregard for people which makes it so much harder for the honest and hard-working ones to produce their fanzines and sell their mail-order games. Which is roughly where I came in.

CHAPTER FIVE

HOW TO DO-IT-YOURSELF

Writing and Selling Adventures

There's something about adventure games which means that sooner or later almost everyone who plays them decides they want to have a go at writing one. This is a lot easier with adventures than with other types of game, or than with non-games programs, because at least it's possible to produce a result that's as good as many a commercial release. It's not easy, but it's possible. You wouldn't dream of sitting down and trying to write a word processing program, or an art package - well, not many people would - but adventures are different.

Not everyone who decides they're going to write one ends up producing one, of course. Some discover very quickly that it isn't as easy as they first thought. They spend half an hour trying to think up an original storyline, decide that there's no such thing and go back to playing *The Hobbit*. Mind you, the fact that they can't come up with an original idea doesn't stop some people from going on and writing a game! I wish I had a fiver for every adventure I've seen that's either a send-up of *The Hobbit* or is set in the author's school, featuring all his mates and nasty jokes about the teachers. Not that there's anything wrong with writing such a game to amuse yourself and your pals, but don't expect too many other people to fall about laughing at all the in-jokes you've put into it.

If you're going to write your own adventure, you do need a plot of some kind, although in many cases the plot will have come first, and will inspire the person who thought of it to say "Hey, that'll make a good adventure!" Plots don't have to be totally original, of course. There have been hundreds of adventures set in space, on the surfaces of hostile planets, and there will be hundreds more. They can still work, provided you bring a bit of freshness to the rest of the adventure.

One thing people often think about is adapting a favourite book or a TV show, but you have to be careful here that you don't fall foul of the copyright laws. If you want to write a game based on a TV series or a film, say, or on a fairly modern book, then there's nothing to stop you doing it for your own amusement. But the characters in the film, or the storyline in the book, are all owned by someone else - the copyright owner. You can do what you like with them, provided no-one else sees it. The minute you show it to a friend, or pass a copy on, then you're in breach of copyright and you could get into trouble for it. It's best not to risk it.

Some people who know a bit about copyright will write and ask permission from whoever wrote the book or made the film or series.

The chances are against you getting it, however. You would be expected to pay something for the rights to produce a computer game based on the original work, and the 'something' could be very high indeed, probably thousands of pounds. There's a lot of money to be made from a successful computer game, and the rights to characters like James Bond or the *Star Wars* films will cost the software house vast amounts of money. No-one is going to give you the rights to produce a game free of charge, even if it is only an adventure game that might only sell a few copies. After all, if they give the rights to you then that means they can't sell them to anyone else later - we're talking big business here, so try to be realistic and don't expect to be allowed to produce an adventure game based round the next Bond movie. And don't laugh at the thought - people do write and ask me how to go about it, you know!

There is a way, however, in which you can use existing stories and characters to help you if you're finding it hard to come up with a plot. Books that have been around for some time may well be out of copyright, which means that anyone's free to use the story, film it, publish it, rewrite it or turn it into a computer game, a tea towel or whatever takes their fancy. Copyright in a work generally exists until fifty years after the author's death. There are a few exceptions, but if you follow that rule you're unlikely to go wrong. For example, Sir Arthur Conan Doyle died well over fifty years ago, so the rights in his Sherlock Holmes and other stories are all out of copyright. This means that you can take any of the Holmes stories and turn it into an adventure game, if you wish. You don't have to get permission from the publisher or anyone. There are dozens and dozens of potential adventures in the various collections of Sherlock Holmes stories that were published - just get them, read them, and find one that would make a good adventure. You can even write your own story if you wish: turn Holmes into a transvestite, an alcoholic or anything you like. The character's now out of copyright and at your mercy.

Look to other 'adventurous' authors too, such as Jules Verne and Robert Louis Stevenson - but not H.G. Wells, note, as he only died in 1946, less than fifty years ago, so all his works are still in copyright. You now know why you'll suddenly see lots of different editions of his works in 1997, as publishers will no longer have to ask permission or pay his family a royalty! Perhaps you should start planning your *War of the Worlds* adventure game now.

By far the safest thing is to write your own original game - then you can do whatever you like, as it's all yours. Planning the game comes first, and here there are no absolute rules as everyone works in different ways. One author I know doesn't plan at all, he just sits down and starts tapping away at the keyboard to see what comes up. Some book writers work in the same manner, trusting to their imagination.

It's probably best, though, if you do give it a bit of thought and

do some advance planning. If you like sci-fi and read a lot of it, then try a sci-fi adventure. Write about what you know has always been a popular guideline, and it still holds good for the most part. Some people advise you to write the ending to your adventure first, then you know what the ultimate goal is. You should certainly start to make notes of the storyline - what the aim is going to be, what some of the obstacles are. A rough sketch map should probably start to come into play at about this point too. Another adventure author I know likes to have a list of problems, and how they relate to each other, either working forwards from the first one or backwards from the solving of the ultimate task in the game. As I said, there are no rules, just do it the way that works best for you - but bear in mind that the more advance planning you do, the less likely you are to have problems at the programming stage.

That's the next question - how to program the game? Again, different people have different ideas. Some people scorn adventure-writing utilities like *The Quill*, saying that they're too regimented and produce games that all look alike. That may have been true when *The Quill* first came out, before people got to grips with it. There were certainly dozens of very poor adventures released, which did all look the same. Things have changed since then, not only with the release of *The Graphic Adventure Creator* but also with new versions of *The Quill* and many add-ons for it, culminating in the arrival of the *Professional Adventure Writing System*. This last release is capable of producing a wide variety of types of adventure, and is almost as versatile as the many in-house adventure-writing systems that are used by professional software houses.

What is undeniably true is that if you're going to write your own adventure, probably in Basic, then you'll have more control over it than a utility will give you. You should be able to vary the screen layout more (though how many adventure layouts can there be?), and have a go at programming any command, and not just the options the utility offers. The drawback to this is, firstly, that you have to learn Basic, and then learn how to use Basic to program an adventure game, which could take you many months. The advantage of a utility is that you can be working on your adventure almost at once - in fact producing mini-adventures within hours of loading up. The other advantage that utilities have is that they are written in machine language and hence the resulting adventures are much faster, and can be larger, than your own Basic efforts.

Of course if you are reasonably familiar with Basic already, then by all means go ahead and use it for writing your adventure. There's also nothing to stop you using a utility alongside it, to see which you prefer. If you do want to learn to program adventures in Basic, then family loyalty means that I have to recommend my brother's book, *Exploring Adventures on the Spectrum*, by Pete Gerrard, published by Duckworth. Even if he wasn't my

brother I'd have to recommend it as it's the only one of its kind! It will teach you Basic by the means of getting you to write your own adventure game, so kills two birds with one stone. That it's effective is demonstrated by the fact that several adventures have been published, whose authors acknowledge the debt they owe to Pete's book. End of plug.

My ultimate verdict on this question of utility vs. programming language would be to say that if you're only ever going to write adventures, use a utility, but if you think you might want to write other types of program, then learn to program. In the end you can always do both, it isn't an either/or situation.

As to which programming language to choose, that's a question I'd have to leave to others who know more about them than I do. Basic is the most popular language around, and probably the easiest to learn, and as far as adventures go it's effective so there's a lot to be said for it.

As to which utility to buy, that's a question I can deal with, but there are still several considerations to make. One is that not everyone finds they can use them. They're not difficult to learn, by any means, but some people just don't have the right type of mind and end up putting them back on the shelf, never to be used again. That could be quite a waste, if you've spent the best part of thirty pounds on a program. If you're in any way unsure as to whether you can use one or not, and haven't had chance to see one used on a friend's computer before you buy, then there's something to be said for choosing whichever utility you can get hold of most cheaply. For example, since they published *PAW*, Gilsoft have been selling off their stocks of the earlier *Quill*, with its accompanying graphics package, *The Illustrator*, at very cheap prices. Prices may change and stocks may sell out, so check with the company at the address in the appendix to see whether those offers are still available. Typically, though, you could buy both programs together for considerably less than £10: a bargain.

Another bargain is to be had if you're a member of the Home Computer Club, as they have taken stocks of *GAC* (Incentive's *Graphic Adventure Creator*) and this is available through their catalogue at a considerable discount. It has also featured from time to time in their special introductory offers, usually for less than £3, which is not a lot of money to waste if it turns out you find it a bit too tricky to use.

All this talk of being cautious might make you wonder whether to bother at all. I should point out that most people find utilities very easy to master, and great fun to use - I'm just trying to warn the few exceptions, that's all. The above comments also apply if you don't have much money to spare - you can write excellent adventures with any of the utilities, so don't worry if you can only afford the cheapest. Buy it, and use it.

If money's no object, however, and you really want to know which is the one to go for, then I don't think there would be many people who would argue if I said that *PAW* is without doubt the best and most versatile, by a long way. Second choice would be *GAC*, and third choice would be *The Quill/Illustrator* combination. So if you're going to buy at full price, and are serious about your adventure-writing, go for *PAW*, no question.

How to write an adventure with these utilities would fill up a book, just to deal with each one of them, so I'm going to skip that, I'm afraid. Some other tome, perhaps. The only general advice is stuff that ought to be obvious, such as keep copious notes, always make back-up copies of your datafiles, label them all clearly, and don't lose heart when the going gets tough. No-one said adventure-writing was easy, Then again, in view of the numbers of adventures I get sent to look at each week, maybe my advice should be: give up when the going gets tough! Pack it in! There are too many adventures in the world as it is! Give us a break!

Assuming you don't heed *that* advice, and your adventure is nearing completion, what now (as they say)? If you're hoping to see it published by one of the major software houses then the sad truth is that the odds are against you, and getting worse every day. The big software houses, for some reason, have decided that the 16-bit market is what matters, and all their energies and advertising budgets are being thrown behind that. Don't ask me why. More people still buy a new Spectrum every week than all the 16-bit machines put together, but the software houses aren't interested unless they can put something out across all the formats, which means that Spectrum games are increasingly going to be watered-down versions of 16-bit games rather than games that are written specifically for the machine with the intention of getting as much as possible out of it.

We've already seen this happening when it comes to adventure games. At first we were told that text adventures weren't wanted, and that everyone wanted graphics. It does seem strange, then, that the vast majority of adventure players I know all say they prefer a good old text adventure. Is it any wonder the adventure game market is a minority market when the software houses don't bother to produce what the customers want - and shops refuse to stock adventure games, apart from a select handful? How arrogant and annoying software houses can be. *We'll decide what you want, give you no choice, and then when you don't buy it we'll stop producing it and say there's no market for it.*

As depressing as this is, I'm afraid it is the reality of the situation at the moment and there's not much you can do about it. Some of the budget houses like Alternative still publish adventures, but this is a situation that changes constantly and rapidly so all I can really advise is that you do your market research thoroughly. Look at who's currently publishing

adventures, and write to them enclosing a stamped addressed envelope and ask them if they are still in the market for adventure games. Ask them if they have any submission guidelines, too, as some companies do duplicate helpful information like that, telling people how to submit material to them. Some will tell you that they simply do not publish adventures written on utilities like *The Quill*, which is stupid of them as many excellent adventures are written on utilities these days, as I mentioned earlier, but I imagine they want to prevent themselves being overwhelmed with sub-standard submissions. That's up to them, of course, but by refusing to look at the rubbish they're also never going to see the good stuff. You can't pan for gold without looking at a lot of dirt!

Don't be surprised if you don't hear back from some companies. That's about par for the course for software houses - I'm amazed some of them have any customers left, after the way they regard incoming mail as a nuisance rather than the inevitable contact with the people who pay their wages. If you haven't had a reply to your letter within about a month, do a follow-up just in case your first letter went astray, but if you still get no response then cross them off your list - and make a mental note not to buy any more of their games.

If you've actually submitted an adventure to someone, then give them a bit longer than a month to write back as it does take time to evaluate games, particularly adventures, which are lengthy to play through in full - or should be, though I can think of some that could have been playtested during a tea-break, and were probably written during one as well. But if you are submitting a game, don't forget to send two copies on different tapes or discs, to allow for loading problems and to allow more than one person to playtest it at one time. Always enclose a brief covering letter, a full solution, a map, and any notes that are relevant and would be included on the cassette cover. Always include return postage as well - a self-addressed sticky label to go on a jiffy bag, and sufficient stamps to pay for the postage.

By the way, you should always use a jiffy bag, not an ordinary envelope. I'm amazed how many people still do this, not realising that ordinary envelopes will get bashed about in the post, and if they include a cassette in a box are very likely to get ripped and spill their contents. A jiffy bag is essential, and that return address label and postage. You might also send a stamped addressed envelope, if you want an acknowledgement that your game's actually arrived. That covering letter is vital, too. I still have on my shelves an adventure game that someone sent me, and all the envelope contained was a tape with "Full details in program" written on the side. The trouble was that the program wouldn't load, no matter what I tried, so no doubt someone somewhere is cursing me still for not reviewing their adventure game, and never sending it back.

This advice about how to submit games to software houses also holds good if you decide to publish the game yourself and submit it to magazines for review. Always record the game twice at different volume levels if it's on tape, and do two versions on different sides for disc games. Include a covering letter and a full solution, preferably sealed, so the reviewer can avoid temptation for as long as possible. You may think that the reviewer ought to play the game for himself or herself, without a help sheet, just as any other player would. You're entitled to your opinion, but what happens if they can't get past the first problem? They won't write to you and ask how to do it, they'll put the game back on the shelf and pick up one of the dozens of others that come in every month, and which does have a solution sheet with it. You might think the first problem's easy, but everyone's different and we've all had that experience of telling a friend how hard we found a particular problem to be, only to hear them reply: "But that was obvious! It took me five seconds to get that!"

This isn't a case of the reviewer being lazy, but it's a practical question. Not only may they get stuck at an early hurdle and so never see the wonders of the rest of the game, they also have a deadline to meet, and never as much time as they'd like in which to look at adventures. In my own experience, I can be sent anything up to a dozen adventures and more in a month, and they all have to be looked at. Some can be dismissed in a few seconds because they really are bad, but most take some time to get to grips with, so it does take a while just to decide which ones you're going to review each month. The select few then have to be looked at in sufficient depth to enable you to review them, all of which takes a great deal of time. If a game starts giving you hassles, you can't sit for days trying to solve one problem or your editor will soon start hurling rude words in your direction, so you'll probably put that game away and pick up another one: there's never any shortage of choice. As the writer of a game you're quite entitled to tell reviewers how to do their job - but it won't get you a review.

People often don't understand deadlines, either. "Please review this game in your next issue," they tell you. Ignoring the assumption that you're bound to want to review the game anyway, despite the fifteen others sitting in your in-tray, what they don't understand is that the next issue is probably already at the printers, and the one after that quite well advanced too. Most magazines go to the printers about four to six weeks before they appear at the newsagents, and parts of the issue may well have been written anything up to four weeks before that. In my case with *Your Sinclair*, the adventure pages are written at the start of the production schedule for various practical reasons, so the June issue, for example, which is published in May, will have been written in March! And not just that, but I'll have been planning it for a week or two before that, so if you send me your adventure in March the chances are that it won't get reviewed till the July

issue at the earliest.

Please don't blame me if your game doesn't get reviewed, will you? I know it's taken you months to write, and you're desperate to get a review in one of the glossy mags, but so is everyone else, whose games have also taken them months to write, and there just isn't space to cover them all. The space I'm given is generous by most magazines' standards, but it isn't infinitely expandable and I'm afraid there are other things going on in the adventure world than the publication of your game. If you've included return postage then I'll send your game back and tell you briefly what I thought of it. I may have liked it, but not quite enough to want to review it. Opinions on adventures, as on anything else, are all subjective so it doesn't mean the adventure's no good, just that it didn't appeal to my tastes. If I thought it was promising I'll ask you to send your next game in, and if I don't mention your next game, you'll know that I really wasn't all that impressed!

People often overestimate the power of a review as well. They think they can just sit back as thousands of orders come flooding in, and it's next stop the south of France. As far as adventure games go, one review is neither here nor there. You may get a lot of orders, you may get nothing at all. You really need to get a few reviews, in the adventure fanzines as well as the glossies, and hope that your game starts to sell by word of mouth, and as letters start to appear in the magazines praising it, or asking questions about it.

The trouble with reviews is that people place too much emphasis on them. This also leads to another major problem for adventure writers/publishers. They're often so keen to get a review, and maybe they know a bit about a magazine's deadlines, that they send in a pre-production copy saying that the final bugs are being removed, the cover notes are being printed, but meanwhile here's something for you to look at. In other words you're giving the reviewer an incomplete version of the game, and telling them that the program's got bugs in it! I can't speak for others, but if I look at a game and see a few bugs in the first few locations then it's very unlikely that I'll review it. The same goes for spelling mistakes, of course. Even if I do decide to review it, you're likely to have all the bugs pointed out in the review, and that's going to do you no good at all. So be patient, and wait till you've got a final finished version to send in. If you've submitted a preliminary version, and then a debugged version, I'm only going to take one look at the second one when it arrives and think, "Oh, here's another copy of that bug-ridden adventure I've already looked at." So do yourself a favour, and be patient.

What no reviewer wants to get is a game which the writer asks you to look at and report back all the bugs that you find, or tell them how to improve it. I don't ask you to check my spelling, so don't ask me to hunt out your bugs for you. That's your job, and it's essential you also recruit several friends to help you do it.

As you've written the adventure, you know how to solve it, and it therefore means you tend to play it through in that way, just doing the things you know need doing, and perhaps trying a few other obvious inputs too. What you need to do is give the game to several people, and ask them to play the game as thoroughly as they can, and jot down any bugs or odd responses they see. Everyone plays an adventure differently. You're very likely to get a report that says "Did you know that the game crashes if you try to put the banana sandwich into the torch?" To which you say, "But why on earth would you want to do that?" And they say, "Why not, I just thought I'd try it." It might never have occurred to you to try it, but someone somewhere will, so let the game loose on your warped friends first and allow them to do everything to it.

When you've got what you hope to be a bug-proof version of your game (after all, just because Magnetic Scrolls and Level 9 can release bugged adventures, it doesn't mean that you can!), don't immediately stick it in a jiffy bag and bung it in the post to all the reviewers you can think of. I often get sent games about which the accompanying letters say "Sorry there's no packaging, but everyone who buys it will get a 32-page multi-colour booklet, which hasn't been written yet." Well, if the buyers are going to get such a thing, the reviewer really ought to see it too. How do they know what it'll look like otherwise? How do they know you'll actually write it? How do they know you're not just lying about it? It does happen, you know. Give the reviewer everything you plan to include with the finished product, plus the map, solution and so on referred to earlier.

If you plan to publish your own games, there are sure to be plenty of surprises in store for you. One will be how well or how badly the games sell. Another will be the amount of work involved. Yet another will be the cost of stamps and jiffy bags.

One thing to take account of is the name of your company. This is a subject on which some people are totally ignorant. I recently had a letter from someone sending in their game for review, and according to the author he had one limited company for selling the game, another limited company was responsible for writing it, and a third limited company had done something which I've forgotten about - probably sticking the stamps on the envelopes. It was quite obvious that these companies didn't exist other than in the mind of the person responsible for the game. He'd just decided he was going to call himself and his mate "Mega-Quest Adventure Coders Ltd" or whatever it was. Now there's nothing to stop you calling yourselves "Mega-Quest Adventure Coders", but what you cannot do is put those three little letters "Ltd" on the end, or those other three little letters, "plc". You cannot refer to yourself as a limited company unless you have actually formed one legally, and that will cost you at least £100 or so. If you do call yourself a limited company and you aren't, then it's a legal offence for which you can be fined so much for every day that you do it.

Some people go overboard when naming their companies. An original name for a software house is all very well, but so often you can tell people are simply trying to impress you by pretending they're bigger than they are. Call yourself Global Adventures International if you wish, but no-one's going to be taken in by it - especially when you spell it wrongly. And believe me, it happens. Some people invent one name for their software label, and another for their 'Programming and Development' team, though the grand effect is usually spoiled when you see they're all run by the same person, Adrian Noddle. By all means call yourself Noddlesoft, Questsoft or something similar, but leave it at that.

When deciding on a name you should be careful what you do about a bank account too. Tell reviewers that the game is published by Noddlesoft, and that means any cheques or postal orders you receive will all be made out to Noddlesoft. Try and pay them into your own bank account and you could be in for a shock, as the bank won't take them. Your name is Adrian Noddle, and for all they know Noddlesoft could be a company whose cheques you've pinched. They will need proof that you and Noddlesoft are one and the same, and that will involve headed notepaper and business references at the very least - meanwhile you'll be left with all these cheques and postal orders that you can't cash, and customers screaming for a copy of your game. Bang goes any chance you have of establishing a good reputation.

Sort out your name and trading name while you're writing your adventure. If you want to trade under another name, say Noddlesoft Adventure Software, then you'll have to go and see your bank manager and ask what you need to do to open an account in that name. Chances are it will be more than you're prepared to do or more than you're able to do, and you will have to trade as Adrian Noddle after all. If the bank manager does allow you to open an account in your preferred business name, you may well be expected to pay more in bank charges, as business accounts attract higher charges than ordinary current accounts. As I say, sort all this out beforehand, so that by the time you send your review copy in to the magazine you will know whether cheques will need to be payable to you, or to the name of a company. You could still call yourself Noddlesoft, but you would have to stress that all cheques should be payable to Adrian Noddle.

Don't try and pass yourself off as another company, by the way. No calling yourself Level 8, or Magnetic Scrawls. Their lawyers won't like it, and nor will you when you get the summons.

Don't forget the Inland Revenue, either. If you're in business, they'll want to know about you. I wouldn't advise you to keep quiet about it and hope they won't notice. They will, sooner or later, especially if your business does well, and you'll be doing your best to make sure it does just that. It's highly unlikely that you'll need to pay any income tax, so it's not worth the risk of trying to hide your activities. Keep good records of all your

income and expenditure, with any receipts or invoices. Don't forget you can claim the cost of your computer too, a little bit each year, plus any software you buy like GAC, GACPAC, art programs or whatever, plus a printer if you use it to print labels and inlays, or just write business letters on. You see why I say it's unlikely you'll pay any tax if you're doing all this on a part-time basis, as in addition to all these expenses you'll have your personal tax allowances too, so your income will need to be pretty high before it exceeds all these put together.

There will be lots of decisions you have to make if you're trying to run your own software business on the side. How many blank tapes to buy at a time? Should it be 5 or 50 or 500? Where to buy them? How much will it cost to get a proper cassette inlay done? How much to charge for the game? Whether to get the tape duplicating done professionally or to do it yourself? What to do when someone's cheque bounces? Whether to give out your phone number, in case someone decides to ring you at two in the morning asking for help?

Let there be no mistaking it, publishing your adventure yourself is not something to be undertaken lightly, and the more successful you are the harder it gets. But having said that, the people who have done it and done it successfully all agree that it's worth all the aggravation, all the hard work and all the expense. It's a great feeling to be able to say "I wrote that adventure, and I published it myself. It was all my own work - even if I did only sell six copies!" Never mind, the next one is sure to do better.

CHAPTER SIX

THE SOLUTIONS

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Full Solutions

There are far too many Spectrum adventures for me to be able to provide full solutions to every single game, not without making this book the same size as *War and Peace*, anyway. I have included here as many solutions as I can cram into the available pages, though, trying to concentrate on the most popular games, and the trickiest. Apart from the public domain *Colossal Cave*, you won't find any Level 9 titles listed here, no matter how tricky their games might be, as they do provide excellent clue sheets free to anyone with a legitimate (i.e. non-pirate) copy of the game. As this unique service costs them tens of thousands of pounds every year, I for one don't intend to give the slightest help to anyone who's stuck in a pirated copy of any of Level 9's adventures. They deserve to be stuck.

I've given over asking people to take care when solutions are available, to avoid reading the whole thing and completely spoiling the game. I used to advise people to tell a friend or relative what they wanted to know, and get them to try to find the answer in the solution, or at most to skim through the thing themselves till they come to the problem that's puzzling them, and then stop reading. But some players seem to revel in collecting complete solutions, in playing through adventures in someone else's footsteps just so that they can add another title to what they regard as their list of conquests. If anyone wants to do that then it's fine by me, as long as they go on buying and playing adventures. If you've paid £9.95 or £7.95 or even £1.99 for a game, then I feel you're entitled to play it any way you choose, even if it's not the way I would.

BEHIND CLOSED DOORS I

Stand up/Pull up pants/Examine right wall/Take nail/Straighten nail/Unfold gazette/Slide gazette under door/Insert nail in keyhole/Pull gazette/Take key/Unlock door.

Crossword in gazette: 15 across is BALROG, 2 down is ROCHDALE.

Inputs to try (unless you're easily offended): JOHN WILSON, MIKE GERRARD, MOLE, WICKET, HOLLY, FRIENDS, ZENOBI, TV, RECORDS, TED, SMART EGG.

BEHIND CLOSED DOORS II

Examine door, Examine note/Pull dagger two or three times/Examine garden, Examine rhubarb, Cut rhubarb/Take rhubarb/Examine boots, Take lace/Tie dagger to broom, Look up/Cut string, Take key/Drop ball, Unlock door.

Other things to try: Kiss frog/Burn hedge/Unlock door before dropping ball/Climb on wall.

Inputs: JOHN, ZENOBI, YS, MIKE, SEAN, RICHARD, KAREN, TV, KEZ, SEX.

THE BIG SLEAZE

Examine desk, get flashlight, smoke Lucky then wait till woman appears. Take cheque then get and wear your mac and when Spot comes in you should read and decode the note (DECODE NOTE) then go down to your car. Examine car first, then get into car and examine book to find bank address. For driving, you should JOIN WIRES then DRIVE TO.....

First, go back to your office, examine the safe and INSERT DYNAMITE INTO KEYHOLE. Light fuse with your lighter and go into Velma's office to wait for the explosion. Collect the safe key, battery and gun, insert battery into flashlight, take both cheques and go back to car. Be sure to CLOSE DOOR and LOCK DOOR every time you leave your office or else the neighborhood kids will break in! DRIVE TO ASTORIA BOULEVARD and just go up to counter with cheques and bank book to deposit them. Note that bank and Joe's Diner don't open till 6 a.m. so you may have to WAIT till they do. They also close at midnight so don't get locked in! DRIVE TO JOE'S PLACE, go into men's room and EXAMINE WALL to learn Ben Durr's address.

DRIVE TO IMRAND STREET and when you find the locked door unlock it, open it and go in. Wait till Ben arrives, EXAMINE SOFA, TAKE PHOTO and Ben confesses. Back to car to drive to 21st Street, examine mac to find a crowbar, go to reception, PUSH OBELISK, open grille with crowbar, turn flashlight on before going into open grille to reach the next closed grille which you also open with the crowbar to go IN and EXAMINE DESK to find another piece of photo before returning to your car.

