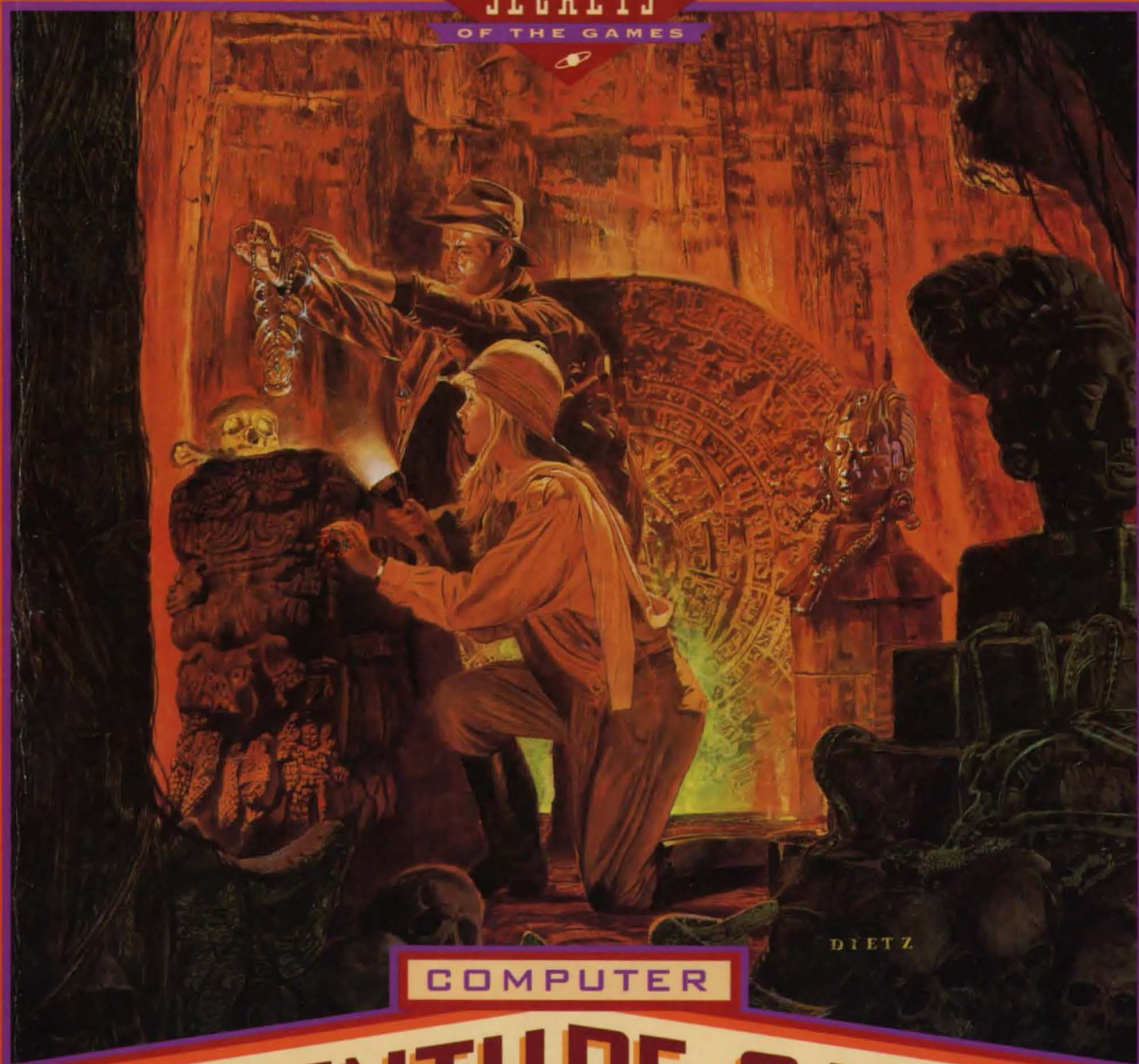


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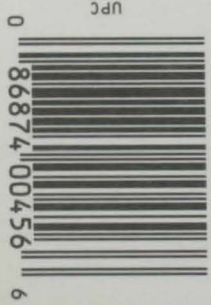
ADVENTURE GAMES

SECRETS

THE CONDOR

ERIC THE UNREADY • DAY OF THE TENTACLE • SPACE QUEST V:
ROGER WILCO IN THE NEXT MUTATION • SAM & MAX HIT THE ROAD
INDIANA JONES AND THE FATE OF ATLANTIS • KINGS QUEST VI:
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Computer Adventure Games Secrets

The Condor



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Finally, as always, my deepest gratitude goes to my longtime butler Jeebs who, despite a minimum-wage salary, manages to keep my cage clean and lined, day in and day out, holidays included. How he keeps the DeLorean in smooth working order is a true miracle of modern science.



Introduction



Introduction

Hello. I'm The Condor. Welcome to my aviary.

Your timing is perfect. We're just about to embark on our tour of the Top Computer Adventure Games of 1993–1994. If you need anything—a pillow, a beverage—just ask Jeebs. He's the butler over there by the solarium—the human.

You're looking at me strangely. Okay, yes, I'm a bird. You didn't expect this, I see. But, the point is, I'm an *adventurous* bird. Hey, I eat carrion. If you find anything more adventurous than that, FAX it to me, I want to know. The point is I am eminently qualified to be your personal adventure guide.

Not convinced? Perhaps my story is in order. Of course, I could speak of my origins—the Andes, the subsequent sojourn to California, the public offering, the DeLorean, and so on. But Jeebs says no. For though it's a good story—and *story* is always the heart of any good adventure—the fact is, you are here for other stories. To wit: You got all those Sierra games for Christmas, and you don't have a clue as to how to play them winningly.

I understand this. That is why I wrote this book.

How to Use This Book

Look, you don't want more riddles or murky hints meant to be amusing and clever. You don't want stupid codes to *protect* you from glancing ahead. (“To open the crypt, use the *8s7gh38s* with the *9#87v&5*.”) And you don't want to look through a little window of that red acetate stuff, either. No, you want *answers*. You want them now.

So I'm giving you answers. For each adventure, you get a step-by-step solution path. If there's a particularly gnarly maze, I throw in a map; but that's it. This isn't a strategy guide, Jim, it's a cheat book.

Specifically, I provide the following for each game:

- **Word from The Bird.** This is a highly subjective overview of the game, featuring personal bias, petty invective, and occasion-



ally unsubstantiated rumor. What can I say? That's the kind of bird I am. It includes:

- **The Story**, a simple summary of the adventure tale told in each game. Speaking of bias, The Condor is bird enough to admit up front that he's not a gamer in the traditional sense. For example, I don't particularly like to blow things up, and I *hate* mazes. I'm drawn to good writing, good characterization, and good story development. Innovative graphics, slick interfaces, clever puzzles and sophisticated soundtracks are fine as long as they enhance the story's inherent drama.
- **Conclusion** is my final verdict on each game. Since I selected these titles as Top Computer Adventure Games of 1993–1994, the ultimate verdict in each case would be thumbs up—if I had thumbs—but I can't help but snipe at minute, inconsequential elements here and there.
- **General Tips**. I'll also pass along a technical tip, an overall strategy, or a tactical approach to a certain section of the game.
- **The Flythrough**. Finally, I'll take you with me on a trip through each game—a trip *only* I can take you on!

By the way, here is my Best of the Best list for 1993–1994:

1. *Sam & Max Hit the Road*
2. *Indiana Jones and the Fate of Atlantis*
3. *Eric the Unready*
4. *Day of the Tentacle*
5. *Alone in the Dark*

* * *

One last thing before we saddle up. Finding these Top Computer Adventure Games of 1993–1994 was truly an adventure in itself. Jeebs and I scoured the country in search of candidates, and excerpts from our own sordid adventure kick off each section of the book. It's all there, in grainy black and white—the waitress, the raccoons, the photography session—all true, all of it, I swear.

Enjoy.



SLOTS O'LUCK

ERIC THE UN-READY

DAY OF THE TEN-TACLE

SAM AND MAX HIT THE ROAD

25¢

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Part One

The Comedies

The Condor sips coffee at a dingy truck stop in Winnemucca, Nevada. Everything here is dusty—the counter, the people, the horizon. In a corner, a woman in big shorts feeds a slot machine. She eyes me. I waggle my tarsal feathers. She looks away. There is no comedy in Nevada. I turn to Jeebs.

Jeebs, I say.

Sir?

Cross Winnemucca off the list.

The list, sir?

Yes, Jeebs. The list.

We are traveling, Jeebs and I, along Interstate 80, that great asphalt river spanning the belly of the nation. Our search for the Best Interactive Comedy Adventures of 1993–1994 has taken us coast to coast.

Ironically, the endeavor itself has proved a comedy. Of our five winners, four hail from within 100 miles of our home in Northern California—two from Sierra On-Line, two from LucasArts, and the fifth, though produced in Virginia, is distributed from San Jose.

Jeebs, I say.

Sir?



Part One The Comedies

I feel so . . . melancholy.

He hands me the Toshiba 4500 laptop. I claw at it a bit, and boot. In this laugh-starved region, good interactive comedy is like water in the desert.

As *Eric the Unready* loads, I glance casually at the salt. My agenda is to steal it. I know what breakfast item gets salted in cafes such as this and, bird that I am, I find the practice hideous. The waitress, of course, watches me warily. She has begun to suspect that I am different—that, unlike her, I am mythical, visionary, and unable to mate in captivity.

She sees, Jeebs, I say.

Sees what, sir?

Finality. Extinction. I shift my tail a bit. *Clearly, it's written on me.*

Jeebs sips his tea. *Perhaps it's the goggles, sir.*

I look at him, uncomprehending.

The aviator goggles, sir.

True, I wear goggles when I travel, but surely this woman has seen worse. This is Nevada, for crying out loud. Packs of irradiated people roam the desert. They howl all night. I hear it's difficult to sleep.

* * *

We return to the car.

I glance out the DeLorean's window. The moon is a crescent jewel on the meridian. The sky is big. Very, very big. Which is comforting. To a bird, anyway.

Jeebs, as always, keen to my mood, drives carefully. He suggests that our search for Interactive Comedy Adventure has been most fruitful. He points out that our five choices are consensus winners. Proven. Successful.

They are good, aren't they, Jeebs?

Yes. They are good, sir.

Good.

Yes. Good.

I tuck my beak under my wing. Perhaps, for once, I will sleep tonight.



1

Eric the Unready

Word from The Bird

One magazine reviewer left the Condor agog by complaining about *Eric the Unready*'s "tired, unoriginal premise"—knight meets princess, knight loses princess, knight saves princess from the evil witch. My response: Son, this game is a satire. Remember *Monty Python and the Holy Grail*? That premise was pretty unoriginal too.

True, designer Bob Bates has no real focus as a writer, and no specific target for his satire other than popular culture. The *Official Hint Book* from Legend admits that "Both Bob and his family are relieved that his years of watching late night TV have finally paid off."

Eric's lack of narrative flow is offset by its subversive attitude. Bates is a master of line-by-line comedy writing. It pays off hugely,



Part One The Comedies

again and again. Game shows, Star Trek, Clearinghouse sweepstakes, beer commercials, Hollywood agents, the islands of Fantasy, Gilligan, and Monkey—everything takes a few deserved shots to the head.

In fact, the best grenades are lobbed at the badly overripe medieval sword-and-sorcery genre itself; for example, a wizard named Bud sends Eric on a quest for such mythical items as the Crowbar of the Apocalypse, the Pitchfork of Damocles, and the Raw Steak of Eternity.

The Story

After a prologue in a barnyard, Eric meets the lovely princess Lorealle (of the great hair), who is subsequently kidnapped by her wicked queen stepmother and stashed away in the castle of an ugly, evil witch. (Story consultant: Susan Faludi.) A saviour is needed, and when Eric pulls Excalibanana from the stone, he proves he is worthy of the task.

So Bud the Wizard lays out the requirements, and Eric braves a number of amusing situations—including a rendezvous with the Swamp Trek crew. (Kirk pilots a log raft; Bones is but a skeleton of his former self; Mister Zulu points the way with his spear.) He also has to deal with the God of Short Term Memory and a bunch of other stuff that, now that I think of it, doesn't sound funny out of context either. Trust me.

Once you gather the requirements (the Bolt Cutters of Doom, *et al.*), you confront the witch (who looks remarkably like Margaret Hamilton), solve some puzzles, stop the wedding, blah blah blah, and then you win.

Oh yeah. In the end, there is a duck.

Conclusion

The graphics are fine, the sound's fine—yeah, Okay, Okay! The



hell with all that, though. Put the beeps of a PC Internal Speaker behind stick people on the screen, and *Eric the Unready* would still be one of the Top Computer Adventure Games of 1993–1994. Because despite its disjointed, episodic plot, its total lack of character development, its klunky and cluttered interface, *Eric the Unready* features the funniest computer adventure game writing I've ever read. For example, in "Wheel of Torture" you'll find:

Category: Famous Sayings of Bjorn the Berserker

The fastest way to a man's heart is through:

1. His stomach
2. His mouth
3. His breastbone with an ax

Category: Legal

"The Divine Right of Kings":

1. Allows royalty to turn right on red without stopping
2. Follows the Sacred Left Jab of Kings
3. Is a song by Johnny Cash

Category: Religion

667 is:

1. The number of angels assigned to Cleveland
2. How many saints it takes to carry God after He passes out
3. The Number of the Beast's brother

* * *

General Tips

The Torus Inquirer

A new edition of the newspaper appears each day. Be sure to take it and read it when you come across it; lots of useful and amusing stuff.



The Wedding Ceremony

This is a must. Save your game in the Witch's Castle before you carry out the necessary actions with the chandelier. Then forget the chandelier, get into the wedding cake and enjoy the text of the complete, uninterrupted wedding ceremony.

My favorite parts are the ritual Exhumation of the Groom's Great-Grandparents, followed by the exchange of vows ("Do you, Beast, take Lorealle to be your chattel . . . ?") and the traditional Beheading of the Best Man.

* * *

The Flythrough

Day One: The Farm

If you aren't a software pirate and actually *bought* the game, you probably have an *Eric the Unready* game manual. On page 26 of the manual, you'll find the game's opening moves. But here's a quick-start version:

Enter the barn. Open the chest and take all. Exit. Enter the privy, take the newspaper, tie the rope to the hook, and go down the hole and give the Hog-Wild to the pig. Go up, exit, kiss the pig, then go back in the barn.

* * *

Day Two: The Quest Begins

Keep trying to take the card that sits on the bed until your squire frees you. Get off the bed, take the helmet, and exit the Barracks into the Courtyard. Do anything; the Sergeant-at-Arms will drag you to the Union Hall. After you're assigned the quest, go west into the Village Square.



Go to Ulric's. After Ulric gives you the torch, go to the Feasting Hall and take the kindling from the fireplace. Go to the Ice Cream Shoppe, put kindling in the fireplace, and light it with the torch. (Bobbin will give you his earmuffs.)

Go to the Armoury and give Giovanni the card. (If you don't have it yet, go back to the Barracks and get it.) When he asks for measurements, look them up on page 2 of your *Eric the Unready* game manual or steal them from here:

Gorget	16
Cuirass	1
Vambrace	6
Tasset	99B
Poleyn	25
Sabaton	6E
Helmet	14
Pauldron	5
Gauntlet	Gothic
Cuisse	Brown
Greave	22

Put on the cloak Giovanni gives you and look in the pocket. Take the packet, open it, and take the bean. Go to the Village Green and get water with your helmet. Now go to the Courtyard, plant the bean in the garden, water the bean, then climb the beanstalk. When you hit the ground after your encounter with Bud the Wizard, go to the Ice Cream Shoppe and buy the root beer float with the coin. A new coin will appear. Give that coin to the Bard in the Village Square. (Coins will continue to appear.) To keep awake, put on the earmuffs.

Go to the Feasting Hall. Ponce will follow and put all the knights to sleep, including the guard. Go upstairs. When you return to the Hall, try to exit until Bud appears. After he transports everyone to the Village Green, pull Excalibanana from the stone. After Bud fills you in on your quest, throw the banana in the duck pond.



Pull Excalibanana from the stone to prove your worthiness, then Bud the Wizard will lay out your quest. Can you find the Raw Steak of Eternity, et al.? Don't forget to throw the banana in the duck pond when Bud leaves.



* * *

Day Three: The Cemetery, The Forest, and the Cavern

Take the newspaper from the sepulchre and read it. Then go west through the forest. Pour root beer on the roots of the tree blocking your path. Go west one screen, and at the foot of the tallest tree, move the branches, open door, go down stairs. You'll come to the front porch of the small white house. Open the mailbox, take the mail, and read it.

Go west into the cavern and enter Fran's Rock Emporium. When you leave, Fran will give you a pickaxe. Go back to the door of the white house, pull the board with the pickaxe, and enter. In the Living Room, roll up the rug and open the trap door. Use the key to open the trophy case, then take the beard.

Go upstairs. If you try to take the pile of bones, you'll discover Fondor Bindlecrank's driver's license. Now you can claim that sweepstakes prize. Go to the Clearinghouse. Of course, you need to



look like a 3-foot, 6-inch dwarf, so put on the beard and get on your knees *before* you go in. Give the mail to Ed McDwarf and show him the license when he asks for ID.

At the ferrous wheel, stand up and take off the beard. Wait until somebody gives you a 20-Zonkmid piece. Go to Fran's and buy the starter rock (he'll give you a free bungee cord too), then go to the Card Game booth west of the ferrous wheel to win the slingshot.

Go back to the ferrous wheel and pull the lever. Sit in the chair, put the starter rock in the slingshot, then press the green button. When you get to the top, shoot the lever (or the red button) below with the rock to stop the wheel. Stand, then take the pitchfork. Now tie the bungee cord to the branch and jump.

Take the headrest rock that Fran gives you to the upstairs Bedroom of the white house. Drop the rock and stand on it to pull yourself into the attic. Once there, your next move must be to push the stone slab. (Otherwise, you will be eaten by a gnu.)

* * *

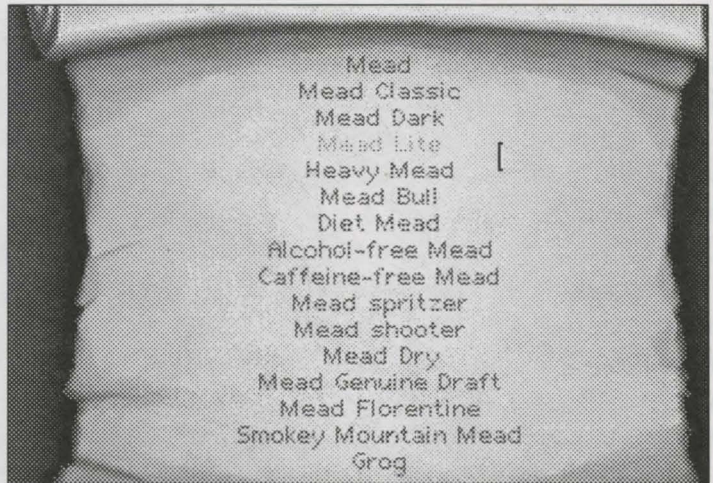
Day Four: HoJo Tavern and Blicester Castle

Go into the Tavern, take the newspaper and read it. Take the coupon from the book in your backpack and offer it to Bruce. Order the Mead Lite from the menu, then exit. Go west to Blicester Castle. Climb the rungs. When the bush burns away, take the roddenberries (you'll need them on Day Seven) and follow the new northwest path until you reach the open back of the castle.

Go east to the stables. Give Mead Lite to the oaf, then take the branch. Return to the Keep and give your Tort-Ease to the turtles. Go northwest around to the front of the castle, climb the rungs, then dip the branch in the flaming pitch to make a torch. Go downstairs to the Keep. Melt the wax seal with the torch, then press the key into the blob of wax. Take the wax, go northwest around castle, then east to the Tavern. Give the wax to Howard. He'll make a key that you can take back to the Keep. Open the door with the shiny key.



Order the Mead Lite from the menu at HoJo Tavern . . .



. . . then give it to the obnoxious oaf in the Blicester Castle stables. When they have their "less taste/more filling" argument, grab that branch.



Wheel of Torture Answers

(in order from 100 to 400)

Religion	1, 3, 1, 3
Potpourri	3, 2, 3, 1
Weapons 'B'	2, 3, 1, 2
More Weapons 'B'	1, 3, 2, 3



Legal	2, 3, 2, 1
Famous Sayings Bjorn	3, 3, 3, 3
Places to Avoid	2, 3, 3, 1
Mythology	2, 2, 3, 3
Geography	1, 1, 3, 3

* * *

Day Five: The Fair and the Dragon

Go to the Pavilion of Tomorrow and pull the shade. Take the rubber band and put it around the viper's mouth. Tie your bungee cord to the aardvark, then stand on the loose floorboard. First, take the leech, then take the black marble from the catapult. You'll end up with the chamberpot exactly where you need it.

Go to the Shooting Gallery and shoot the crossbow at a target to win a chicken or a whoopee cushion. Then go to the Fool's Pavilion east of the Stockade and "hit" the judges with the chicken (or sit on the whoopee cushion) to earn your fool's cap. Be sure to put on the cap.

Go to the Amphitheatre and watch the shows. When the Jugglers Vain appear, throw the leech at them, then take the gloves left behind. Put on the gloves and climb the maypole in the Fairgrounds. After either of Lily's shows, take the invitation note to her "dwessing woom" and give her the boa. She'll give you a "weed" and another task to perform.

Ignore Lily's second task. When you leave her room, the "weed" becomes a "reed" for the musician who frequents the shell game. Go to the Shady Area, wait until the musician appears, and give him the reed. He'll give you his sunglasses. Put them on. Their magic will allow you to play the shell game and win.

Take the woodcuts to the Shooting Gallery and give them to the barker. Exit while he's preoccupied. You now have the crossbow. Spit. (That's right. I said, "Spit.") After you're pilloried, look at the crowd until the angelic boy appears. Make a face (or stick your tongue out) at the boy to get his apple.



Part One The Comedies

Ignore the dragon's "vulnerable spot" bull's-eye. Shoot at the part of the dragon that corresponds to the last part of your own body that got flamed by the beast.



Go back to the Fairgrounds and give the apple to the cook. He'll drop his apron. Take the apron and put it on. Now you can face the dragon. Ignore the "vulnerable spot" target and shoot at the part of the dragon that corresponds to the part of your body the dragon last tried to flame.

* * *

Day Six: Temple of Virgins and Palace of the Gods

Temple of Virgins

Moon the unicorn, then take the eucagum leaf from the branch and get down from the tree. Approach the Temple and put on the robe. Ring the fourth bell to enter. Read today's paper to the virgin, then offer her your hanky. Put the leaf in the tears you've collected. A gummy blob will form. Give the blob to the virgin.

Go north into the Sanctuary. Get in the vat, then put on the ring to become entirely invisible. When the sacrificial virgin appears, give her the boring book about the tale *Baldur*. When Molochi



opens his mouth, enter it. Ride the escalator up to the top, then approach the Palace of the Gods.

Palace of the Gods

To get in the Palace, explore until you find the Windy Cave. The God of the North Wind will not talk to you until you leave. Then he will give you a note. Call 1-800-Dominus and wait until the delivery boy brings the cake. Take the dragon from your backpack and light the candles. Give the cake to the God of the North Wind. When he freezes everything, take the key in the Glade (from which the Goddess of Beauty has fled).

Go to the Palace. In the Lobby, show the God of the North Wind's note to Clio, then wait until Morty takes you into his office. Show Morty the note; he'll give you a token and call in Clio. Leave and take the costume from the case in the Lobby. Clio will return and put a jar of woad on her desk.

Find the library, talk to Emily the Librarian to get the book list, then choose *Setting Up Sodom/Gomorrah*. She'll give you the wrong book, which is actually the right book. Take the book to the Scriptorium and give it to Richard; he'll have his guys make a perfect copy that you can keep. Go then to the Laboratory and turn the crank on the plague machine. Take the slimewig that remains.

Go to Agora outside the palace. Take the dropped pigeon note. Show it to Clio, then wait until Morty takes you into his office. Show him the pigeon note as well. When he calls in Clio, go out to the Lobby and take the woad.

Now go to the Promontory and give the nectar to the God of Short Term Memory several times until he leaves. Take the Egg of Oblivion.

Go back to Agora. Now follow the instructions from the book: first, put on the costume and the woad. Drop the egg and stand on it. Eat the slimewig, turn around twice, then squawk. When the golden staircase appears, climb it. At the top, unlock the lock with the golden key and take the Crowbar of the Apocalypse. Wait until the mountaintop cork pops.



* * *

Day Seven: Swamp Trek Voyages of the Swampship Enterprise

Get on the raft. Give the roddenberries (the berries you got back on Day Four) to Zulu. After your encounter with Kahn, take the raft to Milligan's Island, the first island just north of Phantasy Island on the swamp map screen. Take the umbrella from the beach and the bottle floating in the water.

Take the matchbook out of the bottle, examine it, then connect the dots. (No trick here. Just click on numbers in ascending order from 1 to 17.) Put the matchbook back in the bottle and throw the bottle in the water. Wait until it returns, then take it out of the water again and take the certificate.

Go to Monkey Island (at middle left of the swamp map screen). Say "yoohoo," then give Excalibanana to the four-headed monkey. Take the coconut and sit in the Captain's Chair again. Now raft to Treasure Island, which is due north of Monkey Island on the swamp map. Open the gate. To get the bottle of rum, answer *anything* to the questions in the Pirate Quiz.

Raft to Lilliput, which is north of Milligan's Island. Put the coconut and the umbrella on the conveyor belt. (Be sure the lever is set to Import first.) Then double-click on the lever to set it to Export and put the dragon on the conveyor belt.

Once you've deminiaturized the dragon, go to the iceberg (at lower left on map screen.) After the dragon melts the iceberg, sit and raft to Gnoll Island just ahead. Get off the raft and go east down the path. Put the coconut in the guillotine, and the rum and the umbrella in the now-severed coconut. Then return to the raft and sit.

Go back to Phantasy Island and give the drink to Daddoo.

* * *

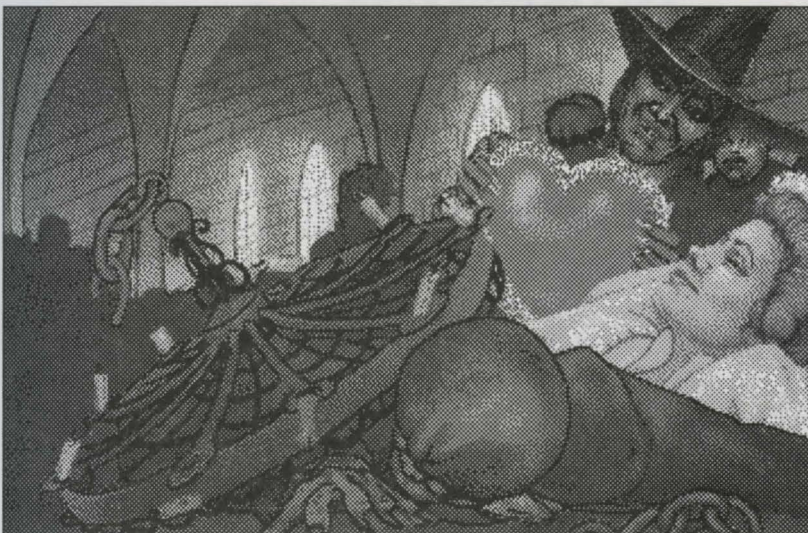


Day Eight: The Witch's Castle

Remove the pitch with the pitchfork. Remove the crow with the crowbar. Put the steak on the black eye that stares from the gate. Cut the lightning bolt with the bolt cutters. Then turn the crescent moon with the crescent wrench to open the gate. Look in the crystal ball first, then read the spellbook.