DRIVE TO POLICE STATION and then go E-E-S to learn where to go next. Back to car after Commandant has had words with you. DRIVE HOME and you will be told to save data for next part. Load up part three.

Part Three

When you arrive home you will meet a German who will give you a wad of bills so take these then go in to answer the phone and then go back to car. DRIVE TO CHINATOWN, find Wang's Shop and EXAMINE CRATES on the way. In the shop just SAY TO WANG OPEN DOOR, and he will. Go south, get the cloth, leave shop, go south, meet Dyke. He will get shot by the villain so listen to what dying Dyke says before going into Dragon Bar.

Inside go down to meet the villain, SHOOT VILLAIN, EXAMINE LEG, GET PHOTO and back to car. Drive to Brooklyn Heights, make sure you're carrying all four bits of the photo and go to Dame's Room. She will join all the bits together so then take and examine photo to learn next place to visit. Drive to Kenmare Street, go through the tedious UNLOCK DOOR/OPEN DOOR/IN routine twice then examine the banner in the Nazi office and return to your car.

Drive to Battery Park, board the ferry, make the crossing (just WAIT) and make your way to top of statue and RUB TORCH with cloth (examine the torch and examine the cloth). READ WRITING and go back to car. DRIVE TO CENTRAL MANHATTAN and you will be told to save data for next part.

Part Two

Give bills to old man in shop in exchange for model airplane and go to library. Find the librarian and WHISPER TO LIBRARIAN BULLFINCH and READ PAPER. Then Drive to Central Park and make your way to the Lake (if it's dark be sure to wait till daylight). Take the net, go to the bridge and examine it. Shoot the whale, get it and examine it. SMASH BULLFINCH, READ DOCUMENTS, then back to car and on your return you should get a glimpse of King Kong smashing the Empire State Building. Drive to Central Manhattan, go to Empire State Building, PRESS BUTTON inside, enter elevator, PRESS 102, OUT, PUT BATTERY INTO MODEL.

NOTES:

- 1) You can only carry so many objects, so store others in car.
- 2) In each part try typing FERGUS and SPUD, and anywhere in game try PIRANHA, DELTA 4 and the various swear words.
- 3) Examine glass cabinets in Wang's, or toilet and calendar in Joe's Diner.
- 4) Try kissing Velma or the librarian.
- 5) Try taking model airplane without paying, forgetting to lock your office door, visiting Central Park after dark, forgetting to pay the cheques into the bank or getting into your car without examining it first.

BLIZZARD PASS

Blizzard Pass came bundled with many 128k Spectrums, and so was the first adventure lots of people tried. The publishers did provide a solution sheet, but unfortunately it included some misleading information. This version corrects that, and I'm grateful to Ruth Golding and Jonathan Borer for helping me with it. Even loading it can cause problems. You have to go into 128 Basic, type OUT 32765,23 then press ENTER and LOAD"" as normal.

Items to collect: Brass key, polish, bright red wand, black robe, scroll, garlic, rod of power, earth spell, glowing rock, sword, shield, sceptre, metal tin, earth spell again, chalk, harp, wind spell, snow shoes, bless spell, shatter spell, mystic book, ice wall spell, mind shield spell, crown, orb, rope, ring, chair.

TO FIND GARLIC	Dig in snow in blizzard.
LOST IN BLIZZARD	Find cave for shelter/climb cliff.
PROBLEMS WITH WINDOW	Examine it - put snow in cracks.
TOO DARK TO SEE	Find rock, examine it, carry it.
CAN'T FIND SECRET TUNNEL	Find statue - examine it carefully.
CAN'T MOVE STATUE	Find robe, go to window, wet robe with snow, wet runners.
CAN'T FIND BLAST SPELL	Go along tunnel and search priest.
CAN'T GET PAST DARK FIGURE	Wear robe.
NEED TO FIND PLANK	Find well, get plank and look.
HAVEN'T FOUND SHIELD	Find a massive hall.
CAN'T FIND SWORD	Find a huge cavern (near shield).
SWORD TOO HOT	Try cooling it - wet it with robe.
PROBLEM WITH GHOUL	Use sword.
NEED POLISH & SOAP	Find small room leading from a corridor.
CROSSING FISSURE (1)	Roll pillar across it.
SNAKE	Push pillar (but go pillar first).
EARTH SPELL	Go to smelly cave, check roof, dig.
CAN'T UNLOCK DOOR	Key in robe pocket.
CAN'T FIND ROPE	Cut down wizard in dungeons.
CAN'T OPEN LOCKED DOOR	Examine carefully - break it down.
CAN'T FIND ANYTHING IN CELL	Turn ring, hit ring.
CROSSING FISSURE (2)	Tie rope to ring, knot it, throw. Make sure it's the right fissure! You must TURN RING before pulling it from wall or you'll never get out.
STRENGTH SPELL	Examine wizard at bottom of fissure.
OGRES	Drop boulder on them.
CAN'T GET ACROSS CANYON	Swim.
SLIME	Throw soap at it.
BLAST SPELL	Fill bucket with slime, empty it into grill three times.
SCEPTRE	Look in pit and go pit.

CHALK	Examine curtains and go passage in big room.
GIANT	Throw slime.
NOWHERE TO GO	Go back to pit, drop bucket, go through narrow passage.
EARTH SPELL	Examine body.
TELEPORT SPELL	Look in tin.
CHANNEL FULL OF LAVA	Blast spell then use plank.
LAVA RISING	Blast spell.
NOTHING TO COLLECT	Touch wand to pentacle in Hall of Fire, wave wand at picture, go back to window, go outside to find yeti.
YETI	Make avalanche - yell!
NEED TO FIND TUNNEL	Go into cave, dig in snow.
MIND SHIELD SPELL	Go to icy throne hall, examine wizard.
ICE WALL SPELL	Open cupboard in royal bedroom, get book from crate, examine it.
SHATTER SPELL	Go to research room.
IN RESEARCH ROOM	Make hole in roof, stand on chair.
CAN'T GET PAST GUARDS	SKIN YETI, go back and frighten them.
BLESS SPELL	Talk to priest in church in green and fair valley.
WIND SPELL	Go crevasse in snow, find temple.
STUCK IN TEMPLE	Cast teleport and make way to well.
IN WELL AND NOWHERE TO GO	Find passage to chamber, get rod of power.
CAN'T FIND ANYTHING ELSE	Examine bookcases in library.
STUCK IN CAVES	Make way to Hall of Fire, follow instructions.
STUCK ON A LEDGE	Wave sceptre.
WIZARD CASTING SPELLS	Retaliate using all spells and items collected.
WHEN WIZARD DEAD	Touch wand to pentacle again, wave wand at picture.
CONCLUSION:	Make way from Hall to your cottage beside church (and make map as you go).

THE BOGGIT

START Grandalf will enter and leave an exploding box of chocolates, so GET CHOCS and THROW CHOCS.

CHEST OPEN CHEST, CLIMB CHEST, EXAMINE CHEST. Then EXAMINE DIARY and note numbers, as they include the combination to the front door lock. CLIMB OUT.

FRONT DOOR EXAMINE DOOR, and to unlock it type 29285 (Frodo's birthday).

GRANDALF'S QUESTION IN THE TOILET The answer is NOTHING. After all the celebrations you find yourself here, so go north then TALK THORNY and SAY FOLLOW ME.

TROLLS Wait till they finish their chat routine then SAY LUX. Now you can GET KEY, CLIMB CAULDRON, GET SWORD, CLIMB OUT.

ROCK DOOR Unlock it with the stone key, OPEN DOOR and ENTER. Here you find the rope disguised as a nylon washing line. Get this and go south to leave.

SMELROND'S HALL As long as you earlier talked Grandalf into following you, just WAIT till he and Smelrond have exchanged greetings and then you should be given some luncheon, so GET LUNCH and EAT LUNCH.

BEORN'S HOUSE To find this keep going east from the neon archway. Go IN to enter the cupboard and get the marmalade sandwich. OUT to leave, then head south till you find the security card.

MOUNTAINS Go south from the tourist booth to find the credit card, and then north from here to find the cigarettes.

GOBLINS' BACK DOOR CAVE To enter, SAY FOOL. To find this go east twice from the neon archway, then ENTER and WAIT till the crack opens and you're taken to the goblins' dungeon.

GOBLINS' DUNGEON DIG SAND to find the trapdoor, and SMASH TRAPDOOR to find the cash and the torch. EXAMINE TORCH to find the battery, then INSERT BATTERY into sword to provide some light. To escape from the dungeon, THROW ROPE till it catches on the window

and PULL ROPE. GET ROPE and go south-west to find the large egg. From here go east, north, south-east and east to find the magic ring. Go north, south-east and south to meet Goldbum. If you don't want to answer his riddle, KILL GOLDBUM and then go south, south, north-west, east and up through the back door.

TREE BY BACK DOOR

If you have the large egg, WAIT till the eagle comes along in order to escape from the goblins.

NECROMANCER'S ASYLUM

INSERT CARD (security card) to enter, then UNTIE DRAIN to find the small curious key. INSERT CARD again to leave.

BEHOLDER

ATTACK BEHOLDER when carrying cigarette.

BLACK RIVER

CLIMB BOAT and GIVE CREDIT (card) to the minion to receive your duty free. EXAMINE BOAT to discover the outboard motor, TIE ROPE (to engine) and then WAIT till boat crosses the river. Then CLIMB OUT and go east to the web.

SPIDER'S WEB

To pass the web just PULL WEB and go north-east to meet the spider. When it's had its say, GIVE SANDWICH to destroy it. PULL WEB before heading in whichever direction you want.

MAGIC DOOR

To open this EXAMINE DOOR while wearing magic ring.

ELVENKING'S DUNGEON

To get into here (which you must) you should wait around in the presence of the Wood Elf, east from where you killed the Beholder. To get out again, WAIT till someone opens the pink door and go west. Go north to find the pink key, then south to the wine cellar.

WINE CELLAR

As long as you're wearing the ring, WAIT till the butler drinks the wine then CLIMB BARREL. Then you WAIT some more till you feel the barrel run aground and CLIMB OUT and then go east to meet Lard.

LARD AND FLAKE TOWN

When you meet Lard, TALK LARD to learn what he wants in exchange for his bow and arrow. GIVE DUTY FREE then GIVE SMALL KEY and you can GET BOW, GET ARROW. Now go west, north,

up, north to Dale Valley to meet the dragon.

DRAGON'S MOUNTAIN
You can go in via the side door (ENTER), the front gate (by going north) or via the rope ladder (by going down). However, you can only meet the dragon once so to learn how to kill him go east and south-west from the front gate to find the small bird. READ NOTICE then GIVE CASH to be told where to shoot the dragon.

THE DRAGON
To kill the dragon you need to be carrying the bow and arrow and to SHOOT TAIL. You can now get the treasure and the Barkenstone and make your way back to Fag End.

THE SPACE CRUISER
If you encounter this, give the aliens what they want, which is the Barkenstone.

FAG END
When you get back, CLIMB CHEST (provided it's still open) and DROP TREASURE to complete the game.

BOGGIT BUG:
When escaping from the goblins' dungeon, if you refer to the rope as a line, and instead of THROW ROPE you THROW LINE, this can cause the line to disappear. You need to have the line in order to start the boat to cross the river. To bypass this, type DELTA 4 while in Part Two, and this takes you into the Delta 4 offices. Typing BOGGIT returns you to the game, outside the dungeon and with the rope.

Solution by John Wilson

BORED OF THE RINGS

SOUND OF HORSES	Hide to avoid the wraith.
WILLOW TREE	Call for help.
TIM'S HOUSE	Enter house to get magic beans.
VILLAGE OF WHEE	Enter the Inn and wait for Arogant to arrive.
PEPPER	Go north and up from southern edge of tall mountain.
RIVENDULL	Enter large house and go east if all the company is there.
GATE OF MORONA	Drop the pepper.
TROLL VEND MACHINE	Insert the battery to get the coin.
PIXIE	Buy map with coin.
DOORMAT	Move it.
RUG	Move it.
KEY	Under doormat.
MAZE	E, N, E, E, S, W, S, E, take poster, W, W, S.
GAYS	Drop poster.
BRIDGE	Press red button.
DE LOREAN	Plant beans.
NAZAL ON C5	Shoot rifle.
TELESCOPE	Insert coin.
GULLY	Go east and take platinum brick.
CLIFF	Say Hog, take and tie rope, climb down, pull rope.
GOLDBUM	Give brick and enter marsh.
MARSH	N, N, SE, SE, N, N, E, S, E, E, S, E, E, N, N, E, E, take and wear sunglasses and return to Basilisk.
MAZE PATH OUT	W, W, S, E, S, W, W, then head to Gate of Dormor.
DORMOR GATE	Go south and east to Grey Trees then north and east till you get to the stairs.
CAVE	Go east to fissure.
FISSURE	Throw rope and swing across.
GUN TOWER	Go up and fire gun when you see flying pig.
AFTER TOWER	D, W, D, E, enter forges, get key, go to fissure, swing.
LIFT	Press button and board lift.
POWERFUL DEBUGGER	Take before entering lift, press magenta button and leave.
SILENT ROAD	Go S, S, W to headless statue.
BAR	Enter and leave bar, attack Kremllins, then enter bar again for magic scissors.
SHOPPING CENTRE	W, S, cut string, look.
MICROWAVE	Put ring in microwave and wait.

NOTE: Don't eat the magic beans, you can kill wolves but not crows and the passwords are, in order: GOODTIME/Trevor and Derek/NOT TELLING.

BUGSY

START Go IN to the bar and ATTACK HOODS, then when approached by Louie and Muscles you should talk to Louie and press 'Y' to buy mask.

NEWSBOYS There are three of these in different places. WEAR MASK when you meet one, then talk to newsboy and operate protection routine. As soon as the newsboy gives you the money, REMOVE MASK and type CASH to see how many banknotes you have. Repeat this with all three newsboys and when you have \$25 go to the gunsmiths and buy a gun.

POST Once you have the gun you can go to the post office and ROB POST, which should mean you then have \$118. Go back to the bar and talk to Louie, then press 'H' to hire him and Muscles.

STATION At the station go east to the ticket office and BUY TICKET. Go west, north, north to the westbound platform and BOARD TRAIN when it pulls in. If you're waiting for the train, try READ POSTER.

CHICAGO After the shoot-out EXAMINE CORPSES and EXAMINE POCKETS to find \$20. You should now have \$33, so go north back to the station.

PAWNSHOP This is east from the post office. Go IN and talk to the man before pressing 'P' for protection. This should mean you have \$72, so go to theatrical costumiers and BUY POLICE COSTUMES for you and the lads.

WAREHOUSE East of the post office is the warehouse. As long as you're wearing the costumes it's safe to go in, and with luck you should now have \$207 so go to Good Time Charlie's Bar and talk to Fergus before pressing 'H' to hire him and his lads. Now with Fergus and his gang, and Louie and Muscles, go to the bank and ROB BANK. This will complete part one and give you the password for part two: BOSS BUNNY.

PART TWO
Type BOSS BUNNY when asked who sent you, and CASH should tell you that you now have \$7,000!

CAR SALES
Leave your hotel room by going down and out, then proceed east till you reach the street corner that has the dark alley running south from it. From here you head north till you reach the automobile showroom, where you talk to sales and press 'Y' to buy a car. When asked, type CADILLAC.

HI-JACK POINT
After buying the car return to the hotel then go west to the casino and north till you reach the hi-jack point. Here you EXAMINE CORPSE to find the business card and TAKE CARD and go to the casino.

BOOK SHOP
From the casino go east till you reach the street corner then south into the dark alley. LEAVE CAR and go IN to the shop. Talk to the man and then press 'P' for protection.

HILTON HOTEL
When you have the valise and the business card, go to the hotel, which is south from the casino, and go IN. DROP VALISE and LEAVE. Wait till you hear an explosion then go to the Tib Bar.

TIB BAR
Talk to Joe and bribe him to learn of the beer shipment.

CASINO
From the Tib Bar go to the casino and talk to the croupier, then operate the protection routine and you should have \$12,000. Go back to the car showroom and buy the SICILIANO model.

BEER SHIPMENT
Once you own the Siciliano model go back to the hi-jack point once more and when asked, press 'Y'.

POLICE STATION
Bribe your way into the station, going IN and WEST to meet the Commissioner. Talk to him and then bribe him too.

POLICE
At some stage you may be stopped by the police, so if this happens you should talk to the police and then bribe them, but once you have bribed the Commissioner that should stop happening anyway.

RITZ CARLTON
After you have sold the beer shipment make your way here and talk to the manager before pressing 'H' to hire some rooms. Press 'Y' when he asks if the rates are agreeable.

TIB BAR
Go back to the Tib Bar, UP the stairs, and when approached with an offer type 'Y'.

CAR PLATES
Once you've been given the false licence plates go back to your car and head south from the Ritz into Chicago.

FOUR DEUCES
Go IN and ATTACK GOONS, then DOWN to the cellar, TAKE GUNS, UP and OUT.

GAUMONT
To raise your Public Enemy Status, go IN.

GARAGE
South from the Gaumont, talk to the mechanic and press 'Y' to buy the overalls.

FINISH OFF CAPONE
With the guns and the overalls in your possession, go to the Metropole Hotel and east into the alley. Keep going east till you reach the parking lot, and PRESS BUTTON (the emergency escape alarm button).

NOTE: Don't upset Louie and Muscles before you've enough cash to hire them otherwise they may walk off never to be seen again.

Solution by John Wilson

CASTLE BLACKSTAR

You must begin by mapping out the forest maze, which only has six locations and which can be mapped by dropping objects in each location in turn and working out how they all connect together. It's a tedious beginning to what turns out to be an excellent adventure that's not half as well-known as it ought to be.

In the forest there are three special locations to look out for: the clearing to the witch's cottage, the grate over the castle exit and the temple where the treasures must be taken. In the cottage you'll find the broomstick and the gingerbread. If you hang about for too long then the witch will arrive and turn you into a worm, which isn't much fun for you and also deprives you of the broomstick and gingerbread (well, where would you put them?) Being a worm only lasts for a while, although there's always the chance that you might get eaten by a bird.

To open the drawbridge FIRE ARROW from the castle front.

To climb the portcullis just type CLIMB or UP.

To take the iron bar out of the furnace, wear the gloves that are to be found in the aviary. The bar will cool after about 90 moves, or by being dropped in a location which has water in it.

To deal with the eagles guarding the eggs in the aviary you need to be carrying the violin and the bow, and then PLAY VIOLIN.

To get the violin you must first TURN WHEEL in the store room, which lowers the chandelier in the dining hall. Then take the rope from the store room, climb the chandelier, jump to the gallery, and to get down again just drop or tie the rope and go down.

The lamp is in the stables in the centre of the courtyard, and the oil with which to fill it is at the bottom of the well that's at the base of the south tower.

The dungeons in Castle Blackstar have four entrances. One is down the well, and that way is blocked by an iron door which can be opened with the keys found in the wine cellar. Another way in is by moving the bale in the stables and revealing a hole. You can also go down the ditch in the north-east corner of the courtyard, or by going through the mirrors in the north and south tower rooms: SAY FRIEND and then ENTER.

The gold ring in the north tower cannot be removed via the staircase as you will always be killed by the wraiths. You must go instead through the mirror and down to the banks of the flaming lake, cross the lake in the boat and then up and out through the mirror in the south tower.

When you've got the ring you can wear it and make yourself invisible to any creature beginning with the letter 'D', as hinted at in the ring's description: dwarves, dragons, dralon sofas...

You must wear the ring in order to get the gold nugget from the dwarves working at New Face. If you go there and you're ringless a dwarf will take the gold to the duel room, and if you enter the duel room the gold will be taken back to New Face. This goes on forever, unless you wear the ring to render yourself invisible and enable you to sneak up on the dwarves.

The dynamite is on the island in the middle of the flaming lake (pardon my language). It will automatically explode should you try to pass through the flames with it, so to prevent this you must POUR LIQUID on it while holding both the bottle and the dynamite. The liquid is heat-resistant so the dynamite can be set off by you but will not be ignited by the heat from the flames.

To keep the boat afloat while on the lake you must BAIL BOAT at every landing. The boat will also enable you to reach the cave which contains a source of oil that never runs out, unlike the oil in the well which has a limited life.

To get the diamond from the statue, move it to the other end of the room then PUSH STATUE, leave the room and press the button with the warning beneath it. This opens the trapdoor and you can then find the diamond and the remains of the statue in the tall room beneath the trapdoor.

To get the sword out of the stone you must PULL SWORD whilst also wearing the crown and the sceptre.

To deal with the invisible hand which pushes you back down the narrow corridor you should render it visible by throwing flour at it.

To get the vase out of the split room you must drop the iron bar down the crack in the crevice cave. This falls into the split room and wedges the sliding walls. The bar can't be taken through the normal entrance to the split room as it won't fit.

Before going into the chapel you should get the scroll from the dusty study. In the chapel you must immediately enter the pentacle to protect you from the Angel of Death. There you should READ SCROLL.

The stairs in the duel room lead up to the dual room, from where you can reach the room with the star indentation, the hydra pit and the warm pit which leads to the dragon and throne rooms.

To kill the hydra, throw the gingerbread at it. The gingerbread is in the witch's cottage near the start of the game. The various hydra heads will quarrel over the gingerbread and you can kill the remaining head with a weapon of some kind when you enter the pit.

The troll on the bridge can be passed in two ways, though only one helps you get the maximum score. You can get past by giving him something of value, which loses you the value of the something, and the better solution is to wave the staff from the lake, which turns him to stone.

Beyond the troll you find the star-shaped gem which you must take to the star-shaped hole off the dual room and insert it to activate the entrance button to the hexagon room.

To get through the M-room you must take a route in the shape of the letter M. From the western entrance go N, N, N, N, SE, S, E, N, NE, S, S, S, S. This takes you to the eastern entrance, and obviously reverse the route to go the other way. If you get it wrong then you will be returned to the place you came in, and your lamp will end up at the other entrance. The room itself is actually made up of a simple four-by-four grid of locations. As well as the name itself, there's a clue to the room and the route if you examine the painting in the gallery.

You can use the broomstick to fly with if you take it to the clearing or to the top of the south tower and SAY ABRACADABRA. If you examine the plaque on the side of the broomstick this gives you a clue. You can fly for six moves above some of the features of the landscape, such as the clearing, plus two locations that are higher up in the air and called 'Between Heaven and Earth' and 'Touching the Stars'.

At the top of the south tower is a golden weather vane, and you can take this by flying, though you can also get at it by taking another route from the secret passage behind the mirror in the south tower. Use the command PUSH ROOF to push the low roof and open up another route.

You can fly to the 'Touching the Stars' location on the broomstick, taking the orb with you, and by saying TOUCH STARS you open up a passage to enter Artemis's lair.

When you encounter the dragon, don't kill it from the direction of the warm pit as its body will then block the way into and out of the area where the orb is to be found. Instead you should kill it on your way out of the orb area by dropping the vial, to put it to sleep, and then killing it with whatever weapon you have with you.

When you INSERT GEM into the star-shaped indentation, pressing the star button then takes you to the hexagon room which leads to the orb area. To get through the hexagon room, clues are contained within the room itself, the route being S, NW, E, SW.

The orb is also in a small maze, and is down the windy passage, where the wind will blow out your lamp. To get rid of the wind you must have closed the hatch in the ditch in the courtyard, where a sign says that it must remain open (windy). You must open the hatch again once you've got the orb, or you lose a point from your score at the end of the game. Once you've taken the orb all the castle entrances will close except for the grate.

Underneath the throne, if you PUSH THRONE, is a secret passage that leads to a bricked-up wall where you must use the dynamite to blow open a route connecting the orb area to the rest of the Castle Blackstar dungeons.

If you use the keys to unlock a cell door in the cell block you will find a cell in which pulling the torch in its holder opens up a secret doorway down and out of the castle to the grate. This is the route you must take once you have got hold of the orb.

Having taken all treasures to the temple in the forest, pray at the altar there and you will see a vision which gives you a clue to the final location of Artemis.

If you WISH when you've dropped a coin down the well you will be taken automatically to the temple location.

Once you've got the orb and have put all the treasures in the temple, in order to complete the game you must then fly to the 'Touching the Stars' location, say TOUCH STARS, enter the passage and pass through the small punctuation maze, SAY FRIEND to open the lift, switch the lift on with the button in the electrical room, then after the lift has gone up SAY FRIEND again to open the doors. You then meet Artemis and the game finishes.

The maximum score of 250 points is a combination of finding treasures, depositing them at the temple, performing various actions throughout the game (some of which aren't essential so you can finish with a lower score) and returning the orb to Artemis.

CIRCUS

From the start go south to your car and open boot with the car keys and take the two objects inside. Go to circus and examine generator to discover what is missing. Look around till you find the shovel and dig with it in location where you find it. Light the flashlight and enter the tent. Take the whip from inside the closet and open the chest by kicking it. Go to the large tank and swim. Examine the pile of rope to discover its purpose, and examine the freezer to find a fish. Examine the cannon, take the helmet and read the sign. Feed the sea-lion with the fish to get a snorkel.

You can examine the clown when you meet him, provided you are wearing the clown costume, and he will provide you with a note to explain what is happening. He will also follow you as long as you are wearing the costume, and you will need his help later. Wearing the slippers enables you to GO TIGHTROPE once you've climbed one of the ladders, and this provides a metal bar. With this you can open the waggon and the locker inside the waggon, thus giving you a hacksaw to cut the tightrope with, as the tightrope makes a good cable for repairing the generator.

First, though, you should ERECT NET (the clown needs to be present to help you and tell you exactly where to erect the net), and once this is done you can go up and cut the tightrope then jump to safety. Now fix the generator with the cable, then start the generator with the starting handle, enabling you to get some petrol by siphoning it with the snorkel. Put this in your car but don't try and drive away yet - well you can try, but save the game first.

Go back into the tent, climb to the trapeze, swing on it and cut the canvas with the penknife - this will prove useful when you make your exit later using the cannon. Go down again, crack the whip at the tiger, go through the trapdoor, examine the panel, press the button, read the blueprint then short the terminals with the spanner. This only gives you another 24 moves to complete the game, so make no mistakes from here on in! Go back to the cannon, wear the helmet, GO CANNON and pull the lever. Head straight back to your car, GO CAR and DRIVE CAR.

COLOSSAL CAVE ADVENTURE

(Also of some use for *The Serf's Tale*)

THE ALCOVE/CRACK	Nothing can pass through but you, so drop everything.
THE AXE	Carry this whenever possible and THROW AXE when attacked by dwarves, then GET AXE again.
BEANS/BEANSTALK	Only means of reaching certain parts of the caves. Don't overwater.
THE BEAR	Sooth bear with food/sandwiches/honey (according to version of game) then UNLOCK CHAIN.
BEDQUILT	East and west exits usually consistent, but others move you randomly to other locations.
THE BIRD	To catch the bird you need the cage but must not be carrying the rod.
THE BLACK ROD	Frightens bird and creates bridges when waved near wide fissures.
THE BOTTLE	Used for transporting water or oil when needed, and usually breaks when dropped.
THE CAGE	Used for catching bird and can be dropped when bird has played its part in the adventure.
THE CHAIN	Can be unlocked from round bear's neck (keys needed) and counts as treasure.
THE CLAM	Can be opened with the trident.
THE COINS	To be used in the vending machine to replace dying lamp batteries.
THE DARK ROOM	To get inside while carrying lamp SAY PLOVER in room with Y2 on wall.
THE DIAMONDS	Treasure.
THE DRAGON	ATTACK DRAGON with bare hands.
DWARVES	THROW AXE each time a dwarf attacks you, and GET AXE again ready for next time.
THE GOLDEN EGGS	Treasure, and can be transported from wherever they happen to be back into giant's room by use of magic words FEE FIE FOE FOO.
THE EMERALD	Treasure, will fit through narrow crack but not moved when you use magic words.
THE ENDGAME	See End!
FEE FIE FOE FOO	For the effect of this mysterious incantation, see "The Golden Eggs".
THE FISSURE	Wave the rod to create a bridge.

FOOD	Sometimes sandwiches or honey, but give it to the bear in any case.
THE GATE	Needs oiling before you can open it.
THE GOLDEN NUGGET	Treasure that can only be taken out by using magic words.
THE GRATE	Needs keys to open it.
THE KEYS	Found near start of the game in most versions, they open the grate and the bear's chain.
THE LAMP	Switch off whenever not needed, and needs new batteries when eventually fails you.
THE MAGAZINE	Read it and leave it at Witt's End.
MAZE "SAME"	To get to pirate's chest from west end of Hall of Mists go S, E, S, S, S, N, E, E, NW, while from stalactite go DOWN, N, E, NW. To get out go SE, N, DOWN.
MAZE "DIFFERENT"	To reach machine, S, W, N, E, E, E, E and to get out again, W, E.
MIRRORS	Always worth a look or a wave.
THE NOTE	Read it and heed it.
THE OIL	Useful for oiling rusty gates, carry it about in the bottle.
THE PEARL	Rolls away when you first find it (in the clam), so follow it DOWN. Treasure.
THE PILLOW	Always drop this first before dropping vase.
THE PIRATE	Steals treasure till you can find his chest (in the "all the same" maze) and get it.
PLATINUM PYRAMID	In the dark room, and won't disappear when you say PLOVER.
PLOVER	Magic word taking you from room with 'Y2' on wall into dark room, and vice versa.
PLUGH	This magic word takes you from 'Y2' room to inside building, and vice versa.
THE RARE SPICES	Treasure.
THE RUG	Treasure.
THE SEEDLING/PLANT	Grows when watered, but don't water it too much.
THE SHADOWY FIGURE	Try waving to it.
THE SILVER BARS	Treasure.
THE SNAKE	Free the bird to deal with the snake.
THE TRIDENT	Treasure, also opens the clam.
THE TROLL	Give eggs and reclaim them to get past troll first time, then scare with bear.

THE VASE	Treasure, and breaks when dropped unless you drop the pillow first.
VENDING MACHINE	Insert coins to get spare batteries. Machine in "different" maze.
WATER	Use to water plant, and carry water in bottle.
WITT'S END	Drop magazine here and go south to hope to avoid maze.
XYZZY	Magic word, takes you from room where it's written back to building, and vice versa.

THE END GAME: You need to have been everywhere and seen everything in some versions before the end game will materialise. The game itself can also vary in different versions, but for the lengthiest and most common, the Level 9/Rainbird version, you should: N, S, TAKE LAMP, KEYS AND DYNAMITE, ON LAMP, N, DROP DYNAMITE, SW, TAKE ROD, BLAST, W, W, W, U, U, U, U, U, E, D, W, W, W, WAVE ROD, W, W, W, D, D, D, TAKE ELIXIR, OFF LAMP, DROP ROD, TAKE PENTACLE, U, U, U, E, E, E, E, E, N, DROP ELIXIR, S, W, N, OPEN CHAIN, S, S, OPEN CHAIN, N, W, W, W, W, W, LOCK DOOR, U, U, U, U, E, N, TAKE ORB, E, E, DROP KEYS, TAKE SCEPTRE, S, W, W, W, U, U, U, THROW PENTACLE, ON LAMP, D, D, D, E, E, E, S, TAKE CROWN, W, N, U, U, W, W, W, W, W, U, S, S, S, E, E, U, E, E, E, E, E, E, U.

THE COLOUR OF MAGIC

Part One

Stand up, wait a while, translate, say yes, talk to Broadman, ask him to show Twoflower to his room, then go Widdershins and take the milk. Go and collect Twoflower and take him down through the Broken Drum, through the fight, and to the docks and say yes to the Cripple Wa. Give the milk to the cat in Short Street, say yes to the beggar at the hubward end of Back Street, then go to the Plaza of the Broken Moons. Here you wait, press lever, turn, talk to Stren and go Hubwards. Examine the luggage, take the bottle and biscuits, and go to the Shadow of the Leaning Tower. Ask the guard where Twoflower is, then go to the Broken Drum and wait behind the bar till the luggage attacks. Then go up, out, say hello to Stren and SAVE.

Part Two

Go to the stables and buy and take horses, then go out of the city to meet Brevd and say yes at the campfire. Then go and kill the troll, go to the clearing with the wolves, climb the tree, jump, hit the nest, go to the wide room and talk to Death. Examine the fragments, take the crystal, say hello to Hrun and wait for his sword to utter the dreaded word. Throw the crystal, wait till Hrun summons his horse, take and eat the meat, go Turnwise and Rimwards and SAVE.

Part Three

Wait for the dragons to appear, then heed Hrun's advice, head Hubwards twice and pull Kring. Go Rimwards and kill K!sdra. Climb on the dragon and wait. Take and wear the boots, eat a biscuit and drink some water. Go Hubwards and type KILL LIO!RT till a riderless dragon is below you, then remove the boots to fall onto the dragon. You end up in a dark passage, go down then Hubwards, unbolt and open the door, go in then out, close and bolt the door, go Hubwards and wait then imagine a door and enter the door. Go to the large cave, wait for the dragon, climb on the dragon, wait again till you land in the sea, wait again till the luggage arrives, and SAVE.

Part Four

Go down the trapdoor, take the three bottles of rum, then to the store room and take the bucket. Go up to the deck and drop a bottle of rum in each of the three starboard locations and watch the pirate booze himself overboard. Climb into the old tub of a lifeboat then bail water till you can get the frog then wait till you're in a different boat and wait again till you hit the 'circumfence'. Say hello to Tethis, wait till you're on the island, open the door, go Rimwards and wait again (many times... many many times) till Tethis arrives. Then wait some more till the

bells clang, and wait yet some more (exciting stuff, this) till you're told to go outside. Go outside, say hello to Marchessa and... yes... wait again till you get to Krull, then, just for a change, type WAIT till the frog changes and bites the toe of Garhartra. Then attack Garhartra, open the door, go Widdershins, open the white door, go Widdershins, attack the chelonauts, take and wear the suit, go Turnwise, Hubwards, Widdershins, attack the hydrophobes and go W, R, R, R, U, R. Then, finally, guess what... WAIT until you fall.

Solution by John Barnsley

CORRUPTION

Open the cabinet in your office, take the share certificate and amended ledger and put them into your briefcase for safekeeping. Go up to the end of the corridor and listen outside the wooden door to hear David and Bill plotting. Then into the dealing room with the list. Go into the cubicle in the toilet and look in the cistern, but don't take the bag. Go to Margaret's room and look at the desk then ask her for the envelope and have a look at it. Go down to the car park, get into your car and take the screwdriver from the glove compartment. Get out of the BMW and smash the window in the Volvo and take the folder that's on the floor. Read the Affidavit and put it in your briefcase.

Go to Theresa's office and wait till 10.00 when she goes for a break. Open the drawer and take the brass key and the letter. Go into David's office, take the tape from the desk, then get out quick and shut the door and the drawer. Listen to the tape in the player in your car, and read the letter. Put the tape in your briefcase. Go back to your office till approx 11.20, then take the phone and listen and at 11.25 you'll hear an interesting conversation between Bill and David. When that's over go and wait outside Bill's door till David goes in, then listen in again. Go to Theresa's office and wait till she leaves at 12.00, then pick up the phone and listen in as David rings Charpontier at 12.10.

Nothing much happens then till about 1.45 when you should go to Le Monaco to meet Jenny for lunch at 2.00, and if you wait outside you'll see her arrive with David - a bit blatant, that! Go in and have your lunch, a quick one, and when you leave just before 2.20 you'll be pushed into the road and wake up in hospital. Don't worry, this is meant to happen!

Take everything from the cabinet that belongs to you while the nurse is still in the ward, then when she leaves get up and take the briefcase, pillow case and papers. Put all your items except the pillow case and papers onto the empty bed and go south into the corridor. Go west up to the operating theatre, put the bandage on your head and go back to the TV room. Take the stethoscope from the bear, open the locker and take all your clothes then put them into the pillow case and close it. Go back to the bed, put the pillow case onto it and then lie down. Wait for the nurse to wheel you out to the ambulance. Take the bandage and pyjamas off, wear your shirt, tie, jacket and trousers and take the items that are left (briefcase, stethoscope etc). When the ambulance stops outside your building, just walk out.

Go to Theresa's office and wait till she leaves at 3.30. Go into David's office and move the TV to reveal the safe. Put the stethoscope on, put it onto the safe, turn the dial a few times and the safe will open. Take the full ledger, receipts and chips. Go out and back up to Bill's office and wait till he leaves. Open the door with the credit card. Inside, open the drawer with the

screwdriver and take the document. Read the document, amended ledger, full ledger and receipts, and things make a lot more sense. Put them all back into the briefcase for safety. Go back to Le Monaco and show the waiter the chips and he'll show you through the kitchens to the casino door.

Knock on the door and when you're inside...lose! Play anything, but lose all the £500 in chips that you've got, then go over to the teller and ask for credit. This will get you in to see Charpontier, who will tell you that he wants the document. Don't give it to him or he'll kill you. Go over to the police station and tell the desk sergeant about the bag of cocaine you found and he'll show you into the interview room. Once there you can tell the Inspector all you know and give him the various documents, or you can immediately give him the envelope, tell him about Charpontier and he'll make you a proposition. Go back to the casino and give Charpontier the document, then wait till the police bust the place.... and VICTORY is yours!

FEDERATION

See *Quann Tulla*

THE GUILD OF THIEVES

From the boat, JUMP WEST or PULL ROPE and go WEST.

To get into the castle: HELP OLD MAN.

In the drawing room: Examine the settee, get the cushion, open it and get the note.

When the rat race is announced, GO TO COURTYARD and bet on grey rat with the note. Take the cheque and cage that you win.

Take oil painting from gallery. Take water colour and gaudy paintings to reveal a safe. Examine all three paintings for clues, but you only need the oil painting.

The safe on the wall is a red herring.

In junk room, MOVE JUNK to reveal a south exit.

Break the coal found in the coal bucket in the lounge and take the fossil. You can try to KICK BUCKET as long as you've saved your position first!

In main bedroom, move abstract painting to reveal a hole. Open cabinet and examine it. GO BED and press top button with the billiard cue to enter a secret laboratory.

To enter windmill: SHOUT TO MILLER "PLEASE STOP VANES".

Buy lute with cheque, but put it in your swag bag and close bag before leaving.

Lute contains a valuable silver plectrum.

Look under bed to find a tub.

Pull polystyrene bars in junction chamber to go SW.

Break undertaker's door. Go inside, open flap and go south.

Press button on till to take coin to use at toll gate to enter zoo.

Shake palm tree to get a coconut. Break it with spade then feed it to macaw and it will tell you the ingredients to a potion.

Untie ladder at waterfall.

Get jam jar from kitchen cupboard, open it then go to stables to catch some flies. Go to Hothouse and throw jam at palm tree to get rid of spider. Take succulents.

Read books in library for fun and information.

To kill rats in cellar, pull the pipe, examine the system, open the stopcock, wait and then close the stopcock and go down.

Examine wine racks, take red bottle and champagne bottle, open red bottle to find a ruby and drink the red wine.

Take the snakeskin in the zoo. When the ice snake lands on you go straight to Hothouse where it will drop off.

Get the gloves from the beehives in the temple gardens.

Get the temple statue and you will fall. Drop the statue, go down, north, north, dig in sand and wear the boots that you find. Go down the thin shaft (north) and take brooch.

Wear gloves, climb slippery rope and get pick.

Hit vein with pick and get chips.

Examine organ and take ebony and ivory keys.

Open zoo office door with ivory keys.

To reflect the beam at the wax, use the mirror, then CATCH GEM.

Examine altar to find an incense burner.

From black square go SE, N, E, E, SE, S, SW, E to white square.

From white square go NW, N, NW, E, SW, SW, NW, N to black square.
(The colours of the rainbow, or WOBNIAR)

Ebony key opens black door in shrine, leading to black library.

Rub succulents on your bare feet to cross hot coals. Leave succulents on boathouse side of coals.

Beyond hot coals, roll each coloured die from surrounding rooms until all are 5's, then insert them in correct slot to open opaque case and reveal a plastic die.

Take white rhino.

Close white door at large cage and say 'Hooray' to mynah bird then put it in cage.

In spare bedroom take china pot (under bed), needle (in sewing box on bed) and designer dress (in wardrobe).

To get fish from moat, tie cotton to cue, place maggot on needle, place needle in moat.

Maggots are in the tub.

To get platinum chalice from bear, smear poison on fish and feed fish to bear.

Open red billiard ball to find diamond ring.

Finger from skeleton opens sarcophagus.

Put into cauldron in secret laboratory: heart (from chest of skeleton), snakeskin (from zoo), berries (from tree in cemetery) and eye (from skull in sarcophagus). Add wooden cube (read diary in laboratory for hint to this extra ingredient). Open sachet and take anticube.

Get and rub horseshoe on back of stables door for luck.

Bank will open once you have banked enough treasures. Read notice on bank door every so often till it is open.

Before entering bank, shake champagne bottle (read label).

In bank, join longer queue, show plastic card (in your pocket) to teller who will get you into manager's office.

Drop champagne and caged mynah bird in office, open office door, go north and stick gum over keyhole to stop manager returning. If timing is right, bird will squawk 'Hooray' in office and champagne bottle will explode. Roof will be blown off and everyone will rush out. (Gum should be given to you by miller earlier in game).

To re-enter office after explosion you should have plastic die, anticube and lute. Put die and anticube in your pocket, make sure you have torn joker from box of cards found in desk on library and that you have rubbed the horseshoe for luck. At office door SING URFANORE PENDRA, play lute and go south. You will float above and over door and into locked office.

In office go east into opening. Roll die and fairy will appear (if you rubbed the horseshoe). Ask for a TWO then go down. Following this, roll die again and ask for the following and move in the direction specified: ONE (SE), SIX (DOWN), FIVE (E), FOUR (DOWN).

You are now in a room with all of the treasures: take all of them.

Then PUT PLASTIC DIE AND ANTICUBE ON MACHINE (type this in exactly) then TAKE CUBE AND ANTICUBE FROM MACHINE. You now have the cube without having set off the alarms by unbalancing the scales.

GO SW (it's dark), NW, NW, RUB SUCCULENTS ON FEET, E, SE, SE, then GO TO JETTY.

At jetty: pull rope and go east. If you have all the treasures then you will be made a member of the Guild of Thieves by the master thief and finish with a full score of 501/501.

RED HERRINGS: The bee hive and the safe in the art gallery.

TREASURES: Fossil, oil painting, diamond ring, ruby, plastic bag containing music sheets, designer dress, silver plectrum, platinum chalice, china pot, gem, chips of mineral, white rhino, brooch, cube, incense burner.

NOTES:

- 1) You can put any object, not just treasures, into any of the deposit safes scattered around the game. Only treasures will score points for being banked. Any other objects can be found in the rubbish bags outside the bank. If in doubt: bank it! You can always get it back again from the rubbish bags.
- 2) Tear the joker, just in case, although I'm not certain whether it matters if you do or you don't!

Solution by Richard Hewison

HAMPSTEAD

LOUNGE	Examine it and get the UB40.
BEDROOM	Open wardrobe, wear tracksuit.
KITCHEN	Examine it and get the key.
YARD	Unlock shed and open gate.
SHED	Wear clips, get bike and ride it when outside.
DHSS OFFICE	Join queue and take giro.
POST OFFICE	Cash giro.
INDUSTRIAL ESTATE	Find bracket (see below) and go SW to get out.
HAMPSTEAD HEATH	Sit and take credit card.
OXFAM SHOP	Replace tracksuit with tweeds, drop clips beside bike and continue on foot.
NEWSAGENT STATION	Examine shop and take magazine. Buy ticket, take pass and go to Waterloo.
TRAIN	Board train, take card, read it, offer bracket and wear tie.
BUS STOP	Board bus.
FURNITURE DEPT.	Open desk, take screwdriver.
TAILORS	Buy, take and wear suit.
CLUB	Give name as "Justin Perrier", answer "Yes", take letters.
SIR LIONEL'S OFFICE	Just show up.
YOUR OWN OFFICE	Examine desk, read memo, force cabinet with screwdriver, drop screwdriver, drop credit card, drop magazine, examine cabinet, take report, read report and wait till summoned to Board Room.
BOARD ROOM	Choose option three, take draft, go south, enter "Translate Motto".
ESTATE AGENT	Examine display, buy house, take deeds.
COCKTAIL PARTY	Get Pippa, take Pippa, drive.
CAR PARK	Get car, go to St John's Wood.
MANSION	Drop car, ring bell, say "Meet Chubby".
STUDY	Answer "Marry Pippa", give memo, give report, go north, take car, go north, west and south till at Oxfam Shop again.
OXFAM SHOP	Drop car, go in, take and wear tracksuit, go out, take bike, take and wear clips, go north, north, east and east to Hampstead.

MAZES:

INDUSTRIAL ESTATE

N, E, E, NE, E, E, NE, N, TAKE
BRACKET, SW.

COVENT GARDEN

From east end of Oxford St go SE,
S, S, S, E, SE, GET PIPPA, then
reverse route to get out again.

THE HOBBIT

BARD

Find him in the wooden town in the middle of the long lake. If he's not there, go away and come back until he shows up. If he still doesn't show up, there's always the chance that he's been killed, in which case you've no choice but to start again or resume an earlier saved game. When he eventually shows, SAY TO BARD 'NORTH', then follow him yourself for two locations before you change his direction of movement with SAY TO BARD 'UP'. When you and he both run out of UPS to follow, SAY TO BARD 'NORTH' again till you both reach the hall where the dragon sleeps. Some players suggest you try to CARRY BARD, which apparently works sometimes. As for what happens when you meet the dragon, see under 'The Dragon'.

BIG CAVERN WITH TORCHES

TIE TORCH to take a torch from the wall, then TAKE ROPE to give you a torch and rope tied together.

BLACK RIVER

To cross it, try HELP. If that doesn't get you on the right track, then THROW ROPE ACROSS: you may need to try it a few times. PULL to haul the boat across from the other side, then CLIMB INTO BOAT to sail across and CLIMB OUT at the other side.

BUTLER

To avoid capture, wear the magic ring. If he happens to turn up just at the moment when the magic wears off, you'll need to know how to escape from the dungeon: see under 'Elvenking's Dungeon'.

THE DEEP BOG

Can't escape from here - avoid going in.

THE DRAGON

You can't kill this on your own, you need to get Bard to do it for you. SAY TO BARD 'SHOOT DRAGON' is the command needed. You may need to repeat this a few times. As with all commands in The Hobbit, if they don't work after maybe half a dozen requests, the possibility is that they may not work at all, so you'll have to start again or go back to

an earlier saved game. It can be maddening, but the Artificial Intelligence routines built into the program mean that there's no way round it.

ELROND

Find him in Rivendell, and SAY TO ELROND 'READ MAP'. You will get one of several replies, which you don't need to note down, though what you do need to note is that whichever route Elrond tells you about is only created in the game at that moment. If you didn't ask him to read the map, that route would remain blocked off to you. He may also give you some food if you WAIT around.

ELVENKING'S DUNGEON

Try HELP first of all. Watch the butler and note his movements. WAIT till he unlocks the door, WEAR RING to make yourself invisible for a few moves, and leave when the butler opens the door. SW takes you to the cellar, or WEST to the great halls.

ELVENKING'S HALLS

(a) Getting in: WEAR RING and EXAMINE DOOR in the elvish clearing. Then WAIT till door opens and immediately go NE before door closes. If you miss, repeat the routine. WEAR RING again as soon as you're through the door.

(b) Getting out: You can always get out the way you came in, and in later stages of the game you may prefer to do this. On your first visit, however, you escape through the cellar. WEAR RING at all times. In the cellar you need an empty barrel, so keep your eye on the butler when he visits as he may well empty one for you.

Alternatively you can OPEN BARREL and DRINK WINE for yourself - the program responds accordingly! Then you CLIMB INTO BARREL, CLOSE BARREL and WAIT till the butler throws the barrel through the trapdoor, taking you to the next location. Another method is to JUMP just as you see the butler throwing a barrel, but that can be slightly trickier on the timing. The main thing is to

THE EMPTY PLACE

WEAR RING throughout.

Impossible to enter. Seems to be a location that should have been removed from the game but wasn't.

FOOD

Elrond will give you some, and there's also some in the cupboard behind the curtain in Beorn's house. A quick way to get at this is to type the single command: OPEN, OPEN, GET. Eating builds up your strength if you're planning to smash a door, a warg, a goblin or anything else.

FOREST RIVER

Avoid it. No escape.

GOBLINS' CAVES

(a) Getting in: There are two ways. One is to WAIT in the large dry cave till a goblin appears through the small insignificant crack and throws you in the dungeon. The other is via the back door, through the goblins' gate. Just OPEN DOOR and go DOWN.

(b) Getting out: Through the door again, and the goblins' gate. OPEN DOOR and UP. You must map the caves thoroughly. To get to the gate from the big cavern with torches go DOWN, WEST, EAST; from the dark winding passage it's SW, DOWN, WEST, EAST; from the location where you find the ring go NORTH, SOUTH, NW, EAST.

(c) Finding the magic ring: This is essential if you're to complete the adventure. From the dark winding passage go SE, EAST, SE, EAST; from the big cavern with torches go DOWN, NORTH, SE, EAST.

GOBLINS' DUNGEON

(a) Digging: Only your second priority is escaping from the dungeon, your first is to explore. DIG SAND reveals a trapdoor, which you STRIKE or SMASH till the thing gives way. SMASH TRAP DOOR WITH SWORD often works more quickly, but unfortunately often breaks your sword too and you're plunged into darkness. You can take the small curious key, which has a small curious use later on, but you cannot take the goblins' cache which you also find.

(b) Escaping: HELP gives you a clue: 'A window should be no obstacle to a thief with friends'. So wait till Thorin or Gandalf turns up. This tends to be after just a few WAITS, so if you're on your twentieth WAIT and there's no sign of either of them it rather looks like they've both been killed and you'll have to start the game again or try going back to an earlier saved game. If one of them does arrive, SAY TO GANDALF (OR THORIN) 'OPEN WINDOW'. As with all commands in The Hobbit, it may well need repeating. When the window's been opened, SAY TO THORIN (OR GANDALF) 'CARRY ME'. Once they've picked you up, SAY TO GANDALF 'LEAVE' or SAY TO THORIN 'GO WINDOW'. As soon as you're out of the dungeon you must of course immediately save your game, as you're likely to be thrown back in there very quickly till you can manage to find your way to the location with the magic ring, after which you should be safe.

THE GOLDEN KEY

Found by wandering round the narrow paths in the Misty Mountains. Starting at the Misty Mountains location, try typing N, NE, N, SE, D, D, D, D, E, GET, U, W, N. You'll then find yourself back where you started with the golden key in your possession. It has no use other than scoring you points, but as you don't need maximum points to get through the game it's a bit, well, pointless.

GOLLUM

"What are the answers to Gollum's riddles?" is a popular question. I don't know the answers to them all, but you don't need to. If you try to answer and get it wrong, Gollum will probably kill you. If, however, you just ignore him and move away, nothing happens.

THE LARGE KEY

Found in the trolls' clearing, but if you try to get it straight away, or just wait around, you'll be grabbed by the trolls, which is a painful experience. Move away from

the location and WAIT till you're told that a new day has dawned. This turns the trolls to stone and you can go back and get the key. The key is used to open the rock door on the nearby hidden path with footprints.

THE MAGIC DOOR

WEAR RING, EXAMINE DOOR, WAIT (till it opens), NE.

THE MAGIC RING

See entry for goblins' caves for location of ring. When you find it, WEAR RING. This makes you invisible for three or four moves, and stops you being caught by the goblins, which can bring the tears to your eyes. It also puts Thorin into a panic, but that's his problem. When in the caves it's best to type WEAR RING every other move, to be absolutely safe. Invisibility is also useful later on in the game.

THE MAP

SAY TO ELROND 'READ MAP'. Unless he does so, the route he tells you about won't be created in the game and will remain blocked off to you.

THE PALE BULBOUS EYES

You can avoid the eyes by taking a different route home, but if you do come across them you should immediately WEAR RING, go back the way you just came, WAIT twice, then continue.

THE RETURN JOURNEY

Once you've killed the dragon and collected the treasure, you need to go all the way back home again. Safest seems to be to go to the waterfall and WAIT till the wood elf turns up and throws you in the Elvenking's dungeon. From here you already know how to escape, and going DOWN from the cellar usually allows you to reach the forest river on the return journey. Alternatively, go out through the magic door, back to the Elvish clearing and WEST to the bewitched gloomy place. Then again, go to the waterfall but instead of waiting for the wood elf travel through the forest and brave the pale bulbous eyes.

THE ROCK DOOR

Needs the large key to unlock it.

THE ROPE

Found in the trolls' cave near the start of the adventure, beyond the rock door. You need the rope to cross the black river.

SCORING

Very strange. Some people report finishing the game with scores as low as 50%, and some with over 100%, both theoretically impossible! Scoring is obviously as random as some of the other elements in the program, but you don't need a perfect score in order to finish. Some points are scored by merely visiting certain locations, others by getting objects that have no other use at all. Generally, though, you'll know you're on the right track if you have 25% when you leave the goblins' dungeon, 35% after the Elvenking's dungeon and 75% when you've got the treasure and set off home.

You get 2½% for going east from Bilbo's house, going east from the Misty Mountains, entering Beorn's house, going south from the spiders' web, going north from the spiders' web, reaching the ruins of the town of Dale and finding the side door in the lonely mountain. You get 5% for entering the trolls' cave, entering the smooth straight passage and for leaving by the west exit after going into the Elvenking's dungeon. You get 12½% for visiting every location in the goblins' caves. You get 10% for making a second visit to Long Lake, 20% for entering the hall where the dragon sleeps and 25% for depositing the treasure in the chest.