X Hint: The witch gives you ten minutes to live. If you run out of time, just turn over the hourglass. (Or just turn it over right away and forget about the time.) Take the eyeballs from the jar and put them in the skull. Then hoot—this is the “word from the wise.”

Enter “IIIVX” to answer the mirror puzzle. (Confused? Remember, both the puzzle and solution are *mirror images*.) Enter the passageway that is revealed and go west past the chain to the Witch's Bedroom. There, take the makeup and the broomstick, then open the window. Go back to the chain in the passageway, wait until 10:30 (but before 11:00!) then apply the makeup to the chain. Return to the bedroom and get on the broom.



The final moment of truth. Give the candygram to the witch, and she'll literally melt in gratitude.



Part One The Comedies

In the Crawlspace, open the trap door and go up into the cake. Wait until 11:00. The ceremony will begin. After the chandelier falls on the beast, give the Candygram to the witch. Pick up Lorealle and go out. Blow the whistle and get on the duck. (As you might imagine, I am quite fond of this particular plot device.)

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2

Space Quest V: Roger Wilco in The Next Mutation

Word from The Bird

Okay, everybody liked SQ5. All the reviewers, all the people I ever met, my grandma—everyone. Oh, there were the usual gamer-nerd complaints—*too short, too easy*, etcetera. Dismiss these sorts of comments. Anybody who thinks five or six hours is too short for a computer experience . . . well, you know the type. I think of the *Saturday Night Live* sketch where William Shatner speaks to the costumed goofballs at a Star Trek convention: “Get a life, people!”



Part One The Comedies

Space Quest 5 actually lets you be a fly for awhile. You get to meet a guy called The Merchant of Venus. You command a garbage scow, and your navigator's name is Droole. Then there's the pukoids. Really, can you think of better way to spend six hours of your existence?

The Story

Yes, you direct Roger Wilco, space janitor. But here's a new twist; if you can help Roger "pass" (read: cheat on) the StarCon Academy final exam, he'll get to command his own sleek starship! Well, okay, maybe it's a garbage scow. But hey, remember your first car?

The plot is fairly linear. Wilco and his crew are assigned a standard garbage run, picking up floating Husky bags. But then, of course, all hell breaks lose. First you face a relentless killer android named W-D40. Then you stumble upon an interstellar conspiracy that threatens to mutate the entire galaxy into blobs of malevolent goo.

You get to duck phlegm attacks, play a futuristic version of Battleship, crawl through the airways of the biggest starship this side of the Death Star, and get your pants pulled down by a woman named Wankmeister. Great fun!

Conclusion

Look, I loved this game, but I'm a bird. I'm hypersensitive, okay? It's a hormone thing. So I have to mention the one thing—the only thing—about *SQ5* that bothered me: At game's end, I had no particular feeling about Roger Wilco or his crew (with the possible exception of Spike, the face-hugging alien).

Hey, don't laugh. I'm not looking for catharsis or some art thing. I got hawking giggles out of the deal—I enjoy dodging pukoid mutants as much as the next mythical bird—but at times the "plot" (such as it was) seemed to cruise on autopilot, like maybe they got it nailed (which they do) after five installments, so everybody's just mailing it in now. Then again, maybe I'm just the doddering remnant of an endangered species whose sensibilities have been dulled by excessive inbreeding.



In any case, don't get me wrong. *Space Quest 5* is imaginative, whacky, challenging, funny, and easily one of the Top Adventure Games of 1993–1994, so the bird says check it out. Do it, pal. Admit you're a software pirate, and then go out and actually purchase a game for once in your life.

Get a haircut while you're at it.

General Tips

Say "SQ5" A Lot

Really hip, inside-type people refer to games by their initials. If you do it enough, guys from Atari will find you and force you to lead the company to profitability.

Be Commanding

This is SQ5. You're a starship commander now, so start talking like one! Decide to which crew member you wish to issue a command. Then select the Command icon (it's the one that looks like an exclamation point in a talk bubble) from the top menu. Click it on whoever you've chosen. This will bring up a command menu for each crew member.

Destination Coordinates

Here's a handy list of all the destination coordinates you'll need in the game:

Gangularis	71552
Peeyu	92767
Kiz Urazgubi	20011
Spacebar	69869
Thrakus	53284
Klorox II	90210
Genetix	41666



* * *

The Flythrough

Part J: The Academy

The Opening

When the animated sequence ends, follow the circular hallway (walk Roger away from you) to the Classroom, then take the Starcon Aptitude Test (SAT).

SAT Answers

The key to success: cheat. Whenever the Proctormatic 9000 droid turns his head away from you, click the Eye icon on the test display of the big-brained cadet on Roger's right (your left). You'll get a quick image of your current SAT question with the correct answer filled in. (Or you can simply choose 1-D, 2-E, 3-E, 4-C, 5-E, 6-C, 7-E, 8-D, 9-A, 10-A.)

Cleaning the Academy Crest

Go back to the Janitorial Closet (walk Roger toward you) and take the Scrub-O-Matic and orange safety cones. Then proceed to the Main Rotunda by taking the elevator (small circular port at right) down from the left hallway. Place an orange cone at each corner of the crest, click twice on the Scrub-O-Matic to mount it, then polish the entire crest area.

Return to the bulletin board outside the Classroom to receive your SAT results.

* * *



Part JJ: These Are the Garbage Runs of the SCS Eureka

Gangularis

Sit in the captain's chair to take charge, then command Flo to Hail Starcon. (Again, to command Flo, simply click the Command icon on Flo, then select Hail Starcon from the menu.) After the message, command Droole to lay in a course. When he asks you for the coordinates, enter the coordinates for Gangularis (71552) on the number pad, then click on the pad's ENT button.

Command Droole to go to Lite Speed. When he tells you you've reached your destination, command him to drop the Eureka to Regular Speed. Finally, when Flo reports the beacon, command Droole to Activate RRS.

Find and Neutralize Spike

After Cliffy reports on the strange sounds in the trash compartment, exit the bridge to the engineering section. Open the trash compartment. Go to Cliffy's toolbox (just left of the trash mound) and move things around to uncover the antacids, then take them. Important: Take the holepunch, the laser torch, and the fuse, too. You'll need them all much later, but you might as well get them now.

Go into the Science Lab. After you pull Spike from your face, he'll be in your inventory. Put him in the Habitube (bubbling tube at far right), then add the antacids.

The Peeyu Transmission

Go back to the captain's chair, command Droole to lay in another course, enter the coordinates for Peeyu (92767), then follow the same sequence as you did for Gangularis in order to pick up the garbage. After the pickup, you'll intercept the transmission.



Part One The Comedies

Meet W-D40

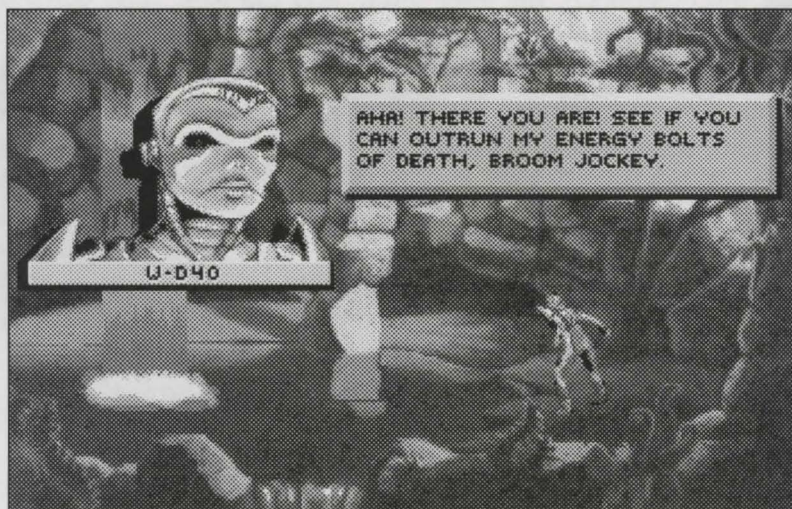
From the captain's chair, command Droole to lay in another course. Enter the coordinates for Kiz Urazgubi (20011), then command another jump to Lite Speed. After the transmission from W-D40, go into the Science Lab. Step onto the transporter, then click the Talk icon on Roger. He'll "energize" the unit and beam down to Kiz Urazgubi.

* * *

Part JJJ: Kiz Urazgubi

Rock the Droid

Keep moving, and use the caves. (W-D40 is relentless, and will hit you with her third shot every time.) Go to the left rear of the cave behind the waterfall. You'll emerge at an alcove. Go right one screen to the big log spanning the chasm and walk up the branch extending up from the log's left side. After you fall and climb out of the pool, take the stick that fell with you (floating at right bank of pool).



W-D40 is a cold-blooded killer, and she'll nail you with her third shot every time. Keep moving and use the caves.



Go back to the alcove. This time, go into the left cave to reach the top of the waterfall. From there, go to the left cave again and wait until W-D40 appears in the foreground. Then enter the left cave to reach the promontory at the top.

Now wait until W-D40 enters the cave—she's invisible, but you can watch for her footprints on the water, then her silhouette in the falling water. Jump across the chasm to the right side and climb up to the place where the boulder sits balanced on the cliff. Take the stick from your inventory and use it on the boulder.

Void the Droid

Climb down from the promontory, hop back across the chasm, and work down to the big log again. Go through the log to the right side, then swing your stick at the fruit cluster hanging just out of reach over the log. Immediately switch to the Hand cursor and click on the cluster when it's closest to you. (This may require some trial and error, depending on the speed of your machine.)

When you get the banana, go down to the pool. W-D40's cloaking mechanism is shot, but she'll still want your body parts. Go back up to the hollow log, get in it, and wait until W-D40 shows up again. Now shove the banana up her tailpipe. Be sure to pick up her head after the explosion, or Cliffy won't let you beam back up to the ship. (It's the round metallic object to the left of the log.)

Back to the Eureka

Once you've got the head, go back to the pool. Cliffy will beam you up. Leave the Science Lab, but return when prompted to give the head to Cliffy. It will happen automatically, and you'll receive a piece of the droid in return—a communicator.

The Droid's Ship

Get on the transporter and click the Talk icon on Roger. Cliffy will join him and beam back down to the cliff where W-D40's cloaked ship sits. Walk toward the edge of the cliff to climb in, then use the



Part One The Comedies

droid communicator to uncloak the elevator. Get on the elevator to ride up inside the ship.

Click the Hand icon on the panel at the right (just left of the triple bank of red lights). First, click on the two center latches, top and bottom. (A self-destruct timer will engage, so hurry.) Turn the top-left knob, then the lower-right knob. Open the top-left panel, then the lower-right panel. Now turn the lower-left knob, then the top-right knob. Open the top-right panel first, then the lower-left panel. Finally, take the cloaking device.

Exit the ship by stepping onto the electronic hatch.

Part IV: The Space Bar

Go back to the captain's chair and command Droole to lay in another course. Enter the coordinates for the Space Bar (69869), then order Lite Speed. When Droole says you're approaching, go to Regular Speed. When the Nova Station appears, go to Standard Orbit. In the Science Lab, grab Spike from the Habitube and then transport down to the Space Bar.

Star Cruiser

Sit with Droole and Flo. After the cut sequence, battle Quirk in the Star Cruiser.

✦ Hint: Use your probes! If they somehow let you down (which I doubt), try firing your weapon in a checkerboard pattern (hitting every other square).

After Cliffy is arrested, sit with Flo and Droole. Click the Talk icon on both of them for some cogent observations. Then drop the Space Monkeys into your drink and go to the Detention Block.

The Detention Block

After the guards leave, go to the console and turn off the force field. Then go down to the second barred cell on the left, where you'll



find Cliffy. Put Spike on the bars. He'll burn a hole, setting Cliffy free. You'll automatically return to the Eureka and receive your next mission assignment.

* * *

Part V: Klorox JJ

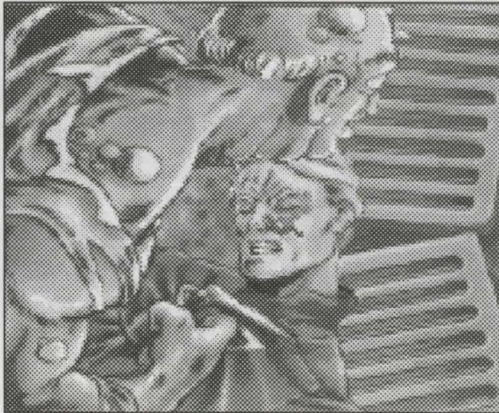
Duck the Loogies of Death

Lay in a course to Klorox II (90210). When Droole says you're there, slow down. Then go into Standard Orbit. Beam down with Droole to the surface. Go into the greenhouse (the big central building). When the mutant expectorates, notice that your cursor turns into an arrow just left or right of our hero's head. When you hear the spit, click one way or the other to duck.

✈ Hint: Pay close attention to the direction the mutant leans his head, then move Roger's head in the opposite direction.

The Activity Log

After Droole saves your life, pick up the slip of paper on the greenhouse floor (on vent at bottom left) and look at it. Then enter its



*Don't let this happen to you!
When you hear the mutant hawk-up a good one, watch his head movement. If he goes left, you go right.*



Part One The Comedies

access number (80869) into the colony computer and read the Activity Log. Go back up to the plateau where you beamed in and find the secret passage at the far left of the screen. Look closely at the cannister. Be sure to note the Genetix coordinates, 41666.

* * *

Part VI: Thrakus

Beam to Thrakus

Set a course for Thrakus (53284). Once you arrive, click on the middle, yellow button on the captain's control panel (under Roger's right hand). Ask W-D40 (who is now your Science Officer) to Scan Planet. Go to the engineering section and click on the red button on the right wall to activate the Pod Bay lift. Step onto the lift to ride down to the Pod Bay.

In the Pod Bay, open the compartment just left of the pressure suits to take a rebreather mask. To get back up, click the Hand icon on the Docking Bay controls (the pedestal in front of the elevator), then click on Elevator Door button and get in the elevator. Now go to the Science Lab, get on the transporter, and put on the mask. You will automatically beam down to the planet.

Thrakus Surface

Take the path that leads west (left), then walk through the cleft in the giant mushroom at the far right. Look in the escape pod—you have to click the Eye icon directly on the open door. Take the frock to “look under” it, revealing the homing beacon. Turn off the beacon by clicking on the flashing red button.

Walk back through the cleft in the giant mushroom. After you're hanging from the cliff, use the frock on the Ambassador to pull her to safety. Use the communicator to call the Eureka, then grab the vine that Beatrice lowers to you.



Freeze the Ambassador

You need to CryoFreeze Beatrice, quickly. Click the Hand icon on the red button just left of the Habitube, then on the CryoChamber, then on Beatrice. Roger will carry her to the chamber. To put her in the chamber, click the Hand icon on the chamber.

Click the Eye icon on the chamber for a close-up shot. Click on the control panel at the lower left. Enter **10** seconds, make sure it's set to CryoFreeze, then click on the Start button. Now go back to the bridge.

* * *

Part VII: Escape the Pukoids

Goliath Attacks

When the Goliath attacks, order Droole to take Evasive Action. Then choose the asteroid belt option when it appears. After you lose Cliffy, ask W-D40 for a recommendation. (Again, to access W-D40, press the yellow button on the captain's control panel.)

Rescue Cliffy

Go down to the Pod Bay. Take the extra oxygen tank from the compartment just left of the rebreather mask storage. Use the Pod Bay controls to rotate the pod, then click the Hand icon on the pod to get in and launch it.

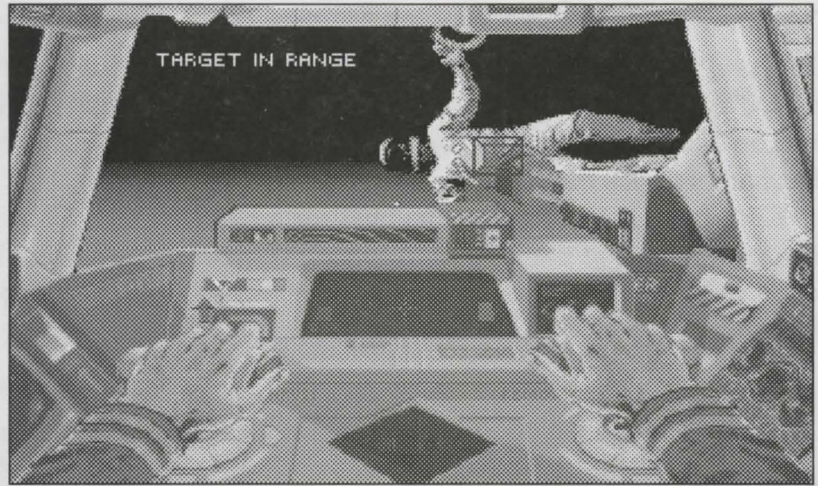
Cliffy is the red dot on your radar screen, The Eureka is the green triangle. Using your maneuvering (left-hand) controls, rotate right until the red dot is dead ahead—i.e., on the vertical crosshair, above the horizontal crosshair. Accelerate forward until Cliffy fills the view window, then extend the claw with the right-hand control.

Open the claw—i.e., click when the cursor becomes the word "Claw." Maneuver left and right until the green rectangle appears



Part One The Comedies

Maneuver your pod until you get Cliffy in your sites with the "Target in Range" indicator on.



and you get the "Target in Range" indicator. Close the claw to snag Cliffy, then return to the Eureka as fast as possible, lining up the ship the same way you lined up Cliffy.

Once you get back to the Eureka, go to the bridge and sit in the command chair.

* * *

Part VIIJ: Genetix

Getting There

Remember the coordinates from the cannister on Klorox II? (If you didn't jot them down before, the coordinates for Genetix are 41666.) Lay in that course and follow standard procedures to get into a standard orbit around Genetix. (If you haven't learned these by now, something is seriously awry.) Go to the transporter and beam down to Genetix, but be sure you have both the card from the Merchant of Venus and Cliffy's holepunch from his toolbox.



Life as a Fly

Go one screen left to the waterfall. Fly into the slit in the rock, which is an electronic locking mechanism. If you interrupt each of the nine light beams, you'll find that four beams activate locks and five don't, in the following pattern:

x = activates lock

o = no effect on locks

O X O

X O X

O X O

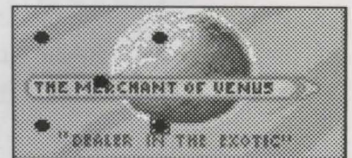
You'll need to replicate this pattern by using the holepunch from Cliffy's toolbox on the card you got from the Merchant of Venus back in the Space Bar. But you can't do that until you de-fly yourself first.

Move through the light beams and land on the computer. Click the Restart button (on the Genetix computer, not yours). Important: Be sure you view *all* the files and also check out the Security camera views.

Now go back out and fly past the waterfall to the east edge of the pool. After the amphibian creature makes its unsuccessful grab, click on the communicator for a closeup and click the Talk icon on Flo. Fly to Cliffy and click on him to land on his nose. Then click on the upper-right side of the screen (just left of the small waterfall) to get to the compost bin. Now click on the human flyhead, and Cliffy will fix you up.

Access the Lab as Human

Go to the rock wall where the lab door is. Using the holepunch on the card you got from the Merchant of Venus back at the Space Bar, match the pattern of the light beams in the locking mechanism shown earlier—i.e., punch holes at the O's, where the beams don't activate locks.



Here's the holepunch pattern for getting into the secret Genetix lab. Now place the card in the lock.



Part One The Comedies

Now click the punched card on the lock and go in the lab. Click on the small panel to the left of the compartment at the bottom of the stairs. When the compartment opens, take the liquid nitrogen cannisters and go back out. Tell Cliffy to beam you back up to the Eureka.

Defrosting Deambassador

After Spike does his thing, select the last option from your Question menu (the long, complicated one involving the transporter). Click the Eye icon on the Cryo, then on the control panel at bottom left. Set the CryoChef for Defrost, then set the timer for **10** seconds and click on the ENT button. Click on the Cryo unit, take Bea out, and put her on the transporter.

Go back to the captain's chair.

* * *

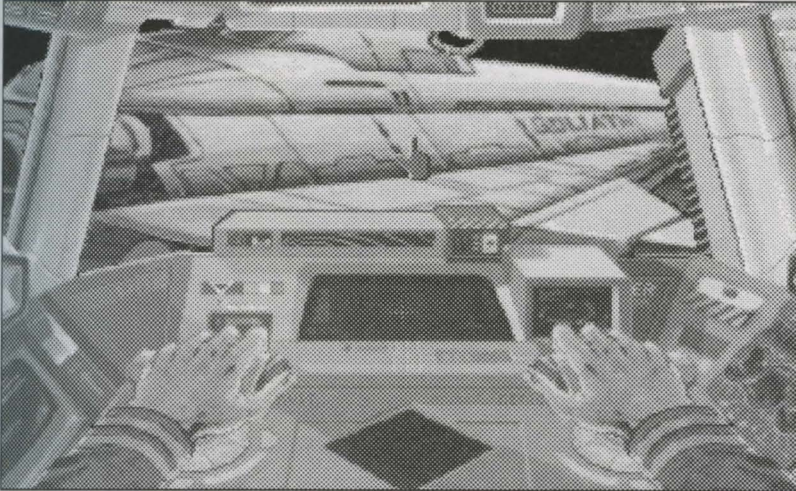
Part IX: The Goliath

Boarding the Goliath

Summon a report from W-D40 by pressing the middle button on the captain's control panel. Ask her to Scan for Ships. She'll tell you the Goliath is in the vicinity of Gingivitus. Command Droole to lay in a course for Gingivitus (81100) and proceed in the usual manner. Upon arrival, summon Cliffy by pressing the green (left) button on your command panel, then select Cloak Ship from the menu.

Go to the Science Lab. (Be sure you get the laser torch and the spare fuse from Cliffy's toolbox, if you haven't already done so.) After Cliffy's presentation, go to the Pod Bay, rotate the pod, and get in. Click the Hand icon on the Goliath to dock.

You'll get right into the engine room if you pick a spot on the left-center portion of the hull.



See the Hand cursor? Click there on the Goliath to dock your pod right on the engine room.

Activate the Warp Drive

Wait on the ladder until the guard makes his pass on the catwalk, then hurry to the control panel. Click the Hand icon on the panel and place the warp distributor cap on its receptacle. After the guard finishes another pass, follow his direction out the door. Once you're in the hall, click the Hand icon on the floor grate and enter the sub-floor maze.

Deactivating the Shield: The Subfloor Maze

Getting to the shield activator is tedious and tricky. Follow these directions for a quick passage (N=north, E=east, S=south, and W=west):

Go N, E, N, N to get into Shaft A. Climb up the shaft ladder two levels to the subfloor below Level 6. Go S, W, N, N, E, N, N to get into Shaft B. Climb up the ladder two levels to the subfloor below Level 4. Go S, W, N, N, W, W, N, N to get into Shaft C. Climb up the ladder two levels to the subfloor below Level 2. Now



Part One The Comedies

go S, S, W, S, E, S, then click the Hand icon on the grating above to find the Shield Deactivation Switch.

✦ Hint: Watch out for elevators in the shafts! If you see a bright light above you, click the Hand icon on the nearest subfloor entry and dive in. Then go back out into the shaft to continue your climb.

Demutating the Pukoids

After the automatic sequence, wait until all the Pukoids are on the transporter pad and the doors seal shut before giving Cliffy the signal. When Quirk escapes into the Blob, choose the first response to Flo: “Call Cliffy and tell him to beam me over to the Eureka!”

Deblobbing the Blob

Go to the captain’s chair and command Droole to Fire. When the Blob approaches the Eureka, order Droole to Activate RRS and order Flo to Abandon Ship. Click on the red (right) button on the



Wait until the Goliath crew enters and all doors close, then give Cliffy the signal to de-puke the pukoids.



captain's command panel and activate the self-destruct mechanism. Then hurry to the Science Lab.

Take Bea from the Cryo, get on the transporter, and energize. When the transporter fails, go to the service tunnel in the engineering compartment (the one you've seen Cliffy crawling in and out of) and take out the blown fuse by clicking on it. The blown fuse is the middle-left one (from Roger's point of view), shown as red on the schematic diagram. Now put in the spare fuse that you took from Cliffy's toolbox. Go back to the lab and take Spike from the Habitube. Then hop on the transporter and energize!

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3

Day of the Tentacle

Word from The Bird

Okay. This game was dangerously amusing. True confession: At one point—it was during Hoagie’s flag-design suggestions to Betsy Ross, I believe—the squawking grew so painful that Jeebs had to intercede. We’re talking gullet stones—projectile. I laughed, is the point.

Yeah, *Day of the Tentacle* is a cartoon, but only in the same sense that *The Simpsons* or *Beavis & Butt-head* are cartoons. Indeed, the Hollywood pitch on this one would be something like “Matt Groening meets Chuck Jones.” Not quite as dark and twisted as *Sam & Max Hit the Road*, but still pretty far from your standard Saturday morning pablum. Jeebs agrees with me here. *Day of the Tentacle* wins wings-down for Best Cartoon Animation of the Year!



The Story

As the action begins, Purple Tentacle has sipped toxic waste spewed into a stream by crazy Dr. Fred Edison's Sludge-O-Matic. Now the appendage is an evil, unstoppable genius who will enslave the world—unless Bernard and his buddies, Hoagie and Laverne, can travel back one day in time and halt the toxic contamination.

Unfortunately, Dr. Fred's time machine malfunctions (due to a cheap, imitation-diamond component), sending Hoagie 200 years into the past, Laverne 200 years into the future, and Bernard right back to the present. You control all three characters, switching back and forth by clicking on their faces by your Inventory.

The three adventurers have to combine efforts over this 400-year timespan to get a new diamond for the time machine (cost: \$2 million), get everyone back to the present, then try again to get just one day into the past.

Conclusion

LucasArts is pushing adventure gaming where it needs to go. Sure, everybody everywhere is doing something innovative with graphics, animation, art, digitization, and so on. But writing and storytelling remain the twin pillars of the computer adventure game genre.

Clearly, the best writers and storytellers are finding a home in LucasWorld.

* * *

General Tips

The Condor is big enough to admit when he's made a serious error of omission; I didn't read the whole manual, okay? I plunged into the game.

Please read the manual always. Or, in this case, at least be aware that in *Day of the Tentacle* you must teleport items through time from character to character. You do this by flushing each item



through the Chron-O-John time machine. You do it and you do it, again and again, a lot.

There are two ways to do it:

1. *The Formal, Incredibly Slow Method.* Direct both the sending and receiving party to the Chron-O-John. Take control of the sending party. Click on the verb *Use*, click on the item in the sending party's inventory that you wish to send, then click on the Chron-O-John toilet.

Now switch control to the receiving party. Click on the verb *Pick Up*, then click on the Chron-O-John toilet to transfer the item into the receiving party's Inventory.

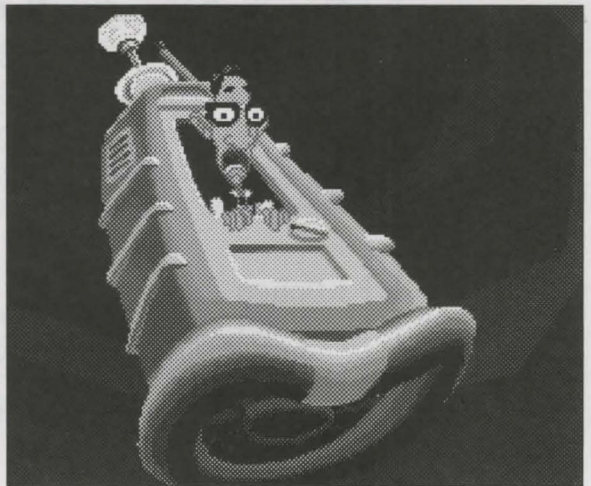
2. *The Incredibly Easy and Fast Method That I Didn't Use.* Click on the Inventory item you want to send, then click it on the face of the person (at right of Inventory) to whom you want to send it. It's so easy, it makes me ill!