THE SWORD

Found in the trolls' cave beyond the rock door. Useful for attacking creatures with, but also very fragile and can break at any time. Another reason to save your game regularly. If you can do something with your bare hands then do it that way and don't risk the sword as this is also your source of light in a great number of places.

THE SMALL CURIOUS KEY

Found beneath the trapdoor in the goblins' dungeon, this has a small curious use. If you WAIT in 'a little steep bay' on the mountain where the dragon lives, then a hole appears which is the side door of the lonely mountain. The key opens this door and allows you inside the mountain, which is not very exciting but adds to the points.

THE SMALL INSIGNIFICANT CRACK

This appears from time to time in the large dry cave, if you WAIT long enough, and through it a goblin will emerge and throw you into the goblins' dungeon. This is a quick way to get into the caves without going round through Beorn's house, which in any case you can visit on your way out of the caves. From one of the locations in the caves you can see the other side of the crack, but it's still small and insignificant.

A SOURCE OF LIGHT

Use the sword found in the trolls' cave, and be careful not to break it as it's your only source of light and is vital if you're to get through the game.

THE SPIDERS' WEB

To get through this you must SMASH WEB, followed by the direction in which you wish to move. The spiders will immediately set to and try to rebuild the web, so be prepared to SMASH WEB with each move you make. To finish the web off completely you can try to SMASH WEB WITH SWORD, but this may also finish the sword off completely too. If you go south from the place of black spiders, and then back again, you score 2½%.

THE TROLLS' CLEARING

HELP gives you a clue, as indeed does reading the original book of The Hobbit, though this takes slightly longer. To get the key that's in the clearing you must go away again and wait until you're told that a new day has dawned, when you can return and the trolls will have been turned to stone.

THE WARG

You can usually defeat this little blighter, which pops up all over the place. Take a bite to eat first and attack it. It's usually safe to use your sword against it, as it seems to be made of a warg-proof material, but save your game first just in case.

THE WOOD ELF

Pops up now and again, but the place where you actually want to see it (which means that it probably won't be there) is at the waterfall or the running river on your journey home. WAIT till it turns up and throws you in the Elvenking's dungeon, from which you already know how to escape and this then gives you a choice of routes home. If the wood elf doesn't appear you'll have to face the pale bulbous eyes.

IMAGINATION

- 1) Talk to the Timelord and read notice.
- 2) Fill bucket with coal.
- 3) Examine the window in the pod then enter VIEW.
- 4) Give the map to the mother of weather and she will change the wind in the airfield.
- 5) Examine the bull outside the citadel then return to rear gunner and aim the gun then fire the gun.
- 6) Paint the cord with the black paint then the Japanese soldier thinks you're a black belt!
- 7) Take bucket of hot coals to deep in the Forest of Mildew and drop it. The snow will melt revealing some grass. Take this to cow and feed it. Then milk cow. Give creamy icicle to child in forest. She will let you have the yoyo.
- 8) Play the yoyo over the bottomless pit. It picks up a key that fits the cell in the citadel dungeon.
- 9) Take the bread from the cell in the citadel dungeon and feed the bat in the Caverns of Doobris. The bat will press the switch which will enable the auto food dispenser in the Jupiter Ship.
- 10) Take the chips from the dispenser and drop them in the airfield and if the wind is in the right direction (see hint 4) the dogs will run to them and allow you to enter the base.
- 11) Dig with the spade in the airfield and take the gloves. They will allow you to hold the unlimited lives poker and in turn allow you to climb the ladder in the platform maze.
- 12) Use the pickaxe to hit rocks near the mole and fill the can with oil. Oil the gun in the tank and fire gun. If you have read the plaque in the bell tower you will then know what to do!

Copy of reviewers' notes as provided by Firebird

KENTILLA

DRY MOSS	Drop damp moss on scorched plains.
ROPE	Give sword to Chief Cavezat then take rope and say 'Kentilla'.
RIVER BANK	Throw rope at bank and swing on rope.
TIMANDRA	Untie her and take her to Zelda's lair.
TYLON'S CASTLE	You need Zelda to enter.
STEEL DOOR	Pull arms on statue nearby.
TYLON'S MACHINE	Turn dial to any number and push button to leave.
URGA-MAUL'S CHEST	Open with small key.
SACK	Put items in to carry more, and look in to see contents.
GREEN AND RED DOORS	Need large key.
GOLD RING	Wear it to see magic passage in Tylon's Castle.
TYLON'S CHEST	Dip gold key into barrel then open chest.
GRAPHITE	Examine talisman then remove diamonds with sword. Put diamonds in crucible, put crucible in furnace, turn dial on, then off.
BOAT	Pull boat, enter boat, row boat.
SINKING BOAT	Bail water with chalice.
SIRENS	Put wax in ears.
LARGE TROLL	Use crystal to defeat it.
WARDS	Wear ring and say 'sagagoo' and hit ward with staff.
DEMONIC IDOL	Insert iron rod.
BLACK DEATH	Cast cure spell with moss and red scroll.
STONE DOOR	Open bottle.
KARUSH	Put mirror in cage.
DARG-VOOL	Say to Elva, 'Shoot Darg'.
DEATH BEETLES	Carry mushrooms.
ZALROGS	Drop one set of mushrooms in winding passage and carry others into death beetles' location. They now go west and kill Zalrogs.
FIRE DEMONS	Cast fire spell with green scroll.
GRAKO	Say 'sagagoo' then give staff to Grako.

KENTILLA, OBJECTS:

DAMP MOSS	Examine river.
LIT TORCH	Examine Cavezat cavern.
CANDLE WAX	Examine dungeon.
SMALL KEY	Examine chief Urga-Maul.
CONCH SHELL	Dig at beach.
VELMISTA	Examine large Urga-Maul twice.
LARGE KEY	" " " thrice!
BLUE MUSHROOMS	Climb Hiahara tree.
GOLD RING	Open drawer and look in it.
CRYSTAL	Turn dial to 16 on Tylon's machine.
YELLOW SCROLL	Look in Urga-Maul's treasure chest.
BLANKET	Examine bed.
GOLD KEY	Examine bed-post.
TALISMAN	Examine rags at Tylon's Castle.
WOODEN BOAT	Examine vegetation.
OARS	Examine vegetation twice.
IRON ROD	Examine trolls' lair.
SILVER DAGGER	Look in desk.
CORKED BOTTLE	Examine debris in natural cave.
BUGS	Return game to Mastertronic.

KOBYASHI NARU

KNOWLEDGE: Analyse and get scimitar, S, analyse tree and plant, throw scimitar at stem, get and examine leaf, get and examine pod, N, E, cut tentacle of Krakod, activate pod, throw pod at maw, analyse fungi, S, analyse blue flowers, get blue flower, use leaf, N, ascend obelisk, jump barrier, W, W, W.

WISDOM: Analyse and activate solance, then pull and activate solance, N, analyse entrance and recess, get and use o-mask, E, E, E, analyse silicoid, activate solance, cut antennae, E, E, swim object, use solance, get pearl, swim water, ascend Klam (clam), descend cliff, S, E.

UNDERSTANDING: Analyse and activate mega-unit, get lasalite, S, examine lasalite, E, jump pit, activate lasalite, E, drop lasalite, get wheel and lasalite, W, throw wheel in pit, jump on hoverdroid, analyse perch, W, analyse passage, activate and use lasalite, E, activate computer, S, S, get wheel, W, W, jump pit, W, N, N.

(NOTE: these can be done in any order, but if you are killed then you have to go right back to the beginning again.)

Solution by Allan Phillips

LORD OF THE RINGS

Part One

(Played as Frodo)

Open the drawer, chest, cupboard and door, take one of the canvas backpacks and put into it the matchbox, bottle and food. Go east, then south to the main highway, then west till you reach the turn-off for the town hall. Go north and then east to meet the mayor. Now go west, south, west and west to enter the Mathom House (if the guard refuses you entrance, just WEAR RING and go west). In here take the book and the candle. Then go west till you are back at the highway outside your cottage, then go east, north-east, north-east, south-east, south and east (through the yellow door) to find Merry. EAT MEAL until it's finished and go west and north. If there are no riders about go east and then south-east into the forest with the trees that move. If the riders are present then go north, south, east and south-east into the forest (moves east and west are fatal when the riders are about, but others are usually safe till they've gone).

In the forest you need to remember two locations, the wide glade and the grassy glade. To pass from the wide to the grassy you need to go east, so just type WAIT and then EAST till the trees let you pass. In the grassy glade it's the same, except that you want to go south-east to find the hilltop. At the hilltop go south to the riverbank then north-east to the willow. At this point your companions should fall asleep, so go north-east to Tom Bombadil and SAY TO TOM "HELP". Now return to the willow and WAIT. As soon as they are free go north-east to Tom's and EAT MEAL till it's finished. Thank Tom then go east till you meet the Barrow Wight. Now tell your companions to take a sword each, then WEAR RING and go east. At the gate, TAKE OFF RING and KNOCK. When asked, SAY TO GATEKEEPER "FRODO" and then SAY TO SAM "GO SOUTH-WEST AND OPEN RED DOOR". Once Sam has gone go south-west and then south into the store. Here take all the food supplies and then SAY TO SAM "GO NORTH AND KILL A BLACK RIDER". Do the same with Pippin, and when Sam returns tell him to do it again. WAIT till they both return and then go north and west and SAY TO STRANGER "HELLO". Now WAIT for Strider to leave, then FOLLOW STRIDER and continue to do so till you find the flat stone. READ STONE and WAIT, then Strider will go off again so FOLLOW STRIDER once more till you reach the Fortress of Fornost. Here WAIT until the Starling talks to Strider and then FOLLOW STRIDER back to the gate. Now WAIT twice and then go east, WAIT twice more and go east again. Around this point the Black Riders should enter, so go north and then east to the bare hilltop and WAIT five times. Now go south and FOLLOW STRIDER. At the bridge Strider will stop, so SAY TO STRIDER "GO EAST" (you will have to do this at least twice). When he agrees to follow you, go east till you can go no further and Part One is complete.

NOTE RE BLACK RIDERS:

This solution depends on timing to avoid the Black Riders, but the 'correct' way to pass them is to use the pale green jewels. The following routine should enable you to learn the words needed to release their powers: Go to the lake, then west, west, south, south-west, south, east, north-east, south-west, west, south to locate the Monk who will tell you what to do next. Then go north, west, north, west, south to locate the Green Knight. Attack and defeat him and make sure you take the Broken Medallion that he leaves behind. Then back to Monk, then north, east, south-east to locate Red Lady, kill her and take her medallion. Return to monk and you should be allowed to pass through the stone door to the south of him, where you will find yet another door. Knock and wait till Radagast answers and he should give you the scroll with the magic words on. Now whenever you encounter the Black Riders, make sure that Frodo, Pippin and Sam are carrying one jewel each and type in magic words to get rid of Riders. Give any spare jewels to Merry to carry.

GENERAL TIPS:

- 1) Keep up your strength by eating at regular intervals.
- 2) If the Riders enter the same location as yourself, go any direction bar east or west.
- 3) Elfstones can be found in the willow (Pippin will be carrying them when he is rescued), at the top of a tree that can be climbed by Hobbits and in a plant pot (TAKE THE PLANT and EXAMINE POT).
- 4) If you ever visit Farmer Maggott's farm, just WAIT three times when dogs arrive and all will be well.
- 5) If you must go via the tunnel, then light the candle before you enter it (OPEN MATCHBOX, LIGHT MATCH, LIGHT CANDLE WITH MATCH).
- 6) If you want to use the ferry then take it in turns to wind the handle.
- 7) If you really want to live like a Hobbit, then you need to get the pouch and a pipe. Now OPEN POUCH, FILL PIPE and LIGHT MATCH (as before). Then LIGHT PIPE WITH MATCH and enjoy a good smoke of the pipeweed.

LORD OF THE RINGS

Part Two

Go north-east and north and you should encounter a small brown pony, then go south-west to meet Glorfindel. Talk to him and he will tell you that he has been sent to guide you. Go south and then east, then RIDE STALLION and SAY TO STALLION "GO EAST" as soon as you see the Black Riders approaching. Continue east till you have crossed the ford, then GET OFF STALLION and WAIT till your companions appear. Go east to Elrond's courtyard, then north and east till you meet Bilbo. EAT MEAL till it's finished, then FOLLOW BILBO to his bedroom. WAIT for him to speak, then SAY TO BILBO "NO" and repeat till he gives you the sword. Then WAIT and he will also give you the Mithril Shirt. WEAR SHIRT then go west, east, south, west to meet the council of Elrond. When the meeting is over and you are assembled outside, WAIT and the pony will be laden with supplies. Proceed south, south, south-west, south-east and then WAIT again. Go south-east and WAIT. Go south-west and WAIT yet again. Now take Strider's advice and EAT. Then go south-east and at this point distribute the bundles of cakes amongst the company (e.g. SAY TO BOROMIR "TAKE CAKES"). Go east till you encounter the outline of a door upon the rock, EXAMINE DOOR and then SAY TO DOOR "FRIEND". At this point you will be grabbed by the tentacles (ouch!), so ATTACK TENTACLES and when they release you, go east.

In the Mines, go up, east, east, east, down, down, west, west, west, down and you should be in a corridor (but see note 2). PUSH HORSE and the slab will open, so now go east, east, east, up and east and you should be in a room with a book and a stone block in it, along with a pile of armour. READ BOOK and EXAMINE BLOCK in order to hear a noise in the corridor. WAIT and when they enter, ATTACK ORCS. Now go east and WAIT. When Gandalf talks to you, go east and LIGHT CANDLE WITH MATCH. Go down, down, south, down, south till you enter the square room. If all the party are not with you, you can backtrack at this point to round them up. When all are present, go south, down and then proceed east till you get to the bridge. WAIT on the bridge and Gandalf will tell you to flee, so go east till you emerge into Dimrill Dale then WAIT and FOLLOW GIMLI. Now head south-east until you arrive on the eastern bank of the Nimrodel. When the elf enters, WAIT, then proceed east to the river. Here the best policy is to SAY TO ELF "HELP" and then SAY TO GIMLI "GO NORTH-WEST". When he has gone, you must go north-east over the rope and then WAIT. Now go west and WAIT again. When the doors have opened, head east to the tree and then go up, then SAY TO GALADRIEL "HELP". When she has replied, climb down and go west to the bridge but do not cross it. Now go south till you reach the banks of the Anduin river and your quest is complete.

NOTE:

- 1) There are many other incidents and happenings along the way, this is just one solution, but it is impossible in a game with so many variables to include a comprehensive guide to everything. If you have managed to get through the game once, however, you should then be able to go back and explore the complexity of it some more.
- 2) If the route given above when entering the Mines doesn't work, try instead going up, east, east, east, down, down, west, down, south, down.
- 3) If Gimli insists on killing the Taciturn Elf then you can either send him away or else try to take his axe from him.
- 4) The above solution relies on timing to avoid the Black Riders, as follows: After the Starling has talked to Strider, return to the Gate of Bree and WAIT twice, then go east and WAIT twice more. Now go east, north, east, east and WAIT five times before heading south then east over the bridge. In case of problems, just try varying the number of times you WAIT in each place till you find the correct sequence to enable you to pass over the bridge in safety.

Solution to both parts by John Wilson

MATT LUCAS

ALSATIANS Carry meat to get past, but once past you can go back and forward repeatedly.

ARROWS Fired at you on the island, though you seem to be OK if you keep moving.

BANANA SKIN Forget it.

BOAT Need to pass alsatians to reach it. Carry full container onto boat to automatically fill tank. Carry another to increase score. INSERT KEY to start boat, but make sure you have all the objects you want with you as you cannot now change your inventory. READ MAP for directions.

BOTTLE On the island, makes you thirsty, but contains poison so best to ignore it.

CAGE Contains Harpinger at end of game. DROP WEIGHT.

CAR 1 Your own. Broken. Ignore it.

CAR 2 In filling station. INSERT TUBE, SUCK TUBE to fill container.

CARPET ROLL CARPET in Harpinger's place to find disk.

CAVES A maze below the island. Limited time to get through. Go S, E, E, N, E, N, E, E, S, S, E, S, E, E, S, S, W to reach Harpinger.

CHOCOLATE In machine. KICK MACHINE to get it. EAT CHOCOLATE to feel stronger, increase score and carry more objects, though it doesn't help your hunger later in the caves.

CLUB Disk gives clue to location, though you can get there without using the disk. The men there give two clues, one about the thug in the warehouse, the other the password for the gravestone on the island.

COMPUTER In precinct. INSERT DISK to be told route to club.

CONTAINER See entries for BOAT and CAR 2. Found while walking by the sea in the location next to your car.

COVE On the island. Go there for a rest and to increase your score, but serves no other purpose.

DESK In precinct. EXAMINE DESK to find drawer.

DISK	ROLL CARPET in Harpinger's place to find it. Insert it into the computer at the precinct to learn the route to the club.
DOOR 1	To Harpinger's place. PICK LOCK with hairpin.
DOOR 2	To Joe's place. KNOCK to get in.
DRAWER	In desk at precinct. EXAMINE DESK and OPEN DRAWER to find hairpin.
EXHAUSTION	If you start to feel exhausted in the city you must REST to recover.
GET	This command doesn't work: use TAKE or T instead.
GRAVESTONE	TAP GRAVESTONE to be asked for the password, which you should have learned in the club. SAY OUT.
GUN	In safe. Use it to SHOOT PUSHER and SHOOT THUG.
HAIRPIN	In drawer of desk in precinct. PICK LOCK with it to get into Harpinger's place.
HARPINGER	Your buddy. Purpose of game is to find him.
HARPINGER'S PLACE	PICK LOCK to get in (needs hairpin) and ROLL CARPET once inside.
HUNGER	Strikes in caves. Ignore it. Only way to deal with it is by getting through in quickest way possible. Chocolate doesn't help.
IGNITION KEY	For the boat. Found in Joe's place.
ISLAND	Before going here you must have the weight with you, as you will need this to finish the game and you cannot go back and get it.
JACKET	Can be bought with the money. But don't do it.
JOE'S PLACE	KNOCK to get in. The key is in here somewhere. If you can't find it, see the entry for PICTURE.
KEY	See IGNITION KEY entry.
LEG	Thug's wooden leg. SHOOT THUG first, then LOOK to find leg. BREAK LEG and LOOK to find map.
MACHINE	Vending machine in precinct. It's faulty so KICK MACHINE to get it to work and provide you with chocolate and money.
MAP 1	Route to club, contained on disk you find in Harpinger's place.
MAP 2	Found in thug's wooden leg and gives you route to island if you READ MAP (route is S, S, E, E, S, S, W, S, W, S, S).

MEAT	Buy this at the butchers with the money, and carry it to get past the alsatians.
MEN IN CLUB	Give you two clues, one for thug in warehouse and one for password to gravestone.
MONEY	Use it to buy meat, don't squander it on a jacket. Get money from faulty vending machine: KICK MACHINE.
NOTE	UPTURN VASE in Phil's place to find it. Has safe combination on it: 685743.
PASSWORD	Needed at gravestone on island. Clue given by men in club: "The word is out". Get it? No? Well SAY OUT.
PETROL	Needed to fill boat. To get it from the car in the filling station you need the tube and the container, then INSERT TUBE and SUCK TUBE.
PHIL'S PLACE	Just go EAST to get in. Contains vase and safe. The two are connected.
PICTURE	In Joe's Place. TURN PICTURE to find key.
PORCUPINES	On the island, can't shoot them so SHOUT to move them.
PULLEYS	Attached to cage. DROP WEIGHT.
PUSHER	SHOOT PUSHER increases score, but no other reason.
SAFE	In Phil's Place. Combination is on a note in the vase, though as this is a six-figure combination and the program only accepts four-letter inputs you only need DIAL 6857 to open the safe.
SAWDUST	Forget it.
SCORING	Some scores are for trivial or unnecessary actions, like going to the cove or eating the chocolate. Having extra petrol on board the boat also boosts the score - for the return journey maybe?
SHOE	Forget it.
SWAMP	Can be seen from tree on island. Avoid it.
THIRST	Caused by bottle on island, so ignore it.

THUG	At the warehouse, but he won't be there till you've been told about him by the men in the club. Shoot him and break his leg. Show no mercy.
TIRED	When you get tired and exhausted you must REST.
TREE	UP tree to warn you of swamp to the south.
TUBE	Used to siphon petrol from car.
TYRE	Ignore it.
VASE	Contains note with safe combination. UPTURN VASE.
VENDING MACHINE	See MACHINE.
WAREHOUSE	See THUG.
WEIGHT	Needed for cage at end. Found in club.
WOODEN LEG	See LEG.

Solution by Jim Magee

MORDON'S QUEST

Take the blanket, S, W, N, take the newspaper, E, N, E, climb the drainpipe, N, S, W, S when Mordon will appear and tell you your quest, Say Yes (well, you don't have to), N, E, take transporter and torch, light the torch and go N, N, N.

You are now in THE JUNGLE AREA. Go E, drop blanket, E, take and transport tusks, take the bamboo, NW, NW, take the berries, NE, SE, E, take the thorns and make a blowpipe, N, NW, NE, use the blowpipe, take the pygmy, drop the bamboo, SW, E, give pygmy to plant, E, E, say frog (because the outline of the map is meant to look like a frog!), W, W, W, NE, N, E, S, E, E, N, E, S, SE, SW, S, E, NE, SE, SW, take the dagger, SW, E, E, take and transport metallic device, W, W, NE, NE, NW, SW, W, N, NE, NW, N, W, sacrifice frog, take and transport jade frog, take and transport gems, N, SW, NW, NE, take and transport piece of machine, SW, SE, go rubble, drop transporter, W, W, D, take and break iron pyrites, take diamond and take pyrites, U, E, E, take transporter, transport diamond, D, E, N and the jungle area is complete.

IN TIME MACHINE: Push or press plate to move to other zones, though these are random and you have no control over which zone you will be taken to. Just keep trying till you get the one you want. There are two options when exiting northwards: the shingle beach means you're in the undersea area, the chalk hollow means you're in the Roman area. There are two options when exiting southwards as well: the large cave is the jungle area and the ante room is the futuristic area.

THE UNDERSEA AREA: N, N, NW, climb into boat, D, take aqualung, N, N, N, SE, U, SE, D, N, E, fill aqualung, W, S, NW, take black pearl, NW, N, N, N, off lamp, N, N, on lamp, take and transport glowing metal object, transport black pearl, E, take and transport doubloons, E, E, U, wait, wait, E, N, N, give newspaper to spiderman in exchange for spray paint, take remote control, S, S, W, D, W, W, W, off lamp, S, S, on lamp, S, S, S, S, S, S, U, S, S, drop aqualung, S and the undersea area is now complete.

THE ADVENTURE DEVELOPMENT AREA: This is reached from the time machine by pushing the button while carrying the remote control and the iron pyrites. Give the pyrites to the jester, W, E, take piece of machine, E, S, U, transport piece.

THE FUTURISTIC AREA: E, take geiger counter, W and N back to machine. Now go to...

THE ROMAN AREA: NE, E, move churns, take and transport ring, W, W, examine straw, take battery, E, S, S, push plate till you go back to...

THE FUTURISTIC AREA: E, drop geiger counter, E, SE, NW, SW, spray paint, 8875, S, take and transport device, N, NW, SW, S, S, S, take and transport ingot, N, N, N, NW, W, W, N, E, insert battery, W, S, E, E, touch plate, S, press 3, press 1, press 2, press 2, press 4, press 1, N, W, touch plate, S, S, S, touch plate, N, take and transport crystal orb, NW, NW, take cigar, NW, NW, return to time machine and use the phone, dialling 1611919 (P=16, A=1 etc), then back to the droid and say perseverance, N, take and transport unit, S, SE, SE, SE, S, touch plate, N, N, N, E, SE, NE, NW, NE, NW, W, W, S, SE, SE, take and transport Roman coins and Cretan coins, NW, NW, N and N back to the machine. Push plate till you reach...

THE ROMAN AREA: and make sure you still have the cigar with you. Go north till you can take the sword and shield, then smoke the cigar, transport laurels, S, S, S, W, W, N, NE, kill and skin minotaur, take and transport piece of machine. THE END.

SOME BRIEF NOTES:

Saying Yes to Mordon's request causes the cupboard in the annexe to open up.

The blowpipe is made up of the bamboo, berries and thorns.

In the cave beyond the waterfall in the jungle area, the south-west exit isn't given in the location description. It's still there though. Also, in the location where you get the crystal orb, there's a north-west exit that's not indicated.

The octopus cannot see you if you turn your lamp off.

The phone call tells you 'All that glitters is not gold', a reference to Fool's Gold, or iron pyrites, and from this you deduce that this is what the jester wants.

When you spray the paint on the invisible barrier you see the deactivation code, 8875.

When the droid repeats the word 'PASS', you are meant to work out that this is the clue to the password needed for the adamantium barrier. 'P' is the 16th letter of the alphabet, 'A' the first and 'S' the 19th, making 1611919. As the program only accepts the first four digits of any inputs, you need only dial 1611 to learn of 'perseverance', which is certainly something you need in order to get through this frequently illogical adventure.

THE NEVERENDING STORY

Part One

ROUTES:

To find the branch go NE, E, S, SW, W, N from campfire.

To find the stone go NE, E, SW from campfire.

To find the horn go NE, E, S, SW from campfire.

To reach northern edge of great desert go NE, E, S, SW, W, SE from campfire.

To find village go NE from campfire then continue E till you reach village.

To find Morla go N from base of tower.

ROUTINES:

To attract Falkor, BLOW HORN.

Take Falkor when in possession of Aurnyn and he will stay with you.

To cross desert, FLY SOUTH when you have Falkor with you.

To enter tunnel in mountains, LIGHT BRANCH at campfire then LIGHT THORNS at tunnel.

To get Crystal, go down when thorns have burnt then SMASH BOX while carrying stone.

To get fragments of broken glass you must be carrying the leather.

To find leather, enter hut in village.

DROP CRYSTAL in room with Strange Machine in: you will be told how to pass the Sphinxes.

To pass Sphinxes, WAIT till they blink then go south.

GENERAL TIPS:

Do not waste time in the swamplands.

Do not visit Morla when Artax is with you as the program will crash in a blaze of coloured squares.

Do not try to pass the Sphinxes till they blink.

Part Two

ROUTES:

To find Glowglobe go N to enter gate of Spook City then go E.

To find rope go N to enter gate of Spook City then go W.

To find apple go E from the rope.

To find ruined building go N from the apple.

To find paper go N from ruined building.

To find church (and book) go E from ruined building.

To find well go D, SE, W from ruined building.

To find kitchen go E, S from well.

To find pantry (and tin) go E from kitchen.

To find storeroom go N, E, E, N from kitchen.