* * *

The Flythrough

The opening segment takes place with all three heroes—Bernard, Laverne, and Hoagie—at Maniac Mansion. Your job: do nothing. When the show's over, you have control of Bernard.

Bernard rockets through the space/time continuum to arrive back in the present.





Part One The Comedies

Now open the grandfather clock. After the animated sequence, pick up the battery plans hanging in plain sight on the bulletin board next to the Sludge-O-Matic. When gameplay returns with Hoagie in the past, click on Bernard's face next to Inventory to continue in the present (First Bernard section).

* * *

First Bernard

Lobby

Go upstairs to the lobby. Pick up the dime from the pay phone, the "Help Wanted" sign from the front window, and the George's Hardware flier from the rack in the lobby's foreground. Walk to the office door, open it, and go in.

Dr. Fred's Office

Look at the Swiss bankbook on the desk. Open the desk drawer and take the Booboo-B-Gone. Exit into the lobby.

Rovelty Convention Room

Open the double doors under the "Welcome" sign and walk through to the convention room. Open the grating on the floor by the fireplace. Walk to the chattering teeth exhibit, then chase the teeth into the grating that you opened. Pick up the trapped teeth and walk through the swinging door to the left of the grating.

Kitchen

Pick up both pots of coffee, regular and decaf, at the right. Take the fork from the table, then open the knobbed door just left of the microwave oven. Next, walk into the laundry room.



Laundry Room

Open the cabinet next to the dryer and pick up the funnel. Walk back to the lobby, then go up the stairs at the far right.

Room W

Open the door to Room W and go in. For fun, use the TV and then the phone. Use the dime from your Inventory with the FickleFingers coin slot. Close the door and pick up the keys in the door's lock. Exit into the hall.

Room R

Open the door to Room R and walk in. Pick up the disappearing ink. Exit into hall.

Room F

Open the door to Room F and walk in. Talk to Green Tentacle about Purple, his band, etcetera. Pick up the videotape sitting atop the stereo, then use the on/off button on the stereo. Push the speaker that sits on the carpet at the right. Walk out of the room and go down the far hall to the up stairway.

Video Room: Nurse Edna

Up on the next landing, open and enter the door on the left. Talk to Nurse Edna for information about Fred's sleepwalking. For fun, try pushing her. Exit and go to the door across the hall.

Weird Ed's Den

Open the door and go in. Pick up the hamster, then use the disappearing ink with his stamp album. After Ed explodes, pick up the stamp and stamp album.



Part One The Comedies

Top Floor and Roof

Walk up to the top of the stairs. Open the door at right and go into the attic. Walk to the window. On the roof, pick up the crank by the flagpole at left. Walk to the chimney. After you get to the convention room, go back into the lobby.

The Safe

Pick up the fake barf (now on the floor) and walk to the grandfather clock so that you can go back down to the lab. Use decaf coffee with Dr. Fred's mug. If you follow the sleepwalking Dr. Fred to his office, you'll see him open and close his safe, but he does it too quickly for you to take the contents or see the combination.

Crowbar and Gum

Walk out to the parking lot and give the keys from your Inventory to the man in the ski mask; he'll give you the crowbar. Walk back to the lobby and use the crowbar with the gum/dime on the floor. Use the gum to get the dime.

Room W: The Sweater

Now walk back upstairs to Room W and use the dime in the Fickle-Fingers coin slot. If this is the second dime you've used, then the sleeping man will roll off the bed. When he does, pick up the sweater. Exit.

Candy Machine

Use the crowbar on the candy machine in the hallway. Pick up the quarters. Walk upstairs to the Video Room. You need to change that statue's arm somehow so that Nurse Edna won't have anything to grab next time you push her.



Flush Stuff to Hoagie

Use the “Help Wanted” sign on Hoagie’s face next to Inventory. Then click again on Hoagie to switch to his adventure into the past.

* * *

First Hoagie

Inn Foyer

You are now directing Hoagie. Walk left to the inn, open the door, and walk in. Open the grandfather clock and walk in.

Red Edison’s Workshop

Give the patent application (battery plans) and the “Help Wanted” sign to Red Edison. Then pick up the lab coat hanging at right and the left-handed hammer on Red’s work table. Walk up the stairs.

Main Hall

Open and walk through the double doors, talk to the Founding Fathers, and walk through the swinging door next to the fireplace into the kitchen.

Kitchen

Pick up the spaghetti and oil from the pantry next to the swinging door. Open and walk through the door at right.

Washroom

Pick up the bucket. Open the cabinet at left and pick up the brush. Then go back to the kitchen and use the bucket with the water pump to fill it. Walk back to the inn foyer, past the grandfather clock, and up the stairs.



Part One The Comedies

Washington's Room

Open the first door and enter. Use the bed, then pull the cord on the wall to the right of the door. Exit and take the soap from the maid's cart. Walk to the next room.

Betsy Ross's Room

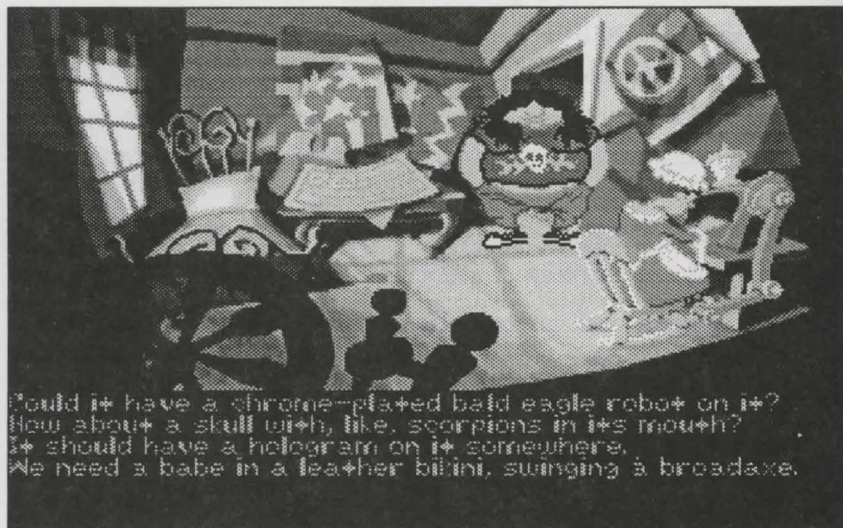
Open the door and enter. For fun, talk to her a bit, then exit. Walk to the next room.

Ben Franklin's Room

Open the door and enter. Pick up the wine bottle, then exit. Go down the far hall and go upstairs.

Edison Brothers' Room

Talk to the horse. Open the door and go in the room across from the horse. When Ned (the sculptor) puts down his right-handed hammer, pick it up. Then use the left-handed hammer on the table



Could it have a chrome-plated bald eagle robot on it?
How about a skull with, like, scorpions in its mouth?
It should have a hologram on it somewhere.
We need a babe in a leather bikini, swinging a broadaxe.

Here are Hoagie's flag design suggestions to Betsy Ross.



to replace it. (This triggers the reversal of the statue in the Video Room, which helps Bernard back in the present.)

Exit and go upstairs to the attic.

Attic

Take the red paint and send it with the letter to Bernard.

* * *

Second Bernard

Video Room

You are now directing Bernard. Push Nurse Edna again. Use the blank videotape with the VCR, then look at the monitor.

Click on the Record (red) button. After the IRS grabs Fred, click the Rewind (<<) button. Click on the switch at far right to change speed from SP to EP. Then click on the Play (>) button and note the combination—101, 999, 57.

Go downstairs to the office.



Record Dr. Fred on the VCR, then play it back on EP speed to get the safe combination.



Part One The Comedies

Safe

Open the safe. (Bernard will automatically use the combination he just discovered.) Pick up the contract. Go to the laundry room.

Dryer

Use the sweater in the dryer and the quarters with the dryer, then walk to the fireplace in the convention hall.

Fireplace, Roof, Attic

Walk to the fireplace to get to the roof. Walk in the open window at the right and pick up the rope that binds Dr. Fred. Go back out on the roof. Use the rope on the pulley, then go down the chimney. Walk outside.

Dead Cousin Ted

Use the dangling rope with Dead Cousin Ted. Go back in the fireplace to the roof, then pull the rope. After you fall, go back in the fireplace again to the roof and walk to the open window. Use the red paint on Ted. Then use Ted with Doctor Fred. Finally, use the rope with Doctor Fred (his feet), go out to the roof again, and pull the rope.

The Lab

Use the funnel on Dr. Fred. Use the regular coffee with the funnel. Use the contract with Dr. Fred, and take dialogue path 4, 4. Use the stamp with the signed contract. Send the signed, stamped contract to Hoagie. Switch briefly to Hoagie.

* * *



Second Hoagie

Walk to the front of the inn and use the contract on the mailbox. Switch back to Bernard.

* * *

Third Bernard

Go upstairs to the office and use the phone. Send the red paint back to Hoagie. Switch to Hoagie.

* * *

Third Hoagie

Kumquat Tree

Walk to the kumquat tree just left of the outhouses. Use the red paint with the kumquat tree. Go to the inn's main hall.

Main Hall

Give the wine to Jefferson; talk to Washington about cherry trees. If you suggest that he's "lost it," he'll give you a demonstration (thus freeing Laverne in the future). Switch to Bernard.

* * *

Fourth Bernard

Dwayne's Room

Go upstairs to Room R and give the letter (that you got from Hoagie) to Dwayne. Pick up Dwayne's flag gun. Go back out into the hall.



Part One The Comedies

Hamster on Ice

Use the hamster in the ice machine. Go downstairs to the convention hall.

Exploding Cigar

Use the flag gun with the cigar lighter to switch them. Talk to the cigar salesman and use dialogue path 2, 1. Send the chattering teeth, cigar lighter, and exploding cigar to Hoagie. Switch to Hoagie.

* * *

Fourth Hoagie

Main Hall

Give the exploding cigar to Washington. Then give him the chattering teeth. Pick up Hancock's blanket, go up to the attic, and climb out the window.

Roof

Use the blanket on the chimney. Go back downstairs to the main hall.

Quill Pen

Pick up the gold-plated quill pen.

* * *



First Laverne

First Kennel Escape

Talk to the tentacle guard and tell it you're not feeling well. It'll take you to Doctor Tentacle.

Doctor Tentacle

When Doctor Tentacle leaves, take the tentacle chart from the right-hand wall. Exit, go through the big door on the back wall, then walk to the kennel (door on back wall).

Second Kennel Escape

Talk to the guard and tell him you have to go to the bathroom. Send the tentacle chart to Hoagie. Send the scalpel to Bernard. Switch to Bernard.

* * *

Fifth Bernard

Oozo the Clown

Use the scalpel on Oozo the Clown. Pick up the Box o' Laughs. Send the textbook and the flier to Hoagie. Send the Box o' Laughs, the crank, the fork, the Booboo-B-Gone, and the fake barf to Laverne. Switch to Hoagie.

* * *



Part One The Comedies

Fifth Hoagie

You are now directing Hoagie. Go up to Betsy Ross's room and talk to her, then use the tentacle chart with the stack of patterns on the table. Send the can opener to Laverne. Switch to Laverne.

* * *

Second Laverne

Third Kennel Escape

Walk back to the tentacle guard. In the kennel, talk to the guard again. Tell him you feel lousy. He'll take you to the doctor's office again.

Tentacle Disguise

Walk out the infirmary door into the entryway, then go through the big door on the back wall. Walk into the fireplace. On the roof, use the crank (from Bernard) with the crank box, then turn the crank. Pick up the flag, then use it. Go back down the chimney, then walk one screen right to the blue tentacle.

Blue Tentacle

Talk to the blue tentacle. After entering the contest, go out to the entryway and walk past the grandfather clock.

Frozen Hamster

Walk upstairs to the ice machine and pick up the frozen hamster (the one Bernard put there). Walk into Room W.



Room W

Use the can opener (from Hoagie) with the time capsule. Pick up the vinegar from the capsule. Send the vinegar to Hoagie. Switch to Hoagie.

* * *

Sixth Hoagie

Super Battery

Go down to Red Edison's workshop and give him the oil, vinegar, and gold-plated quill pen. Pick up the battery when it's completed and sitting on the shelf. Go upstairs and out to the carriage.

Carriage

Use the soap with the bucket of water, then use the brush with the bucket of sudsy water. Follow Ben Franklin up to his room.

Kite

Give the lab coat to Ben. Use the battery with the pocket on the kite. Quickly now, click on the Push command, then move the cursor over the kite. Click to push the kite when Ben says, "Now!" After the kite-flying sequence, pick up the fully-charged battery and take it to the Chron-O-John.

Chron-O-John

Use the battery with the plug which is on the path to the left of the Chron-O-John. Switch to Laverne.

* * *



Third Laverne

Room R: Mummy

Walk into Room R. Use a contest entry badge on the mummy. Use the roller skates (on shelf at right) with the mummy, then push him. Go upstairs.

Human Contest

Walk to the highly restricted judging area. Talk to Doctor Tentacle at the far right to learn that sick humans are disqualified. Talk to the judges. If you ask them to get on with any of the categories, you'll soon learn that Harold (the contestant next to the mummy) is the odds-on favorite to win. Use the fake barf on Harold.

You still need to make the mummy more acceptable as a contestant. Switch to Hoagie.

* * *

Seventh Hoagie

Go upstairs to the talking horse. Use the textbook on him. When he falls asleep, pick up the dentures from the glass. Send the dentures and spaghetti to Laverne. Switch to Laverne.

* * *

Fourth Laverne

Human Contest

Use the soggy noodles, dentures, and Box o' Laughs on the mummy, then use the fork with the mummy's head. Talk to the judges. Get them to judge Best Hair, Best Smile, and Best Laugh. (You have to talk to them each time to get them to judge each category.)



Dress up Dead Cousin Ted with spaghetti, horse teeth, and Box o' Laughs to win the Best Human Contest.

Room R

Pick up the extension cord. Go downstairs to the kennel.

Kennel

Give the dinner certificate (won in the Human Contest) to the guard after your conversation. Push the switch on the wall to turn off the force field. The humans won't escape yet, so go outside to the place where the black cat is rubbing its back on the fence. Switch to Hoagie.

* * *

Eighth Hoagie

Go up to the attic. Use the mattress on Jed's bed (near). Notice the squeak and the cat? Now use Jed's mattress on Ned's bed (far), then sit on (use) the squeaky mattress again. While the cat is occupied, quickly pick up the squeaky mouse toy. Send the squeaky mouse toy to Laverne.



* * *

Fifth Laverne

Fake Skunk

Walk toward the cat under the fence. Use the Booboo-B-Gone with the fence. After the cat jumps onto the roof, use the toy mouse with the cat. Now go to the kennel.

Kennel

Use the cat. Walk to the kitchen door (just right of the kennel), then use the frozen hamster in the microwave. Walk through the door on the right to the laundry room.

Laundry Room

Open the dryer, pick up the sweater, and use it on the cold, wet hamster. Then walk to the grandfather clock in the entryway, open it, and go down to the lab.

Lab

Use the toasty warm hamster with the generator. Switch briefly to Hoagie.

* * *

Rinth Hoagie

Go down to the main hall. Use the flier in the suggestion box.

* * *



Sixth Laverne

Lab

Use the built-in shop vac with the mouse hole to suck out the hamster. Open the hatch and pick up the “dust ball.” Use the dusty warm hamster with the generator again. Use the extension cord with the outlet near the floor (on right side of generator), then use it again with the window. Go out to the Chron-O-John.

Chron-O-John

Use the extension cord with the Chron-O-John plug.

* * *

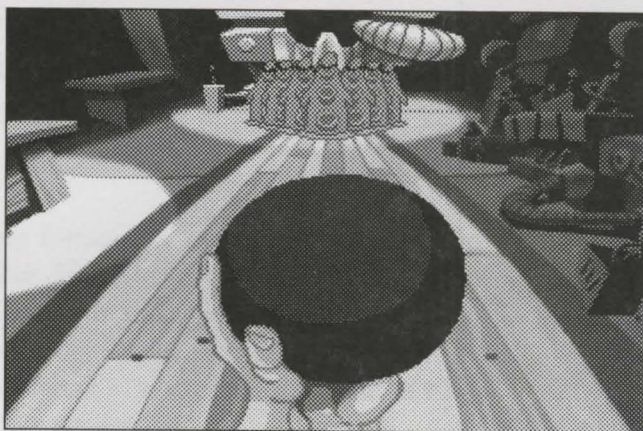
Bernard, Hoagie, Laverne: Together Again

Room R (Dwayne's Room)

Go out into the hall and open the door to Room R. When Old Purple shrinks you, go into Room R. Walk to the mouse hole in the back wall.

Room F

After you grow back to normal size, pick up the bowling ball from the table. Go down to the lab.



Bowling for Tentacles!



Part One The Comedies

Lab

Use the bowling ball with the purple tentacles. After Old Purple shrinks you again, talk to him. Convince him to use the shrinking ray on Dr. Fred.

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Freddy Pharkas: Frontier Pharmacist

Word from The Bird

Al Lowe cracks up the Condor. The creator of the *Leisure Suit Larry* series, Lowe is notorious for his lowbrow humor—and nobody has a lower brow than the Condor.

I have to admit, I was looking forward to *Freddy Pharkas*. Then, when I saw that Sierra head-writer Josh Mandel co-created the game, my anticipation soared. Mandel is the maniac genius behind much of Sierra's documentation over the years. If you play Sierra games, you know that the writing in your game box's "additional material" is often funnier than the writing in the software itself.



So I was ready. When Jeebs returned from Software Etc. with the goods, he had to fend me off with the barbecue fork until he got the shrink-wrap off the box. (I don't do shrink-wrap well.) Feathers were everywhere.

Anxiously, I sat down at my Dell 486 with a Coke and a platter of carcass balls. I installed, booted . . . and then, there it was.

Hey. All I can say is: *Hoot!*

The Story

Freddy Pharkas opens with a show-stealing, western-style ballad. There are a lot of funny things in this game, but nothing better than "The Ballad of Freddy Pharkas." Unfortunately, it's immediately followed by the copy protection task of mixing a bunch of boring prescriptions, which brings what little story there is to a screeching halt.

Eventually, though, the plot gets back in gear. The early going seems pretty episodic at first (a string of good satiric jokes), until you realize that all of it—the deadly horse flatulence, the outbreak of dysentery, the snail stampede—is all part of a grand conspiracy to empty the town.

Soon, Madame Ovaree convinces Freddy that he needs to dust off the old gunslinger gear of his youth. This proves more difficult than you'd think and becomes the amusing basis for more puzzles. Freddy has to find a bunch of keys, rob a grave, steal Mom's apple pie, and expend many megs of energy fashioning a false ear made of silver.

Once Freddy is finally duded up, you get the pleasure of exchanging gunfire with a cheatin' card shark, a bunch of rowdy cowboys, the dreaded Lever Brothers, and finally, Kenny the Kid himself. The grand finale—with its revelation of the shadowy Mister Big behind the conspiracy—is fun and action-packed. (Thank god, no more prescriptions to fill.)



Conclusion

Reviewers, who tend to be jaded, loved this game. More than one pointed out the obvious debt *Freddy Pharkas* owes to “Blazing Saddles.” One critic in *Computer Gaming World* went so far as to compare the game’s “coprophilic glee” with that of Jonathan Swift or Laurence Sterne, declaring: “All great satirists play in the muck. That’s their job.”

Whoa, easy now. Rein in that English degree, fella. *Freddy Pharkus* is a satire, yes, but its humor has no agenda other than cheap yucks. Swift? Sterne? Mel Brooks, maybe. Look, don’t think this bird is on a high horse here. I like cheap yucks. Hell, everybody does. Even stuffy guys would get a kick out of Trixie the Accommodating Sheep. But let’s get it straight. Al Lowe (here with Josh Mandel) is a satirist, but it’s soft satire—no edge, no ax to grind. As the same critic put it: “They’re just jokes, folks.” And in *Freddy Pharkus*, they just keep on coming, one after another, in perpetuity.

* * *

General Tips

Cursor Hot Spots

Cursor hot spots are a welcome addition to object manipulation. Each cursor in *Freddy Pharkas* has a little red “hot spot” to indicate the active part of the cursor icon. For example, if you want to pick up an object, click the Hand icon’s red dot on that object, eliminating the old frustration of clicking 80 times till you hit the right part of the cursor.

Filling Prescriptions

Filling prescriptions is, frankly, a tedious activity—the kind that seems to be an entrenched tradition in computer adventure gaming.



Many gamers apparently like to manipulate little things on top of other little things and accomplish little tasks. Unfortunately, software piracy also inspires copy protection schemes of this sort. Ah, well.

In any case, *Freddy Pharkas* requires you to fill a number of prescriptions. The one for Penelope opens the game. Read the Penelope's Prescription section of the Flythrough. You'll find a step-by-step guide on how to take things off the shelf, mix things, put things back, and so on.

After that, the Flythrough is more of a summary about how to fill prescriptions.

* * *

The Flythrough

Act I: Living the Coursegold Dream

Penelope's Prescription

Go down the street to Pharkas Pharmacy. Click the key (in your inventory) on the door to unlock it, then click the Hand icon on the door to open it. Walk to the back of the store and click the Hand icon on the left edge of the counter to go behind it to the Back Room. After Penelope gives you her prescription, read it by clicking the Eyeglass icon on it in your inventory.

Go into the laboratory by clicking the Hand icon on the door behind the counter. Click the Hand icon on the shelf of medicinals on the back wall.

Here's how to make Penelope's prescription:

1. Click the Hand icon on the Graduated Cylinder, then click the cylinder on the work table below.
2. Click the Hand icon on the bottle of Pepticlymacine Tetrazole (the fifth bottle from left on top shelf) to pick it up, then



click the icon eight times on the Graduated Cylinder to get 40 milliliters. (Increases five milliliters, or ml., each click.)

3. Click the bottle of Pepticlymacine Tetrazole on its place on the shelf.
4. Click the Hand icon on the Medicine Bottles to pick one up, then click the bottle on the work table to place it there.
5. Click the Hand icon on the Graduated Cylinder, then click that on the Medicine Bottle to pour the 40 milliliters of Pepticlymacine Tetrazole from the cylinder to the bottle. Click on the cylinder's original spot on the first shelf to put the cylinder back again.
6. Click the Hand icon on the pile of corks to pick one up, then click the cork on the Medicine Bottle (40 ml.).

To give the prescription to Penelope: Exit the lab, then take the bottle from Inventory and click it on Penelope.

Helen's Prescription

Put the Graduated Cylinder on the table. Pick up the Bismuth Enterosalicyline (first bottle, top shelf) and click it three times (15 ml.) on the cylinder, then put it back. Put the Beaker on the table, then click the Graduated Cylinder on it. Put the cylinder back on the shelf.

Pick up the Phenodol Oxytriglychlorate (fourth bottle from the right, middle shelf) and click it six times on the Balance (on the table, right side), then put it back. Click the Balance on the Beaker (which now reads 45 ml.) Put the balance pan back on the scale. Pick up a glass rod and click on the Beaker to stir, then toss it in the waste receptacle.

Click the Beaker on the Pill Machine at the far left of the table, then put the Beaker away. Pick up a Medicine Bottle and click it seven times on the Pill Machine. (Each click takes a moment, so be patient.) Put the Medicine Bottle (21 pills) on the table, then cork it.

Now exit the lab and give the pills to Helen.



Sadie's Prescription

Go down to the Saloon. Pick up Doc's glass and click it on Sadie's prescription to read it. ("Testosterate, 25 ml./day.") Obviously an incorrect prescription, so click the prescription-under-glass on Doc. He'll change it to Estrosterane.

Now go out the back door of the Saloon and take the yellow bottle of Elixir on the seat of the wagon. While you're there, take the ice pick stuck in the barrel by the Saloon door—you'll need it later. And heck, mosey on into Mom's Cafe and take that empty can of beans in the foreground, too. Go back to the Pharmacy lab. Click on the Elixir in your inventory, then click the Hand icon on the medicine shelf. Now click the Elixir icon on the Alcohol Lamp to fill the lamp.

To make Sadie's prescription, pick up the Bimethylquinoline, click three times on the Balance to get 15 milliliters, then put it back on the shelf. Put the Mortar & Pestle on the table. Pick up the Balance pan, click on the Mortar & Pestle, then put the empty pan back.

Pick up the Metyraphosphate (top shelf, far right), click three times on the Balance to get 15 milliliters, then put it back. Again, pick up the Balance pan and click it on the Mortar & Pestle, then put the empty pan back. Click the Hand icon on the Mortar & Pestle to grind up the powders, then pick up six Medicinal Papers (one at a time) and put each on the table.

Pick up the 5-gram Measuring Spatula, click on the Mortar & Pestle, then click on an empty Medicinal Paper. (A pile of powder appears.) Do this for each of the six papers. Put the spatula back. Pick up a green Prescription Box from the middle shelf and put it on the table. Click on the Medicinal Papers one at a time and put each in the box.

Smithie's Prescription

Pick up the tube of Prep G on the front of the left table in the Pharmacy. Give it to Smithie.



Act II: The Plot Sickens

Gas Mask

Go to Smithie's Blacksmith Shop on West Main Street next to the Bank of Bob. Take the leather strap hanging just to the left of the doors. (Take the rope next to it as well; you'll need it later.) Also take a lump of charcoal from the forge. If you already got the tin can from Mom's Cafe and the ice pick from behind the Saloon, click (in this order) the ice pick on the tin can, then the charcoal on the tin can, then the leather strap on the tin can.

You now have a ridiculous gas mask. Click it on Freddy frequently to keep him alive in the midst of the horse flatus epidemic. Go to Chester Field's Mercantile and take a complimentary paper bag from the counter in the back. Now find a horse. Take a breath from the gas mask, then make the paper bag the active item in your Inventory window. When the horse's tail lifts in the methane breeze, click the Paper Bag icon on the horse's rear end to collect a sample of horse flatus. Go to the Pharmacy lab.

Now you can either do a full analysis of the gas to determine its type or cheat and jump ahead and mix the treatment medication.

Gas Analysis

Be sure the bag is the active Inventory item when you click on Freddy's work area. Now, if you filled the alcohol lamp with the Elixir in Act 1, do the following: Pick up the Matches from the first shelf and click on the Alcohol Lamp to light it. Move the Gaseous Spectroscope in front of the lamp, then click the paper bag full of horse gas on the spectroscope. The tintype matches with Lentils on page 39 of the Manual. Treatment: Aminophyllic Citrate.

Anti-Flatulence Prescription

Put the Beaker and Graduated Cylinder on the work table. Measure out 40 grams of Sodium Bicarbonate (far right, middle shelf) on Bal-



ance; put in Beaker. Measure 15 milliliters of Furachlordone (fourth from left, top shelf) in Graduated Cylinder; pour into Beaker.

Measure 45 milliliters of water (next to Medicine Bottles on middle shelf) in Graduated Cylinder and pour into Beaker. Measure 5 grams of Magnesium Sulfate (far left, middle shelf) on Balance, and dump into Beaker.

Now stir the Beaker with a Stirring Rod and toss the rod in the waste receptacle. Put a Medicine Bottle on the table and click the stirred solution on the bottle. Cork the bottle and go.

Cure the Horses

Go out and click the Medicine Bottle on the horses right outside the Pharmacy.

Snail Stampede

Go to the Saloon and give money to Sam the Bartender (i.e., open Inventory, click on the Arrow icon, click that on the Money icon in your Inventory, click that on OK, then click on Sam). He'll give you Loebrau beer in return.

Go to the Church on Bluff Street and open the door. First, take some of the candle wax from the candles on the inside; you'll need it later. Then look at the right-hand doorknob. When the closeup appears, take the key. Now select the key in your Inventory and click it on the beer. This opens all the beer bottles.

Now go across the bridge to Robertson Cliff and click the Open Beer Bottle icon on the snail stampede.

Srini and the Anthill

Go to the Schoolyard. To get Srini off the anthill, you need to take the ladder from the school playground slide. Wait until Sissy is not on the ladder, then take it. Go back to the anthill and click the ladder on the spot between the anthill and the rock to its left.

Go back to the Pharmacy lab and mix up a batch of Bisalicylate Antioxidene. Here's the bowel purification prescription:



Put the Graduated Cylinder, Test Tube, and a Medicine Bottle on the table. Light the Alcohol Lamp with the Matches. Measure 25 milliliters of Bismuth Subsalcylate (sixth from left, top shelf) into the Graduated Cylinder, then pour that into the Test Tube.

Measure 5 milliliters of Orphenamethihydride (sixth from right, top shelf) into Graduated Cylinder, then pour that into the Test Tube. Click the Test Tube on the Alcohol Lamp. When the message appears telling you it's reached a full boil, pour it into the Medicine Bottle and cork it.

Administering Bowel Relief

You need to retrieve the ladder you left at the anthill. Also, if you haven't already gotten the rope from the front of the Blacksmith shop, get it now.

Open your Inventory and click the Hand icon on the rope to make a lasso. Put the ladder at the right-hand base of the tower, climb it, pick up the ladder, put it against the water tank, and climb again. Click the lasso on the very top of the tower, then climb up to the roof. Open the hatch (large shingle at right). Pour the Medicine Bottle into the tank.

Assay Office Fire

Go downstairs to the front porch and take the sacks of baking soda. Go to the schoolyard and put the sacks on the right-hand side of the seesaw. Get on the swing, click on it a few times to get fully swinging, then click on the school roof during your forward swing motion. After you land on the roof, click on the left side of the seesaw.

Now go down to the 'Orehouse. Take the French postcards on the coffee table. Talk to and/or touch some of the girls until Madame Ovaree arrives.

* * *



Act III: Guns and Neuroses

Fred's Bedroom

Open the drawer of your dresser (right wall), look in, then take the claim check for your boots. Open the drawer of your nightstand (back wall), look in it, then take the roll-top desk key. Open the trunk at the foot of the bed, look in it, and take the gunslinging outfit.

Go downstairs to the roll-top desk and use the key to unlock it. Open it, then use the key again to unlock the small desk drawer. Open the drawer, look in it, then take the letter. Read the letter. Leave the Pharmacy.

Horse Plop Diversion

Pick up the steaming, fly-laden horse plop in the street. Go into Mom's Cafe and pour yourself a cuppa joe from the coffee machine at the back. Then drop the horse plop on the floor. Go through the Saloon to the back of Mom's and take the apple pie. (If Hop Singh catches you, you'll have to try again from the beginning.)

Grave Robbing for the Box Key

Go to the cemetery. Walk to the freshly-dug grave of Philip D. Graves, take the shovel there, and click it on the grave to dig it open. When finished, click the Hand icon on the open grave to get the safe-deposit box key. Take a handful of the clay you dug up. Then click the shovel on the grave again to refill it.

Safe-Deposit Box

Go to the Bank of Bob. Give the safe-deposit box key to the banker. When he brings the box, open it, open the neckerchief, take the guns, then take the neckerchief and exit.



Cleaning and Loading the Guns

Go to the Sheriff's Office. Give him the coffee; he'll give you some .45 caliber bullets. Give him the pie; he'll give you a gun-cleaning kit. Open your Inventory, select the cleaning kit, and click it on the guns. Then do the same with the bullets.

Target Shooting

Go to the fence on West Bluff Street. Put the empty bottles from your Inventory on the fence. Simply use the gunsite and shoot whatever Srimi tells you to shoot.

Getting Your Boots

Go to the Barber Shop and give the claim check (from your dresser) to Salvatore the Barber for your boots.

Making a False Ear

Go to the Pharmacy and take the silver medallion hanging on the rear wall (just right of the counter). If you've got the clay from the cemetery or the wax from the church, go to Chester Field's Mercantile and give either of those objects to Whittlin' Willie.

After Willie's lecture on lost-wax castin', exit the store, then go right back in. Willie will be gone, but his whittling knife will be where he was sitting. Take the knife.

Go to the Pharmacy lab. Open your Inventory and click the knife on the candle wax. Click the clay on the wax ear. Light the Alcohol Lamp with the matches, then click the wax-filled mold on the lamp. After the wax melts, put the crucible on the table. Take the medallion from Inventory and click it on the crucible, then pick up the crucible and click it on the Alcohol Lamp.

When the silver melts, set the crucible on the table. Take the mold from Inventory and click it on the crucible. Finally, open up your Inventory and click the Hand icon on the silver-filled clay mold to scrape away the clay. Exit the lab closeup screen.



Part One The Comedies

Put everything on by dragging any part of the disguise from Inventory and clicking it on Freddy.

* * *

Act IV: Showdown at the Hallelujah Corral

Aces Hall

Go into the Saloon and look at Aces (at the table, in black, facing you). Select your Hand icon and keep an eye on Aces. When you see his third hand appear with a card, you have to click on it to catch him in the act of cheating.

After Freddy gets behind the table, open your Inventory and select the guns. Click the gunsite on the bar foot-rail behind Freddy for a ricochet shot.

Rowdy Cowhands

Don't go out the Saloon front door. If you appear anywhere on the street of East or West Central Main, the rowdy cowhands will gun you down. Go out the Saloon back door, then out to Bluff Street. Go east one screen, then head south when you hit the dripping

Watch carefully for Ace's third hand. When it appears, quickly click the Hand icon on it.





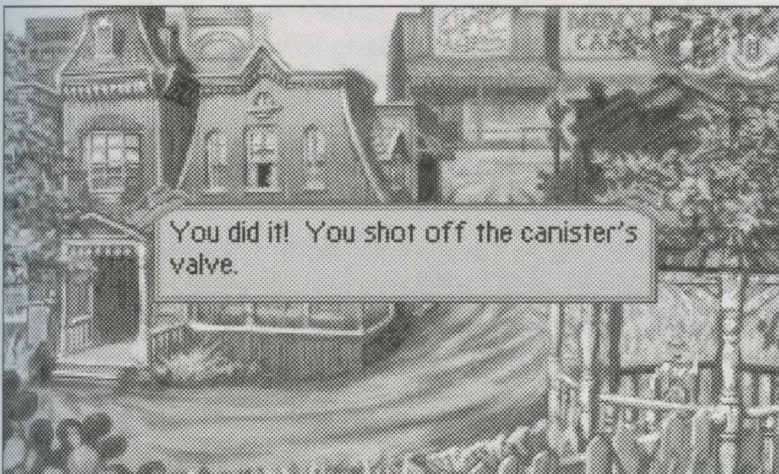
spigot at the base of the water tower. You'll enter the Barber Shop through a back door.

Give the naughty French postcards to Salvatore. He'll give you a tank of nitrous oxide in return. Be sure to exit by the back door. If you go out front, the rowdy cowhands will plug you every time. Go to the area behind the Saloon, Mom's, and the hotel. Go up the stairs to the hotel balcony, then put the nitrous oxide cannister on the railing.

Go back out to Bluff Street, then west and around past Bank of Bob to the 'Orehouse gazebo. Stand just left of the gazebo's center, open your Inventory, and select your guns. Put the gunsite on the nitrous oxide cannister that you can see on the balcony railing at the top right of the screen, just below the tree branch. Click to fire the gun.

Lever Brother Arcade Game

After you dispose of the cowhands, head north to Main Street. After the Lever Brothers confront you, start shooting. Your primary targets are the Lever Brothers; they have bulls-eyes on their chests and

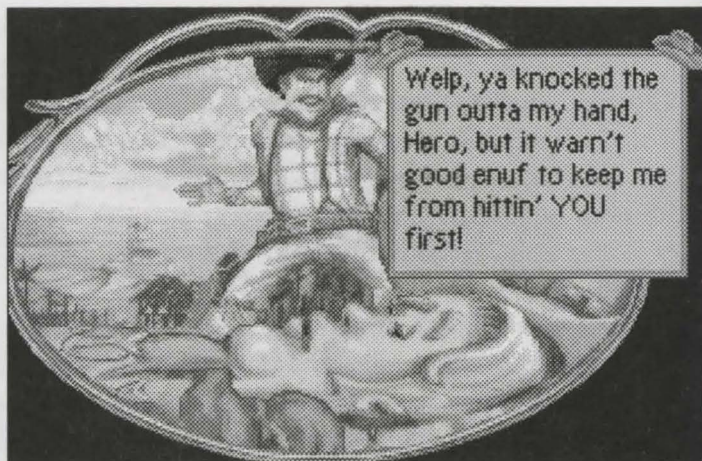


To lay the rowdy cowhands to rest, put the cannister of nitrous oxide on the hotel railing, then shoot it from the gazebo.



Part One The Comedies

Kenny the Kid will get you every time—but if you manage to hit him too, you'll only take an earshot. When he exits, use your neckerchief to stem the bleeding.



they shoot back. Keep an eye on the rope at the bottom of the screen. Everytime you get hit, it frays. If it breaks, you die.

Kenny the Kid

Right after your school yearbook comment, get ready. Your gunsite is frozen until the moment Kenny moves. You can't beat him, but you must hit him with a shot or the game's over—you're dead. If you hit him, wait until he's finished talking to you and leaves you for dead. Then click the Hand icon on your neckerchief, then click that on your bleeding ear.

Penelope

When Penelope tells you to "drop 'em," do it. Click the Hand icon on yourself to drop the guns. In the pause before she shoots you, grab the chalk slate right next to you on the school desk.



After Penelope leaves you to fry, rock the chair until you fall over. Then click on the silver ear (here at the fingertip of the cursor) to scoot to it. Use the ear to cut your bonds.

Freddy Unbound

After she leaves you tied up in the basement, click the Hand icon on yourself to get yourself rocking back and forth (just as you did on the schoolyard swing). When you fall over, click on the silver ear. After you get the ear, open your Inventory, take the ear, and click it on the floor next to you. Then click the sharpened ear on the ropes to escape.

Fencing with Schoolteachers

Open your Inventory and click the Hand icon on the sword. Now simply parry the thrusts. When Penelope goes high, click high on her; when she thrusts low, click low on her. If you're successful, you'll back her up until she trips.

If you wish, you can click on the double-arrow-right button on the menu bar, which is the Fast Forward function, and skip the swordplay.



Part One The Comedies

Kenny the Kid Again

Open your Inventory, select the sharpened ear, and click it on Kenny.

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5

Sam & Max Hit the Road

Word from The Bird

Yeah, it's a great country, America. Fruited plains, etcetera. Yours for the taking. All you need is a car, man. Which is why you Americans always romanticize the road: freedom, rebirth, all that stuff.

But has anybody taken a road trip lately? It's getting *weird* out there. Our highways are dealing cheese, big-time. There's a prefabricated Snuckey's at every exit. And I've seen some roadside "attractions" that make late-night cable TV telemarketing scams look like *Masterpiece Theater*.



Part One The Comedies

Fortunately for weary travelers, cartoonist Steve Purcell has drawn a bead on the Nineties road. Like Hunter S. Thompson, Purcell loves mutant gonzo America. His infamous cartoon duo—Sam and Max, Freelance Police—live in a world of convenience stores that hawk “Guns, Liquor, Baby Needs.” And they embrace all the weirdness with a Joycean fervor. Says Sam: “Max, crack open the Tang and those little cereal boxes with the perforated backs. I love that crap!”

The Story

At the heart of *Sam & Max*, naturally, are Sam and Max. As Sam puts it: “I’m Sam. He’s Max. We bust punks.” Sam is a laconic canine Bogart, and his sidekick Max is a cute, little furry woodland creature bursting with psychopathology. Their hardboiled repartée keeps the game’s wit in high gear from beginning to end.

The story opens with a trip to a carnival, where we learn Bruno the Bigfoot has escaped from his block of ice in the Hall of Oddities and disappeared with Trixie the Giraffe-Necked Girl. Is it kidnapping, or what?

The road beckons, and off we go. Along the way we meet country-western singing star Conroy Bumpus and his dim henchman, Lee-Harvey. Bumpus, we learn, has a thing about killing rare mammalian creatures for display in his stately mansion, Bumpusville.

Sam and Max eventually work their way through tourist traps such as Gator Golf, World of Fish, Mystery Vortex, the Celebrity Vegetable Museum, and Frog Rock (which looks like anything *but* a frog). The sojourn eventually leads to Bumpusville . . . and finally, a Sasquatch convention at the Savage Jungle Inn.

Conclusion

Okay, so Sam Spade parodies are a dime a dozen, but I doubt there’s ever been one even remotely like this. “He’s a bunny. I’m a



dog. We're dangerous, but we work cheap." *Sam & Max* is the most fun I've had on a computer in years. It's hip, funny, irreverent, adult, and well-written.

Purcell is a brilliant humorist. His satire of comic strip Americana is truly carnivorous. For example, in the game manual we get some Science Tips from Sam & Max: "Remember: Stalactites hold *tight* to the ceiling. Stalagmites *might* grow up. Try to keep all this stuff off your pants." Or my favorite: "Try imagining how far the universe extends! Keep thinking about it until you go insane."

Finally, I must say that the cartoon-style animation is very, very good. Like *Day of the Tentacle*, this game raises PC-game animation to new heights—not just in its frame-by-frame fluidity, but in its comic sensibility.

* * *

General Tips

When In Doubt, Use Max

Select the Max icon in your Inventory and try it on various things if you're stuck in a perplexing puzzle. Sam's furry little buddy is quite resourceful, in a recidivist sort of way. And boy, can he take a volt.

Look at Things in Your Inventory

Sometimes it's not enough to just get something. Examining things more closely will occasionally reveal details you missed in the taking.

* * *



The Flythrough

Chapter 1: Prologue

Office

First of all, grab a handful of cash from the mousehole. For fun, look at Max's roach farm, then take the black light from the closet. Exit the office and go downstairs to the street.

Street

Talk to the hypercephalic kitten. When you discover he can't hack up the orders, click the Max cursor on him. Use the car. When the postcard map appears, click on the carnival icon (in the New England area).

* * *

Sam calls this street home. It's sleazy, decrepit, and covered with some really interesting stains.





Chapter 2: Kushman Carnival

Hall of Oddities

To get in the Hall of Oddities, show your orders from the Commissioner to the fire-eater. Pick up the Sasquatch hair by the melted ice block, then take the Jesse James severed hand. Exit through the back of the tent. Go past Trixie's trailer to the Wak-A-Rat game.

Wak-A-Rat

Play Wak-A-Rat until you nail 20 of the little cheese-eaters and win yourself a flashlight. (Hit them on their way up!) It has no bulb, so use the black light bulb with the flashlight. Before you leave, take the nearby magnifying lens. Go past the Cone of Tragedy to the Tunnel of Love.



It all starts with a guy named Flambé. He's a fire-eater. You get the picture.



Part One The Comedies

Tunnel of Love

Use the swan boat to take a ride. Use the flashlight (with black light bulb) to look around in the ride until you find the fusebox. Use Max on the fusebox just before you get to it. Pull the beard of Henry the VIII in the beheading diorama to open Doug's lair. Go through the door.

Doug the Mole Man

Talk to Doug. Ask about Bruno, and he'll tell you about his uncle, a bigfoot expert. He'll also offer information and the key to Trixie's trailer for a box of pecan treats. Pull the Tunnel of Love reset switch on the wall just right of the door. Exit the room, walk to the Carnival entrance to get to the map screen, then click on the nearest Snuckey's icon (the hopping hamburger).

* * *

Chapter 3: Snuckey's (Pecans for Doug)

Pecan Candies

Pick up the discarded paper cup by the curb, then go inside. Go to the left-most of the two store shelves and pick up the box of pecan flavored candies from the top shelf at the end nearest you. Take them to the dweeb clerk, ask him a question, then ask about the candies. He'll sell them to you.

Free the Hand

Click the jar with the Jesse James severed hand on the clerk. He'll open the jar for you.

Restroom Key

If Max has expressed his desire to use the restroom, ask the clerk about the restroom. (If not, you'll have to wait until the urge strikes



Max, then talk to the clerk again.) He'll give Max the key. Now, hurry outside and intercept Max by talking to him *before he goes back inside to return the key*. Ask him a question, then talk about the restroom key. You'll convince him to keep it. Now go back to the car and use it to return to the Kushman Carnival.

* * *

Chapter 4: Carnival — The Sequel

Doug Spills the Beans

Go back to the Tunnel of Love and use the swan boat. You'll go automatically to Doug's lair. Give him the pecan treats; he'll give you a "key" and a story of woeful love gone weird. Exit and go to Trixie's Trailer.

Trixie's Trailer

Use the "key"—yeah, OK, it's a crowbar—on the trailer door. Inside, open the pink wardrobe and take the Gator Golf Emporium scorecard hanging on the inside door. Open the blue prop box and take the stiltwalker's costume. Exit the trailer and go to the Cone of Tragedy ride.

Cone of Tragedy

Talk to the ride operator and ask him a question. Then ask about the cone. You'll get the ride of your life, and lose your entire inventory in the process. After the ride, talk to the operator again. Ask him a question, then ask about your inventory box. He'll give you a claim ticket. Go into the Lost and Found Tent.

Lost and Found

You'll automatically get all your junk back, plus a refrigerator magnet for the famous World of Fish (which, if you look at it in your



Part One The Comedies

inventory, will now appear on your map). Now go back to the car. When the map screen appears, click on the Ball of Twine.

* * *

Chapter 5: Ball of Twine

Restaurant

Take the tram up to the top of the ball of twine. (Go up to the platform; when the tram arrives, wait for the door to open, then walk aboard.) Click on the central hub to take the elevator up to the restaurant. Talk to the swami in the booth. Ask him about his tools; he'll give you a bent wrench. Exit and take the tram back down. Now go to the World of Fish.

* * *

Chapter 6: World of Fish

Fish Disguise

First, grab one of the buckets of fish near the bait shack. Then go to the big fiberglass fish in the water, use the bent wrench on it, and climb in. Click the Max icon on the fish to get Max to join you.

Twine Sample

After you end up back on the restaurant deck, click the Max icon on the loose end of the twine ball to get some twine. Then go back to the car (after it returns) and go to Gator Golf in Florida.

* * *



Chapter 7: Gator Golf

Gator Golf

Walk up the hill and take the broken ball retriever from the wastebasket. Then go down to the Gator Golf sign. After your little confrontation with Bumpus and Lee-Harvey, take the bucket of fish from Inventory and click it on the bucket of golf balls to switch them. Now take a golf club and get ready to hit some fish.

Align the Gators

The goal of this mini-game is to form an alligator bridge to Max. When you move the cursor over the swamp, it becomes a pin marker. Click on the spot where you want to hit a fish, then click the Swing button. Sam will drive the fish to that spot, and the appropriate alligator will eat the fish, realigning his position in the process.



Get your gators in a row in Gator Golf; otherwise, Max is doomed to an eternity of Dunk the Beast.



Visit the intriguing *Mystery Vortex*. Of course, it helps to know where it is. This sno globe will help.



When you finally get the alligators aligned properly (see the screen shot on page 81), Sam will automatically walk to the island.

Free the Beast

To free Max, use the glass door to the tank. He'll give you a new clump of Bigfoot fur. Then open the door on the wood base and look in. You'll automatically take the Mystery Vortex sno globe and gain a new location on your map. Exit by walking to the water's edge, then walk back to the car and go to Mystery Vortex.

* * *

Chapter 8: Mystery Vortex

Gift Shop

Enter the cave and walk all the way back through the curtains into the gift shop. Walk to the closed Bigfoot display and take the tuft of hair on the pedestal. Now go back out to the main hall. You need to



find Shuv-Oohl behind one of the doors in the hall, but you can't get through the doors unless you're the right size.

Magic Mirror

To "size" yourself for each door, use the mirror to pass through it into the magnet room. The three magnets, when turned on, emit the primary colors—red, blue, and yellow, respectively. To get in a hall door, you need to match its color, so turn on/off the magnets to get the combination you need for each door.

Some doors will be one of the primary colors—red, blue, yellow—so all you need do is turn off the other two magnets to match the color of the door. With other doors, you'll need to use a combination of primary colors to match. Here are the possible combinations:

red + blue = purple

red + yellow = orange

blue + yellow = green

red + yellow + blue = white

Shuv-Oohl's Room

Keep trying doors until you find Shuv-Oohl. Ask him a question, then ask about Bruno. He'll tell you about the location of Frog Rock and his missing mood ring. Go to the Ball of Twine attraction.

* * *

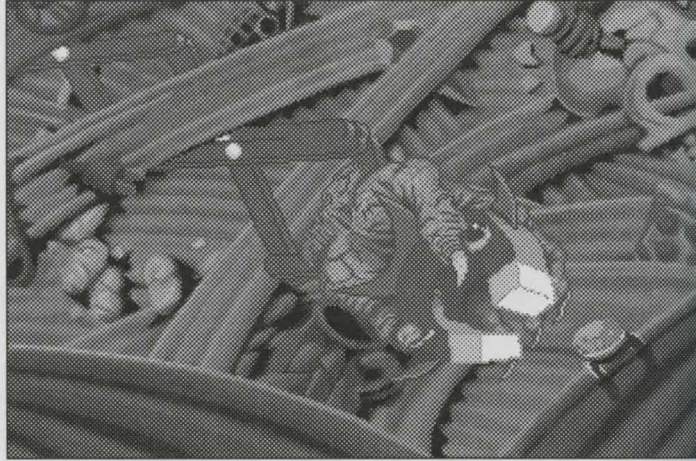
Chapter 9: Frog Rock

Mood Ring

Go into the Ball of Twine Museum. Use the severed hand with the golf ball retriever, then use the fish magnet with those. Take this hybrid device from Inventory and click it on the Ball of Twine at right. Now take the tram and elevator up to the restaurant.



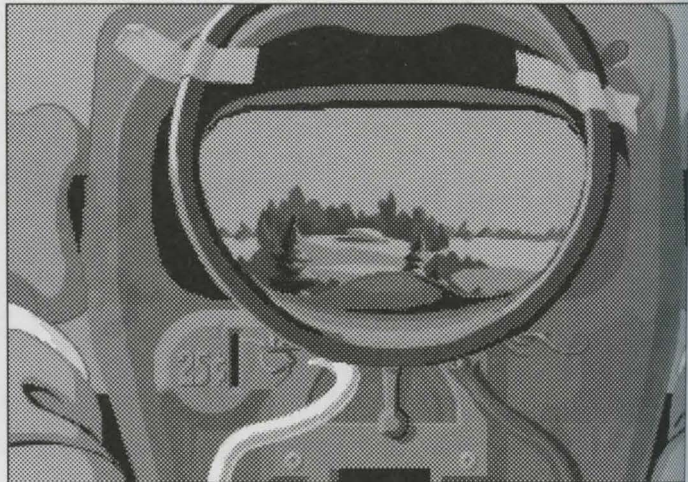
Who would've thought a severed hand and a simple fish magnet could be so much fun? And useful too!



Spy Frog Rock

Use the magnifying lens with the binoculars at the left. Then pick up the sparking wires near the elevator hub and use them with the binoculars. Use the binoculars to site all the landmarks that Shuv-Oohl mentioned; then site the gray rock. (If it's Frog Rock, it will appear on your map.) Now go back down to the car and return to Mystery Vortex.

Are you the kind of guy that can hotwire a revolving restaurant to your binoculars? If so, this game's for you. Spot mysterious Frog Rock . . .





... where you can usually find your answers in the stars.

Shuv-Oohl's Mystic Powder

Enter Shuv-Oohl's room again and tell him about his mood ring. He'll tell you about the fur rite at Frog Rock and give you mystic mole-man powder. Exit, return to the car, and go to Frog Rock.

Frog Rock

Put all three Bigfoot hair samples from your Inventory onto the rock, then do the same with the magic powder. Now go to Bumpusville.

* * *

Chapter 10: Bumpusville

Bumpus Live!

Go into the house. Proceed left into the next room. Take the portrait of John Muir (which also activates an amusing moment of *edutainment*). Go into the concert hall. After the show, go back



Part One The Comedies

past the entry lobby, then into Bumpus's bedroom (horns over doorway).

Bumpus's Bedroom

Take the escalator up to the bed. Take the pillow, then use the golf ball retriever to take the robot maintenance manual on the top row of the bookshelf over the doorway. Now go find the robot.

Robot Rewire

Use the robot. When the brain appears, click on the wire leading to the left-most room on the Bumpusville map above the brain. (The room should change from red to green.) When the droid trips the alarm in the concert room (attracting Lee-Harvey's attention), go into the Virtual Reality Room, and use the helmet on the machine.

Virtual World

Take the sword from the stone and try to enter the cave. When the dragon emerges, click the Sword icon on the dragon's body. When the dragon falls apart, try to take the heart. You'll get a key. Now go into the concert hall.

Free the Freaks

Use the key on the alarm lock, to the right of the doorway. After the animated sequence, go back to the car and use the map to get to Evelyn Morrison's Savage Jungle Inn.

* * *



Chapter 11: Savage Jungle Inn

Inn Lobby

Go in the Inn and give the key rasp (from Snuckey's) to the big Sasquatch, then talk to Evelyn Morrison. When you leave, she'll give you some brochures. Look at them in your Inventory, and the new Destination icons for both the Mount Rushmore Dinosaur Tarpits and the Celebrity Vegetable Museum will appear on your map.

* * *

Chapter 12: Mount Rushmore

Wooly Mammoth

Walk down to the wooly mammoth figure and use Max to get some of its fur. Walk past the Tar Pit slide and enter the elevator to the Bungee jump.

Bungee Jump

Go behind the dressing screen and use the bungee suit to prepare for your jump. Go into Inventory and use the discarded Snuckey's cup with the golf ball retriever. Then walk the plank and use the bungee cord. When the screen changes, click the cup/retriever device on the tar.

After the jump's over, use the dressing screen to change back into freelance police clothes, then exit via the elevator. Go back to the car and take the map to the Celebrity Vegetable Museum.

* * *



Chapter 13: Celebrity Vegetable Museum

Vegetable Lady

Walk to the vegetable lady. Take the Conroy Bumpus eggplant from the crate at the far right. Give her the John Muir portrait, then go back to the car and return to Bumpusville.

Bumpus Wig

Go into Bumpus's bedroom and click the eggplant on the wig to pull a "switch." After you're tossed out, take the car back to the Celebrity Vegetable Museum and pick up the John Muir squash from the vegetable lady. Now go to the Jungle Inn.

* * *

Chapter 14: The Bigfoot Ball

Sasquatch Suit

Go into the Jungle Inn. Make a Bigfoot costume by using the tar with the stiltwalker's suit, then the mammoth hair with the tar-covered suit. Finally, click the Bumpus wig on the furry suit. Click the suit on Max to wear it, then walk into the ballroom.