To find web go S, SE, SW, D from storeroom.

To find dungeon guard area go W, SW from web.

To find locked cell go E from dungeon guard area.

To find torture chamber go W from dungeon guard area.

To find pouch go D, D at well and also you can go E when you have unlocked the locked cell.

ROUTINES:

In ruined building, REMOVE PLANKS to reveal stairway.

Carry Glowglobe when you first go underground to provide a source of light, though once you are in the tunnels you may drop it and all will stay light as long as you do not return to the surface.

To pass the web, CUT WEB when carrying small knife.

To go down well, TIE ROPE to hook and then climb down.

To kill rats in storeroom, OPEN TIN then DROP TIN at entrance to storeroom.

To unlock cell you need the iron key from the storeroom.

To pass the torturer you need to find the pouch then TAKE POUCH and then TAKE COIN. Now when in torture chamber, DROP COIN and go W to take golden key.

When in possession of golden key go back to main gate of city then go S, E to find Auryn and Falkor. TAKE AURYN and TAKE FALKOR to complete part two.

GENERAL TIPS:

Be careful where you go at the start as it is very easy to get too close to the Nothing and be destroyed.

Do not go E from church unless carrying Glowglobe as you will be pushed into an open grave and unless you have the globe all will be in darkness.

To return to top of well, go DOWN from pouch then UP.

Part Three

ROUTES:

From bottom of main stairs go U, E, E, NE, U, W, W, W, SE, U, E, E, E and U to door to Empress's quarters.

To find Empress go E, E once you have entered door.

ROUTINES:

To enter Tower, UNLOCK DOOR with golden key then go E.

To enter door to Empress's quarters, SAY PLEASE.

To complete task, just be carrying Auryn when you finally meet the Empress.

Solution by John Wilson

THE PAWN

Meet Kronos first, accept task and then ask 'What is the wristband?'

Show note to palace guards to deliver it.

In gardens, look in fountain, examine bushes, look under mat. You can unlock shed with metal key from jeans.

In shed, look under and on workbench. Take hoe and rake.

Put chit and coin in jeans pocket. Use them to buy whisky from Honest John.

To stop guru laughing, hide wristband with your shirt.

To remove boulder, tie hoe and rake together with shirt and lever boulder.

Climb over rockfall.

Carefully drop guru's bowl on plateau, put some snow in it and take it back to guru. Listen to his clue. Go to tree stump and look in to find pouch. Mix colours together to produce a white.

Wooden key opens door in tree.

To lift floorboards, first close door.

In house near lift, take cushion to find coin. On stove is a tea pot.

Take carrot from kitchen. Wear the hard hat.

Get lumps of lead with trowel.

In room with freshly papered walls, tear paper wall with spiky boots.

Pull handles to open cupboard and tie rope to hook before climbing down it to ledge below.

Knock five times on door to get porter outside then give him whisky.

Try knocking down the cream doors.

Slide door to open and close lift.

Melt snowman with the white.

Push blue pedestal to reveal a niche. If key isn't there then adventurer must still be on the loose somewhere.

Long slender key opens door in ice tower.

To rescue princess, tie rope to four-poster bed, open window, get princess and climb down rope.

Don't bother rescuing the princess.

If you have the legless horse, get him to carry all your equipment. If you've rescued the princess, put her on the horse.

Look under carpet in office to find safe.

Give guru's rice to alchemist.

Take armour from adventurer. Wear it to get past short-sighted dragon.

Push weak wall up the shaft.

Use slender key to open safe, then search it to find ballot paper.

Vote for Gringo.

Plant pot plant in plant pot with trowel. If you like.

Say to devil 'What is tomes?' to be given a mission to kill Kronos.

Cast a spell on tomes in alchemist's store room.

Throw potion bottle at Kronos to kill him.

Use aerosol to capture Kronos's soul after he's killed (PRESS NOZZLE).

Examine ice table in ice tower to find a prism.

Pull wheelbarrow. If you must.

You can take the limbecks and flasks if you like.

To use platform, wear Kronos's clothes and be careful how many objects you carry. Go down when on platform to go to hell.

In hell, show aerosoul to devil to get rid of wristband.

To pass dragon, shine white at shadows then point at shadows. Dragon will then eat the 13 hobbits instead of you!

Buy bottle of beer from Honest John and give it to Jerry Lee Lewis.

Solution by Richard Hewison

PHAROAH'S TOMB

CLIMB SLOPE, GET HORN, N, GET MATCHES, N, MOVE ROCK, Y, ENTER TOMB, DROP MATCHES, E, E, E, GET CLOAK, E, RUB LAMP, GET SLAB, W, GET FAN, S, S, GET ICE, D, E, STAND ON SCALES, W, U, W, W, GET RING, N, OPEN DOOR, WEAR CLOAK, WEAR RING, ENTER TUNNEL, GET MATCHES, E, E, S, S, S, E, DROP MATCHES, W, N, ENTER TUNNEL, E, S, W, S, S, BLOW HORN, DROP HORN, GO THROUGH DOOR, W, GET ROD, S, RUB RING, GET SHIELD, S, E, W, N, E, E, N, N, DROP CLOAK, DROP RING, GET KEY, GET LADDER, GET CANDLE, E, N, W, W, W, DROP ROD, DROP SHIELD, N, ENTER TOMB, E, E, S, S, S, E, DROP LADDER, DROP CANDLE, N, N, PULL LEVER, S, D, S, S, N, W, E, S, S, W, W, GO THROUGH DOOR, W, GET MASK, E, S, USE KEY, GET STATUE, N, GO THROUGH DOOR, E, E, N, N, W, E, S, WAVE FAN, D, GET BRICK, U, N, W, E, S, N, W, U, N, N, W, N, W, W, W, W, DROP STATUE, DROP MASK, DROP BRICK, DROP FAN, N, ENTER TOMB, E, E, S, S, S, E, GET LADDER, GET MATCHES, GET CANDLE, D, DROP LADDER, LIGHT CANDLE, USE MATCH, S, S, S, GET BELT, W, S, S, GET PLANK, N, N, W, S, S, LIGHT CANDLE, USE MATCH, S, S, E, E, E, S, E, OPEN BOX, USE KEY, GET NECKLACE, W, S, DROP KEY, GET RAM, N, W, N, USE PLANK, N, N, E, E, E, N, CLIMB LADDER, W, N, N, N, W, W, W, W, DROP BELT, DROP NECKLACE, DROP RAM.

Solution by Wyn Gravelle

PLAY IT AGAIN, SAM

Part One

Take the tribune and examine it, ignore the ringing phone at first, drop the tribune, examine your desk, open the drawer, take all but the sandwich, close the drawer, examine the statue, wait till the phone rings again and LIFT HANDSET this time, then wait till Gloria arrives, SAY YES, take and examine the envelope, then drop it and open your door, go down, HAIL TAXI and when he asks "Where to?" type 45 WESTERN BLVD. Enter the apartment block, enter the elevator, JEMMY DOOR, drop the jemmy, examine the photo, open the bag, take the matches, close the bag, examine the window and unbolt it, go down, take the switchblade, go east and HAIL TAXI again. Examine the matches, and this time ask to go to 35 E LAKE, PAY DOORMAN, ORDER BOURBON, say LOOKING FOR SILVIA, ENTER DOORWAY, ENTER DRESSING ROOM, examine the table, take and examine the menu, wait till you're captured, then wait till they leave you tied up in the manager's office. Type CUT BONDS BLADE (which may sound odd but nothing else seems to work!), climb through the window, go east, hail another taxi and say FOLLOW THAT CAR. You'll be given your code word for part two, which is CAPONE.

Part Two

CAPONE is the code word. Enter the building, go up four times, then east and ring the bell. SAY GLORIA, SAY WHY, SAY WHY, SAY WHY, SAY WHY, SAY YES, SAY WHERE, SAY WHEN, SAY WHERE (or SAY WHEN), SAY WHERE, SAY YES, INVENTORY, EXAMINE SCRAP, SAY GOODBYE. Go west, down four times, leave the building, unlock the car, SWITCH LIGHTS, START ENGINE, DRIVE AWAY. Go EAST, SOUTH, SOUTH, EAST, EAST, EAST, SWITCH LIGHTS, START ENGINE, FOLLOW CAR. Go SOUTH, WEST, WEST, SOUTH, WEST, WEST, then LEAVE CAR and READ SIGN. Go east twice, lift the handset, say BEECHWOOD 7173 PLEASE and when Gloria answers say HARBOUR WHARF WEST. Go west, leave the bar, open the door, go north three times and hide, then east twice, CLIMB STAIRS CAREFULLY, CLIMB STAIRS QUIETLY, hide again, LISTEN five times (exciting stuff, this), FOLLOW, go east three times, SHOOT and SHOOT again, and game over!

Solution by John R. Barnsley

QUANN TULLA

(Re-released under the title *Federation*)

- 1) To start: OUT, E, GET MASK, WEAR MASK. The mask cannot be removed while on the ship, but must be discarded on the planet before entering the lake or it activates the force-field.
- 2) The key to unlock the cupboard is beyond the air vent, to enter which the ladders need to be present (but not carried).
- 3) To enter the electrical room, wear the Shoc-Cape.
- 4) To leave own ship press blue button in cockpit, and wear badge to cross the docking tube.
- 5) When unlocking the cupboard, take everything except the lightstick - and do not drop this!
- 6) The 3 Quann databanks have to be accessed to enable any progress and this is done by inserting the Infradat Card. The 1st Databank gives a game message only - do not insert card anywhere else!
- 7) When entering room with crane in it, you have to have the lead ball. To destroy crane, ROLL BALL at it. IN to enter satellite.
- 8) SQUEEZE GLUE at probe before taking one cred note.
- 9) Carry lit cigar into hygiene room to get rid of probe, then get sulphur tablet.
- 10) To open Interlock 1, insert one cred note into Speaktalk machine.
- 11) Once past Interlock 1, go directly to Quann Terminal 2 and insert Infradat card to turn it off before temperature falls too low. Directions are: E, E, E, N, N. (Ignore the sign as upon examination it is seen that it has been tampered with).
- 12) Drop sulphur tablet onto grill to destroy it - will then fall through the hole and can get static disrupter. Note: this happens every time it passes over hole. To avoid it, go SW from icy corridor.
- 13) The phone box and coin are red herrings.
- 14) Don't carry Displacer through negative energy field: it will explode.
- 15) Boosterpak must be worn when first going through Interlock 2.

- 16) Magnet boots need to be worn north of exi-tube.
- 17) Search lockers south of Terminal 2; search machinery in wrecked shuttle engine room; search seat in shuttle cockpit; search draw on bridge; search dust east of exi-tube; search pool between Data Silos.
- 18) To destroy blast-doors, PUSH DROID after inserting battery. Must wear cufflinks.
- 19) North of hull: don't go north if you don't have the sponge. To get rid of Sharpshot tracer, SQUEEZE SPONGE.
- 20) The Remnote holds code for operation manuals. SAY "XXXX" to library computer.
- 21) Blow Blowpipe to kill Highdome 1. Shield must be worn here.
- 22) Turn off Quann Terminal 3 before going through Interlock 3.
- 23) If you have the static disrupter and the Limpetbomb, they will join into an Emploder Disc. This will destroy the ship when taken into engine room control, which requires key to open door. Once in, bomb will auto-arm.
- 24) Give Thinkslip to Quann main computer.
- 25) Need Securipass to enter Engine Drives.
- 26) Once ship is going to explode, go to teleport room by Drives and say Tele. Need to wear Teleport Bracelet. Also require lightstick and water (unless you have drunk water). Also need manuals.
- 27) Drink water after teleport to planet, if you haven't already.
- 28) Throw lightstick when being chased by troops.
- 29) Search Empire tents.
- 30) From rain forest go up and need a gun to go north past ambush. Search cupboard in dummy ship.
- 31) When entering lake, don't have Airmask but do have Aqualung on. Before entering sphere, get Photonpack. Insert it to win.

Solution by 8th Day Software

THE QUEST FOR THE GOLDEN EGGCUP

(The Quickie Solution)

In God's Temple, open the cabinet, examine the bath, look under the bed, get all available objects and drop all through the hole in the fountain. Give beans to guard, get everything he drops and enter hut. Crossing maze from foot of steps: N, W, W, E, LOOK IN BAG, GET KEY, W, S, N, N. Sit on seat with fluffy cover, examine straw, ring bell and jump onto raft. Give bottle to Wongo, get cage and go back to maze to catch bird. Climb tree and enter tree to find burrow. Put 15 useless objects in burrow to get 3rd egg (the others are at the start and in the white tower).

If any of your objects are stolen by the other characters they will end up at the Dwarf Hole which is north-east of the bag in the maze.

Wave wand at chasm to cross. Use key to unlock gates to the Temple of Doom. Free bird to defeat guard. Drop three eggs in treasure room to get the Golden Eggcup.

Show card to ferryman to recross river. Crossing maze, south: S, W, N, S. Give Golden Eggcup to complete adventure.

THE QUEST FOR THE HOLY GRAIL

THE PROBLEMS:

- 1) Unlocking the door of the castle.
- 2) Getting past the French guard.
- 3) Getting past Eugene.
- 4) The oak door in the castle.
- 5) To pass the rabbit.
- 6) To get the jester's hat.
- 7) To deal with the Knight who says "NIC".
- 8) To find the spade.
- 9) To find the pink shrubbery.
- 10) To see in the dark.
- 11) To find the Holy Hand Grenade.
- 12) To find the Book of Armaments.
- 13) To find the piece of paper.
- 14) To find the Phrase Book.
- 15) To find the baseball glove.
- 16) To find the wedge.
- 17) Where to dig.
- 18) To find the Holy Grail.
- 19) What to do with the Holy Grail when you've found it.

THE SOLUTIONS:

- 1) You need the key from the first location.
- 2) You must have the baseball glove.
- 3) Wear the jester's hat.
- 4) Have the wedge to keep it propped open.
- 5) Requires grenade, paper, Book of Armaments and Phrase Book.
READ BOOK then THROW GRENADE (but see footnote 4).
- 6) Beyond the Knight who says "NIC": S, E, S, W, W, W.
- 7) Give him the pink shrubbery (but see footnote 1).
- 8) At the dead end next to the muddy junction.
- 9) In the kitchen in Camelot.
- 10) Use the lamp from the first location - but don't drop it!
- 11) Dig at the very muddy verge.
- 12) Beyond the Knight who says "NIC": E, N.
- 13) From outside the forge go N, N, D, D, W, W, S, S, E, U, W, D.
- 14) In a dripping cellar in Camelot.
- 15) In the cesspit near the muddy junction.
- 16) East and south from the long wide tunnel.
- 17) At the very muddy verge.
- 18) After killing rabbit go E, S, S, E, D, S, D, S, E, N, N.
- 19) PUT GRAIL ON THRONE in the Throne Room.

FOOTNOTES (or should that be feetnotes?):

- 1) If giving the pink shrubbery fails to turn the Knight who says "NIC" into the Knight who says "CIN", thus allowing you past, then this is because you have heard too many creaking sounds when walking through the forest. A counter is set in motion when you enter the forest, and if you register more than five creaking sounds then you cannot solve the problem of the Knight so you must start again or resume a game saved before you entered the forest area and find a less creaky route through.
- 2) The Knight with Three Heads is fairly harmless, though will sometimes eat the wedge if you happen to be carrying it. Presumably he starts with the thin end of the wedge.
- 3) After finding the Holy Grail in the cave network, don't go west from the magnificent cavern when heading for the exit as the Sorcerer lurks here and a second meeting with him will not be to your advantage.
- 4) Nor will a second meeting with the rabbit do your health much good, so be fully prepared before you cross its path.

QUESTPROBE III

TORCH: Talk to examiner, enter shack, get candle, S, fly, enter tarpit, give candle to Thing, get watch, leave pit, flame off, switch.

THING: Hold breath, wait 15, wait 10 (sinking down tarpit), feel around, smash machinery, W, N, N, E (wall of fire), light candle, examine fire, W, S, S, E, S, switch.

TORCH: Throw high flame at tarpit (for a smoke screen which will stop Torch being shot down when flying), fly hills, fly hills, flame off, enter cave, examine boulder, shoot high flame at boulder, flame off, get pebble, drop pebble down shaft, N, switch.

THING: Look, get pebble, throw pebble hard up shaft, switch.

TORCH: Examine watch, wait 50 (to restore energy), examine watch, enter cave, enter shaft, D, D (though any two commands will make you fall), flame on nova, look, N, W, N, N, E, examine watch, absorb flame four times (to restore energy), enter fire, E, E, E, feel around, enter hole, flame on low (ignore the door), examine lever, push lever left (the hurricane blowing down the shaft is now a strong wind), flame off, enter hole, W, W, W, examine watch, enter fire, W, S, S, E, S, get candle (from Thing), extinguish candle, get Thing, flame on high, enter hole, fly up shaft, fly up, fly up, fly up, flame off, N, wait 50, fly valley, fly castle, flame off, dig (to find a red herring heavily disguised as a purple worm), S, S, drop Thing, switch.

THING: Close eyes, enter tent, get cannon, leave tent, open eyes, N, N, drop cannon, enter cannon, switch.

TORCH: Enter Latveria, enter shop, get gunpowder, E, E, N, N, load cannon, aim cannon at Blob, fire cannon at Blob, shoot high flame at Blob, flame off.

Switch now to see that Thing is in the castle entrance where he must stay for the moment, so save the game before exploring the south. Switch back again. Fly hills, fly hills, flame off, examine watch, wait 15, wait 10, enter cave, enter shaft, D, D, flame on nova, fly down shaft, light candle, N, W, N, N, E, absorb flame, enter fire, E, throw high flame down tunnel (or east), switch.

THING:

Earthquake causes statue to fall, S, get Alicia Masters. Return to Chief Examiner who says "Congratulations! Save this password: MAEGEN!"

REBEL PLANET

ADVERTS On pneuma-tube, examine them for clue to hotel room.

AGRICULTURAL STATION Ignore it.

AIRLOCK To get in and out of the Caydia. This is where the robot valet is. From Caydia press IH to open Inner Hatch, S to get in, IH to close Inner Hatch and OH to open Outer Hatch.

ALCOVE Needs halmkey to unlock it.

ALLOY STRIP In cargo hold, BEND STRIP to make tweezers (set entry for BATTERY).

ANALGESIC/AMPOULE TALK TO VALET and you're given the card, ampoule and tickets. When man at hotel desk is shot, INJECT AMPOULE INTO MAN.

ARCADIANS When they confront you, GIVE TICKETS and they'll leave the wrench.

ARCADION Third planet to visit; location of queen computer.

ARCESS See entry for CARD.

ARSENAL/ARMOURY On Arcadion, EXAMINE ARSENAL to reveal various infernal objects. Take the Elmonite.

BARS On jail cell door. BEND BARS WITH WRENCH and CLIMB THROUGH HOLE.

BATTERY REMOVE BACK of limcom and it falls out. Can only be replaced if you have the tweezers: INSERT BATTERY. See entry for ELMONITE.

BED In cabin on Caydia. LISTEN.

BIBLE In hotel room on Halmuris. EXAMINE CABINET then EXAMINE BIBLE to find phone number.

BLANKET In hotel room on Halmuris. EXAMINE BED. Use it against the killer robot.

BOMB In Arcadion arsenal. Ignore it as it's a gravity bomb, no use on a planet.

BONE Cut glass case in museum with laser to get it, and GIVE BONE to wolf to get into caves.

BOOK SEARCH POLICER in interrogation room, then READ BOOK. Vague clues about disc and deltractor but no other importance.

BOOTH 1 Visiphone booth. INSERT CARD to use phone. In the booth east of the location with a sewer cover, INSERT DISK instead and floor slides back to show another cover.

BOOTH 2 On Halmuris, near hotel. INSERT CARD IN PHONE and when asked for a number type CEN 737 (obtained from bible in hotel room). You'll be told to go to university and bring crystal.

BOOTH 3 Outside university on Halmuris. When you arrive you hear it ringing. ANSWER PHONE and you'll be told to tap crystal with fork to open doors.

BOTTLE Of Halmurian brew. Found in alcove, give it to museum guard to be allowed past. Only allowed past once. Don't drink it yourself, as this wastes it.

BRANCH No apparent use.

BREW See BOTTLE entry.

BUTTONS 1 On limcom. IH and OH control airlock (Inner Hatch, Outer Hatch); PS gives Personal Status, e.g. energy etc; SS gives Ship Status.

BUTTONS 2 In interrogation cell. EXAMINE DESK/CONSOLE. PRESS BLUE to reveal passage for escape, PRESS YELLOW to open grille at end of passage and don't PRESS RED as it sounds the alarm.

CABINET In hotel room. Examine to find bible.

CABINETS In museum. CUT CLASS with laser to get bone, but don't try this at the indigenous species exhibit or the guard kills you.

CABLE CUTTERS CUT FENCE with them.

CAPSULE Fuel capsule in lite-kube at start. Will refuel a Dormian rat-trap, but no other use!

CAR Give password to Dorado to be allowed to GET CAR, which takes you back to the spaceport.

CARD Obtained from valet at the start. INSERT CARD for use at dispensers and phones, also at computik to get tube pass. GIVE CARD at customs to pay taxes. Useful object!

CAVE 1 Shallow cave for crag-snapper. Can't be entered. PUSH JOYSTICK at shadow location to reach gorge, then north to cave.

CAVE 2 PUSH JOYSTICK at branch location to reach it. Need bone to pass wolf. VIEW SCANNER to find staff inside cave. Don't use jetpack to return.

CAYDIA Your ship. Use airlock to leave and enter (though preferably not while in space).

CELL 1 Prison cell. See entry for BARS.

CELL 2 Interrogation cell. See entries for POLICER and BUTTONS.

CODE To get into queen computer, clues given by Dorado and Man 2, and possibly the paper from Tropos. Whatever, there is room to experiment here, but the code is 101-010-101.

COFFEE From dispenser in university library. Mirror has warning. INSERT CARD to get coffee, and DRINK COFFEE - end of game, you are re-educated to like Arcadians. No other use for coffee.

COMPUTER Object of game is to destroy the queen computer on Arcadion. See PANEL entry to get into building. Use Elmonite to destroy computer and end game.

COMPUTERS In university at admin level. Can't be used.

COMPUTIK Ticket machine on pneuma-tube platforms on Halmuris. INSERT CARD to get tube pass.

CONDUIT Route from interrogation cell. See entry for BUTTONS 2.

CONSOLE In interrogation cell, see BUTTONS.

CONTAINERS In cargo hold. Forget them.

COSMOP Store. Can't take lite-kube in. Use card to buy strobe, deltractor and rope gun.

COVER 1 Outside phone booth. Leave it alone: you're arrested if you try to lift it.

COVER 2 In phone booth. INSERT DISK IN PHONE to reveal it, and LIFT COVER with deltractor to fall into sewer system.

CRAG SNAPPER EXAMINE EXHIBITS in museum's indigenous exhibits section to be told of the singing crag snapper. See CAVE 1 entry for location. At cave, SING and crag snapper leaves.

CREVICICES At CAVE 1. See CRAG SNAPPER and JOYSTICK entries. Ignore small crevice, take the mind probe and H-cap, and ignore the metal lump and broken missile.

CRYSTAL Beneath museum, past killer robot. To get into and out of university, TAP CRYSTAL WITH FORK.

CUSTOMS Only at Tropos. GIVE CARD or PAY TAXES to get past, then GO COMPLEX.

CUTTERS See CABLE CUTTERS.

DELTRACTOR See COVER 1 and COVER 2.

DISK See MAN 1 in Tropos hotel.

DISPENSER 1 H-cap dispenser on ship. INSERT CARD, and don't forget to GET CARD back again. Only works if you don't already have an H-cap in inventory or in kube.

DISPENSER 2 See COFFEE.

DOOR 1 To bedroom at Zoddi. Open with key from hotelier to get in or out.

DOOR 2 To museum cellar. See BREW.

DORADO Meet him above the agricultural station on Halmuris. See HEAD 1 entry to reach him. Give password and he tells you that the code number you want is a palindrome, and then he gets you a hover car.

DROIDS Ignore them.

ELMONITE See ARSENAL entry. Examine it to be told to implant battery to prime it. Take it to the computer before you do this otherwise it explodes at once. IMPLANT BATTERY then leave location to end game.

ENERGY Yours. Press PS to check it. If low, go to regeneration unit (ENTER UNIT) on Caydia. May need to top up protein afterwards.

EXHIBITS In museum. See BONE and CRAG SNAPPER entries.

FENCE At tundra on Halmuris. CONNECT PAK with wire and CUT FENCE with cable cutters, then GO THROUGH GAP.

FORCE FIELD	Around the computer building on Arcadion. You need the 9-digit palindromic binary code number to turn it off. VIEW PANEL three times, and you'll see 101/010/101.
FORK	In alcove at foot of hotel stairs. Tap crystal with it.
FUEL	At dome-shaped rock in tundra. Examine it to find tin of jet fuel. If you have the jetpack, FIT JUICE, WEAR JETPACK. Only enough for four jumps. Use one to wolf's cave, two to get to and from the gorge and one to reach the ledge with the head on it. See JOYSTICK entry.
FUEL CAPSULE	See CAPSULE entry.
GLOW CABLE	See FENCE.
GORGE	Route to cave. See JETPACK entry.
GRAVITY BOMB	Ignore it.
GRENADE	Ignore it.
GRILLE	To escape from interrogation cell, see BUTTONS 2 entry.
GUARD 1	At museum. See BREW to get past - once only.
GUARD 2	At armoury. Kill with laser.
GUN	Rope gun. FIRE GUN to fire a rope. Gun is dropped when fired but can be picked up and used again. Only use is to get out of sewers at opening: FIRE GUN, CLIMB ROPE.
HALMKEY	Opens the alcove. Examine the stairs to find it.
HALMURIS	Second planet to visit, there's a lot to do here and time may well run out so use the retard time facility. You don't have to, but you'll need to plan very carefully indeed if you don't.
HALWOLF	Blocks cave. Give it the bone.
HATCHES	See AIRLOCK entry.
H-CAP	Replaces protein for you. Press PS to check, and if protein is low EAT H-CAP. Using the regeneration unit can lower your level, as can moving around and one or two other actions.
HEAD 1	At derelict building. WEAR PROBE to be transported to other side of mountains. No way back. Only route to Dorado.
HEAD 2	At queen computer. Shouts at you. Ignore it.

HOTEL 1 On Tropos. See entry for MAN 1. Once he's dead you can't get back in.

HOTEL 2
HOTELIER At Zoddi on Halmuris. See HOTELIER. On Halmuris. See ADVERTS for clue. Say ZODDI SPECIAL and get room key.

HOVER CAR Given by Dorado, returns you to spaceport.

INDIGENOUS SPECIES Exhibit in museum. See CRAG SNAPPER.

JET JUICE See FUEL.

JETPACK In kube at start. See FUEL and JOYSTICK.

JOYSTICK Once jetpack is fuelled, PUSH JOYSTICK to take you to any available new location. See entries for LEDGE, GORGE and CAVE 2. If you do it at the wrong place you've wasted one shot of fuel and cannot finish (unless you cheat!).

KEY To hotel room. See ADVERTS to get clue.

KILLER ROBOT
KUBE Below museum. THROW BLANKET at it. Carries lots of objects for you. DROP XXXX IN KUBE and GET XXXX FROM KUBE, though some items won't go in. There's also a limit to the number it can carry, and it's not allowed into the cosmop. At the start it contains the jetpack and a fuel capsule. EXAMINE KUBE to check contents.

LASER SWORD A weapon. ACTIVATE LASER first, then FIRE LASER (or KILL XXXX). You must de-activate it afterwards or it explodes. In an emergency it's best to have it activated as you may not have time to do this and fire it too. Use it to kill the guard at the armoury and the policer, and to cut open the museum case for the bone. On Tropos you must hide it in the kube to avoid arrest. Apparently unlimited ammunition.

LEDGE In tundra. See entries for HEAD 1 and JOYSTICK. Use jetpack at narrowing valley location.

LIBRARY Can't get at books etc. See entry for COFFEE.

LIGHTS Red lights at force field protecting computer.

LIMPET MINE Ignore it.

LIMCOM See BUTTONS 1 entry. Keep wearing it, but remove it to get the battery. Also warns you if your energy or protein levels are dangerously low.

LITTER There's a chance you'll be arrested if you drop things on Tropos.

LUMP OF METAL In large crevice. Ignore it.

MAN 1 At hotel on Tropos. Someone shoots him. See entries for AMPOULE and DISK. After getting disk, GO DOOR or EAST. If you go west into lounge, the patrol arrests you or kills you. Once the man's dead, you can't get back in.

MAN 2 Professor at university. TALK TO MAN and he tells you the digits 101 and about the fence and Dorado.

MAN 3 At Underground HQ on Tropos. See SEWERS to reach him. When he asks who sent you, say SAROS and he gives you a piece of paper and returns you to the streets.

MESSAGES In space from UFO. No translation, just answer NO to question about evading them. If you say YES you'll be arrested on Tropos for evading a police cruiser.

METAL Lump in large crevice. Ignore it.

MIND PROBE See entries for CREVICICES and HEAD 1.

MINE See LIMPET MINE.

MIRROR In university library. Warns you not to drink coffee. Heed the warning.

MISSILE Broken, in crevices. Ignore it.

MUSEUM On Halmuris. See separate entries for BONE, CRAG SNAPPER, GUARD 1, KILLER ROBOT, WIRE and CRYSTAL. The British Museum was never like this!

MUSIC In cabin on Caydia. LISTEN and you go to sleep till something interrupts, e.g. landing or messages from space.

ORBS Above temple door. Clue on paper seems to refer to these, but ignore them. Seems like pure malice on the programmer's part!

PACK See JETPACK entry.

PANEL With lights, outside queen computer building. See entries for CODE and FORCE FIELD.

PANTANIUM Pantanium power pack. See JETPACK.

PAPER Given by man in Underground HQ, it may be a clue to one of the three-digit numbers, and seems to refer to the orbs above the temple door, but... see ORBS entry.

PASS Tube pass for pneuma-tube travel. See COMPUTIK. Can't enter tube without one. Sometimes they are collected on the tube, in which case you'll need to get another one.

PASSAGE Escape route from interrogation cell. See entry for BUTTONS 2.

PASSWORD For Dorado. See entries for SHADOW and STAFF. It is 'bitter sea'.

PATROL In hotel on Tropos. Best avoided, and must be avoided after man in hotel has been killed. Cannot kill them.

PHASER Forget it.

PHONE BOOTHS On Tropos, see entry for COVER: no calls possible on Tropos. On Halmuris, used twice for instructions on getting into university. See entries for BOOTHS 1-3.

PHONE NUMBER On Halmuris to contact man. See BIBLE and BOOTH 2.

PHONIC FORK See FORK.

PHOSPHATE STROBE Buy it in cosmop. SWITCH ON STROBE in sewers to be safe from serpents. No need to switch it off again.

PHOTON GRENADE See GRENADE entry.

PNEUMA-TUBE Halmuris transport system. See entries for COMPUTIK, ADVERTS and TUBE PASS. WAIT on platform till tube arrives, then ENTER TUBE. WAIT till proper destination is reached, then LEAVE TUBE or OUT. Only goes in one direction.

POLICER In interrogation cell. KILL POLICER with laser. Best to have laser activated before you leave the prison cell.

PROBE See MIND PROBE entry.

PROFESSOR See MAN 2 entry. Your university contact.

PROTEIN See H-CAP entry.

QUEEN COMPUTER See COMPUTER entry.

REGENERATION UNIT On Caydia. Use it if your energy gets too low. May need to boost protein after use.

RIVER In tundra. Ignore it.

ROBOT 1 Valet, in Caydia's airlock. TALK TO VALET on Tropos to get card, ampoule and tickets. Again on Halmuris to get scanner.

ROBOT 2 See KILLER ROBOT entry.

ROCK Dome-shaped rock. See entry for TIN.

ROPE GUN See GUN.

SAROS The group who sent you on your mission. The password at Underground HQ on Tropos is 'SAROS'.

SCANNER See ROBOT 1 to get it, and CAVE 2 to use it.

SCOOTER In Caydia's hold. Forget it.

SCREENS On Caydia. No great importance.

SERPENT In sewers, see STROBE.

SEWER COVERS See entries for COVER 1 and COVER 2.

SEWERS See entries for COVER 1, COVER 2 and SERPENT. Go through sewers to reach Underground HQ. See also GUN and MAN 3.

SHADOW TALK TO SHADOW. Asks 'Where is zeven?' and gives the password for Dorado if you GIVE STAFF.

SLEEP See MUSIC.

SNAPPER See CRAG SNAPPER.

SPY MISSILE Forget it.

STAFF In CAVE 2, has seven metals on it, see SHADOW.

STRIP See ALLOY.

STROBE See PHOSPHATE STROBE.

SWORD See LASER.

TEMPLE See ORBS.

TICKETS See ROBOT 1 and ARCADIANS.

TIN Of jet juice. EXAMINE ROCK to find it (dome-shaped rock). Examine it for details of attaching and quantity. See JETPACK.

TROPOS First planet you land on.

TUBE PASS See PASS.

TUBE (TRAIN) See PNEUMA-TUBE.

TUNDRA Through fence on Halmuris. Last part of Halmuris to visit. See FENCE.

TWEEZERS See ALLOY and BATTERY.

UFO See MESSAGES. A police ship. Don't try to evade.

UNDERGROUND The people to meet. See entries for MAN 1-3, and BOOTH 2-3.

UNIVERSITY To get in, see BOOTH 2-3.

VALET See ROBOT 1.

VISIPHONES
WIRE
WOLF
WRENCH
ZELTA
ZEVEN

See PHONE and BOOTH entries.
Found below museum, see FENCE.
See HALWOLF.
Left by Arcadians. See BARS entry.
See BLANKET.
See SHADOW and STAFF.

Solution by Jim Magee

RIGEL'S REVENGE

ANDROID At the bridge. SHAKE CAN and SPRAY CAN to get rid of it, and READ NUMBER on its chest.

APPARATUS In hut. EXAMINE APPARATUS, EXAMINE INSTRUCTIONS.

AUTOMATIC WEAPONS Can do nothing but try to avoid them.

BARRICADE (1) At Jewellery centre. EAST gets you past.

BARRICADE (2) West of crossroads. Avoid it.

BARS In flat. PULL BAR HARD, PRESS RED BUTTON, BEND BAR. Throw everything including clothes and medikit through window (THROW XXXX THROUGH WINDOW), then NORTH and you're in the alley.

BED LOOK UNDER BED, MOVE BED, MOVE BED.

BENCH In plaza, see 'CAN'.

BODY Elliott's body at start of game. EXAMINE BODY, GET SATCHEL.

BOMB In crater after roboceptor attack. Threatens to explode several times, finally does so at start of part two. Frightens soldiers away from hut in part one.

BONE In desert. THROW BONE to small dog and dog pack then chases it and you into park near robotank.

BRIDGE In part two. See 'ANDROID' for how to get on. INSERT CARD to get through gate into compound. Ditto to get back out.

BUNGALOW CLIMB LAMP to find it then keep going east. See also under 'LIGHT', 'PORCH' and 'UNIFORMS'.

CAMP Rebel camp in part two. If you go in, your face and uniform number don't match: The End.

CAN Can of spray paint. LOOK UNDER BENCH in plaza. Use on android.

CANAL Poisoned, full of dead fish, so avoid it. JUMP CANAL: The End.

CARD See 'IDENTICARD'.

CARETAKER Robot, wont let you on grass in park till distracted by the dogs.

CASE EXAMINE DUSTBINS at warehouse gates to find it, then OPEN CASE to find dinghy and flare.

CELLS In building near end of game. Can't open doors so IN to get back into duct.

CHECK POINT To get past requires rifle and Rigellian uniform, and you must be right behind the platoon.

COPSE DIG to find light guide which Elliott told you about.

CRATER Only appears after roboceptor has attacked. See entry for 'BOMB'. UP twice to get out.

CUBE See 'DISARMING DEVICE'.

CUPBOARD In tank, shaken open by roboceptor's attack.

DESERT Behind hotel. Make one move only from 'west town perimeter' to find bone, then FOLLOW TRACKS to get back.

DETECTOR In cupboard in tank. TURN DIAL: off-bomb-mine. Must WEAR HEADPHONES and set dial to 'mine' to cross no-man's-land and reach the hut. Directions should be E, S, E, SE, E, S, E, SE, E.

DINGHY Red herring.

DIPSWITCHES On cube. Paper from soldier has number '13' on it, which in binary is '1101', so set switches 1, 3 and 4 (which is only correct if you read it backwards. Slight mistake?).

DISARMING DEVICE In shaft LOOK OPENING, FIRE GUN AT SOLDIER. Drop all objects except light guide, PUSH MESH, CRAWL NORTH, EXAMINE SOLDIER, EXAMINE PAPER, EXAMINE CUBE, OPEN PANEL, EXAMINE PANEL, CONNECT GUIDE TO PANEL, PRESS EXECUTE, PRESS ONE, PRESS THREE, PRESS FOUR, PRESS EXECUTE, WAIT (till sphere is removed automatically), GET SPHERE, IN. You can now put the sphere in the satchel and go via the sewer till you get out and end the game.

DOCUMENTS EXAMINE SEATS in vehicle to find them. READ DOCUMENTS and identicard falls out.

DOG, SMALL See entries for 'BONE' and 'CARETAKER'.

DOG PACK See 'BONE' and 'CARETAKER'. Move or it kills you.

DOMINATOR See 'TANK'.

DOOR (1) In hotel. EXAMINE DOOR to reveal wire. UNTIE WIRE to OPEN DOOR safely. OPEN DOOR again to leave room.

DOOR (2) At east end of alley. OPEN DOOR puts you back in jewellery centre.

DUCT Ventilation duct in building. See 'GRILLE' to get in. Must CRAWL in whichever direction inside duct.

DUSTBINS See 'CASE'.

ELLIOTT Dies at start but gives some directions and tells you where the light guide is so note what he says. See 'SATCHEL'.

ENERGY When your energy is low you will die unless you PRESS GREEN BUTTON on medikit. You also need to do this to be sure of crossing gap in walkway.

FLARE In case, used to destroy monster.

FLAT To escape, see 'BARS'.

GAP In walkway. JUMP GAP, but see 'ENERGY' first.

GAS (1) In part one, east from the pedestrian walkway or west from the north end of the plaza puts you into the gas and you're dead.

GAS (2) In part two, once you've gone down the ladder into the sewers you are gassed if you go back up.

GATE On bridge in part two. See 'ANDROID' and 'IDENTICARD'.

GOGGLES Must WEAR GOGGLES for much of part one and in sewers in part two. Clue is on loading screen. GET GOGGLES to start. If it gets too bright, REMOVE GOGGLES.

GRILLE EXAMINE IVY to find it. UNSCREW GRILLE with screwdriver, then IN to get to ventilation duct.

GUIDE See 'LIGHT GUIDE'.

GUARDS At first mesh in duct LOOK THROUGH OPENING to find that it's a guard room, so go on past.

GUN See 'BED' to find it. To charge it, use apparatus in hut: INSERT GUN, PULL LEVER, GET GUN. Use the gun near the end to FIRE GUN AT SOLDIER in the laboratory. Also carry gun in suburbia in part one to avoid being mugged.

HATCH In tank. EXAMINE PANEL to find switch, PRESS SWITCH to open or close hatch. You must find the switch before the robocopter appears as there's not enough time to examine the panel and press the

switch.

HUT At end of part one and start of part two. To reach it you must cross no-man's-land at end of part one. See 'DETECTOR'. Must be wearing Rigellian uniform or soldiers shoot you, and also be carrying bomb. INTRODUCE BOMB when it asks you to. To get into hut in part two, GET BOMB at once, drop it outside the hut then go one move away. It explodes and blows the door off. Only important thing in hut is apparatus on wall.

IDENTICARD See 'DOCUMENTS' to find it, see 'BRIDGE' to use it.

INSTRUCTIONS Examine them to learn how to charge gun.

IVY EXAMINE IVY to find grille, but cannot be climbed.

JETCYCLE Red herring.

LABORATORY At end of duct. This is where cube is. LOOK THROUGH OPENING to see soldier, then FIRE GUN AT SOLDIER, PUSH MESH, NORTH. Time is short once you're in. Also see entry for 'SPHERE'.

LADDER From generator room to sewer. Once down, don't go back up. See 'TRAPDOOR' and 'GAS (2)'.

LAMPS Street lamps in part one. CLIMB LAMP for clue to bungalow.

LEVER Part of apparatus in hut. See 'GUN'.

LIGHT On bungalow porch. Must be put out before you try to GET UNIFORM. To do this, THROW XXXX AT LIGHT, where XXXX is an object you don't need, e.g. the rubble. You must examine the pile of uniforms first - time is very tight here.

LIGHT GUIDE See 'ELLIOTT' and 'COPSE' to get it. Has two buttons: Memory and Execute. PRESS MEMORY for more instructions. See also entry for 'cube'.

MEDIKIT EXAMINE SINK in flat to find it. Has red and green buttons. Red button only works once as a stimulant, green works several times to restore your energy. It won't work if you don't need it. See 'BARS' and 'GAP' in particular.

MESH	Openings in duct are covered. PUSH MESH to move it. You can GET MESH but serves no purpose.
MINE DETECTOR	See 'DETECTOR'.
MINE FIELD	See 'DETECTOR'. Anything dropped here lands on a mine and it explodes. Locations form a grid two wide and three deep. All diagonals and boundary locations are recursive. East in two locations leads to middle left-hand location. Exit is on bottom right-hand side.
MONSTER	In sewer, PULL RIPCORN on flare to destroy it.
NET	No escape: restart.
NIGHT-SIGHTS	See 'GOGGLES'.
NO-MAN'S-LAND	WEAR UNIFORM and EXAMINE SIGN to learn of mine field. Set detector to 'mine' and WEAR HEADPHONES. See 'DETECTOR'.
PACK OF DOGS	See 'DOG PACK'.
PAINT	See 'CAN'.
PANEL (1)	In tank, see 'HATCH'.
PANEL (2)	On cube, see 'CUBE'.
PAPER	Soldier in lab has it. Number 13 on it is clue to dipswitches. See 'DIPSWITCHES'.
PATCH	Forget it.
PILE	Pile of uniforms on porch. Must EXAMINE PILE before you break light and get on the porch. GET RIGELLIAN UNIFORM and leave the porch at once. Time is short.
PLASMA RIFLE	In vehicle. Don't use it, the barrel is bent, but you must have it to pass the checkpoint.
PLATOON	To pass checkpoint, wait to one side of service road till platoon is level with you (i.e. sound of marching is east or west) then at once go east or west, follow them through the checkpoint and leave them as soon as you are through.
PORCH	See entries for 'LIGHT', 'PILE' and 'BUNGALOW'.
REBEL CAMP	See 'CAMP'. Stay out.
RIFLE	See 'PLASMA RIFLE'.
ROBOCOPTER	In part one go north from crossroads to recent camp to get it to appear, then at once go and get into the tank. See 'TANK', 'HATCH' and 'CRATER'.

ROBOTANK	Blocks path in park in part one. Caretaker won't let you on grass to pass it. See 'BONE' and 'DOG'. Caretaker chases dogs away and they all get shot up at the barricade leaving you to walk on the grass to your heart's content.
ROBOT CARETAKER	See 'CARETAKER'.
RUBBLE	Can GET RUBBLE at start location, at location with screwdriver and elsewhere, despite it not being mentioned in the text. It has no use other than to throw at the light on the porch.
SATCHEL	See 'BODY' to get it. You can WEAR SATCHEL, also PUT XXXX IN SATCHEL and just GET XXXX to retrieve object. LOOK IN SATCHEL to see what's there. Carries a lot though some things, e.g. the suit, won't fit in.
SCREWDRIVER	Needed for grille, found in suburbia once you've climbed lamp post and gone east towards bungalow.
SEATS	In vehicle, see 'DOCUMENTS'.
SEWER	See 'LADDER' and 'MONSTER'. You also need the goggles. To map sewer maze try dropping objects: they seem to vanish but GET ALL retrieves them if you then check your inventory.
SHAFT	See 'DUCT'.
SINK UNIT	See 'MEDIKIT'. Go UP onto sink to reach bars and get out of flat.
SLOT (1)	In gate on bridge. See 'IDENTICARD'.
SLOT (2)	In door in building in sealed compound. Forget it.
SMALL DOG	See 'DOG'.
SOLDIER	In lab near end of game. See 'GUN' and 'PAPER'.
SOLDIERS (1)	At hut at end of part one. See 'UNIFORMS' and 'BOMB'.
SOLDIERS (2)	See 'PLATOON'.
SPACEPORT	Keep out.
SPHERE	The detonator. To be taken via sewer to end game. Very heavy. Carry nothing extra into lab or you won't be able to pick it up. See 'CUBE' to get it.
SPRAY	Paint - see 'CAN'.

START	To start just GET GOGGLES - the loading screen told you they were there.
STIMULANT	See 'MEDIKIT', press red button, only works once.
SUBURBIA	Have gun to avoid being mugged. Don't drop anything. CLIMB LAMP to find your way.
SUIT	You start with a utility suit but must exchange it for a uniform, then discard first suit when changed.
SWITCH	Controls hatch in tank.
SWITCHES	See 'DIPSWITCHES'.
TANK	Where to find mine detector. See 'CUPBOARD' and 'HATCH'.
TRANSMITTER	In hut at start of part two. Ignore it.
TRAPDOOR	In generating room. OPEN TRAPDOOR and LOOK TRAPDOOR to find ladder.
TUBE	Empty tube left when flare has been fired. Of no apparent use.
UNIFORMS	EXAMINE PILE before you break the light on the porch. GET RIGELLIAN UNIFORM and leave porch before you put it on. Wear it to reach hut at end of first part, and to pass checkpoint in part two.
VEHICLE	See 'DOCUMENTS'.
VENTILATION SHAFT	See 'SHAFT'.
WALKWAY	See 'GAP'.
WINDOW	In flat, see 'BARS'.
WIRE	On door in hotel. Booby trap. UNTIE WIRE.

Solution mainly by Jim Magee

ROBIN OF SHERLOCK

- 1) To enter convent you need the nun's habit.
- 2) To stay in convent you will need the lighter and must remain silent.
- 3) In convent: EXAMINE DESK, EXAMINE PANELS, EXAMINE MACHINERY, visit dungeons and EXAMINE CAN.
- 4) Return to forest, find and examine garden gnome, go to open window in side of large Smurph house and LISTEN.
- 5) PRESS REDIAL on phone and police should arrest nuns and godfather.
- 6) DROP CARD in ticket office to obtain ticket (then type LOOK).
- 7) Follow Yellow Brick Road and EXAMINE ROAD where you meet Dorothy.
- 8) Get the Oil Lamp from the east of Friar Tuck (or his remains). Lamp prevents nightfall from causing problems.
- 9) Set of Keys will unlock Hurn's sheds if you type ENTER.
- 10) In KFS building find knife, box and hat. Wear hat to get into castle via tradesman's entrance. Box contains evidence, so EXAMINE BOX.
- 11) When you find the Dead Watson, EXAMINE WATSON then READ PAPER.
- 12) To get gold for peasant, ROB BISHOP, TAKE GOLD then go south till you meet peasant again.
- 13) If captured by Gisborne you must USE VASELINE (found in part 2) to escape.
- 14) Hansom Cab is found in one of Hurn's sheds in NW corner of part 2.
- 15) To prevent Grandma blasting you, find Sheriff in castle and when he runs away take the flag he leaves behind. Now visit Grandma.
- 16) At 3 bears' house, talk to bears and to Goldilox, then enter house. EXAMINE BOWL. The evidence you need to stop them hanging her is to be found in the purple shed in part 3. When you have found the empty packet, EXAMINE PACKET and return to 3 bears bearing (ho-ho) the packet.

- 17) In a clearing in part 2 you will find a bookcase. EXAMINE BOOKCASE, go down to dungeon and find Toto, then type WAIT. If Dorothy is with you and if you have the train ticket then she will take the ticket and go with Toto to see the wizard.
- 18) Hurn the Hunter (alias Moriarty) is to be found by the Mystic Rock in part 3. Question him and watch for a slip to reveal his true identity.
- 19) Now if you have the cape, box, paper, have talked to Grandma and received an anonymous phone call, PRESS REDIAL at Hurn's cottage in part 3 and police should break into cottage and allow you to enter.
- 20) Go upstairs, OPEN DOOR in bedroom and Hurn will fall out of Mystic Wardrobe.
- 21) Go downstairs and when Lestrade asks you what it all means say MORIARTY SWAPPED HURN and it should all be over.

GENERAL TIPS:

- 1) Talk to cabbie to learn of theft of his cab.
- 2) Talk to Dorothy to learn of kidnap.
- 3) To use toilets, INSERT 10p.
- 4) Do not enter any water as a great monster lurks in the depths.
- 5) Watch out for any routine where noun is WINDOW, which is read by the program as WIND, because BREAK WIND causes the program to crash with a "Swear not" warning.

FOR ADULTS ONLY:

- 1) EXAMINE MARIAN and find a hairpin. Now **** MARIAN.
- 2) Try KISS GOLDILOX.
- 3) Try WEAR CLOTHES when carrying Marian's clothes.
- 4) For more fun with Marian take her clothes and hide them somewhere away from the river, then get all your men and Dorothy and go to the pool or wherever Marian is, and provided she is still naked just type LOOK continually. Note, though, that she only goes swimming at the start of the adventure.
- 5) At different points in the game, try KISS DOROTHY or try asking her about the kidnap.

SOME ODDITIES: Try typing HERC, MENT, FERG and JUDI.

ROBIN OF SHERWOOD

Stand on a prisoner and examine the grating till you hear footsteps. Grab leg, strangle guard, examine guard, get sword, undo bolt, open grating. (If you fall during any of this, just start over again.) Go out and don't worry about losing sword. Go door, go battlements, go door, go right door, go window. From here you should start to map the forest area. Some of the events are random, but when you've established roughly where they happen, do the following:

JOHN LITTLE	Get quarterstaff, attack John.
WATERFALL	Go waterfall, get Albion, get bow, get quiver, go waterfall.
OUTLAW'S CAMP	Wait for messenger, SAY FOLLOW, go to Nottingham, shoot arrow, get (silver) arrow.

You can now escape the castle as before or TAKE SHERIFF HOSTAGE then RELEASE SHERIFF. Go to Castle Belleme, go door, go south, kill Belleme with arrow, untie Marion, examine body, get Touchstone, examine body, get arrow, SAY FOLLOW, go north, go door, go statue, examine eyes, get gold, down, go to hidden cave, search bushes (Marion must be with you), go cave, go north, get Siward, go south twice, then you must go to the tree and the locations where you may find the serf or Gregory (random elements here, I'm afraid). Serf should be south of where you met John Little, the tree two moves east of there, and another meeting point two moves east again.

IF GREGORY	Stop Gregory, examine cart, examine sacks, get gold (and if carrying too much then leave gold at camp).
IF SERF	Stop serf, enter cart, this takes you to Nottingham.

At Nottingham, wait till night falls, go battlements, go left door, drop Siward, kill Siward, examine chest, get holy crest, examine chest, get Touchstone, examine chest, get gold, go door, go right door, go window.

Now go to outlaw's camp to collect your other gold, or waylay Gregory if you haven't already. Take all gold to Kirklees Abbey, knock on door, give gold to nun (to get Touchstone), go to Templars' Camp with Holy Crest, give crest to Templars (to get Touchstone), go to Herne's Tree, climb tree and examine it (to find Touchstone).

You should now have silver arrow and six touchstones, so take them all to the Stone Circle or Rhiannon's Wheel and drop them to complete the game.

THE SERF'S TALE

This started off life as yet another version of Colossal Cave, but several changes got made along the way so apologies for any repetition. For elaboration of some of the points below, see the solution for Colossal Cave earlier in the book.

GETTING STARTED	E, U, examine the straw, get coin, put coin, D, W, N, N, E, E, SE, SE, SE, SE and you now have the map and keys from the dead body. Retrieve the map and examine it, then PUT MAP. Go W, N, N, N, N, N, NW, NW, Get the lamp, flask and sandwiches, S, S, S, S, fill the flask, S, S, retrieve the keys, open the grating, PUT KEYS, D, W.
COIN	Helps you recharge your lamp.
KEYS	Unlock the grating and the gold chain.
SANDWICHES	Feed troll.
FLASK	Fill with water and pour on seedling twice. Then fill with oil to oil door.
BIRD AND CAGE	Cage needed to catch bird, though it won't work if you're also carrying the black rod. The bird is fed to the snake.
SNAKE	Feed the bird to it.
DISC 1	With XYZZY on it, SAY XYZZY to be transported back to deposit treasure.
DISC 2	In Y2 room, with GLUPH on it. As above. This disc can be carried. SAY PLOVER and taken to dark room.
BLACK ROD	Scares bird. WAVE ROD to make bridge where needed.
AXE	When the first dwarf appears and throws an axe at you, you must GET AXE and THROW AXE back again, then remember to GET AXE to pick it up again. You may need to throw it more than once to see off a dwarf. If you don't see them off, one will eventually see you off.
GRIMOIRE	Carrying this allows you to type EVAS MAR for a RAM save, and EROTSER MAR to restore a RAM-saved game.
CLAM	Needs trident, then PRISE CLAM. Pearl rolls away so go after it and pick it up.