Crash the Party

Take the bottle from the party table (left of the punch bowl). Walk to the far-back corner of the room (to the right of the bandstand) to enter the kitchen. Use the back door in the kitchen. After Bumpus and Lee-Harvey enter, take off the Sasquatch suit by clicking the Use icon on the Suit icon in Inventory. After the two go into the freezer, talk Max into making himself useful—he'll close the door on them.

After the automatic sequence, you need to solve the four totem puzzles.

* * *



Chapter 15: Totem Tetology

Totems #1 and #2

Start with the totem on the far right. Walk around the right-hand side of the pool to the hot tub. Simply give Conroy's pillow to the elder in the hot tub. Then give the John Muir zucchini to the elder. Exit back to the ballroom.

Totems #3 and #4

To solve the mystery of the next totem in line, go into the kitchen and take the ice pick. Then exit the building and go back to Mount Rushmore. Use the small speaker at the foot of the T-Rex to get him talking. When his mouth is open, click again anywhere to freeze his mouth open. Then use the twine with the beast's tooth. After it's secure, click the Max icon on the end of the twine to get the tooth.

Return to the Ball of Twine restaurant and give the ice pick to the swami. He'll bend it into a corkscrew for you. Use the corkscrew with the bottle you got from the yeti party, then use the cork with the sno globe you got from Gator Golf. Go to the Mystery Vortex gift shop and use the Mini-Vortex machine. While it runs, use the repaired sno globe with the machine.

Now return to the Jungle Inn and give the tooth and sno globe to the elder by the hot tub—and enjoy the show.

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Part Two

The Action-Adventures

The Condor is gazing into the primordial blue of a dying campfire.

Desultorily, I chew trail mix. Jeebs pours more brandy into my orange juice. We suck the drink from baggies. My Belgian snifters, you see, were shattered when the pack mule fell into a crevasse. We also lost the videocassettes and both of the Tiffany lamps.

I will admit it. This excursion has been a mistake. Our trek in search of the Top Computer Adventure Games of 1993–1994 perhaps has gone too far.

We sit amongst the redwoods of Big Basin, California, a mere hour from the heart of the home-computer industry—the lovely, gallium arsenide-flushed Silicon Valley. Above us, the gothic night sky trembles with stars. However, I cannot watch them. My eyes are preoccupied with the woods.

Out there, just beyond the fire ring, sit legions of raccoons.

I say, *Jeebs?*

Sir?

Looking at the bushes, I say, *What would Jones do?*

Jones, sir?

Indiana Jones.

Ah, says Jeebs. He tosses a log in the fire.

Well?

Sleep, says Jeebs. He would sleep, sir.

Are you certain of this, Jeebs?



Part Two The Action-Adventures

Yes, sir.

Sleep? How is this possible? I can sense them out there—the wriggling fingers, the squinty rodent eyes. I can hear the smack of pasty little lips.

I will deploy Jeebs later. But for now, I must keep him nearby. His knowledge of martial arts calms me. I suck my brandy and eye a bush. It moves.

Have we chosen correctly, Jeebs?

Regarding what, sir?

Adventure, Jeebs. I flutter nervously a bit. *Have we found the best adventures we can find?*

Jeebs opens his case, looks inside. He pulls out games by Roberta Williams and Hal Barwood. He pulls out *The Koshan Conspiracy*, an innovative, French import. He holds them up. Then he puts them back.

He closes the case.

He says, *You have chosen well, Your Fowlness.*

* * *

Two hours later, I sit eye to eye with a growling raccoon. Neither of us moves. It has been like this for hours. There is much at stake here—principles, paradigms—indeed, fundamental value structures, *weltanschauung* v. *weltanschauung*, not to mention issues of territory, species pride—and also crackers. He wants my crackers. I will not let him have my crackers. I love my crackers.

Behind him sit other raccoons. They place their thumbs in their ears and waggle fingers at me, laughing. They make bird noises: *Squawk!* they go, and *Caw! Caw!* One of them swings a bolo. He must be watched.

Jeebs sleeps as if in the womb. I will discuss this with him at the next salary review.

The night is deep and black. I counter the raccoon's growl with my throatiest squawk; yet obviously, Big Basin is just a tad too big for The Condor. Next time we must camp in Little Basin, or perhaps The Basin of Intermediate Proportions. Better yet, in the future I'll limit my adventuring to the desktop in my den.



6

Indiana Jones and the Fate of Atlantis

Word from The Bird

The Condor worried before playing this game. A lot. Seriously. Really, I lost feathers over it. I mean, I got these little fever blisters on my talons. I didn't know why at first, but then it hit me. Jeebs once pointed out that, in a character sense, *Raiders of the Lost Ark* is the greatest action film ever made. Why? Because Harrison Ford as Indiana Jones is one of the most perfect natural pairings since—I don't know—Lincoln and Gettysburg.

So here I was, about to move this little digitized Jones guy around a little digitized world, and it made me clammy. I'd rather see Joe



Montana get old and do Milk of Magnesia commercials than see the Indiana Jones myth diminished.

But I'm here to tell you that all this *angst* was for naught. From the opening sequence, I was hooked. Hal Barwood's Indiana was . . . well, *totally* Indiana. Indeed, *Fate of Atlantis* features interactive character writing at its finest.

As Herr Jones himself would say, "Trust me."

Oh, one other thing. This game, with its three different paths (Team, Wits, Fists), is one of the very few I've actually enjoyed playing more than once. That, in itself, is an achievement of truly heroic proportions.

The Story

Fate of Atlantis lets you play the role of Indiana Jones as he matches wits (and fists) with Nazi agents in a deadly race to discover the legendary lost city of Atlantis. The Nazis, of course, want to harness the awesome power of the Atlantean machinery to enslave the world.

You start at Barnett College, where Indy is a professor of archaeology, then sojourn to New York City for a reunion with ex-colleague Sophia Hapgood, a fiesty psychic with a direct line (she claims) to Nur-Ab-Sal, ancient Atlantean king/deity. From there, you choose one of three paths—team up with Sophia, or go it alone with either your wits or your fists.

Each of the three paths features different solutions to the same puzzles; and better yet, some puzzles are entirely unique to each path. All three take you to exotic locales—Algiers, Monte Carlo, Crete, and Thera.

There are multiple interfaces that put you in charge of a wild car chase and a literally breathtaking deep-sea dive. You can also pilot a balloon, a submarine, and a massive Atlantean digging machine.

Needless to say, it all ends up in the ancient underwater city of Atlantis, a cunning circular maze laced with Nazi guards, molten lava, and lots of cute little crabs.



Conclusion

Barwood is a Hollywood screenwriter, and it shows. He also has a firm grasp of the Indiana Jones character. His Jones cracks wise with the best of them, digitized or no. You can truly hear Harrison Ford in the lines.

Puzzle-wise, *Fate of Atlantis* is just hard enough to make you buy this book, unless you're one of those goofy little guys who sits around at lunch speaking in DOS programming languages while playing multiple-board modem chess with six other guys who get charged up for all-nighters by drinking Coke syrup straight like B. F. Skinner used to do.

Oh, you are? Geez, I'm sorry. Don't get me wrong. Some of my best friends are nerds. Even Jeebs has that quality about him, though his days on the professional kickboxing circuit neutralized it somewhat.

But let's not swing too far out on a tangent. The point is this: *Fate of Atlantis* is a damn good game; and, thanks to the superb writing of Barwood, it's a more-than-worthy addition to the Indiana Jones oeuvre.

* * *

General Tips

Maps: The Labyrinth and Atlantis

I'm not big on mapmaking. Hate it, in fact. Even though this is a cheat book, I still think it's your job to put pen to paper and keep track of your aimless wanderings. But mazes and such can be maddening, I suppose—and anyway, Jeebs insisted—so at the end of this section is a pair of maps: one for the labyrinth at Crete, the other for Atlantis itself. Use them if you must.

And don't thank me, thank Jeebs.

* * *



The Flythrough

Part One: The Lost Manuscript

The Opening

Simple cinematic opening, very clever. Click on the peculiar statue at the left. In the next room, click on the rope behind the open trap door at the right. In the library, click on the "books on statues" at the far left. In the next room, click on a couple of cats. Finally, in the furnace room, click on each of the three lockers at the right. (The horned statue will always be in the third one you pick.) Now click on the statue and watch the show.

New York

The Theater

Take the newspaper in front of the building, then go down the alley. There are three ways to get in, each corresponding to one of the three paths (Team, Fists, Wits) you will eventually take. But don't worry. Choosing one way to get in the theater now does not obligate you to select that path later. The three ways are:

1. Go to the back door and open it. When the doorman emerges, make the following choices from the Dialogue menus: 1, 2, 1, 3, 3. Sophia will later suggest the Team path.
2. Insult the doorman until he throws punches, then fight. If you beat him, Sophia will later suggest the Fists path.
3. Forget the doorman altogether. Push crates in the alleyway until you can walk to the fire escape. Later, Sophia will recommend the Wits path.



The Stagehand

Once inside, say anything when confronted by the stagehand, then watch Sophia's presentation. Keep trying to talk to the stagehand. When he finally responds, choose a Dialogue path of 3, 1, 1, then give the newspaper to the stagehand. Now go to the prop machine and push the left lever, then the right lever, then push the button.

Sophia's Room

Once you get into Sophia's room, follow any Dialogue path you want in order to receive necessary information.

Iceland (Part 1)

Dr. Heimdall

Go into the old dig site and talk to Dr. Heimdall. Use Dialogue path 3, 3, 1 to find out about Sternhart and Costa. Then use the truck to head for the airport. At the map screen, click on Tikal.

Tikal

The Snake

Walk into the jungle entrance. Use your whip on the jungle rodent until you drive it onto the path that leads to the giant anaconda. (It's the dark path near the middle of the screen, furthest back and just to the left of the thick tree branch.) Now follow it to the chasm. Walk to the snake's tree to get across.

Dr. Sternhart

Walk to the kerosene lamp at the Trinkets stand. When Sternhart appears, ask who he is. Then go through the Dialogue tree until Sternhart asks you the question about the Lost Dialogue. Admit you don't know the answer, then ask the parrot. ("Title?") Now walk to the Temple. When Sternhart reappears, give him the correct answer, "The Hermocrates."



The Temple

Look at the darkened spiral in the spiral design on the left. Talk to Sophia; ask her to keep Sternhart occupied. Then go pick up the kerosene lamp from the Trinkets stand outside, and return. Open the lamp, then use it with the spiral design. Pick up the spiral design and use it with the animal head on the left wall, then pull the nose. After Sternhart leaves, pick up the shiny bead of orichalcum that he overlooked in the tomb.

Exit the temple, walk to the path around the jungle at the far right. Use the truck to get back to the airport, then click on Iceland.

Iceland (Part 2)

The Eel Figurine

Walk into the old dig site to the eel figurine. Use the orichalcum in the exposed eel head. Now pick up the figurine. Use the truck to get to the airport, then click on The Azores.

The Azores

Cranky Old Costa

Open Costa's door to knock on it. He won't talk with you, so talk to Sophia and suggest she do the talking. After Costa offers a trade and goes back in, have Sophia talk to Indy and suggest he take over again. Suggest a trade, and offer the eel figurine for the information.

Barnett College

Finding the Lost Dialogue

There are actually three different places where the Lost Dialogue of Plato can be hiding in *Fate of Atlantis*. You may have to try more than one place to find the manuscript. After Sophia goes to your office:



1. Go across the street to Indy's office. Open the office door and walk in. Open the ice box and pick up the jar of mayonnaise, then return to the Main Building where you started. Go upstairs to the library, walk to the rope, and use it to climb up to the room with the totem pole.

Use the jar of mayonnaise with the totem pole, then pull the pole until it's under the hole in the ceiling. Use the totem pole to climb to the top floor. Open the urn, then pick up the ashes. Walk to the trap door to climb back down. Push the big crate to reveal the dusty old chest. Use the key in the chest.

2. Go downstairs to the cellar and take the dirty red rag sitting on the crate at the right. Now go upstairs to the Library and use the rope to climb into the totem pole room. Take the arrowhead from the middle shelves in the back. Go back down to the Library. Use the rag with the arrowhead to form a crude screwdriver, then use that to unscrew all five screws in the tipped-over bookcase. Open the bookcase.

✦ Hint: If the manuscript is in the bookcase, you can also pick up a lump of coal in the cellar, then take it up the chute to the storage room and throw it up through the hole in the ceiling at the book.

3. Go upstairs to the Library. First look at the old school desk. You'll see a wad of gum. Pick up the wad of gum. Now go downstairs to the cellar and use the gum with the coal chute. Walk up the chute to the next room. Take the first cat idol (the only one you can pick up) and go back down the chute to the cellar. Open the furnace. Then use the wax cat with the furnace.

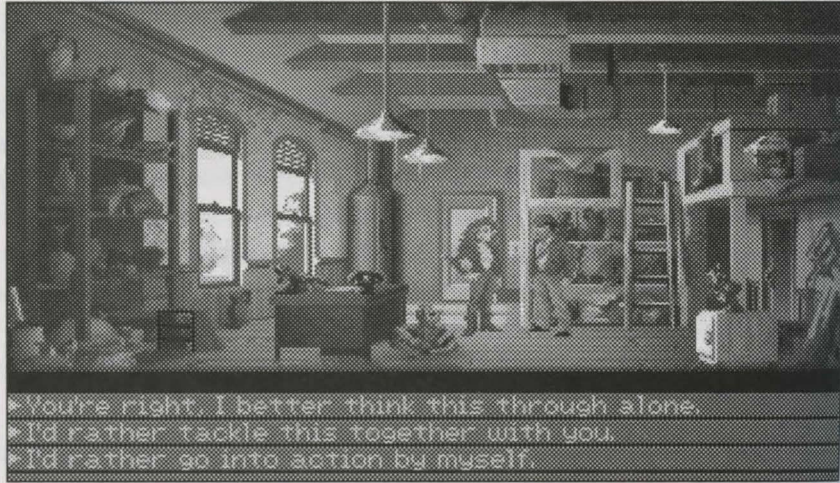
Choosing Your Path: The Decision Point

Once you have the manuscript, go back to Indy's office and talk to Sophia. At some point in the conversation, Sophia will read your



Part Two The Action-Adventures

Decision Point.
Here's where you choose one of the three paths: Wits, Team, or Fists (in order from the top).



fortune, and then you will face a three-branched Dialogue path that lets you choose how you want to proceed through the rest of the adventure:

- If you choose to think this through alone, you take the Wits path.
- If you choose to tackle this together with Sophia, you take the Team path.
- If you choose to go into action by yourself, you take the Fists path.

* * *

Part Two: The Team Path

Algiers (Part 1)

Omar Al-Jabbar

Go west across the town, then walk into the back alley. Omar won't talk to you unless you have a stone disk—which you don't at this point. Pick up the spooky mask that hangs at the back of the shop and leave.



Knifethrower

Talk to the knifethrower and comment on his nice knives. Talk to Sophia to get her to volunteer as his assistant. Choose Dialogue path 3, 1, then push her when she walks over to watch. (Do it quickly, before she turns back to Indy!) Now walk the long, dusty path back to the airport and fly to Monte Carlo.

Monte Carlo

Finding Trottier

After Sophia goes up to her room, look for Trottier.

X Hint: Be sure you've read the Lost Dialogue of Plato before you look for Trottier!

Trottier has gray hair, a big nose, and a flower in the lapel of his brown suit. When you find him, talk to him using Dialogue path 1, 2, 1, 3. Then answer his question about Atlantis; again, the answer can be found in the Plato manuscript. Ask him to follow you. Madame Sophia will read his fortune. When he balks, prod him to take a chance.

The Séance

Here's another challenge that you can do two ways. Either let Sophia do her thing, or let Indy try something.

If Sophia does the work, follow this Dialogue path: 3, 1, 2, 3. When Trottier asks you about his fingers, you have a one-in-five chance. If by chance you guess right, say anything—he'll give you the stone key and leave.

If you try it Indy's way, Sophia will keep Trottier occupied. Hurry, though; you have limited time. Open the cabinet behind the partition, then pick up the flashlight. Open the fuse box and use the circuit breaker. Use the bedding, the mask (the one you got from Omar's shop in Algiers), and the flashlight.



Part Two The Action-Adventures

After Getting the Sunstone

Open the room's door, walk out, then use the first taxi to get to the airport. Fly back to Algiers.

Algiers (Part 2)

Omar's Trade

Go to Omar's shop and talk to him. Reiterate your interest in Atlantis and show him the Sunstone. Get any information you can about the dig site in the Atlas Mountains. When he asks about the mask, tell him you have it, and make a trade for anything he offers. (You have quite an extensive list of choices.)

The Grocer

Take the trade item to the grocer and try to trade him for the squab-on-a-stick. If he refuses, pay attention to his reply. You'll get a clue as to what he does want. Then go and trade with Omar for an item that fits the grocer's conditions. It may take a number of trades with Omar, but be patient.

The Beggar

Once you finally get the squab, give it to the beggar. He'll give you a free pass for a balloon ride.

The Balloon Ride

Go upstairs (behind the beggar) to the balloon man. Give him the balloon ticket. Then walk to the balloon. Once you go up, use the blood-stained knife on the rope to break free.

The Desert

Flying the Balloon

Guiding the balloon is a real joy. Here's how to control your flight:



1. *Altitude.* Drop Ballast (click right mouse button) to raise altitude or Vent Hydrogen (click left mouse button) to lower altitude.
2. *Direction.* To change direction, click to lower or raise your altitude. Each click will change your bearing by 45 degrees. Click the right button (Drop Ballast) to alter your compass direction clockwise; click the left button (Vent Hydrogen) to alter your compass direction counterclockwise.

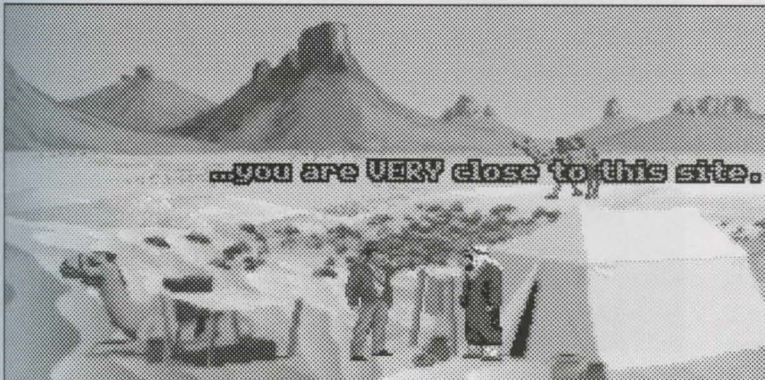
✖ **Hint:** As long as you don't alter your altitude, you'll continue floating in the same direction.

Finding the Dig Site

Land at the nomad camps and talk to the nomads for directional clues. Show them the map. "Far to the [direction]" or "considerably to the [direction]" means two screens in that direction. "To the [direction]" means one screen in that direction. "Slightly to the [direction]" or "a little to the [direction]" means the dig site is somewhere on the current screen.

✖ **Hint:** Once you're on the right screen, look for the red X to appear below. Then land on the X.

After you land on the rifle sentryman, walk west to the dig site.



In the Algerian desert, the nomad campers will direct you to the dig site. Pay close attention to their subtle directional clues.



Working Underground

After Sophia falls in the hole, walk to the ladder leading down into the trench at the left of the screen. When you get underground, pick up the long tubular thing (hose) and the clay thing (jar) and walk back to the ladder. Walk to the truck in the foreground.

Open the truck's gas tank. Use the hose with the gas tank, then use the clay jar with the end of the hose. Walk to the ladder. Open the gas cap on the generator, then use the gas-filled clay jar with the cap. Finally, use the little metal thing (on/off switch) to turn on the generator.

Finding Sophia

Go one screen to the right. Pick up the ship rib and use it on the crumbling wall at the far right. You'll uncover a map of Crete. Pick up the wooden peg from the table and use it with the wall. Now use the Sunstone with the peg.

Setting the Sunstone

Look at the Lost Dialogue of Plato in your inventory and click on the third paper clip, then read the last paragraph on the left-hand page—"if darkness concealed the tall horns." Look at the Sunstone. Move the cursor over the four etchings and note their labels. Click on the disk until the "darkness" lines up with the "tall horns" at the top, then click on the peg.

Starting the Truck

In order to escape, you'll need a spark plug. Turn off the generator (use the button on the front) and open it, then pick up the ceramic thing (spark plug). Walk to the ladder. Walk to the engine of the truck. Use the spark plug and the distributor cap with the engine, then use the truck to get to the airport. Fly to Crete.



Crete

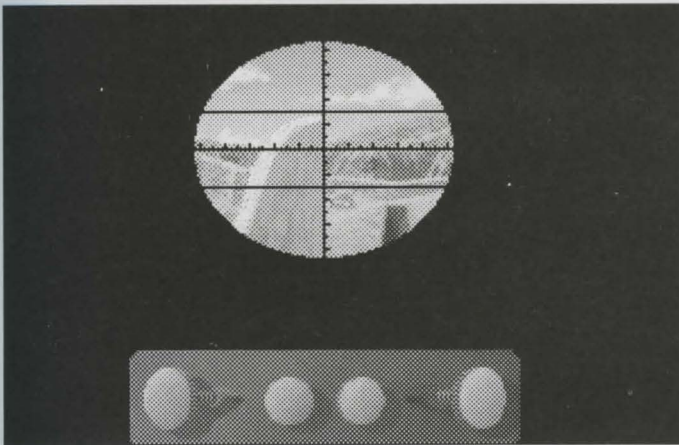
Finding the Bull's Horns

Walk left two screens, then walk to the path that leads over the hill to the dig site. There, go over the footbridge and follow the path until you get to the surveyor's transit. Pick it up and go back across the footbridge. Now go left until you reach the center of the town. Push the two piles of stones that are closest to the tall horns to reveal the bull's head and bull's tail statues.

Surveying the Situation

Use the transit with the bull's head statue. Align the crosshairs on the left horn of the tall horns, then click on the picture. If you've sited correctly, a dotted line will extend past the horn. (If not, keep trying, making minute adjustments left or right.)

Once the dotted line appears, pick up the transit and use it on the bull's tail statue. Repeat the process, this time siting on the right horn. When you've got it, an X will mark the spot where the survey lines triangulate. Walk to that spot and use the ship's rib (from the underground dig site in Algeria) on that spot. You'll recover the Moonstone.



If you've sited the second bull's horn correctly through the surveyor's instrument . . .



... a dotted line will reveal the spot (marked by an X) where the lines triangulate. There you'll find the Moonstone.



Aligning the Moonstone

Go back to the pedestal where you first arrived. Use the Sunstone with the pedestal, then the Moonstone. Look at the Plato manuscript in your inventory, click on the third paper clip, and read the first paragraph on the right-hand page—"sun dying as a new moon is born."

Now look at the Moonstone. Align the Sunstone as before in Algiers, "darkness" at the top by the tall horns. Then click on the Moonstone until the "new moon" aligns with the "setting sun." Click on the spindle. Walk into the secret entrance.

The Labyrinth

The Godly Busts

In the first room, pick up the first two busts on the shelf (Apollo and Ares), then walk through the right doorway. Use the whip with the remaining statue head (Zeus) in the next room. Go upstairs, walk through the right door, then the far left door into the Minotaur room.

The Minotaur Elevator

Position Indy on the floor at the base of the stairs so that Sophia joins him, then ride the elevator down. Pick up Sternhart's staff and the Worldstone. Look at the waterfall; you'll see a chain. Use the chain to climb back up.



The Bronze Gate (Upstairs)

From the Minotaur room, take the left door, then go to the closed bronze gate. Use all three busts on the shelf to open the gate, then walk through. Go upstairs, then go right to get to the top of the stone shaft.

The Gold Box

Use the staff with the chock to free the counterweight. Go back down the stairs, walk to the right doorway, then through the next doorway as well to reach the bottom of the elevator shaft.

Use the staff in the statue's mouth. When the platform reaches the top, take the gold box. If you open the box, then look at it, you'll see it has a lead lining. Use the two orichalcum beads from your Inventory in the box, then close it.

The Bronze Gate (Downstairs)

Go back to the Minotaur room (downstairs, left door; upstairs, left door) and use the whip on the statue's head. Walk to the head and ride back down to Sophia. Now walk back through the door to the bronze gate. Talk to Sophia and convince her to climb through the hole using Dialogue path 2, 2, 1, 4, 2.

The Map Room

If you haven't done so already, put your orichalcum beads in the gold box. Use the orichalcum detector (fish on string). Then convince Sophia to put her necklace in the gold box using Dialogue path 2, 2, 1, 1, 1. Now use the orichalcum detector again in each room. When it reveals the hidden door, push the door until it opens into the Map Room.

The Passage to Atlantis

Look at the Plato manuscript, third paper clip, right-hand page—"darkest night soon to rule the western sea." Set the Sunstone and Moonstone as you did before ("darkness" equates to north and "new moon" equates to west), then rotate the Worldstone until the "west sea" is facing west. Click on the spindle. Walk to the open door.



Another Nazi Moment

You have no choice but to hand the stones over to Kern. Use the ship rib on the rock wall at the right of the cave. When you emerge, walk to the submarine at the dock.

The Submarine

Getting Below

Climb the conning tower and open the hatch. After dispatching the captain, pull the depth control level; it will break off. Talk to the intercom on the wall, just ahead of the ladder. Order "All hands to the bow." Now climb down one level.

Saving Sophia (Again)

Walk to the aft section (left) one screen. Pick up the porcelain mug, bread, and cold cuts. Open the trapdoor on the floor at the far right of the galley. Walk down the galley ladder, then talk to Sophia, using Dialogue path 3, 2. Use the mug with the battery acid leaking just left of the ladder. Now go back up the galley ladder and walk to the main ladder. Climb down and walk up behind the guard. When he turns to you, say anything except the line with "leather jackets."

Retrieving the Stones

Go forward (right) to the next room and eavesdrop on Kerner and Ubermann. While you're there, take the plunger. Climb up one level and walk forward to the trapdoor on the floor at the far right of the bunk compartment. Open the trapdoor and climb down. Use the acid-filled mug on the strongbox.

Taking Control of the Sub

Climb up the ladder and go aft to the control room left of the galley. Push the switch to activate Reverse Engines control. Pull the lever to activate Engine Speed control. Use the small key to unlock the emergency rudder control in the room where Sophia waits. Pull the



control to activate Steering control. Go up to the conning tower and use the plunger with the broken depth lever to activate Depth control.

Steering the Sub

See your game manual for more details on operating the four controls on the submarine. Steer the submarine into the opening in the sea bed at the right of the farthest right screen. You can back the sub in if you need to.

✧ Hint: Using the rudder wheel can be frustrating. Turn right, then left in *alternating succession* to keep the sub moving in the same direction nearer or farther from you. If your alternating turns are taking the sub farther away but you want it to cruise toward you, turn right *twice*, then alternate left, right, left, right again. This reverses the pattern and brings the sub toward you on each turn.

Now go to Part Five: Atlantis, where all three paths—Team, Fists, and Wits—converge again.

* * *

Part Three: The Fists Path

Monte Carlo

Finding Trottier

You need to talk to Trottier, but be sure to read Plato's Lost Dialogue first. Trottier has gray hair, a big nose, and a flower in the lapel of his brown suit. (You can ask some of the passing pedestrians about him.) When you find him, use Dialogue path 1, 2, 1, 1. Then answer his question about Atlantis; again, the answer can be found in the Plato manuscript. After he gives you his card, use the taxi to go to the airport. Fly to Algiers.