PILLOW	When you have the figurine, drop the pillow first to catch the figurine, which otherwise shatters.
FIGURINE	Shatters if dropped, but not if you drop the pillow first to catch it.
SEEDLING	Pour water on this twice to turn it into a beanstalk... but don't water it again.
SPELUNKER	Read it.
TROLL	Feed it with sandwiches to be allowed to cross bridge. Note that you can only go on the bridge twice.
DRAGON	KILL DRAGON. With your bare hands? Yes! Then GET RUG.
DRAGON SCALE	Red herring.
RUSTY DOOR	Oil the door to open it.
BRASS OAK DOOR	You can examine it but you can't open it.
PLAQUE	This is in the dark room.
MAP	Needed to help you find the weighstation.
PIRATE	Sometimes appears and steals your treasure, which is left in the treasure chest in the maze. If you take the chest, this stops.
PROP OR TIMBER	This is not mentioned in the text, but is found on the south-west edge of the chasm. TAKE PROP. If you then EXAMINE BRIDGE it disappears, but when you get to the troll's bridge type TAKE PROP again to get it back. Note that if you try to examine or cross the troll's bridge before taking the prop, it will disappear completely from the game. You need it to prop the roof in the tunnel which is north-west of the tunnel with a bend in it: PROP ROOF.
SCARAB	You must have the golden eggs with you to get this. TAKE SCARAB, PLACE EGGS. Go back to the giant's room and eggs can be recovered if you SAY FEE, SAY FIE, SAY FOE, SAY FOO.
CHAIN	Needs key. CLIMB CHAIN, UNLOCK CHAIN.
EMERALD & PYRAMID	Go to the Y2 room, get on the disc, SAY PLOVER, GET EMERALD, PUT EMERALD, E, GET PYRAMID, READ PLAQUE, S, SAY PLOVER and you're back in the Y2 room.

TREASURES

Silver bar, nugget, jewel, diamond, figurine, conch, eggs, trident, spices, chain, emerald, pyramid, pearl, rug, pirate's chest, scarab. Deposit the first 15 in the building which the disc takes you to, then go to the star chamber where you found the pirate's chest. From there, follow the directions you've been given (N on rod, SW on Spelunker, W on door, SE on plaque) and say MAGE DEN (on scarab) to complete the game.

NOTE:

- 1) Take the gold nugget to the location below the grate to discover the (old) address of Smart Egg Software, who wrote the game, and a message from them to software pirates.
- 2) HELP tells you of Nigel and Said, the two founders of Smart Egg Software, and typing NIGEL or SAID gets a further helpful response.
- 3) There are no gloves in the game, and the volcano door cannot be opened.
- 4) Treasure chest cannot be opened.
- 5) There is no reward, as in some versions, for completing the game without having to resort to getting new batteries for the lamp. When you are warned that the lamp is flickering, you have plenty of moves to get to the battery location.

SHADOWS OF MORDOR

You can play this game in various ways, as Frodo, as Sam, or as both characters. This solution assumes that you're Frodo.

START	Make your way to the cliff by going S, E, E, N, E and if you don't meet Smeagol on the way just WAIT till he turns up.
SMEAGOL	HIT SMEAGOL WITH SWORD when he appears, then when he falls to the ground SAY TO SAM "TIE ROPE TO SMEAGOL". When Smeagol complains and asks you to release him you must SAY TO SMEAGOL "NO". He will offer to act as a guide, so SAY TO SMEAGOL "PROMISE" and when he reluctantly agrees you should UNTIE ROPE and SAY TO SMEAGOL "FOLLOW ME". He should follow you from now on, but if he doesn't it may be because he's tired so go back and find him and SAY TO SMEAGOL "REST".
CLIFF	There are two ways down. Both require you to CUT TREE WITH SWORD. This command may need repeating, but eventually you'll be left with a stump and a branch. (1) Take branch and use it to lever boulders to edge of cliff, then LEVER ROUND ROCK OVER CLIFF to send the lighter one over the edge. Tie rope to remaining (LUMPY) boulder and CLIMB DOWN ROPE to ledge below. When your companions arrive, PULL ROPE to release it then tie it round the other boulder and CLIMB DOWN ROPE to the bottom. PULL ROPE to retrieve it. (2) LEVER STUMP OVER CLIFF then go down hole made by cutting the tree. HOLD OUT CRYSTAL to enable you to see, or cut branch into twigs and light twigs with match. Go through tunnels till you come out on the ledge where you TIE ROPE TO STUMP, then CLIMB DOWN ROPE and PULL ROPE.
BASE OF CLIFF/SWAMP	Go to northern edge of swamp and DROP ALL. Go to the four logs and SAY TO SAM "DRAG LOG". Go back to edge of swamp and SAY TO SAM "DROP LOG". Do this for all four logs and BUILD RAFT - which is why you

retrieved the rope after coming down the cliff.

RAFT/CROSSING SWAMP SAY TO SAM "GET ALL", SAY TO SAM "GET ON RAFT" then get on it yourself and POLE RAFT with the branch to the other side. SAY TO SAM "GET OFF RAFT" then POLE RAFT back across again for Smeagol and repeat the procedure for him. Finally you GET OFF RAFT and PULL ROPE to retrieve it.

OTHER SIDE OF SWAMP Make your way to the Rough Paved Highway by following Smeagol's advice. If a Black Rider enters then do nothing; if you stay still he should fly off again. If an Orc enters just leave the location immediately to avoid it.

ROTTEN WOODS You may have to WAIT here a few turns till the exit to the east opens up. Then go E, SE, E, SE, S and WAIT till Skinny Orc appears. If you happen to meet him on your way there, try to ignore him as there's a chance that a Black Rider might appear.

SKINNY ORC KILL ORC WITH SWORD as soon as he appears, and repeat command if necessary, or alternate this command with SAY TO SAM "KILL SKINNY ORC WITH SWORD". Note that you have to specify to Sam which Orc to kill or he gets confused, especially if, as is possible, other Orcs appear at this point. When the Skinny Orc is dead EXAMINE ORC to learn about the length of fishing line, and TAKE LENGTH. Then head for the Water Hole.

WATER HOLE TAKE PARCHMENT, and if you want a laugh don't leave at once but wait and listen to the conversation between the bathing Orcs.

STOUT ORC When asked for your pass, GIVE PARCHMENT, then when you've been given the all-clear go S, S, W, S to the Overgrown Hollow. If Smeagol vanishes on the way, don't worry as he should reappear with something useful: "a plump young coney".

OVERGROWN HOLLOW When you arrive, GO FISHING, provided you're carrying the length of line. If Sam has it then SAY TO

SAM "GO FISHING" and repeat if necessary till you catch something. If you WAIT then Faramir should appear, causing Smeagol to run off. When he asks what you are, SAY TO FARAMIR "HOBBITS" and he should be pleased to see you. When he leaves you should continue waiting until he returns and gives you some rations, then SAY TO FARAMIR "THANKS". However, while you're waiting you may encounter...

FARAMIR

AN ENRAGED OLIPHANT

PLUMP YOUNG CONEY

WATERFALL

DARK SHADOWED HIGHWAY

If this turns up while you're waiting at the Overgrown Hollow, simply going north, waiting and returning south should cause it to go away again.

This is a young rabbit, very tasty to eat, but it has to be cooked first. CUT BRANCH WITH SWORD till you get a pile of twigs, then DROP TWIGS. OPEN BACKPACK, GET PAN, PUT CONEY IN PAN, GET SALT, SPRINKLE SALT ON CONEY, PUT SALT IN BACKPACK, OPEN MATCHBOX (or SAY TO SAM "OPEN MATCHBOX"), GET MATCH, LIGHT MATCH, MAKE FIRE, PUT PAN ON FIRE, EXAMINE PAN, GET PAN and finally EAT RABBIT till it's all gone. Then put the pan back in the pack and close the pack up.

You now need to meet up with Smeagol again so go to the waterfall location and GO WATERFALL before going SE to meet Smeagol. When he tell you he's hungry just give him the fish you caught earlier, and SAY TO SMEAGOL "EAT FISH" (some people can't work anything out for themselves). Now go back through the waterfall to the Dark Shadowed Highway (south of the Waterfall).

Keep an eye open for Black Riders and remember to stay still if they are present. Go E, SE to the Pale White Bridge, then go NE and WAIT till Frodo starts acting strangely and heads east. Once he's done that, go up the Twisted Staircase (N, U, W, U, E) to meet the Red-Eyed Wolf.

RED-EYED WOLF To be allowed to pass safely, SAY TO SAM "DROP BREAD" and when the wolf has eaten it go NE to the entrance to the Yawning Black Tunnel.

YAWNING BLACK TUNNEL Go east into the tunnel and HOLD OUT CRYSTAL to provide light. Make your way through tunnels by going S, SE, NE then CUT WEB WITH SWORD and go on S, NE, NE, E. At this point you should hear a voice coming from a Cocoon, so EXAMINE COCOON and GET COCOON before going north and south-east to the Narrow Tunnel Mouth.

SPIDER/NARROW TUNNEL MOUTH Somewhere during your travels through the tunnels you should have met the spider, and as soon as you do just type in the word GALADRIEL to send it scuttling off. The spider should now be waiting to the east, so SAY TO SAM "GO EAST AND ATTACK SPIDER WITH SWORD", then WAIT and go east yourself to meet (fingers crossed) a live Sam and a dead spider. Then go north and west to the Sturdy Iron Door.

STURDY IRON DOOR Here you can CUT COCOON WITH SWORD and then WAIT till a platoon of Orcs appears and rushes through the door.

RESTING You should do this regularly to keep your strength up, and don't forget to SAY TO SAM "REST" and SAY TO SMEAGOL "REST".

EATING EAT when you're carrying the bread, or EAT RATIONS when carrying the rations. Do this fairly regularly too. Sam will follow your example without being told, but Smeagol will only eat fish which is why you must catch one at the Overgrown Hollow. Note that there are several fish: slippery ones, ugly ones etc.

BOX OF SOIL WITH MAGICAL GROWING PROPERTIES Sam carries this around, but as to its purpose....?

Note that there are other locations, other characters and other routines. This is just one of several ways of getting through the game.

THE SORCEROR OF CLAYMORGUE CASTLE

GO MOAT, TAKE BREATH, SWIM DOWN, GET TOWEL, SWIM DOWN, SWIM EAST, U, GET CRATE, OPEN CABINET, S, GET PERMEABILITY SPELL, S, PUSH EAST, CAST SEED, W, PUSH SOUTH, GET STAR, D, CAST LYCANTHROPE, GO HOLE, GET STAR, GO HOLE, WALK UP, N, DROP STAR, DROP STAR, PULL WEST, GET METHUSALEH SPELL, GET UNRAVEL SPELL, E, N, E, CAST UNRAVEL, W, GET BRICKS, W, PULL LEVER, DROP WOOD, GO DRAWBRIDGE, DROP BRICKS, E, E, E, GO CHANDELIER, CAST WICKED QUEEN SPELL, GO BALLROOM, W, N, GO DRAIN, TAKE BREATH, SWIM DOWN, SWIM DOWN, SWIM DOWN, SWIM DOWN, LOOK BOTTOM, CAST BLISS, GO DRAWBRIDGE, E, E, E, GO CHANDELIER, CAST LIGHT SQUARED SPELL, GET STAR, GO LOFT, GET POTION, THROW CRATE, JUMP, W, S, WRING TOWEL, PUSH EAST, GO DOOR, D, GO LAVA, S, GET STAR, GET DIZZY DEAN SPELL, N, N, U, U, W, DROP STAR, DROP STAR, DROP STAR, PUSH EAST, GET DUST, W, DRINK POTION, PUSH DOWN, THROW DUST, LOOK DRAGON, GO HOLE, GET STAR, GET FIREFLY SPELL, W, GET STAR, U, DROP STAR, DROP STAR, DROP STAR, N, E, GO CRATE, GO HOLE, GET METAL, GO HOLE, GET DOWN, W, W, GO DRAWBRIDGE, LOOK BATTLEMENTS, GET BRICK, CAST DIZZY DEAN SPELL, THROW BRICK, AT CAN, E, E, GET CAN, OPEN CAN, WITH METAL, LOOK CAN, DROP METHUSALEH, DROP FIRE SPELL, DROP CAN, DROP METAL, DROP TOWEL, S, GET STARS, N, W, GO DRAWBRIDGE, W, DIG, W, CAST PERMEABILITY SPELL, CAST FIREFLY SPELL, DROP STARS, CAST YOHO SPELL, GO DRAWBRIDGE, E, E, GET FIRE SPELL, W, GO DRAWBRIDGE, W, N, CAST FIRE SPELL, AT TREE, LOOK ASHES, E, GO DRAWBRIDGE, E, E, S, GET STAR, GET STAR, N, GET TOWEL, GET METHUSALEH SPELL, E, GO CHANDELIER, GET MIRROR, GO BALLROOM, W, GO FOUNTAIN, GET STAR, CAST METHUSALEH SPELL, GO CENTREPIECE, GO SHAFT, GET STAR, CAST YOHO SPELL, DROP STARS, SCORE!

NOTE: Certain random elements have been built into this adventure, so before throwing the brick or entering the fountain, save game.

SHERLOCK

At the start of the game take the lamp and get Watson to follow you to platform three at Kings Cross. You should catch Lestrade in time, so board the same train as him and follow him round on the first morning in Leatherhead as you will overhear many of the alibis and also be able to pass the police in front of the Jones and Brown houses.

In Basil's bedroom closely examine window, piano and gramophone and compare findings with his alibi. Closely examine bookcase to find passage to clothes then closely examine clothes to reveal true identity of woman on sofa. Ask Daphne to tell you about Tricia Fender to back up your ideas on the real identity of the woman on the sofa. Closely examine the sandstone bridge for a further clue to the case.

In Brown's study open the drawer and closely examine the drawer for the note and the bank book. Closely examine bank book. Ask cook to tell you about Basil for news of fight. Open Basil's safe after midnight to avoid being shot.

In Tricia Fender's house (which is opened sometime on the Tuesday morning). Open safe for clue to main crime and get Tricia to tell you about the clothes to discover real name and identity of woman. Be at bridge at 9am-10am and when Lestrade arrives closely examine river to discover gun.

Go to Lestrade on Monday afternoon and say to him that the Major was in the opium den at Slater Street. He won't believe you. Go to Slater Street wearing Chinese disguise at night and enter opium den. At about midnight the Major should arrive. Take off disguise and the Major should confess his addiction. Go out to Slater Street and await Lestrade's arrival, which will result in the Major being cleared.

At Basil's house, wait till 10am on Wednesday outside the window for Basil to leave. Quickly enter and take note from fire. Get another note from the bin, and a third after closely examining the dustbins outside his back yard.

Codes (Ripped notes):

A=I B=N E=U F=M G=D H=E I=V K=S L=O M=K N=H P=G Q=D R=B S=H T=R
U=T V=W W=L X=P Y=P

Codes (Singed note):

A=M C=R D=B G=D I=O K=T L=W O=P P=L R=U S=A U=E W=S X=N Y=T Z=Y

Now read messages backwards.

To reach Old Mill Road you must have done the following: Proved the Major innocent; found the gun; proved to Lestrade that Mrs Brown killed herself; prove Basil's and Tricia's involvement together; prove that Tricia Fender was blackmailing Mr & Mrs Brown; prove Basil's alibi false; prove Mrs Jones killed Tricia Fender; prove Tricia had the plans and she gave them to Basil; carry all three notes and know the contents of the message.

THEN: Prove Basil has the plans; prove the sale location is at Old Mill Road; that the sale is at 2.30pm. You should now be taken to Old Mill Road.

On the way back you must get out of the police cab the moment it arrives in Leatherhead. Go north to platform one. Say to Lestrade, "Follow me". Go north to see Basil and the Agent get on the train then go south and into police cab. Say to driver "Go to Kings Cross station". When you arrive with Lestrade and Watson go NE to platform one and wait for the 6.26 train. Climb in and leave when it reaches Victoria station at 6.41. As you do so, Basil and Agent should arrive so enter LOOK to see shoot-out.

NOTE: Some events can be done in different orders.

Solution by James Elliott

SPIDERMAN

LIZARDMAN Take acid and calcium to lab and MIX, then go to Lizardman and DROP CALCIUM.

SANDMAN Go to Sandman and GO ROOF then EXAMINE CRIB twice.

HYDROMAN Go to Penthouse and lower thermostat twice (maybe more) then return to Hydroman who is now a block of ice and take ice block back to Penthouse and raise thermostat then EMPTY AQUARIUM.

BIO-GEM Stand next to its location and cast web at bio-gem.

LIFT SHAFT On each floor of lift shaft EXAMINE NICHE. Also when told in lift shaft that you can't go up, PUSH UP.

RINGMASTER CLOSE EYES, PUSH KNOB, TURN KNOB, OPEN EYES.

WEB FLUID To make the web go to lab carrying torn paper (painting) and exotic chemicals then make web (formula is on back of painting).

MYSTERIO When you face him FEEL NORTH and FEEL SOUTH to get gems.

THE FAN Cast web at fan till RMS of fan is down to between 50-20 then cast web at button, GO FAN and DOWN five times.

OCTO & ELECTRO Get Octo then hit Electro. If your Spider sense tingles towards Electro then you can jump out of the way of his fire.

PAINTING Pull painting in penthouse.

DESK Open it to get gem.

BASEMENT To reach basement from fan keep moving down.

PRESSES Go to computer room, start computer. Go to scales room in basement and drop desk, couch, aquarium, Octo, Electro, ice statue and Doc Connors. Go to computer keyboard and type RUN or START PRESSES. Return to basement to get paper and open and read paper to get gem.

MADAME WEB Don't try to defeat her but ask her instead to do things such as SCAN ELECTRO, SCAN SANDMAN.

GEMS

Can be found: Lizard Man, Electro, Octo, Hydroman, desk, niches in shaft, Mysterio, behind and in front of fan, Ringmaster, Sandman (crib) and Bio-gem.

TWIN KINGDOM VALLEY

- THE AMULET
Received in exchange for diamond given to guard when you escape from the dungeon. Allows Princess to recognise you when you rescue her from her dungeon, so be sure amulet is not in holdall when you do this or she won't see it.
- THE ARMOURY
Take the broad sword if possible, otherwise the next strongest weapon available. See WEAPONS entry for relative strengths. Wait here till giant enters as he will then take the rest of the weapons and carry them with him. This not only prevents the guards from getting them, but allows you to ask the giant for a replacement weapon later if you lose your main weapon in a fight.
- BAGS OF GOLD
Two of these, each adding 50 points to your score. One is found on the spiral stairs, four moves east and one move down from the hall of the Forest King, and the other is in a very narrow shaft, down and north from the first bag.
- BAGS OF SILVER
There are three of these, each worth 25 points. They could be almost anywhere, and are often picked up by other characters, so the only answer is to go looking for them. Not easy, but there's no alternative.
- BALL OF GOLD
Worth 65 points, this is found in the throne room close to the east tower in the castle's upper levels.
- BEER
Some in the Sword Inn, naturally enough, and more in the castle's cellar. DRINK BEER when you find it, or better still FILL JUG with it for drinking later. Has the effect of quenching your thirst and increasing your strength at the same time.
- BONES ROOM
See entry for THE DUNGEON.
- BRASS KEY
Found in the cabin, this is needed for the brass grate in the clearing, and the brass door south of the large hall in the castle. When these two have been opened, give the key to the giant for

safekeeping as you may need it again if someone steals the master key, allowing them to lock all unlocked locks.

BROAD SWORD

Usually there's one of these in the armoury. A handy weapon, second only in strength to the long wooden staff. If you come across a guard carrying one then you could be in trouble as two or three blows can see you off. Ideally you should have one yourself and give one to the giant as a spare. Ideally.

BRONZE KEY

Obtained from the witch in the maze of twisty passages by giving her the crystal ball. This opens the three bronze doors you should find, then give it to the giant for safety's sake in case someone goes round closing them again with the master key.

CRYSTAL BALL

Found in a room just beyond the brass grate entrance to the halls of the Forest King. Give it to the witch.

CUT DIAMOND

Go east and down from Watersmeet to find a cave with a cut diamond in it. If you could drop it in the beer you'd presumably get a half-cut diamond. But don't do that, instead give it to the guard who should arrest you the first time you go into the hall of the Forest King. He will give you something in return and also allow you to wander freely around. The guard then stores the diamond in the treasure room, allowing you to steal it back again towards your points total.

DESERT KING

He wanders around a lot and turns up all over the place. His crown is worth 90 points so hit him with the strongest weapon you have. If you don't come across him then you'll have to go looking as you need every treasure you can get.

DIAMOND RING

Only worth 12 points - but if you're 12 points short at the end you can't finish. Rats! It can be hard to find, too. It belongs to a dwarf who is usually to be found somewhere near the spiral stairs where the bags of gold are,

although if you leave it till late on in the adventure he sometimes seems to disappear completely, taking his ring with him. Double rats! To get the ring you must attack the dwarf till he's dead, which usually means running after him as he'll try to escape from you. Use your best weapon to finish him off quickly.

DOORS

Bronze keys open bronze doors, and so on. There's also a master key which will open and close anything: handy if you've got it, not so handy if someone else has. There are also some secret doors, and you'll never be aware of their existence as they don't appear till you drink at Watersmeet.

THE DRAGON

He guards the master key in the north turret, and can only be defeated with the long wooden staff. HIT DRAGON WITH STAFF should produce results, provided your own strength is fairly high at the time.

THE DRAWBRIDGE

A convenient quick route from the desert area to the castle's entrance hall, but the drawbridge only remains down if you are carrying the uniform outside the holdall.

THE DUNGEON

To escape from here give the cut diamond to the guard. If you don't have the diamond with you then there's no other way to escape so you'll unfortunately have to QUIT and start again.

THE DWARF

See entry for THE DIAMOND RING.

THE FISSURE

To cross this, you need to wave the rod.

FLINT STONE

Found in the quarry to the west of the starting location. You must go and get it quickly before someone else does, as you need it to light your lamp. Note that you may need to relight your lamp later, so keep the flint.

THE GIANT

Behind the bronze door that's north and down from the large hall you should find an ill giant. Opening the door releases him, and he should then follow you round. There

are one or two places he doesn't like, in which case you might suddenly find he's no longer with you, but he never wanders too far away. To make him well again, take him to Watersmeet where he will have a swim which does wonders for him. Then keep him with you as much as possible. He will automatically attack any opponents and also attract most of the blows they deliver. Don't worry, he can take it. He can also take objects when instructed and give them back to you when you ask.

THE GOLD KEY

Found in the small kitchen between two secret doors (see entry for DOORS if you don't know about the secret ones), this opens the one gold door and is also worth 15 points.

THE GORILLAS

Hit them with whatever weapon you have, to drive them off. They cannot be killed, and will always reappear, so just make sure they do you as little damage as possible.

THE GUARDS

You cannot run away from a guard who's carrying a weapon without suffering a blow from him first. A guard with a good weapon can therefore do you considerable damage, if you only have a dagger or knife. Try to get the strongest weapon you can, as soon as you can. See entry for WEAPONS for relative strengths. HIT any guard you come across once you're well armed, and if he runs away go after him and finish him off, otherwise he will rest somewhere and regain his strength, then come after you again later.

THE HALL OF THE FOREST KING

On your first visit you will be thrown into a dungeon, from which you can bribe your way out, but then after that you can move around here freely.

THE HOLDALL

Found in the sloping maze, which you enter from the narrow fissure east of Watersmeet. This takes you into a cave, and west takes you into the maze. Go north to get the holdall, then south and south to

get back to the cave. The holdall allows you to carry extra objects, but take care what you put inside. A lit lamp is not a good idea. The amulet and uniform should also be kept outside, for different reasons. The command FILL HOLDALL lets you go through your inventory and type a simple 'Y' or 'N' to say whether you want them in the holdall or not. Not everything may fit, as even a holdall can't HOLD ALL.

JEWELLED GOLD CROWN

Carried by the Desert King, who you must kill to get at it. It's treasure only, and worth 90 points.

LARGE GUARD

Usually encountered just after you've been into the armoury and equipped yourself with weapons, which is just as well given that he's tougher than other guards and can inflict serious damage on you. You must HIT GUARD and hope the giant arrives immediately to give you a hand. You must see off this guard and then recover your strength, otherwise he can kill you off if he pounces unexpectedly, or weaken you so much that you cannot survive.

LONG WOODEN STAFF

The strongest weapon, but also fragile and will probably break at some stage. Use it only when you have to. It's the only weapon that will defeat the dragon, so once you've got it then it's best to find the dragon and see it off before the staff breaks. The staff is in the west turret, for which you need a silver key.

THE LURKERS

More of a nuisance than anything. Not given to walloping you with weapons, but will steal bags of silver and wander off with them. If you're a bag of silver missing, try roaming the desert looking for lurkers.

MAPPING

Important in any adventure, but doubly so here. Not only because it's a vast adventure and easy to get lost in, but also because at one late stage of the game you need to drop your lamp and find your way

THE MASTER KEY

round in the dark, so it's essential you have a good map. Will open any doors that cannot be opened with brass, bronze, silver or gold keys. There is more than one master key. One starts off to the north of the chamber near the spiral stairs where the dwarf lurks, and another near the entrance to the south turret, but they do tend to get taken and moved, and to get to the second one you first have to defeat the dragon.

METAL DOOR

THE OIL

THE OIL LAMP

THE PRINCESS

THE QUARRY

Can be opened with the brass key. The flickering of your lamp warns you that your oil is shortly about to run out. Unlike some adventures, you can safely move round in the dark, as long as your mapping has been good and you know where you're going, but of course you won't be able to see any treasures that you might be passing. The oil to replenish your lamp is in the cauldron in the workshop. Found in the cabin at the start, this is full and ready to light - you just need the flint. Can be refilled and relit whenever it runs out, so keep your flint and find a supply of oil. Don't put a lit lamp in your holdall. Keep the lamp at all times, except towards the end of the game when you do need to drop everything at one stage to get a particular object, and travel in the dark for a while. Rescue her and the King will reward you later. She is in a dungeon beyond one of the bronze doors close to the large hall, going down. Be sure to carry the amulet when you rescue her, but not in the holdall where she wouldn't be able to see it and therefore wouldn't recognise you. Two moves west from where you start, the quarry contains the flint - needed for lighting your lamp. Go there fairly quickly, before someone else takes the flint and you have to waste time trying

RETRIEVING THE DIAMOND

to find who's got it.

Having handed over the cut diamond to the guard to bribe your way out of the dungeon, you need to retrieve this to get your maximum score. Easy. He puts it in the treasure room, beyond the silver door near the dungeon.

RIVER OF GOLD

Runs through chamber where the Secret of Life is to be found. Although you can't drink it, you can fill your jug with it, which adds 100 points to your score. If this takes you up to 824 points, you can then claim the Secret of Life. If not, you've missed a treasure somewhere. You can EMPTY JUG if you like, and watch the gold drain away into the ground. If you like.

SCORING

10 Silver dagger
12 Silver key, diamond ring
15 Gold key
25 Bags of silver (3)
50 Bags of gold (2)
65 Ball of gold
80 Large diamond
90 Staff of gold, jewelled crown
100 Jug of gold
175 Treasure chest
200 Secret of life
1024 Total

SECRET OF LIFE

In chamber in sloping maze. Go N, N, E, E from the cave which leads into the maze from the canyon. You must full your jug with gold, and if you then have 824 points you can GET LIFE and LOOK LIFE, provided you're only carrying one object at the most - how can you carry the Secret of Life with your arms full?

SHORT WOODEN ROD

You need to wave the rod to create a crystal bridge in the right place, which is the fissure you cannot otherwise cross. Once done, you can drop the rod as it's not needed again. If you can't find it, it's in the passage beyond the metal door in the cave that you step into from the canyon down to the Halls of the Forest King. Got that?

SILVER DAGGER

Worth 10 points, although you have to give it to the witch in the east turret to get the staff of gold. So how do you keep the 10 points? Give it to her and find out. You can find the silver dagger once you've killed the dwarf and collected the two bags of gold nearby. You can then go north through the shafts to the weak stairs, which will collapse if you wait long enough, allowing you to fall through to the location with the silver dagger.

SILVER KEY

Opens the several silver doors in the game. It's your reward from the king once you've rescued the princess, but you have to go back to the hall to claim it.

STAFF OF GOLD

Held by the witch in the east turret. To get it give her the silver dagger. Worth 90 points.

STONE JUG

Found empty in the cabin at the start - fill it as soon as you find a stream. Drinking is one way to restore your strength, though a better way is to find somewhere safe and just WAIT while your strength builds up again. Water is more useful for quenching your thirst, which you'll need to do at regular intervals. If you pass a source of water, always DRINK the contents of your jug and refill it, as there's no way of knowing how close it is to being empty. If you're told that you're thirsty, then you only have a few moves in which to drink before you die, so it's vital to keep the jug topped up. It's also vital to keep the jug, as you'll need it right at the end of the adventure.

STRENGTH

This begins at 190, and you must keep it as high as possible. Going for a swim at Watersmeet always restores it to maximum value. If it starts to get low then find somewhere safe (lock yourself in a room, perhaps) and WAIT. Each WAIT adds three units to your strength. Drinking water or beer also restores you, but keep these for when you're thirsty, if possible.

Getting walloped by a guard obviously depletes your strength, and a few blows with a heavy weapon like a mace can kill you. You need maximum strength for tackling some of the worst opponents.

THE SWORD INN

An appropriate place for drinking beer, but that's it.

TREASURE CHEST

If you've discovered this then the end of the game is in sight, but you've still to do lots of things just right if you're to get there. The chest is in the south turret, for which you need the master key, for which you need to kill the dragon, for which you... etc etc. You have to take the chest back to the cabin, but it's so heavy that you have to drop everything else in order to lift it. Including the lamp. You therefore now need an accurate map, and accurate inputs, to get all the way from the south turret to the cabin in the dark. Then go back to the south turret, pick up all the objects again, and if you can do all this without getting thirsty, without losing your way or losing your strength, then you deserve the Secret of Life, which is the next thing you have to find.

TWISTY WOODEN STAIRCASE

This will collapse under you if you WAIT on it, but don't worry, it's meant to happen! Be warned, though, that it's only meant to happen after you've killed the dwarf, and got his diamond ring and the two gold bags.

THE UNIFORM

In the guard room north of the large hall, this must be carried outside the holdall if the drawbridge between the castle and the desert is to remain down.

WATER

There are several sources, but the stream is the best one as you have to pass it frequently anyway as you move to and from the cabin to deposit treasure. Always stop here, drink the contents of your jug and refill it. You never know when your jug is going to run out, and if you get thirsty you only have a few

moves in which to drink before you die. Drinking also boosts your strength, but as water is so precious it's best to WAIT to get your strength up.

WATERSMEET

Reached by going west through the canyon, swimming here restores your strength to the maximum of 190 instantly. This also works wonders for sick giants. Furthermore, if you DRINK here this for some reason opens several secret doors in the adventure. If you never drink at Watersmeet you'll be wandering round the adventure forever, looking for these otherwise inaccessible locations.

WEAPONS

Always carry the strongest weapon you can, and try to make sure that the giant carries a good reserve supply for you too, in case of accidental drops and breakages. If you meet a friendly creature with a better weapon than you've got, then ask for it. The order of strength is long wooden staff, broadsword, mace, axe or hammer, dagger, knife and finally sundry other objects like keys and crowns, which can all be used instead of bare hands if nothing else is available.

WITCH IN EAST TURRET

She has the staff of gold, which you need. No point in asking politely, she'll probably put a spell on you. Give her the silver dagger and see what happens - don't worry, you'll be able to get it back.

WITCH IN MAZE

This witch has the bronze key, and to get it off her you must give her the crystal ball.

WITCH'S MAZE

Getting into this maze of twisty passages is easy, getting out a little trickier. Most paths will eventually lead you to the witch, who has a bronze key that you need, then go S, E, S, N from there, or you can go W, W, W, S which takes you to the bones room or dungeon, if you know how to escape from there.

WOODEN CABIN

North of the start, it contains a key, jug and lamp, and is also the place to bring your treasure back to.

WORKSHOP

West and north of the castle's main entrance is the workshop, and in the workshop is a cauldron, and in the cauldron is a seemingly endless supply of oil for your lamp. Whenever your lamp starts to flicker, head for the workshop.

URBAN UPSTART

THE BOOK In Arthur's Bookshop you find, to your amazement, a book! Called Teach Yourself to Fly, you need to read this before you can complete the adventure, but leave it in the bookshop once you've read it.

THE BOOTS In the cardboard box in the cellar of the deserted house. Need to wear these to cross the building site without sinking into the mud. I swear I've done it without wearing the boots, which is said not to be possible, but I wasn't able to carry any objects with me so it wasn't much use.

THE BUILDING SITE To cross this you must be wearing the boots. Explore it fully, especially any pipes you might find lying around. If you go south into the unfinished building and discover you can't go north again to get out, just LEAVE instead.

THE CAR Ignore it, as any attempt to examine it, take it or enter it results in you being thrown in jail by the ever-vigilant Scarthorpe police. Whatever happened to a fair trial?

CARDBOARD BOX You need the scissors to open the box, from which you take whatever's inside it, and leave the box behind.

THE CHEESE Found lying around in the park, which doesn't make it sound very appetising, you can eat it if you wish, but that only results in a visit to the hospital. If you're in jail you can still eat the cheese and get taken to the hospital, which is a good way of escaping... well, not that good as you need to hang on to the cheese in order to use it to bait the rat trap.

THE CHIP SHOP ENTER/LEAVE to get in and out. There's a red herring on the counter. Or is it a red herring? No, it's a real red herring. For the hard of herring, you must LISTEN to the music coming from the back of the shop, which is Come Fly With Me, another subtle clue to

your eventual means of escape. Don't miss the message on the screen when the music stops.

DESERTED HOUSE To get in through the door you need to EAT FOOD and DRINK MILK first, to build up your strength.

THE DUNGAREES WEAR DUNGAREES before leaving the house to avoid being arrested for indecent exposure. You must always be wearing something outside the house, to avoid arrest, even if it's only the old hat. I suppose it depends where you wear it.

THE DUSTBINS Examine them to find a letter.

THE FIVER To get this you need your servicecard and your servicecard number. Hang onto it till almost the end of the game, when you will be asked for it at the appropriate moment.

THE FLYING SUIT Must be wearing this in order to escape. EXAMINE PIPES in building site to find it.

THE FOOD Found outside the empty church. Eat it outside the deserted house.

FOOTBALL FAN The first adventure lager lout, GIVE LAGER TO FAN allows you to get the object lying at his feet. Note that GIVE LAGER is not enough.

THE HOSPITAL Plenty of ways to get in, such as being mugged, catching pneumonia, eating cheese or drinking lager, but only one way to get out. That's through the main entrance on the charmingly named Amputation Road, but you need to be wearing the white coat that you find in the hospital.

THE HOUSE To get out of your own house you need to be wearing the dungarees, and you also need the large key from the living room in order to unlock the front door. You should also take the lager and the scissors with you.

THE JAIL It's fortunately as easy to get out as it is to get jailed in the first place. Leave your cell and WAIT by the sergeant till he leaves the room.

THE LAGER In the fridge in your kitchen. GIVE LAGER TO FAN when you encounter the football fan.

THE LARGE KEY Found in your living room, it unlocks your front door. Then drop it inside the house, as dropping things outside often results in getting your collar felt by the Scarthorpe Sweeney.

THE LETTER EXAMINE DUSTBINS round the back of someone's house, then READ LETTER when you find it.

THE LORRY Leave it alone or you'll get arrested.

THE MILK In the car park. Can be fed to the swarm of cats that follows you around if you carry the red herring, but its real purpose is to give you some strength before you try opening the door to the deserted house.

THE OLD HAT This may seem to have no great purpose at first, but it's there outside the jail in case you get arrested for indecent exposure. Obviously if you escaped you'd only get thrown straight back in again, unless there was an item of clothing available for you to wear. A hat seems an odd choice, but, as mentioned elsewhere, it depends where you wear it. And on your hat size.

OFFICIAL PAPERS Found in the town hall, you need to GIVE PAPERS TO OFFICER towards the end of the game.

THE PLANE When you've done everything necessary, you'll be allowed to get to the runway where the plane is waiting. Here you ENTER PLANE, INSERT SMALL KEY IN PANEL and, the final command, TAKE OFF.

THE RAIN Staying out in the rain too long results in a visit to the hospital. To get through the rainy locations, which you need to, you must OPEN UMBRELLA.

THE RATS Once inside the deserted house you come up against the rats. To deal with these you must PUT CHEESE IN TRAP before entering, then DROP TRAP when inside.

THE RAT TRAP To get this, give the lager to the fan. When it's been baited with cheese you can, of course, use it to trap rats.

THE RED HERRING

Almost certainly the first 'red herring' joke in adventure-game history. Does this fish that you find on the counter in the chip shop have a purpose, or is it a red herring? If you pick it up you gain a point, which you lose again if you drop it. This suggests it has a purpose, but it doesn't. You don't need maximum points to get through the game, and in fact it's impossible to score the maximum 22 and finish. If you carry the red herring round with you a swarm of cats follows you wherever you go. Drop it and they stop.

THE RED SCARF

Leave it where it is, as any attempt to take it results in your arrest - you're obviously meant to think it'll help you deal with the football fan, but it won't.

THE RED TAPE

Found at the top of the hill near the hospital, this allows you to enter the town hall. Once you've got the official papers, you can drop the red tape.

THE SCISSORS

Found in your own store room, hold onto these till you're ready to cut the string round the cardboard box in the deserted house.

SCORING

The maximum of 22 points referred to is misleading, as it cannot be scored. You can get through with a minimum of 19 and a maximum of 21. You get points for picking up useful objects, then once you've used them you retain the point when you drop them again. See the entry for THE RED HERRING for the explanation of that point. You swap the lager for the rat trap, and don't get an extra point for it, and you can also get through the game without needing the old hat, for which there's also a point.

SERVICECARD

READ LETTER from the dustbins and a servicecard also falls out, as well as a note of the phone number to ring to learn the code number you'll need in order to use it. INSERT CARD in the machine outside the bank, and enter the code which you get by dialling Freephone

77722. Take the fiver that comes out, but no need to take the card again as it's now served its purpose.

THE SMALL KEY

Found down by the canal, keep hold of this till the very end of the game when you INSERT SMALL KEY IN PANEL.

THE TOWN HALL

To get past the official you must be carrying the red tape.

THE UMBRELLA

Found by the bus shelter, which incidentally you can EXAMINE to be told 'Ring 54321 for a good time'. OPEN UMBRELLA in the rainy locations to prevent you catching pneumonia.

THE WHITE COAT

If you wake up in the hospital bed, which can happen quite often in this game, take two moves south to find the white coat, and wear it. You can now get out of the hospital through the main door. You can also drop your dungarees, if you'll pardon the expression, because as long as you're wearing the white coat you won't need them. You must wear something in the outside locations to avoid arrest for indecent exposure, and it might as well be the white coat in case you find yourself back in the hospital.

VALKYRIE 17

Go to the unfinished bedroom, examine the rubble and get a brick. Smash the case in the infirmary and get the stethoscope. Wear it to OPEN SAFE. Get the box and the necklace but don't open the box as its radioactivity soon kills you. You can't wear the necklace though you can get and wear both the wig and the dress later.

Get the snowshoes and sheets and at the end of the corridor go out onto the window ledge, along the ledge and into room 21, then into the dressing room. Read the book about skiing. TIE SHEETS to make a rope then TIE ROPE to the bed and go down. Wear the snowshoes and go for the skis, then go to the ski hut and get the ski poles - which are in the picture though not in the location description. Go back to the top of the slope, remove your shoes and wear the skis, then go down the slopes. You need the various skiing objects and to have read the book to do this.

Leave the box outside the butchers for the moment, get the string and go and pawn the necklace to get some money. At the cable car, TIE STRING to the lever then ENTER CAR and PULL LEVER to go back up. Go back into the hotel via the main doors, PAY BILL at reception and take your one grotnik change. Go to the bar, buy a drink and give it to the girl. The drink, that is. Your money's now gone, the girl goes but leaves her handbag behind. Get and open this and the key to room 20 falls out.

Go to room 20 and read the newspaper, which tells you about a skier being killed, a blonde being sought and a uranium theft. Get and wear the bulletproof vest, get the grotnik and the tin of foam. Go out and get the mirror from the corridor and return to the town via the cable car. You should have the box, mirror and foam down in the town by this stage.

Pick up the box again and go into the butchers. GIVE BOX and GET LAMB. Get the bottle (of poison) from the apothecary, go to the fountain and POUR POISON. The piranha fish are killed, so get the can, drink the lemonade, get the ringpull, go to the promenade, INSERT RINGPULL in the telescope, TURN TELESCOPE and you'll see Schloss Drakenfeld.

Go to beside the lake, SWIM to get to the boat, go down to the cabin and get the aqualung.

Go to the taxi rank, and at this point you must have with you the lamb, aqualung, mirror and foam. ENTER TAXI and say SCHLOSS to be taken to Drakenfeld. Go to the north-south alley and MOVE DUSTBINS. Go into the sewer, watch the picture to check the water level and WEAR AQUALUNG just before water rises to top. Don't do it too soon as the air is limited, but then again don't do it too late or...

In the small chamber the rats pounce and eat the lamb, giving you time to get past them. SEARCH CORNERS in the basement and get the gun with the bullets and silencer. Go to the ground floor and use the lift. Note that if you go to the reception the gun is taken from you and you are put out. Go into the lift and PRESS X, where X is the relevant button: 3, 2, 1, G or TOR OFFNEN (DOOR OPEN). You want to go to Floor 2 (and after leaving the lift on this floor the doors jam and cannot be re-opened). In the east-west corridor, SPRAY CAMERA to put the camera out of action. Go to the small landing and KILL GUARD (or he will eventually kill you). SEARCH GUARD to get the pass, go to the east end of the corridor and INSERT PASS at the steel door. The password is DRAKENFELD.

In the security room, PUT MIRROR and the beams are shut off. SHAKE PEDESTAL to get the diamond. Leave the room, SHOOT MAN (with monocle... er, that is to say, the man has the monocle, you don't shoot him with it), and go to the foot of the stairs. SHOOT GUARD, go through the door and to reception where you can now safely get escorted out and have your gun confiscated.

Luckily for you the taxi is still there, so ask it to take you to TOWN. Go back to the hotel via the fountain (IN, which somehow magically transports you to the hotel lobby) as the diamond is stolen if you use the cable car. In the bar, even if the barman is not present, GIVE DIAMOND and you will be helped to escape.

NOTE: There is at least one other alternative way of playing the game. After opening the girl's handbag and taking the key to room 20, you can FOLLOW GIRL to the shower room, then KILL GIRL (to discover who she is), HIDE BODY (in shower) and then go up to room 20. Then towards the end, when you have got the diamond and enter the taxi, instead of going to the town ask to be taken to the AIRPORT. When you are dropped off, go south four times, in, W, move straw, get parachute and can, wear parachute, E, fill plane, open doors (as per picture rather than text), get in, start the plane, take off and fly east. You will see the barman beckoning you, so jump out, go to the bar and GIVE DIAMOND to the barman. If you play the game the other way, without killing the girl, then if you try to use the plane you will either crash or be killed by the girl when you land. As has been seen, though, you can still successfully finish the game in this other way.

Solutions by Jim Magee and Allan Phillips

THE VERY BIG CAVE ADVENTURE

Part One

W, N, S, WAIT, SAY NO, GET PENNY, N, EXAMINE DOOR, INSERT PENNY, E, GET WELLIES, WEAR WELLIES, GET KEYS/BOMB/LAMP/BOTTLE/FOOD, EXAMINE SPRING, GET WATER, S, THROW BOMB AT BULL, S, S, UNLOCK GRATE, D, LIGHT LAMP, W, GET CAGE, W, DROP LAMP/KEYS/BOTTLE/FOOD, READ WORD, SAY COMMODORE, DROP CAGE, GET LOG, SAY COMMODORE, U, DROP LOG, E, GET LAMP, U, DROP LAMP, GET LOG, W, DROP LOG, E, GET LAMP, W, DROP LAMP (and so on and so on, yawn, till the log forms a bridge over the chasm).

E, S, GET CAN, N, D, OPEN CAN, DROP CAN, W, N, GET TABLE, S, W, EXAMINE SIDEBBOARD, OPEN DRAWER, GET RED KEY, E, E, N, GET SILVER BARS, S, GET CAN, UP, UP, E, EXAMINE/UNLOCK PILLAR (this is the exit to part two but don't use it yet).

DROP RED KEY, DROP CAN, E, E, SAY COMMODORE, DROP SILVER BARS/TABLE, SAY COMMODORE, GET FOOD/BOTTLE/KEYS/ROD, U, GET ZX81, W, DROP ROD/ZX81/FOOD, W, D, W, W, W, W, D, S, S, S, ENTER CAR, PUSH BUTTON (and get yourself driven to Gotham City).

E, S, EXAMINE BUBBLES, GET CANISTER, N, W, N, IN, W, EXAMINE DESK, OPEN BOX, GET PELLET, E, OUT, S, W, S (as long as the newsboy is still referring to a jester on the loose), IN, WAIT (till the jester appears), OPEN VALVE (and you end up in the heart of Gotham City again), DROP CANISTER, W, N, N, EXAMINE WALL, U, SWITCH ON SEARCHLIGHT, D, S, S, IN, GET NAIL FILE, OUT, S, E, IN, GET TIARA, OUT, N, (then wait till That Man returns and takes you back to the Bat Cavern).

N, N, W, WAIT, WAIT (etc till the troll starts to eat cornflakes, then wait some more till he drops the packet), DROP KEYS, GET PACKET, EXAMINE PACKET, DROP PELLET, WATER PELLET (which destroys the troll, the art critic and the sophisticated parser), LOOK, GET GOBLET, E, U, E, E, E, E, U, E, E, E, SAY COMMODORE, DROP TIARA/NAIL FILE/GOBLET/PAINTINGS, SAY COMMODORE, U, W, W, D, W, W, W, W, D, W, GET KEYS, E, S, S, GET UTILITY BELT, N, N, U, E, E, E, E, E to enter the Space Invaders game. There's no way round this apart from continually going right and left and firing until you beat the aliens.

EXAMINE CHARACTERS, OPEN AIRLOCK, GET MOON CRYSTAL, W, U, E, E, E, SAY COMMODORE, DROP MOON CRYSTAL, SAY COMMODORE, U, W, DROP PACKET, GET ROD/FOOD, D, D and Part One should now be complete so SAVE GAME with your total money raised so far £131,000 and a little loose change.

Solution to Part One by John R. Barnsley

Part Two

The objects required from Part One are the rod, bottle, food and utility belt. At the start just go west and examine and touch everything in sight until Trixie takes over.

At the restart EXAMINE CURTAINS at least twice, then EXAMINE PANELS and EXAMINE CURTAINS again till you discover a small table. Examine this three times to find a golden key, white glove and a decanter. WEAR GLOVE and DIAL FILE (on the utility belt) to obtain the file which enables you to FILE CHAIN and take the table. Get the key and open the little door revealed by examining the curtains. Get the decanter and drink the liquid in order to change your size. Before going north make sure you've got everything you'll need, as in a few moves time it'll be impossible to return. Now go north till you can go no further, getting or examining every rabbit in sight, till Trixie appears again.

At the second restart you are at last in Part Two proper. In the Mattress Room the exits are randomly chosen if you try to go north, south, up or down, but east and west are OK. However, keep trying north, south, up, down till you arrive at the Large Low Room. From here go north to the Dead End Room. In here you can SAY MUD to return to the Wellie House, or SAY BRAN to get to the small chamber that leads to the Dark Room.

In the French Cheese Room you should EXAMINE WALL and GET PIECE (of broken plate). This can then be used to open the gate in the room with all the broken crockery on the floor, and when you have opened the gate you can drop the plate and go east to examine the gravel in the building site to find the diamond.

The East Pit contains water and the West Pit contains a plant. WATER PLANT twice then DIAL PARAQUAT to kill it and CLIMB PLANT to the Giant Room. Here you get the record which you'll need to destroy the hairy figure on the bridge, and also find the path that leads to the Oaken Door.

To open this door you need to DIAL SLEDGEHAMMER, which provides you with a dehydrated sledgehammer, then WATER SLEDGEHAMMER, SMASH DOOR (twice), go north and get the golden eggs.

At the chasm GIVE RECORD to the hairy figure, go one location south and type FEE FIE then return to the chasm and WAVE ROD.

To stop the rumbling noises in the Vast Chamber DIAL BICARBONATE and as a reward you will be given a snuff box.

In the alcove you will need to DROP ALL in order to enter the tunnel that leads to the small chamber. In the chamber GET EMERALD and SAY BRAN to be taken to the Dead End, which is the only way to get the emerald out. Now get everything from the alcove, go back to the Dead End, drop everything bar the lamp and SAY BRAN to go

back to the small chamber. Go north-east while still carrying the lamp, but to get the platinum brick out of the small chamber go west through the tunnel while carrying only the brick. If you SAY BRAN the brick will not be transported with you.

In the Large Room you need the jemmy to open the clam, the jemmy being found in the caves on the other side of the chasm. JEMMY CLAM then go down to find the pirate and his chest. Kill the pirate by giving him the food.

To kill the wombat in the Barren Room you should drop the pirate's chest and then OPEN CHEST for the ferret to appear and chase off the wombat, allowing you to get the gold chain.

Ignore the warning about the Ming Vase as if you drop it on the cushion you will lose it.

To get the dresser to the Dead End, use the same boring procedure that moved the log in Part One. Do not stain the dresser with the kit at the Dead End, as you'll then be unable to pick it up, but wait instead until you've dropped it at the Wellie House and stain it then.

Solution to Part Two by John Wilson

ADDRESSES

These are the latest addresses (and in some cases phone numbers) of companies who publish or have published Spectrum adventure software.

ABSTRACT CONCEPTS

As for Delta 4

ACTIVISION-MEDIAGENIC

Blake House, Manor Farm Road, Reading, Berkshire RG2 0JN
(0734-311666)

ATLAS ADVENTURE SOFTWARE

24 Maes y Cwm, Llandudno, Gwynedd LL30 1JE

COMPASS SOFTWARE

111 Mill Road, Cobholm, Great Yarmouth NR31 0BB

CRL

9 Kings Yard, Carpenters Road, London E15 2HD (01-53302918)

DELTA 4

The Shieling, New Road, Swanmore, Hants SO3 2PE (04893-5800)

DOMARK

22 Hartfield Road, London SW19 3TA (01-780-2222)

DUCKWORTH

43 Gloucester Crescent, London NW1 7DY (01-485-3484)

EIGHTH DAY

18 Flaxhill, Moreton, Wirral, Merseyside L46 7UH (051-677-1581)

ELECTRONIC ARTS

Langley Business Centre, 11-49 Station Rd, Langley, Nr Slough, Berkshire SL3 8YN (0753-49442)

ESSENTIAL MYTH

54 Church St, Tewkesbury, Gloucestershire GL20 5RZ

GILSOFT

2 Park Crescent, Barry, South Glamorgan CF6 8HD (0446-732765)

INCENTIVE

Zephyr One, Calleva Park, Aldermaston, Berkshire RG7 4QW
(07356-77288)

INFOGRAMES

Mitre House, Abbey Road, Enfield, Middlesex EN1 2RQ (01-364-0123)

INTERCEPTOR

Mercury House, Calleva Park, Aldermaston, Berkshire RG7 4QW
(07356-71145)

LEVEL 9

PO Box 39, Weston-Super-Mare, Avon BS24 9UR (0934-814450)

MAGNETIC SCROLLS

1 Chapel Court, London SE1 1HH (01-403-4325)

MANDARIN

Europa House, Adlington Park, London Road, Adlington,
Macclesfield, Cheshire SK10 4NP (0625-878888)

MARLIN GAMES (Linda Wright)

19 Briar Close, Nailsea, Bristol BS19 1QG (0272-856605)

MASTERTRONIC

As for Virgin Games

MELBOURNE HOUSE

As for Virgin Games

MOSAIC

Gorley Firs, South Gorley, Hants SP6 2PS (0425-57077)

PLAYERS

Mercury House, Calleva Park, Aldermaston, Berkshire RG7 4QW
(07356-77421)

PRECISION

33 Holst Close, Stanford-Le-Hope, Essex SS17 8RB

RAINBIRD

74 New Oxford Street, London WC1A 1PS (01-631-5373)

RIVER SOFTWARE (Jack Lockerby)

44 Hyde Place, Aylesham, Canterbury, Kent CT3 3AL (0304-840319)

SMART EGG

8 Paston Place, Brighton BN2 1HA (0273-693622)

TARTAN SOFTWARE (Tom Frost)

61 Bailie Norrie Crescent, Montrose, Angus, Scotland DD10 9DT
(0674-74259)

TOPOLOGIKA

PO Box 39, Stilton, Peterborough PE7 3RL (0733-244682)

TYNESOFT

Addison Industrial Estate, Blaydon-upon-Tyne, Tyne and Wear
NE21 4TE (091-414-4611)

U.S. GOLD
Units 2/3, Holford Way, Holford, Birmingham B6 7AX (021-356-3388)

VIRGIN GAMES
2-4 Vernon Yard, Portobello Road, London W11 2DX (01-727-8070)

ZENOBI SOFTWARE (John Wilson)
26 Spotland Tops, Cutgate, Rochdale, Lancs OL12 7NX

OTHER USEFUL ADDRESSES

ADVENTURE CODER
3 West Lane, Baildon, Nr Shipley, W. Yorks BD17 5HD

ADVENTURE PROBE
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