Algiers

Finding Al-Jabbar

Go down the back alley to the Artifacts shop. Talk to his servant, Paul Abdul (ar! ar! ar!), using Dialogue path 1, 1, 1. Give him Trotter's business card. After he leaves, exit and come back in. He'll reappear with bad news. Ask him if he'll see Al-Jabbar again. When he leaves again, follow him. Keep walking to the right until you get the overhead city shot. Continue clicking on Paul's red fez (the red dot) to follow him through the crowded streets. When he ducks into Omar's house, click on that house.

Omar's House

Use your whip with the hanging crockery over Horst's head. After your conversation with Omar, pick up the pole in the barrel at the lower left, then use it with the hanging laundry at the upper left to get the map. The camel is right outside the window. Use it.

The Desert

Finding the Dig Site

Click on the spot to which you want to ride. Avoid trouble if you can, but there's nothing like a good fistfight to get the adrenalin flowing, eh? Stop at the nomad camps and talk to the nomads to get directional clues.

Here's how: Show them the map. "Considerably to the [direction]" or "far to the [direction]" means two screens in that direction. "To the [direction]" means one screen in that direction. "Slightly to the [direction]" or "a little to the [direction]" means the dig site is somewhere on the current screen. After your conversation, use the camel again to move on.



Hint: Once you ask a nomad for directions on the correct screen, look for the red X to appear. Then simply click on it.



The Dig Site

Once you arrive, walk west one screen and walk to the ladder. In the dark, use the little metal thing to turn on the generator and get light. Go to the table at the right. Pick up the clay jar to get a bead of orichalcum. Pick up the wooden peg. Walk to the painting on the left wall and push the painting of round object. When the secret door opens, take the stone disk.

Now pick up the ship rib (the last one on the right) and use it with the crumbling wall. Use the wooden peg with the mural, then use the Sunstone with the peg. Look at the stone disk. Click on the disk to rotate it until the “darkness” is due north, next to the tall horns. Then click on the peg.

Walk into the secret passage. When you find yourself at gunpoint, use your whip on the gun-toting Nazi. Now beat the hell out of him. Walk to the rope ladder on the left side of the dig site, then use it to get to the balloon.

Flying the Balloon

Click on Vent Hydrogen until you’re heading due north. Then just wait. Once you get to the sea, you’ll go automatically to Crete.

Crete

Finding the Bull’s Horns

Walk over the hill behind the balloon to the dig site. There, go over the footbridge and follow the path until you get to the surveyor’s transit. Pick it up and go back across the footbridge. Now go left until you reach the center of the town. Push the two piles of stones that are closest to the tall horns to reveal the bull’s head statue and the bull’s tail statue.

Surveying the Situation

Use the transit with the bull’s head statue. Align the crosshairs on the left horn of the “tall horns,” then click on the picture. If you’ve



sited correctly, Indy will say “I see the left horn,” and a dotted line will extend past the horn. (If not, keep trying, making minute adjustments left or right.)

Once the dotted line appears, pick up the transit and use it on the bull’s tail statue and repeat the process, this time siting on the right horn. When you’ve got it, an X will mark the spot where the survey lines triangulate. Walk to that spot and use the ship’s rib (from the underground dig site in Algeria) on that spot. You’ll recover the Moonstone.

Aligning the Moonstone

Come back past the balloon to the foreground, then walk two screens to the right. Use the Sunstone with the pedestal, then use the Moonstone on it. Look at the Plato manuscript in your Inventory, click on the third paper clip, and read the first paragraph on the right-hand page—“sun dying as a new moon is born.”

Now look at the Moonstone. Align the Sunstone as before in Algiers, “darkness” at the top by the tall horns. Then click on the Moonstone until the “new moon” aligns with the “setting sun.” Click on the spindle. After you knock out the Nazi guard, walk into the secret entrance.

The Labyrinth

The Godly Busts

In the first room, pick up the first two busts on the shelf (Apollo and Ares), then walk through the right doorway. Use the whip with the statue head (Zeus) in the next room. Follow this path: upstairs, right door, then left door (the Minotaur room).

The Minotaur Elevator

Use your whip on the Minotaur statue’s head, then walk to it. Ride the elevator down. Pick up Sternhart’s staff and the Worldstone. Look at the waterfall; you’ll see a chain. Use the chain to climb back up.



The Bronze Gate (Upstairs)

From the Minotaur room, take the left door, then go to the closed bronze gate. Put all three busts on the shelf to open the gate, then walk through. Go upstairs, then go right to get to the top of the stone shaft.

The Stone Shaft

Use the staff with the chock to free the counterweight. Go back down the stairs, walk to the right doorway, then through the next doorway as well to reach the bottom of the elevator shaft. Use the staff in the statue's mouth. When the platform reaches the top, take the gold box.

If you open the box, then look at it, you'll see it has a lead lining. Put the two orichalcum beads in the box, then close it. Go back to the Minotaur Room, walk *around* the elevator platform (or else you'll go down again), and go out the right doorway. Push four times on the stone slab in the middle doorway until it opens.

The Chasm: Hans and Franz

Use your whip with the stone outcropping above Indy. Walk through the middle door (facing you) to the next room. When Hans sees you, walk behind the slab on the right. Push the slab when he's in front of you. (Do it quick; he'll move soon.) Save your game here, then go down the hallway and fight Franz. (He's tough, very tough.) After you win, go through the door up the stairs.

More Fun with Nazis

The first two doorways lead to Otto; he's easy to beat. The third door leads to Kurt. Knock him out, then do the same to Karl through the far left door. Now go through the left door to Anton. Anton is extremely tough to beat, so walk to the hanging column of rock over his head and push it. Walk back past Karl and Kurt, then take the far left door. Walk to Anton and pick up the stalagmite. Walk through the door at the right.



Singing Arnold

Go to the far right door. Use the ship's rib with the boulder. When it lodges, go down to face Arnold. When he asks for drinking tunes, say something like "My Blue Heaven." Now go to the right-hand doorway and use the stalagtite on the boulder. Go back and look at the squished Arnold to get the fish on a string.

Saving Sophia

Start retracing your path, using the orichalcum detector (fish) in each room. When it points down, you'll know it is detecting Sophia's necklace. Walk to the pit, then talk to it. Use your whip with the pit. Sophia will climb up.

Setting the Stones

Look at the Plato manuscript, third paper clip, right-hand page—"darkest night soon to rule the western sea." Set the Sunstone and Moonstone as you did at the pedestal near the dock, then rotate the Worldstone until the "west sea" is at the left. Click on the spindle. Walk to the open door. Look at the stone pointer. Walk to the labyrinth exit, then fly to Thera.

Thera

How to Get to Atlantis

Talk to the captain of the salvage boat at the dock until he agrees to take you where you want to go. Tell him "18 miles from here."

✖ **Hint:** In Plato's manuscript, the second paper-clipped page mentions the "tenfold error" and the third paper-clipped page says the Lesser Colony (Thera) is 180 miles northwest of Atlantis. 180 divided by 10 is 18 miles away to the south-east.



The Mountain Dig Site

The captain has a diving suit, but you need to fix it. Walk to the path away from the dock up into the mountains. Then walk to the notch in mountains until you come to the abandoned dig site. Pick up the tire repair kit and return to the salvage boat. Tell him you can fix the suit, and give him the destination again.

The Dive

When you arrive at the spot, open the boat's storage locker and use the tire repair kit on the diving suit. Use the air hose (at the back of the boat) with the suit. Then use the suit.

When Sophia takes over, use the hoist with Indy in the diving suit. Now is an excellent time to save your game. After Kerner cuts the air hose, you have only three minutes to find the correct cave entrance to Atlantis.

Now go to Part Five: Atlantis, where all three paths—Team, Fists, and Wits—converge again.

* * *



When Kerner cuts the airhose to Indy's diving suit, you have three minutes to find the undersea entrance to Atlantis.



Part Four: The Wits Path

Monte Carlo (Part 1)

Trottier

You need to talk to Trottier, but be sure to read Plato's Lost Dialogue first. Trottier has gray hair, a big nose, and a flower in the lapel of his brown suit. (You can ask some of the passing pedestrians about him.) When you find him, use Dialogue path 1, 2, 1, 1. Then answer his question about Atlantis; again, the answer can be found in the Plato manuscript. After he gives you his card, use the taxi to the airport. Fly to Algiers.

Algiers

Finding Al-Jabbar

Go down the back alley to the Artifacts shop. Talk to his servant, Paul Abdul (ar! ar! ar!), using Dialogue path 1, 1, 1. Give him Trottier's business card. After he leaves, exit, come back in, walk to the pots. He'll reappear with bad news. Ask him if he'll see Al-Jabbar again. When he leaves again, follow him. Keep walking to the right until you get the overhead city shot.

The Red Fez

Keep clicking on the red dot to follow it through the crowded streets. When it returns to the market, talk to the man in the red fez using Dialogue path 4, 3, 1, 3, 1, 2. Now go back to Omar's shop in the back alley. When Paul returns, talk to him. Ask about the pots, then give him the fez. When he asks why, tell him, "It'll make you look taller." Talk to him again, and ask him to see Mr. Al-Jabbar again. Follow him out.

Go to the city streets again and keep clicking on the red dot (Paul's fez). When Paul ducks into Omar's house, click on that house.



Omar's House

After your conversation with Omar, go to the closet at the right rear of the house. When he follows you in, walk out and close the closet door. Pick up the pole in the barrel at the lower left, then use it with the hanging laundry at the upper left to get the map. Pick up the statue and the blackbird statue. Use the camel (just outside window).

The Desert

Finding the Dig Site

Click on the spot to which you want to ride. Avoid trouble if you can, but if you do get stopped, use Dialogue path 1, 1, then give either of the statues you picked up at Omar's house to the officer. Stop at the nomad camps and talk to the nomads to get directional clues.

Here's how: Show the map to the nomad. "Considerably to the [direction]" or "far to the [direction]" means two screens in that direction. "To the [direction]" means one screen in that direction. "Slightly to the [direction]" or "a little to the [direction]" means the dig site is somewhere on the current screen. After your conversation, use the camel again to move on.

✖ Hint: Once you ask a nomad for directions on the correct screen, look for the red X to appear. Then simply click on it.

Working Underground

Walk left to the dig site, then to the ladder leading down into the trench at the left of the screen. When you get underground, pick up the long tubular thing (hose) and the clay thing (jar) and walk back to the ladder. Walk to the truck in the foreground.

Use the hose with the gas tank, then use the clay jar with the end of the hose. Walk to the ladder. Open the metal cap on the generator, then use the gas-filled clay jar with the gas filler pipe. Finally, use the little metal thing (on/off switch) to turn on the generator.



Taking the Statue

Walk to the painting on the left wall and push the painting of round object. When the secret door opens, take the statue.

Starting the Truck

In order to escape, you'll need a spark plug and a battery. Turn off the generator (use the button on the front) and open it, then pick up the ceramic thing (spark plug). Walk to the ladder.

Walk to the engine of the truck. Open the hood. Use the spark plug with the engine, use the orichalcum bead with the statue you found in the mural, then use the statue with the spark plug. Now use the truck. After you read the telegram, fly to Monte Carlo.

Monte Carlo (Part 2)

Trottier's Trap

When you see Trottier, talk to him. Tell him he's in trouble. After the Nazis nab him, chase their red car. Click on the streets to direct Indy's car. You'll need to ram the red car, probably several times. After the car wreck, talk to Trottier until he gives you the telegram with the cross streets. Write them down.

Look at the street signs above the car wreck. Now start walking. The streets in either direction (*Boulevard* one way, *Rue* the other)



Looks like you've wasted poor Trottier. Have you tried talking to him yet?



are arranged alphabetically, so keep walking until you find the intersection Trottier mentioned. Then look in the drains. To get the Sunstone, open the drain. Walk back to the hotel (identified by moving your cursor over it). Use the taxi. Fly to Thera.

Thera

The Mountain Dig Site

Walk up the path away from dock, then to the gap in mountain (not the cleft or notch). Look at the crate at the dig site, close it, and take the invoice. Walk to the entrance of the dig, go into the inner room, and close the door at the far left.

Setting the Sunstone

Look at the Lost Dialogue of Plato in your inventory and click on the third paper clip, then read the last paragraph on the left-hand page—"if darkness concealed the tall horns." Now look at the Sunstone. Move the cursor over the four etchings and note their labels. Click on the disk until the "darkness" lines up with the tall horns at the top, then click on the peg.

Digging Out of the Dig

Open the door and pick up the carved sign. Close the door again and pick up the Sunstone. Pick up the entrenching tool. Walk back to the blocked door. Open the entrenching tool. Now use the tool with the blocked door.

Building a Balloon

Talk to the port authority and claim the balloon. Open the crate, then use the large rubber balloon with the fish net hanging at the left. Use the netted balloon with the very large basket. When the port authority objects, offer him the ancient sign, then try again. Once the basket is connected, use the hose (from the Algerian dig site) with the deflated balloon.



Go back up to the mountain dig site and use the balloon with the vent at the upper right.

Flying the Balloon

Your goal here is to find the submarine and land as close to it as you can. Here's how to control your flight:

1. *Altitude.* Drop Ballast (click right mouse button) to raise altitude or Vent Hydrogen (click left mouse button) to lower altitude.
2. *Direction.* To change direction, click to lower or raise your altitude. Each click will change your bearing by 45 degrees. Click the right button (Drop Ballast) to alter your compass direction clockwise, click the left button (Vent Hydrogen) to alter your compass direction counterclockwise.

✧ **Hint:** As long as you don't alter your altitude, you'll continue floating in the same direction.

The Submarine

The Locker Guard

Climb the conning tower and open the hatch. Climb down to where the guard is at the lockers. Talk to the guard, then go left to the galley. Pick up the cold cuts and bread, then use one with the other to make a submarine sandwich. Walk back to the guard and try to give him the sandwich. When he leaves, open the lockers. Pick up the Moonstone and the torpedo instructions.

The Torpedo Escape

Walk to the bunk room at right. Take the clothesline. Go into the forward torpedo room and take the oily rag hanging on the torpedo. Go left to the aft torpedo section and use the rag with the wires. Use the torpedo instructions with the control panel, then push the launch lever.



After the fire starts, open the trapdoor above Indy's head and go back to the forward torpedo section. Use the torpedo instructions with the control panel. Use the clothesline with the launch lever. Now walk to the torpedo tube, open it, get in, and pull the clothesline.

Crete

Walk to the pedestal at the right. Use the Sunstone with the pedestal, then use the Moonstone on it. Look at the Plato manuscript in your Inventory, click on the third paper clip, and read the first paragraph on the right-hand page—"sun dying as a new moon is born."

Now look at the Moonstone. Align the Sunstone as before in Algiers, "darkness" at the top by the tall horns. Then click on the Moonstone until the "new moon" aligns with the "setting sun." Click on the spindle. Walk in the secret door.

The Labyrinth

The Godly Busts

In the first room, pick up the first two busts on the shelf (Apollo and Ares), then walk through the right doorway. Use the whip with the statue head (Zeus) in the next room. Follow this path: upstairs, right door, then left door (the Minotaur room).

The Minotaur Elevator

Use your whip on the Minotaur statue's head, then walk to the head. Ride the elevator down. Pick up Sternhart's staff, wool scarf, and the Worldstone. Read the note in his hand. Look at the waterfall; you'll see a chain. Use the chain to climb back up.

The Bronze Gate (Upstairs)

From the Minotaur room, take the left door. (Walk *around* the floor elevator platform, or you'll go back down a level.) Go to the closed bronze gate. Put all three busts on the shelf to open the gate, then



walk through. Go upstairs, then go right to get to the top of the stone shaft.

The Gold Box

Use the staff with the chock to free the counterweight. Go back down the stairs, walk to the right doorway, then through the next doorway as well to reach the bottom of the elevator shaft. Use the staff in the statue's mouth. When the platform reaches the top, take the gold box. If you open the box, then look at it, you'll see it has a lead lining. Walk to the next door at the back right.

The Microtaur

Use the statue you got from the Algerian dig site with the hatch of the microtaur. Put an orichalcum bead in the statue. Walk to the hole that the microtaur digs.

The Map Room

Look at the Plato manuscript, third paper clip, right-hand page—"darkest night soon to rule the western sea." Use the Sunstone with the spindle, Moonstone with Sunstone, Worldstone with Moonstone. Set the Sunstone and Moonstone as you did before ("darkness" equates to north and "new moon" equates to west), then rotate the Worldstone until the "west sea" is facing west. Click on the spindle. Walk to the open door.

The Orichalcum Detector

Open the gold box and put in your remaining orichalcum bead. Use the hard rubber comb with the clothesline. Use the comb on a string with the wool scarf, then use the charged comb (now a makeshift orichalcum detector). Go through the door on the right and look at some bones. After Indy puts the beads in the box, go back through the door, recharge the comb and use it again.

When the orichalcum detector points to the blank wall, use the open entrenching tool on the wall. Push the door open, then walk through.



The Subway

Pick up the bead on the floor. Open the gold box. Use a bead in the subway car's mouth.

Now go to Part Five: Atlantis, where all three paths—Team, Fists, and Wits—converge again.


* * *

Part Five: Atlantis

Dark Room

Lighting the Room

Walk to the wood thing (ladder) and pick it up. Go further right to the rubble, then use the ladder with it. Climb the ladder, open the stone thing (box), and pick up the metal rod inside. Use a bead of orichalcum with the metal rod.

 **Hint:** Be sure to pick up the ladder afterwards; you'll need it later.

The Final Entrance

Remember that Plato's manuscript, third paper clip, bottom right page notes this: "Final entrance yielded only to contrary minds." Put the Sunstone, Moonstone, and Worldstone on the spindle at the feet of the Sentry statue. Set each to 180 degrees *opposite* the setting you used back in the labyrinth Map Room. Click on the spindle, then use another bead of orichalcum with the sentry statue. Walk through the open door. Don't forget the stone disks! Pick up all three.

Note: See the maps at the end of this chapter for the following room locations.



The Outer Ring

The Guards

There are four guards, one in each quadrant of the outer ring. If you run into them, fight them and knock them out to get bratwurst that you can use for crab bait later.

The Layout

You can get to rooms that seem inaccessible in the maze by opening the grates in other rooms. Make a note of where you find various machines, parts, objects, and so on.

The Subway

The subway runs around the circumference of Atlantis, with several dead ends. Pick up the rib cage at the dead-end in the southeast quadrant.

The Statue Room (Head)

NE quadrant. Walk to the statue and pick up the statue head.

The Statue Room (Cup)

NE quadrant. Use the ladder from the airlock chamber with the hole. Walk across and pick up the cup.

The Robot Repair Room (Spoked Wheel)

NE quadrant, but only accessible through the grate from the room in SW quadrant. Actually, you end up in a room with a glowing swirl of light on the back wall. Exit that room and go two rooms to the left. Pick up the bronze spoked wheel. Go back through the grate in the next room.

The Robot Repair Room (Bronze Gear)

SE quadrant, also accessible through the grate from the room in NW quadrant. Pick up the bronze gear.



The Dungeon

SE quadrant. Use the grate from the room in NE quadrant.

X Hint: There are two air vents that lead to the dungeon. The only useful one ends at the grate near the statue. From the grate, use an orichalcum bead with the statue to incapacitate the guard, then go back through the air vent; you can't open either grate in the dungeon.

The Lava Pump Room

SW quadrant. Use the cup you got from the Statue Room with the pedestal. Use the statue head from the other Statue Room with the plaque to fill the cup.

The Machine Room

NW quadrant. Use the bronze spoked wheel (from the Robot Repair Room) with the peg above the statue. Go up to the funnel at the top of the stairs. Use the lava-filled cup with the funnel. Go downstairs and look at the dish under the statue's mouth. Take the orichalcum beads.

The Crab Room

NW quadrant. Use any of the food items you've gathered—gum (from Barnett library), bread or cold cuts (from submarine galley), bratwurst (from knocked-out guard), whatever—with the rib cage from the subway. Use the baited rib cage in the pool. Wait until you see the "Snap!", then pick it up.

The Eel Sculpture Room

SW quadrant. A room in this quadrant has a grate that leads to another room with an eel sculpture. Take the sculpture.

The Double Sentry Doors

Use an orichalcum bead with the eel sculpture. Use another bead with the fish statue. Forget Sophia for now; she won't leave until you get a hinge pin from the Middle Ring. (When you *do* have the



hinge pin, give it to Sophia, pick up the cage door, and tell her to brace the door with the pin.) Pick up the statue part on the floor.

The Canal

The Octopus, the Crab, and the Gate

Give the trapped crab to the octopus. Walk to the canal; Indy will swim across. Walk onto the crab boat. Now the crab will float to wherever you click in the canal. Float to the right gate. Use the Sunstone on the spindle over the gate. When the gate opens, float on through.

The next gate uses the Moonstone, then the next uses the Worldstone. (All gates will open with the use of one of the three stone disks. Match the disk size to the size of the spindle.) Float up to the archway. Walk through it; you'll come to the door to the Middle Ring.

The Middle Ring

The Broken Sentry

Use the ladder with the sentry statue. Climb up, open the chest plate, then look at it. You still need one more part to complete the repair, but you can do these things now:

1. Put the spoked wheel on the center peg. (Click and drag it, then click again to place it.)
2. Put the robot part on top of the spoked wheel.
3. Put the bronze gear on the upper-left peg.
4. If you already have the crescent wrench, put it across the two right-hand pegs.

Climb down and walk back to the canal.

The Crescent Wrench

Get on the crab craft and float further to the right. The Worldstone opens the gate. In the next room, float ashore and walk up the stairs. In the room, pick up the crescent wrench, then close the cupboard and look at it. You'll see a schematic drawing of the robot



sentry. Ignore it, because I've already told you how to put the broken sentry back together.

Activating the Sentry

Go back to the crab craft and float left to the next room. Go back through the archway to the broken sentry robot, then put the wrench where it goes (across the right-hand pegs.) Now put the orichalcum bead in the center opening.

Opening the Door

Use the chain with the bronze loop on the door. Then use the other end of the chain with the statue's now-active left arm. Climb to the chest plate, move the gear to the lower-left peg, then feed it another bead. Climb down and pick up the hinge pin on the floor.

Reuniting the Team

At this point you should use the hinge pin to free Sophia from her cage. Follow the instructions in Double Sentry Doors back in the Outer Ring section.

✦ Hint: After Sophia is out, pick up the cage door again. When the hinge pin falls out, pick it up. You'll need it later.

Go back to the canal and ride back to the archway, then walk to the sentry gate and go in.

Exorcising with Sophia

After Sophia leads you to the Lava Pit Room, go up the stairs and pick up the scepter by the feet of the strange skeletons. Then talk to Sophia. Take any Dialogue path. When finished, look at Sophia. Put a bead of orichalcum in the medallion's mouth. When she takes it off, use the opened gold box with the necklace. Walk out of the room, then down the hall (toward screen) to the next room.

Before you go in, look at the strange markings on the left wall. It's a diagram showing how to start up the "hulking machine" in the room across the hallway—left and right levers pushed up.



The Hulking Machine

Go into the room across the hall. Again, examine the strange markings on the floor. They show how to stop the machine—left and middle levers pulled down. Now walk to the slots on the machine. You need to use the scepter and hinge pin to replace the missing levers in the control panel. Put either one in the right slot, and the other in the left slot, then “push” both levers so that they’re up (as in the diagram on the wall). Put a bead in the machine’s mouth.

Now you need to stop the machine. Pick up the right lever device (scepter or hinge pin) and use it in the middle slot. Then push both levers until they are all the way down.

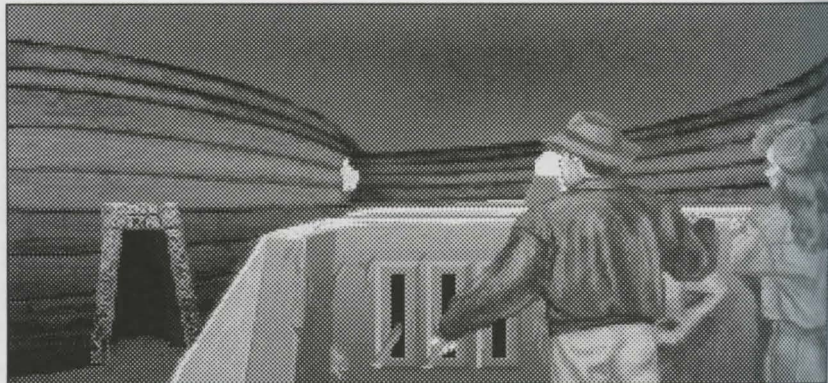
The Inner Circle

The Pit Maze

This maze is easier than it looks. You *could* make a map, or just do what I tell you.

1. When you come out of the first door, go into the door on the right.
2. Go upstairs to the door on the right.
3. Go right until you reach the next pair of doors, then take the left door.
4. Go upstairs to the next pair of doors. Take the left door.

To stop the hulking machine and get to the Inner Circle of Atlantis, you need to position your two lever devices as shown.





5. While you're on this screen, sketch the diagram of the celestial spheres on the wall above the maze. Go into the right-hand door.
6. Go into the far left door.
7. Go downstairs, then take the staircase to the right. Follow the stairs up to the next screen, then take the left door.
8. You've made it!

The Lava Crust

No infallible path here. But note the basic pattern of the lava: if you step on a hexagram of lava crust the next piece in the direction you're heading will collapse, so you have to zig-zag across and look ahead to plan moves that leave you a next move.

✘ **Hint:** Don't wait too long in one spot. If you find yourself within an impassible situation, return to the steps to reload (the crust hexagrams will reappear).

The Final Stone Setting

Follow the path into the city. Put the locking stone disks on the spindle and align them according to the diagram on the wall back at the Pit Maze: Sunstone with "noon sun" to the southwest, Moonstone with "full moon" to the north, and Worldstone with "volcano" to the south.

The Grand Finale

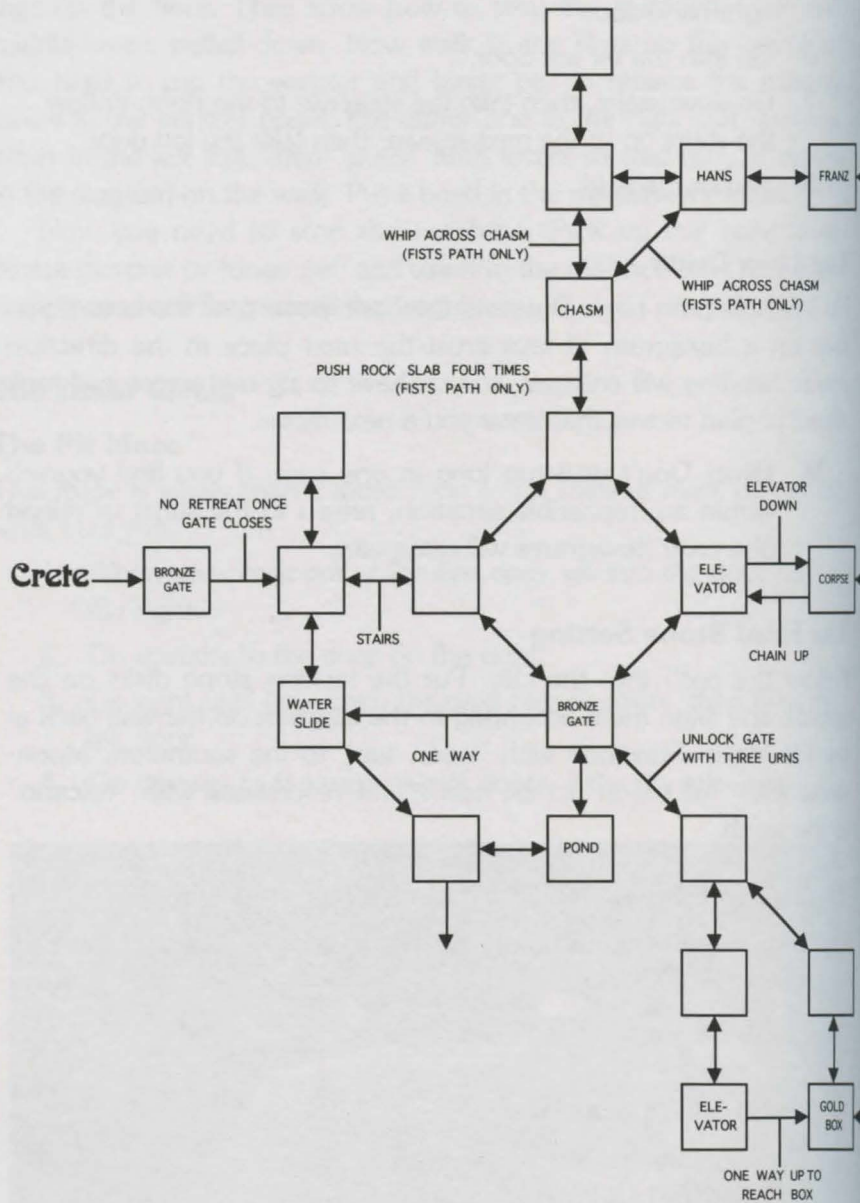
Follow any Dialogue path until Kerner eats lava. Then use this Dialogue path: 3, 2, 3, 4, 3, 2, 1.

Publisher: LucasArts

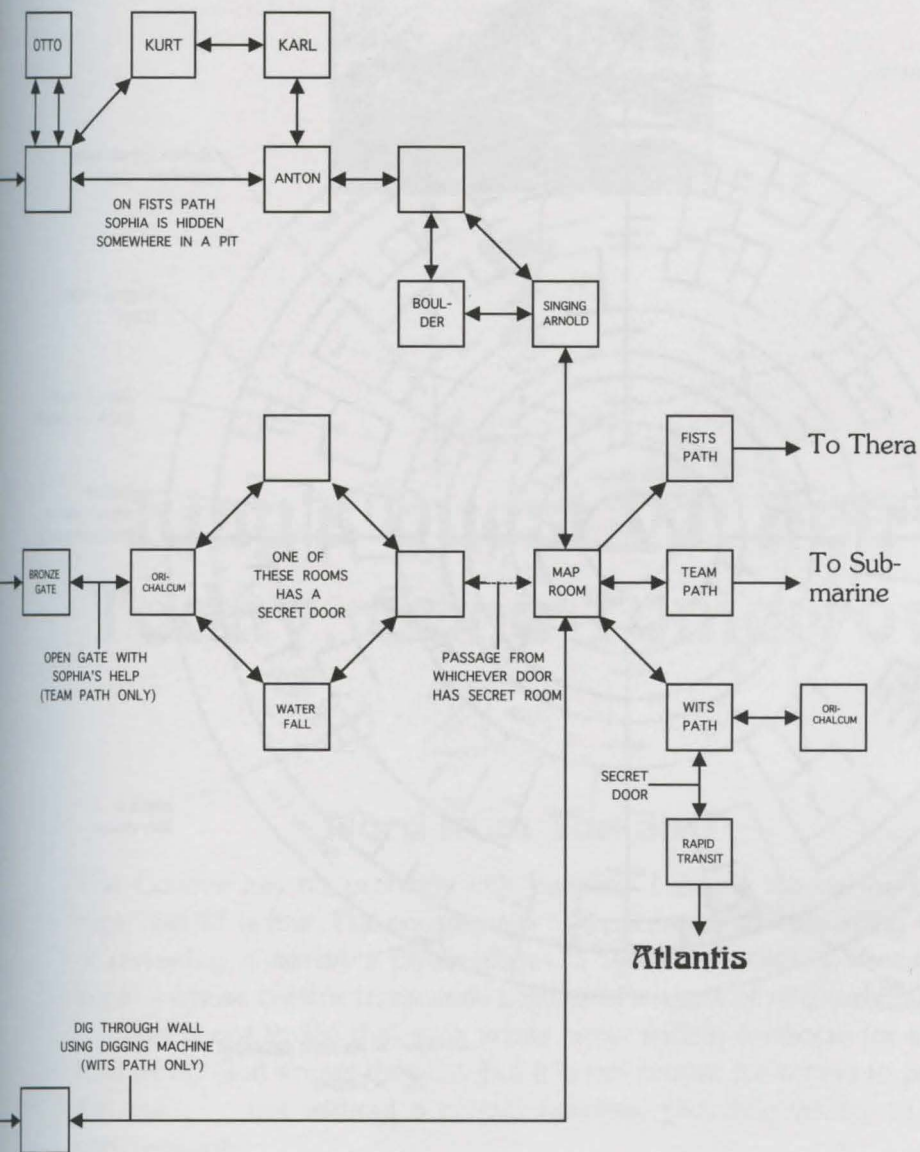
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The Labyrinth from Crete to Atlantis

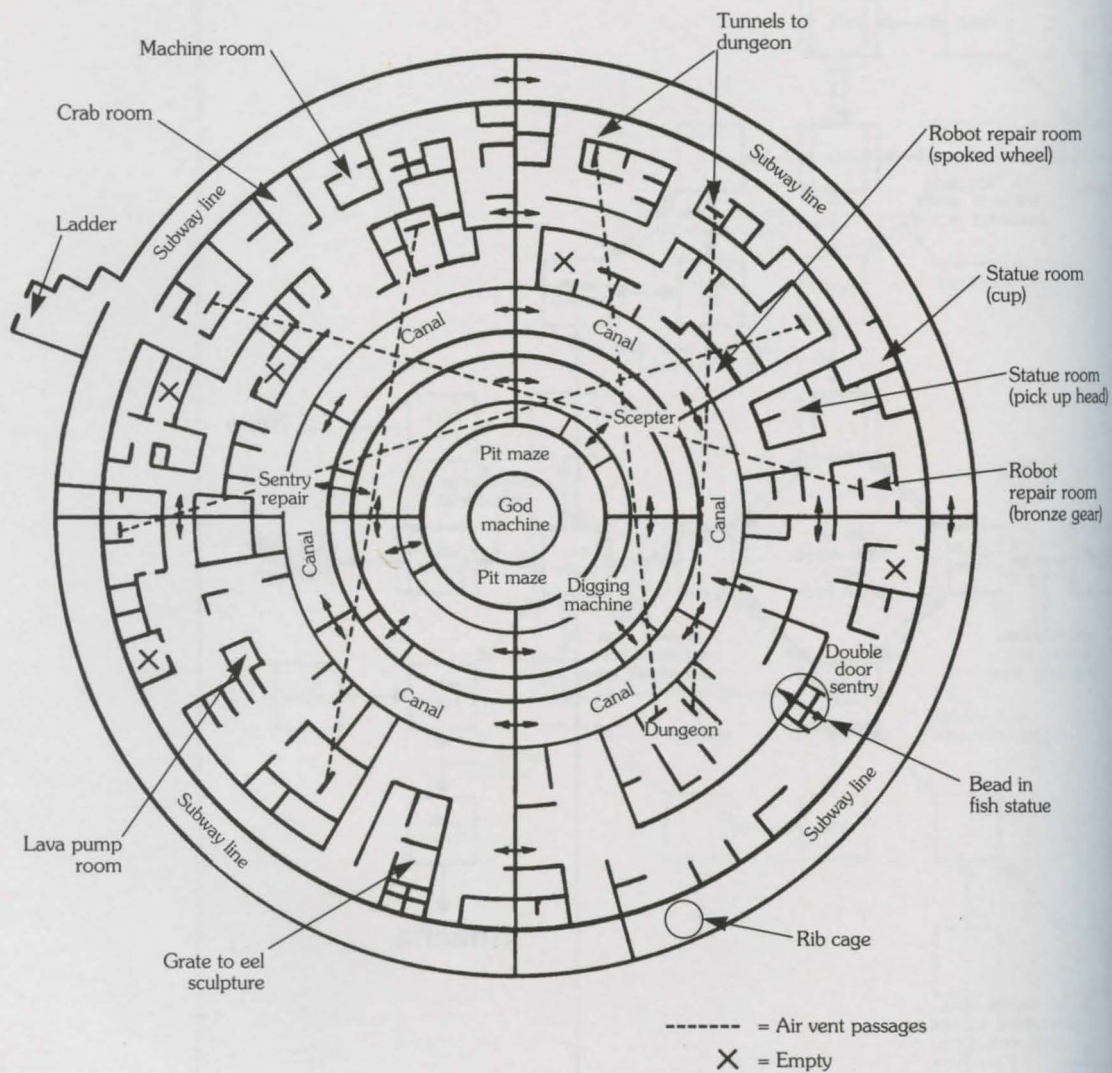


Chapter 6 Indiana Jones and the Fate of Atlantis





Atlantis





7

King's Quest VI: Heir Today, Gone Tomorrow

Word from The Bird

The Condor has no problem with humility. I simply ignore the concept, and all is fine. But occasionally one confronts the unsettling task of reviewing a work—a Dylan album, a Scorsese movie, a Vonnegut book—whose creator transcends traditional notions of reviewability.

This is not to say that such artists never submit mediocre (or even bad) work. God knows they do. But it is not proper for others to point this out . . . not without a certain fawning, groveling quality to the commentary.



Hence, I do not “review” *King’s Quest VI*. I merely discuss it in a very low voice. For Roberta Williams—who, some say, invented (or at least legitimized) the very genre of the graphic adventure game—is one of those veritable institutions who even a mythical, psychometric bird such as I might be presumptuous (and foolish) to critique.

The Story

The game opens with Prince Alex of Daventry shipwrecked in the Land of the Green Isles. Alex soon discovers that the Princess Cassima (for whom he carries a torch the size of a supernova) is sequestered in mourning for her recently deceased parents in the nearby Castle of the Crown. Some guy called the Vizier is in charge now, and he plans to take Cassima for his bride and rule the land. And no, he won’t let you see her.

Do you smell a rat? Of course you do.

Your objective, at first, is unclear. I mean, shouldn’t you just go home? But wait! You’re a hero, you’re stranded, and then there’s that huge torch in your pocket. So you explore. Soon you discover a magic map that teleports you to other wondrous islands of the realm. Now you get to meet deadly gnomes, enchanted beasts, talking oysters, dangling participles, and (The Condor’s favorite) the fabulous Winged Ones. You also manage to wrangle a luxury cruise across the River of Styx. There, the Realm of the Dead features lots of corpses and stuff and—you see, I’m a vulture.

Slowly but surely, Alex manages to unravel a twisted tale of greed, betrayal, and infamy, a tale too horrible to mention without inhaling your carrion. Well, that’s what I did, anyway.

And the Minotaur’s real scary, too.

Conclusion

Overall, *King’s Quest VI* is solid, classic tale-telling. The line-by-line writing is competent, if not exactly inspired. But the game’s strength, as always, is its well-structured story that pulls you through to the end.



The characters, too, are well drawn. Unlike many adventure game inhabitants, Alexander, Cassima, Jollo, the genie, *et al.*, are consistent and believable. And I liked the Lord of the Dead a *lot*: tragic nobility always attracts me. Say, did I mention the corpses?

Finally, the puzzles. Well—they're *puzzles*, and I suppose they're fun if you like puzzles.

Overall, I must say that I found the most imaginative stuff to be on the Isle of Wonder, a Carrollian realm of tomatoes with rotten personalities, bounding chess pieces, whimsy, and good humor (as long as you don't walk into the swamp).

I was also quite fond of the Realm of the Dead. Did I mention that?

* * *

The Flythrough

Isle of the Crown (Part 1)

Beach

Pick up the royal insignia ring from the sand. Move the plank to reveal a box. Open it and take the Daventry coin. Walk up the path, then take the right fork. Walk to the guards at the castle doors.

Castle

Talk to the guards three times. Show them your ring to get inside. After your meeting with the Vizier, go back down the path and take the left fork into the village.

Bookstore

Go into Ali's Books and talk to the owner. Take the free book by the door, then go to the poetry books at the far right of the back shelf. Take any book to read some insipid love poems, then pick up the loose page that falls to the floor. Try to pick up the spellbook on



the counter to get the owner's offer of trade. Exit. Go through the arch past the house to the dock.

Ferryman

Ignore the guy in the water. Walk onto the boat, knock on the door, and talk to the ferryman. After you're inside, keep talking to him to get information until he starts repeating himself. Touch the rabbit's foot on the table in front of you; the ferryman will give it to you. Exit and go back to Ali's Books.

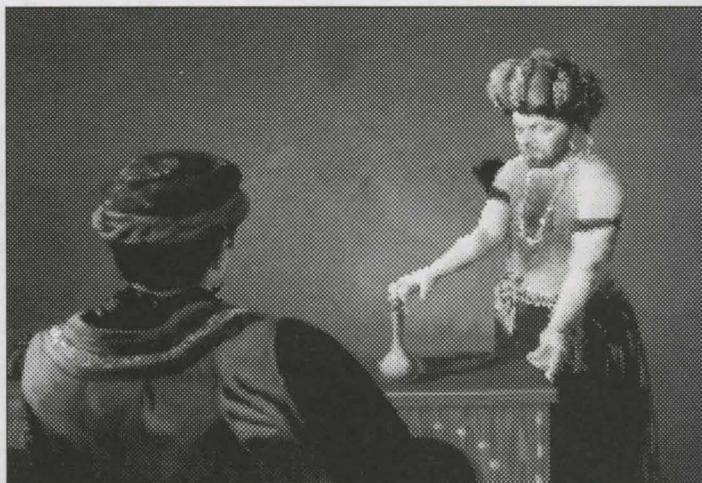
Bookstore Again

Talk to the guy sitting in the chair. Show him your ring. Now go to the Pawn Shoppe next door.

Pawn Shoppe

Walk into the Pawn Shoppe. Take a mint from the glass dish on the counter. Talk to the owner to learn about the magic map, then offer him your insignia ring for it. Give him the Daventry coin and take the mechanical nightingale. Exit, walk through the arch, then walk

The genie and the Vizier plot to preempt your quest. Beware—the genie has many disguises.





back. Rummage (click Hand icon) in the pot just left of the Pawn Shoppe door. Now go back to the beach.

Beach Again

Click the magic map on Alex. Select Isle of the Sacred Mountain to teleport there.

* * *

Isle of the Sacred Mountain (Part 1)

Pick up the foul-smelling flower and the black feather. Teleport to the Isle of Wonder.

* * *

Isle of Wonder (Part 1)

Beach

Talk to the insomniac oyster at the water's edge. Use the bargain book to get him to yawn, then take the oyster in his mouth. Take the string of letters from the water when it gets close to shore. (Be careful; the undertow's a killer.)

Gnomes of Death

Go north until the gnomes show up. Use the flower on Tom Trow, the first gnome. Use the nightingale on Grovenor, the second gnome. Use the mint on Grump-Frump, the third gnome. Use the rabbit's foot on Trilly-Dilly, the fourth gnome. Click the invisible ink on yourself to fool Old Bill Batter, the last gnome.

Exclamation Point

Walk east one screen and touch the pile of books. Now go back to the beach, then take the path to the north. Go past the swamp to the garden.



Garden

Take an iceberg lettuce and go back to the beach. Do the next few steps quickly; the lettuce is melting. Teleport to Isle of the Beast.

* * *

Isle of the Beast (Part 1)

Boiling Pond

Walk north to the boiling pond. Toss the lettuce in the pond. Take the old hunter's lamp hanging from the tree limb on the other side.

Stone Archer

Go north to the stone archer gate. Ignore the gardener and pick up the brick near the gate, on the ground just right of the path. Go back to the beach.

Dangling Participle

Talk to the dangling creature. Give him the sentence. Teleport to the Isle of Wonder.

* * *

Isle of Wonder (Part 2)

Bookworm

Go east to Exclamation Point again. Give the Dangling Participle to the Bookworm; he'll give you a rare book. Open Inventory and look at the rare book.



Black Widow

Look at the spiderweb at lower left. Pull the strand dangling at the bottom of the web. When the spider moves, take the scrap of parchment at the upper-left of the web. (It says, "Love.") Go back to the beach and teleport to the Isle of the Crown.

* * *

Isle of the Crown (Part 2)

Sing-Sing

Walk north to the fork in the road. Open Inventory and click the wind-up nightingale on the real nightingale in the tree. (The bird will just look at you curiously, but you've set up a later sequence.) Go left to the village and look at the sign on the archway wall. Then go into the Pawn Shoppe.

Pawn Shoppe

Trade-in the wind-up nightingale for the flute. Trade the pearl for the insignia ring. Exit and go next door to Ali's Books.

Bookstore

After Jollo tells his story, trade with the book owner—the rare book for the spellbook. Open Inventory and click the Hand icon on the spellbook to open it and read the spells. Exit and go back to the fork in the road.

Sing-Sing Again

Show the insignia ring to the nightingale. When it returns, pick up the ribbon, then open Inventory and click the Hand icon on the ribbon to free the strand of Cassima's hair. Go back to the beach and teleport to the Isle of Wonder.

* * *



Isle of Wonder (Part 3)

Garden

Go north past the swamp to the garden. Take the rotten tomato (at the bottom of the nearest vine). Take the teacup on the chair at the far right. Look at the hole in the wall at the upper right. Try to take the hole. Use the flute on the wallflowers. While the flowers dance, take the hole. Now open the speckled gate.

Chessboard Land

Walk toward the Chess Knights. After the Queens leave, pick up the red scarf. Walk back through the garden to the swamp.

Swamp

Use the teacup in the swamp near the shore. Give the rotten tomato to the bump-on-a-log. Now use the teacup to collect the swamp ooze on the log. Go to the beach and teleport to the Isle of the Crown.

* * *

Isle of the Crown (Part 3)

Sing-Sing the Rightingale

Go to the fork in the road. Give the love poem to Sing-Sing, the bird in the tree. Pick up the note that the bird brings from Cassima. Go to the Pawn Shoppe in the village.

Pawn Shoppe

Trade the flute for the tinder box. Go back to the beach and teleport to the Isle of the Sacred Mountain.

* * *



Isle of the Sacred Mountain (Part 2)

Puzzle Steps: One

Look at the writing on the cliff wall. You must click on one letter in each word in descending order. The selected letters spell another word. Click on R-I-S-E. Climb the steps that appear, one step at a time.

X Hint: Click the Walk icon directly on each step, or you'll fall and die.

Puzzle Steps: Two

At the last step, look at the writing on the cliff face. You need to click on the letters that spell S-O-A-R, using the Ancient One's Alphabet in the Guidebook that came in your game box. Or you can cheat and read this:

- S, click on the third stone in the third row
- O, click on the fourth stone in the third row
- A, click on the third stone in the fifth row
- R, click on the fifth stone in the fifth row

If you do it right, new steps appear. Again, take them one at a time to the last step.

Puzzle Steps: Three

Look at the cliff etchings. Again, you can read the riddle in The Logic Cliffs section of the Guidebook and figure it out, or you can just click on (from left) stone 4, 1, and 2, in that order. Then climb again, one step at a time, to the last step and look at the next etchings.

Puzzle Steps: Four

The Sacred Four, as your game documentation points out on page 27, were "tranquility, azure, caterpillar, air." Use the Ancient One's



Alphabet in the Guidebook to figure it out, or cheat still another time by clicking on the following stones:

- Tranquility, D is the only stone in the seventh row.
- Azure, O is the fourth stone in the third row.
- Caterpillar, Q is the fifth stone in the fourth row.
- Air, G is the sixth stone in the fourth row.


Climb again, one step at a time, to the last step and look at the next etchings.

Puzzle Steps: Five

Same principle applies here as in the first puzzle. Click on one letter in each word in the order that they appear in the sentence. The selected letters spell another word. Click on A-S-C-E-N-D. Climb the steps carefully to the top of the Logic Cliffs.

Cave

Ignore the old woman's berry story. (By now you've probably figured out that these people offering easy solutions are all the Vizier's genie.) When she leaves, click the Hand icon on the small cave entrance at the right.

 **Hint:** Don't click on the berry bush. It's a killer.

Use the tinderbox on the cave to light your way. Click the Hand icon on the next cave opening at the far right. Take leaves from the peppermint plant in the sunny opening at the far right. Go back through both cave openings, then go north down the path until the winged guards carry you off.

Catacombs

Walk N, N, E, E, and N to the skeleton room. Forget the intact skeletons; take the lone skull. Walk S, W, W, N, and W to the tiled

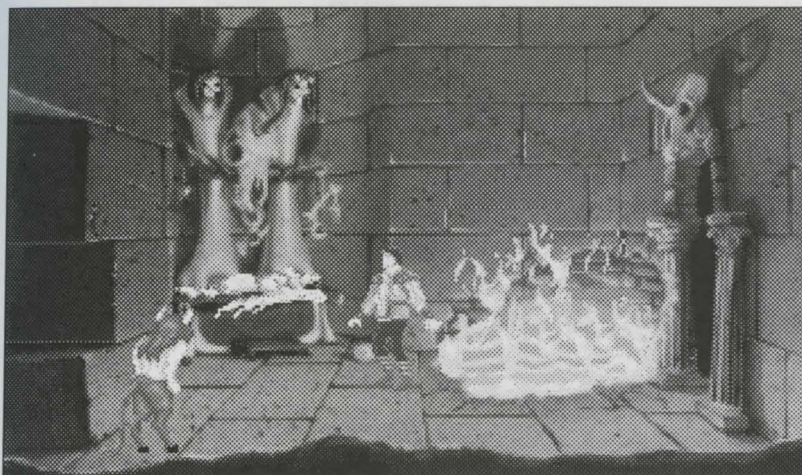


maze. Step N (rose), SW (rose), SW (rose), N (scythe), N (crown), NW (dove), SW (skull & crossbones), and S (blank tile) and exit the room to the left.

Walk N and take the shield from the wall. Go N, N, N, W, and W. Take the coins from the eyes of the skeleton in the crypt. Go E, E, S, and E. When the ceiling starts to drop, use the brick on the gears. Go E, E, N, and E. After you fall through the trap door, use the tinderbox (click it on Alex's blinking eyes) to see. Now go W, W, W, W, W, S, S, and E to the dead-end room; you should hear the beast loudly now. Use the hole-in-the-wall on the east wall, then look at it.

Walk W, W, W, S, S, E, S, E, E, N, E, N, and N to find the entrance to the Minotaur's lair. Touch the tapestry to open the door, then walk through. Walk toward the pit to attract the Minotaur's attention, then use the red scarf on the creature. When you get back to the beach, teleport to the Isle of the Mists.

* * *



Once you get the Minotaur's attention, use Cassima's red scarf to lure it into the pit.



Isle of the Mists (Part 1)

Druid Village

Walk west to the village. Take a lump of coal from the fire pit. Take the scythe from the bearskin hanging on the hut wall at the left, then go back to the beach. Teleport to the Isle of the Beast.

* * *

Isle of the Beast (Part 2)

The Beast

Walk north two screens and use the shield on the stone archer. Try to take a white rose from the rose hedges by the gazebo. After the hedges seal the entrance to the gazebo, take a white rose, then use the scythe on the hedges.

You have limited time to accomplish the Beast's task. Hurry back to the beach and teleport to the Isle of the Crown.

* * *

Isle of the Crown (Part 4)

The Beauty

Go to Ali's Books, listen to Jollo, then exit. Go through the archway, give the white rose to the servant girl, then give her the Beast's ring.

* * *

Isle of the Beast (Part 3)

Walk south to the hedge and take another white rose. Go back to the beach and teleport to the Isle of Wonder.



* * *

Isle of Wonder (Part 4)

Baby's Tears

Walk to the swamp. Take a bottle of milk from the milkweed growing at upper left. Go to the garden and give the bottle to the nearest baby's tears plant at the left. When the others start crying, use the old hunter's lamp on them to collect tears. Take the small bottle from the table just right of the path. Open the speckled gate to Chessboard Land.

Appeasing the Queens

Use the lump of coal on the White Queen. Walk back to the beach and teleport to the Isle of the Beast.

* * *

Isle of the Beast (Part 4)

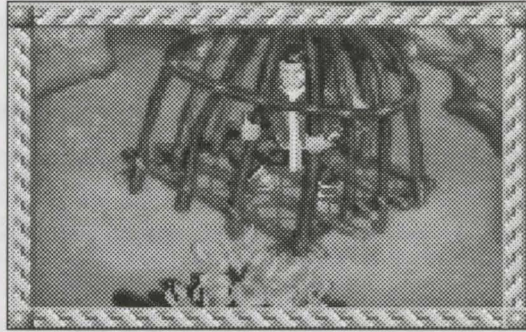
Make Rain Spell

Walk to the fountain. Open your Inventory and use the Oracle's vial on the lamp to mix the sacred water with the tears. Use the lamp with the fountain to collect falling water. Now open your Inventory again and click the spellbook on the lamp. Turn to the Make Rain Spell in the spellbook, then click when the cursor becomes the Cast icon. Go back to the beach and teleport to the Isle of the Mists.

* * *



Don't bug the Druids until you have mixed your Make Rain Spell, or things will get toasty, quick.



Isle of the Mists (Part 2)

Druid Sacrifice

After the automatic sequence, use the skull to get some embers from the dying Druid bonfire. Go to the beach and teleport to the Isle of the Sacred Mountain.

* * *

Isle of the Sacred Mountain (Part 3)

Right Mare

Walk carefully up the Logic Cliff steps. Now you need to mix and cast the Charming-a-Creature-of-the-Night spell in your spellbook. Open Inventory and use Cassima's hair on the skull, then use the spoiled egg on the skull. Use the spellbook on the skull, turn to the right page, and cast the Charming spell.

* * *



Realm of the Dead

Entering the Underworld

Talk to the ghosts of the King and Queen. Go east one screen and talk to Ali's mother. Go north to the entrance of the Underworld and pick up the two bones leaning against the bone xylophone at the lower right. After the dance, pick up the key on the ground. Give the ticket to the uniformed skeleton on the right.

After entering the Underworld, look at the dead knight at the far right. Take the black gauntlet, then walk down the path to the River of Styx.



Play the bone xylophone to get the skeletons dancing, then pick up the skeleton key that the Gate-keeper leaves on the ground . . .



. . . and prepare for your face-to-face meeting with the Lord of the Dead.



River of Styx

Use the teacup to scoop up water from the river. Give the coins you got from the skeleton in the catacombs to Charon. Try to open the gate on the other side, then talk to the gate. Click on L-O-V-E.

Lord of the Dead

Walk toward the Lord of the Dead. Use the black gauntlet on him to challenge Death. Use the magic mirror on the Lord to make him shed a tear.

* * *

Isle of the Crown (Part 5)

Pawn Shoppe

Walk to the fork in the road and give the white rose to Sing-Sing. Go to the village and enter the Pawn Shoppe. Trade the tinderbox for the painter's brush. Drink the Drink Me potion that you got from the garden on the Isle of Wonder. (Look carefully at the genie's lamp in the animated segment.) Exit the Pawn Shoppe.

Replica Lamp

Use your old lamp on the lampseller in the street. Select the lamp that's second from the right—the one that looks most like the genie's lamp. Now walk to the castle.

Magic Paint Spell

Follow the path around the left side of the castle. Open your Inventory, use the black feather on the teacup, then use the teacup (or paintbrush) on the castle wall. Use the spellbook on the door painting, then cast the Magic Paint Spell. Push open the door to enter the castle.



Ghost Child

Beware the guard dogs! Jollo will free you the first time you get caught, but after that you're left to rot in the dungeon. Open the furthest door on the right side of the hallway to enter the dungeon. Use the mother ghost's translucent handkerchief on the ghost child on the bed. Exit the dungeon and walk down the hallway to the right.

Jollo and the Lamp

Open the only door in the next hallway. Give Jollo the replica lamp, then exit. Go to the far end of the hall, then turn left.

Secret Passage

Pull the knight's right arm to enter the secret passage. Look through the chink in the wall at right. Go up the stairs. You'll hear a woman crying. Do not look through the chink here yet! First, go W, N, W to another chink in the wall, outside the Vizier's room. Look through that chink. Go north to the door (last panel on the left), then open it.

Vizier's Room

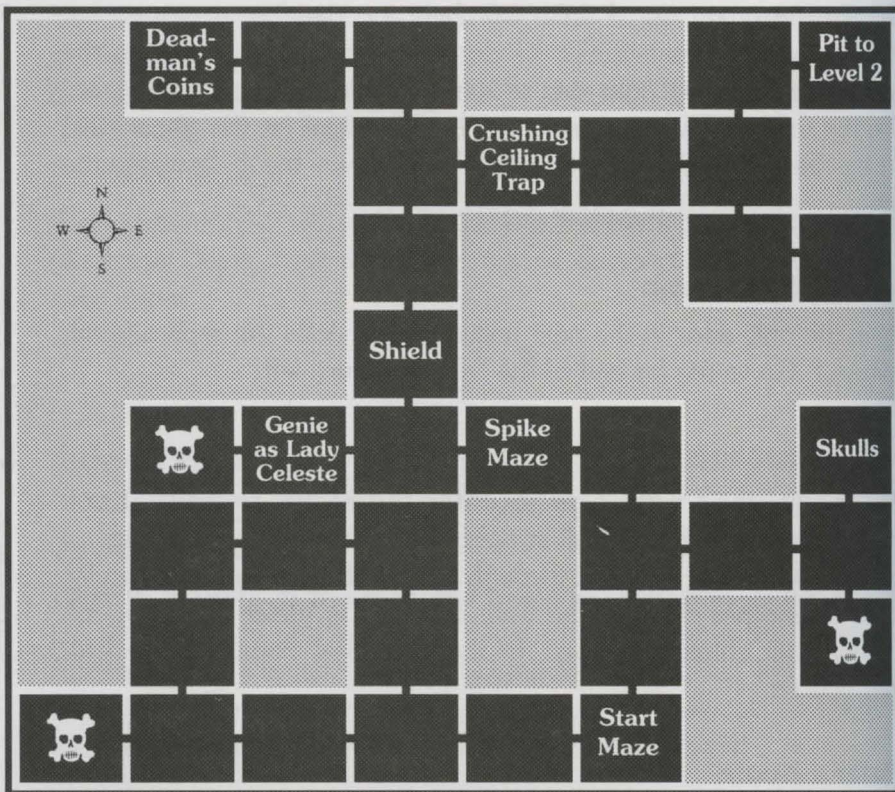
Open the ebony box on the dresser and look at the piece of paper inside. Use your skeleton key to open the trunk. Take the letter on the top. Exit through the wardrobe door.

Cassima's Room

Now walk back to the top of the stairs and look into Cassima's room. When the conversation pauses, show her the Vizier's letter, then give her the dagger. Go downstairs, then click the Hand icon on the blocks in the center foreground at the bottom of the screen to reopen the secret door.



Isle of the Sacred Mountain — Catacombs Level 1

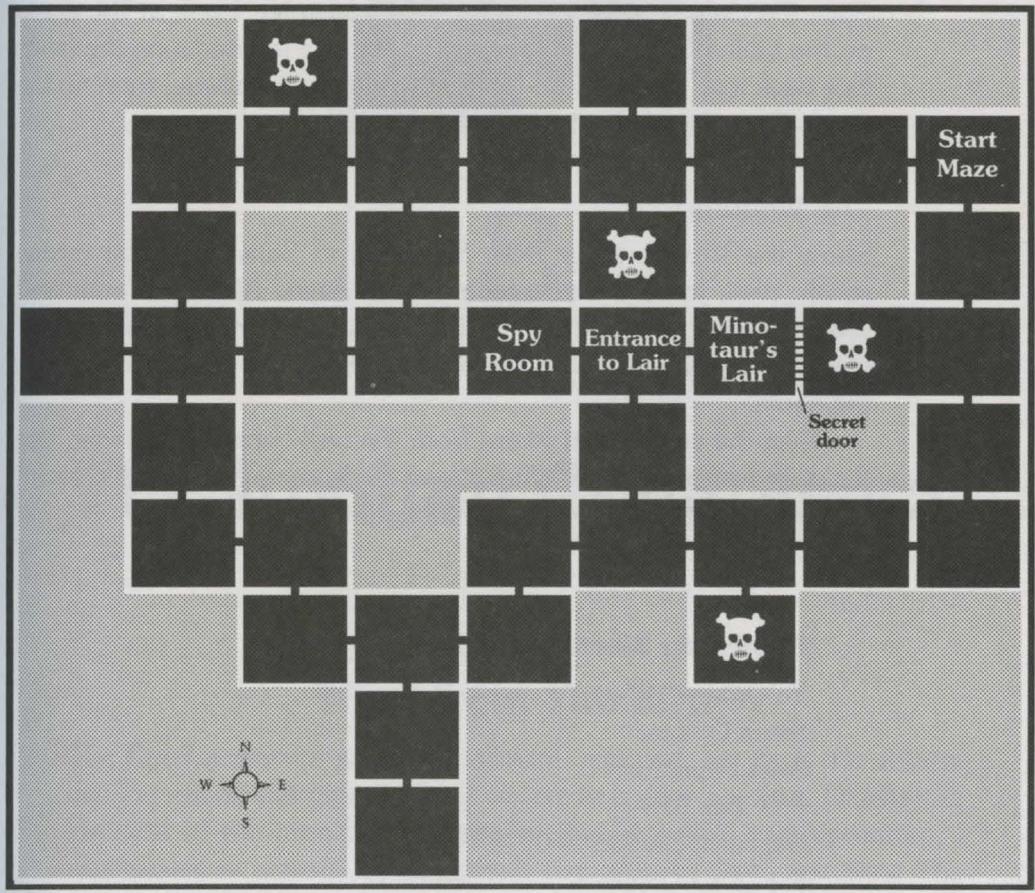


Spike Maze





Isle of the Sacred Mountain — Catacombs Level 2





Treasure Room

Go west to return to the first hallway. Avoid any guard dogs! Go directly to the large door on the left side of the hall and talk to it. Spell the two words A-L-I and Z-E-B-U to enter. Look at the drape on the table, then remove it. Look at each of the items on the table. Exit back into the hallway. Go east to the next hallway, then up the stairs. Open the door at the top of the stairs.

The Wedding

Show the Vizier's letter from Shadrack to Saladin. In the throne room, walk toward Cassima and the Vizier. After the animated sequence, follow the Vizier up the stairs as he tries to escape. (Be quick here.) When Jollo gives you the lamp, use it immediately on the genie.

Take the ceremonial sword from the wall behind Alexander. Use the sword on the Vizier. When Cassima distracts him, use the sword on him again. Be quick about it, though!

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8

The Koshan Conspiracy

Word from The Bird

The Condor may be arrogant, indolent, and odd, but he is not dishonest. He will always give credit where credit is due. So okay, I'll admit it: Because of the immense vastness of this incredibly vast adventure, I was unable to actually do everything you need to do to complete *The Koshan Conspiracy*. Because it's so vast. Do you hear me? Vast!

Hence, the Flythrough owes its accuracy to the fine, fine folks at UBI Soft. Special thanks to Sean Mylett, who so graciously provided the bird with solutions, software, and other assorted Koshan paraphernalia. He even gave me a B.O.B. implant in the left wing—free of charge.



The Story

You are Jehan Menasis, agent of an ultrasecret spy organization known as B.A.T. (Bureau of Astral Troubleshooters). Your mission: Acquire the deeds to Bedhin 6, a mineral-rich moon of the planet Shedisan. This moon is a primary source of Echiatone 21, a really, really valuable substance—believe me, *really* valuable. The supply of this precious, valuable, very indispensable futuristic resource has been cornered by the evil Koshan Corporation.

You, the player, must accomplish a series of six mini-missions on the way to foiling the Koshan plot. It all features the usual cyberpunk immersion into seedy futuristic urban landscapes. Along the way you hire underlings, fight, eat, and drink frequently, and worry about credit a lot. Combat mode features two options: Strategic and Action. There are also five different simulators. And there is B.O.B.

B.O.B. is fun. Short for Bidirectional Organic Bioputer, B.O.B. is a device embedded in Jehan's left arm. Fully programmable, B.O.B. can be configured to do a number of things for your guy, including the activation of five cybernetic implants. These can keep you awake, alter your appearance, activate night-vision, things like that—neat things, futuristic things.

Conclusion

Like *Veil of Darkness*, this game is more of a hybrid than a pure adventure. Its repetitive enormity, as well as its combat modes and team approach, are typical of FRP (fantasy-roleplaying) games, while its multiple simulators add a strong arcade/action element.

The Koshan Conspiracy also features an open-ended, non-linear style of gameplay. This kind of freedom creates some inevitable limitations of character/story development. But overall, I must say that *Koshan* actually does pursue some semblance of plot—tells a pretty interesting cyberpunk tale, in fact—and thus qualifies (in *The Condor's* book) as an adventure game.

* * *



General Tips

For IBM PC/Compatibles Version

Here's a little technical tip that UBI Soft wanted me to mention. Apparently, some PC/Compatible users are having problems getting the game to run. When the game starts, the Game/Creation screen pops up. In a few seconds, however, *Koshan* defaults to either the opening credits or the first screen of the game.

If your game defaults to the credits, press and hold the left mouse button for a few seconds. This brings back the Game/Creation screen. Now press the left mouse button again to start the game, or press the right mouse button to access the Creation option. (Once you select the Creation option, you must then click the left mouse button to activate the Creation process.)

Any trouble with that? Don't call me, call the UBI Soft technical support hotline at 415-332-5011.

* * *

The Flythrough

Unlike most of the other Flythroughs in this book, the following is not a step-by-step solution. *The Koshan Conspiracy*, as mentioned above, is a huge game with lots of combat and/or simulator situations, plus an entire programming module with its own language (B.O.B.'s Parallel Token) for automating many of your agent's activities.

My point is, don't look for an in-depth strategy guide here, or a move-by-move, hand-holding kind of walk-through. This is a simplified solution path. It assumes you've read the manual, played the game a bit, understand the basic interface, and are familiar with most of B.O.B.'s operational aspects.

* * *



The Opening: Mantoue Manoir

Meet Sylvia Hadford at the Mantoue Manoir hotel. When the first game screen appears, go forward, left, forward, then left to get into the hotel lobby. At the front desk, click on the receptionist, then on the Take/Leave Key menu to get the room key. Take the elevator at the left to the first floor.

Sylvia's room is at the end of the corridor. Once you enter the room, she'll tell you about your mission.

* * *

Build Credit

You should now start using your Massiglia Bank credit card. After meeting Sylvia, sell and buy (or steal) items. Also, I recommend that you program the B.O.B. in this manner:

- Analyze Me
If hungry, display hunger, end
If not
If thirsty, display thirst, end



If not

If tired, display tiredness, end

If not

End

- Analyze Human

If Shedish, translate

If not

If human is aggressive, alarm

If not

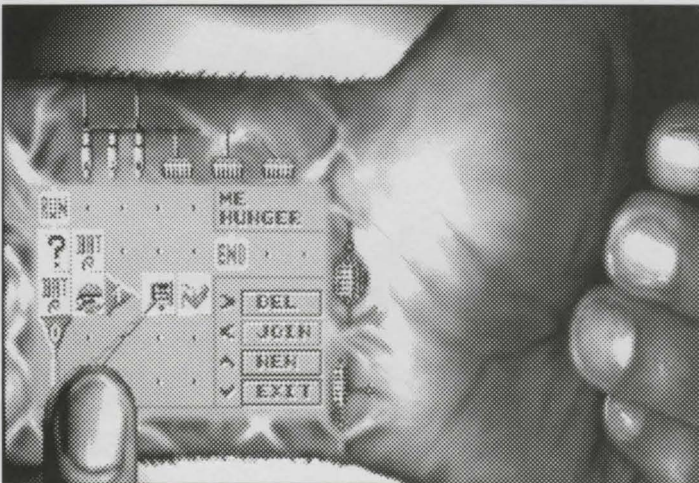
Display perception (to avoid being arrested while stealing)

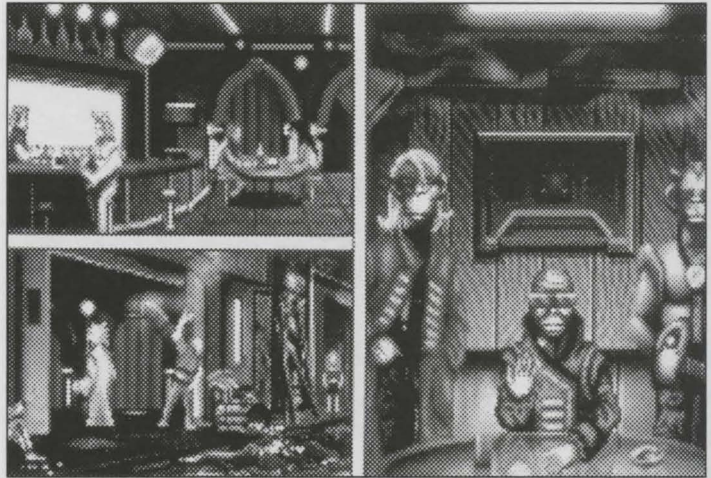
Display time

End

Before getting involved in any missions, you should accumulate as much credit as possible. Stay in the hotel lobby and ask B.O.B. for a morpho and a hydrocep implant. As soon as anyone approaches you, select the Buy option. (I'm told this will work 90 percent of the time.) Shortly, you'll get the equivalent of 4,000 or so credits in 2-3 bags. Use these to sell or steal things.

After a few hours, you should have accumulated about 10,000 credits and many objects. If you have an "aureus" (worth 40,000





credits) in your inventory, use it to lure people onto your team. As you proceed, team members impart valuable information and help you locate valuable objects.

✦ **Hint:** If possible, tip these people *in advance*, and give each a videophone so you can maintain constant contact.

* * *

The Missions

Mission 1: Massiglia Bank

Mission Requirements: Vocal recorder, blank tape, access card C.A.I. (from Sylvia), and an A.T.A. Rx card from the travel agency.

Take the express road toward Terminal TB. Take a cab to the Minerva Tower. Learn which shares have been bought and who bought them (C.A.L. Computers). Leave the tower and go to the Carmenta Tower. Ask for an appointment with the Boss for 4 or 5



PM. Go into his office and ask him questions, then buy some shares from him. (If you don't have enough credit yet, return to Sylvia at Mantoue Manoir for a new order.)

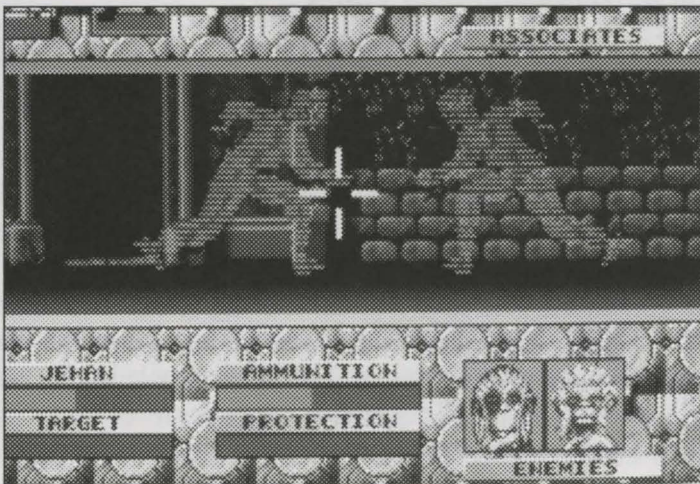
Mission 2: Bank Robbery

Mission Requirements: Vocal recorder, tape (no longer blank), bottle of ditroxyl (from pharmacy), axials (suction devices for scaling walls), two to three loaded weapons (from gun shop), and four to five force fields or other types of protection.

Hint: If you don't have an axial yet, go to Terminal TC to buy and steal things. If you already have an axial, go north toward Terminal TA1.

Approach the gun store man (right side, facing hotel) and say hello. If you pass the drugstore, get some ditroxyl. When you get to the peristyle, go into the small room in the back and meet with the men sitting around the table. Buy the tablet from them, then go to the optician.

Be careful here. Before ordering the lenses, take the tablet and click it in the B.O.B. inventory. The optician will give you the solu-





tion, but won't return the tablet. Be ready to defend yourself: A few seconds later, two men will try to steal the tablet.

✦ Hint: After each fight, you can retrieve objects on the ground by clicking on the inventory window.

Go to Terminal TB1 to get a Katatruck. At night, rob the bank. Here's how: Land on top of the tallest Tower with a speed of 1PWR. Click on the wall and go in. Fire the lasers. To get the objects in the trunk, use the magnifying glass in the inventory. Then go back to the Terminal to get some energy back.

Mission 3: Contracts from Welco Corporation

Mission requirements: Weapons, force fields, and ammunition.

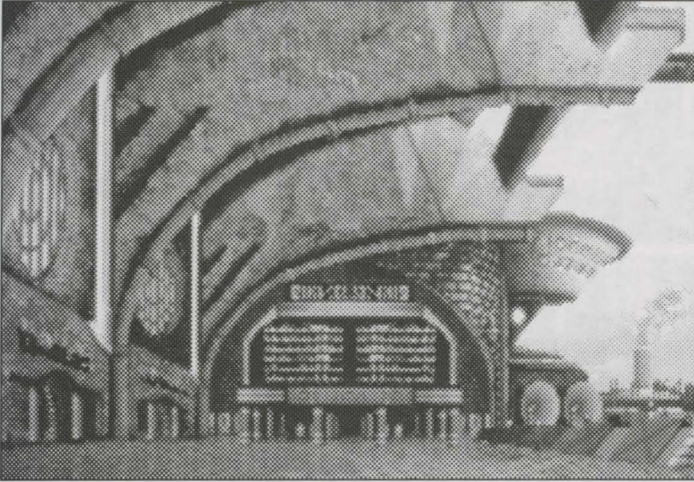
Head toward Terminal TC. In the West Industrial Area is a very straight street. Look for a pair of warehouse-type buildings with green walls. Enter and go to the 2nd level. You'll find the manager of the company; he's quite deceased. Go back to the street, but be prepared for an attack by the murderers. After the fight, you'll find 25 contracts on the ground. Pick them up and head back to Terminal TB.

Mission 4: Miscellaneous Visits

Mission Requirements: Get and read a copy of the ROMA newspaper.

From Terminal TB, take a cab to the Vertumnus Tower. Enter and go forward. At the end of the corridor, make an appointment with the Judge's administrative assistant for 4 or 5 PM. Go into his office and try to buy his contracts. Don't be surprised when he has nothing to sell you.

Now go toward Terminal TA. On the big street, take a left and go into the house. (The owner's dead, as mentioned in the newspaper.) Note the three doors on your right. On the right-hand column, you'll find a mechanism that opens the first door. Go into the lab, then take a book that B.O.B. will translate if you use the magnifying



glass in the inventory window. Keep the book for Sylvia, and visit her to discuss your latest missions. Head toward the Astroport.

Mission 5: Praetorian Judge's ID

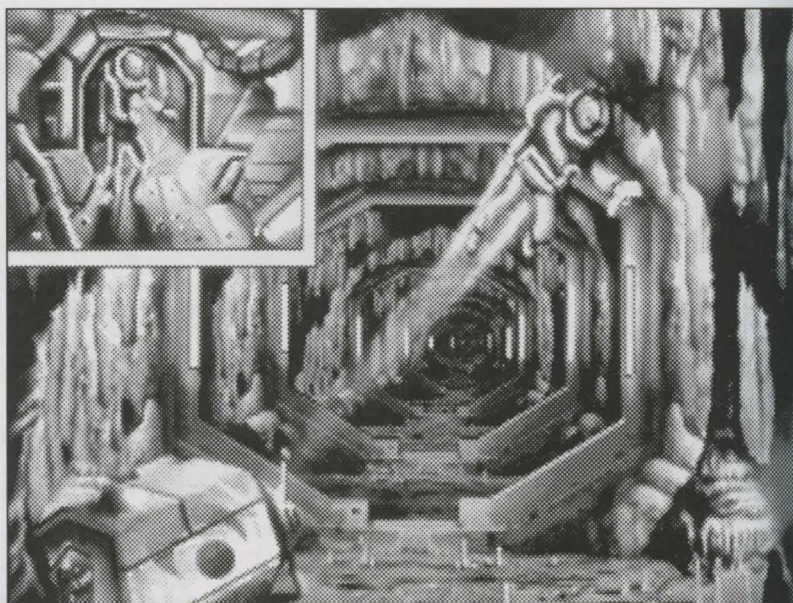
Mission Requirements: A fake Praetorian Judge ID.

Go toward Terminus TB and enter the Janus Tower. Check the schedule for the list of cases for that day, then head for the session. Go into your inventory and get the fake ID. Exchange it for the real ID. Go back to the Astroport and get on the space shuttle.

Mission 6: The Ditroxyl Mines

Mission Requirements: Judge's robe and a real Praetorian Judge ID. (No other card should be in your pocket except those from the travel agency.)

Rent a shuttle to the ditroxyl mine planet. To land, arrive at a very low speed. Once inside, show your papers to the guard and continue. Important: Do not speak to or fight with anyone. Take the drill to get into the mines. You'll find a lot of boxes. Look on the top right corner, second box from the top.



Inside the box you'll find a container; examine its contents. You'll get a message of warning and a graphic screen. Do not open the green box. When you finish, go back to ROMA II.

✦ **Hint:** The landing field is actually a few miles from ROMA II.

Be sure to save your game before going back.

Mission 7: The Jail

Mission Requirements: None.

When you arrive, you'll be accused of murdering Sylvia, then thrown in jail, with all your possessions confiscated. Accumulate enough food and drink to swap for a pain tester. To initiate the swap, defend a prisoner during a meal. Once you get the pain tester, you're ready to face the gladiator in the arena.

Keep an eye on the King's thumb and follow his instructions at



the end of the fight. After three fights you will be saved—and make an interesting discovery.

Final Mission: Koshan Tower

Wait until midnight before entering the Tower. Watch the video camera, turn right to disconnect the alarm system, then go back down the corridor toward the trunk. Turn on the lights found on the left-hand side.

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Part Three

The Horrors

The Condor kicks at soggy October leaves. It is All Souls Eve, a most appropriate night for what I am about to do. Above, the dimming sky surges past dusk. Pungent whiffs of putrefaction waft gently over the marshes of the waterfowl preserve. Other birds—gulls, mostly—squawk together in hungry flocks. God, how I despise their social needs.

As a solitary eater of dead flesh, I am quite fond of this whole Halloween thing: the legend, the mythology, the horror. Yes, the horror in particular. And it's been a particularly good year for horror. Everyone, it seems, felt the need to purge their dark dreams onto some sort of digital storage device.

Hence, I have decided to hawk (so to speak) my services on this All Souls Eve. After all, no one does soul like The Condor. And I have just enough marketing savvy to realize that if one is to hawk one's services, one must have brochures.

I waddle onto the trail and signal to Jeebs. Then, with a mighty shriek, I rise. A spiral column of dust whirls in the updraft. Nine feet of magnificent wingspan arcs into the the humid nightblue sky. I am airborne. I am rare, beautiful, visionary. I am photogenic. I am (god, I love this part) The Condor!

Jeebs snaps photos.

After several slow circles to test the thermals, I climb higher. I go into



Part Three The horrors

an ominous flex-glide, the dihedral angle of my wings decreased to negative. I bank hard into a breeze and seem to stall. I wave at Jeebs with my primary feathers which, like fingers, splay outward at the tips of the wings. Then I nose down into a screaming dive. Cheesy melodrama, yes—but it always looks good, especially on the résumé.

Flash! goes the camera. Flash! Flash!

I flutter to the ground next to Jeebs. He lowers the camera. We smile.

Will they be good, Jeebs? I ask.

They will be good, says Jeebs.

Good.

Yes, it is good.

I have grown to trust Jeebs and his value judgements. He is quite knowledgeable, for a human. He has read many brochures. This, more than anything, commends him to me. One must always read brochures, if one is to be knowledgeable.

* * *

Several hours later, all is black. Midnight approaches. A howl drifts across the water. Jeebs gives me a look.

Shouldn't we be returning, sir?

But why?

It is nearly time, O Necrophagous One.

Time, Jeebs?

The witching hour, sir.

I smile. *Ah, yes. That.*

We waddle, Jeebs and I, to the DeLorean. I will set him to work on the brochure posthaste. I have the copy in mind already—something like this:

BIRD PSYCHOMETRIST

“Equanimity Is But a Soul Audit Away”

In the meantime, allow me to guide you through the dark night of the soul. Here is a walking tour of my four favorite horror adventures of 1993–1994.



9

Alone in the Dark

Word from The Bird

The Condor still has gooseflesh from this haunting French import. If Jeebs, my butler, hadn't consented to do his Barney imitation after our gaming sessions, I might never have gotten any sleep.

Indeed, from the hellhound in the attic to the killer worm in the caverns, *Alone in the Dark* offered more adventure than I bargained for. Some moments literally knocked me senseless. Manipulating a mouse with one claw while covering one's face with another leaves, alas, no claws for clinging to one's perch.

Yes, you have to battle a lot of beasts all *Alone in the Dark*. But, I must admit, the arcade feel is pretty cool. Because while the 3-D polygon technology makes the creature renderings kind of blocky and ludicrous, it also creates a realism of movement that is nothing short of spectacular.



The Story

The story here is entirely history—i.e., what story there is has already happened. Jeremy Hartwood has committed suicide in Derceto, the legendary Louisiana mansion where an evil power is rumored to dwell. A local antique dealer, apparently drooling over the stash of valuable furniture and collectibles left behind by Hartwood's estate, hires you to catalog everything in the old place.

The game begins in the attic. Your goal is to literally get to the bottom of the strange doings in Derceto as you work your way downstairs. Now, to be perfectly honest, *Alone in the Dark* violates The Condor's Rule of Successful Adventure Game Design, which is: *Get a good writer to tell a great story*. Fact is, there's almost no story development here. Seriously, all you do is go downstairs and battle things. You do get some interesting (though occasionally deadly) reading material, but nothing you meet talks, and your guy has no personality whatsoever.

But it's still fun. Why?

Maybe it's the cinematic feel of the camera angles, combined with the hideously single-minded nature of your quest: *Get out alive!* What's gonna collapse under me next? What will jump out if I walk through there?

In any case, your ultimate destination is shockingly original—that's right, *the catacombs*. (Condor Observation: 85 percent of all computer games inevitably contain The Catacombs.) But again, the 3-D graphics give an entirely new sense of depth and menace—the giant worm, for example. At first glance, it looks kind of laughable, like some big, huggable polygon goof. But when it *comes* for you . . . hey, I nearly laid an egg. Really, screen shots of this game don't do it justice.

Conclusion

The bird is most favorably impressed with I*Motion's entry in this year's horror derby. Indeed, *Alone in the Dark's* truly unique blend of arcade and adventure put it in the top five of The Condor's Top Computer Adventure Games for 1993–1994.



* * *

General Tips

Moving Your Character

Action in many of the rooms was filmed from multiple angles (up to nine) by virtual cameras placed in the 3-D environment. You don't have to understand what that means. I don't. All you need to know is that the on-screen view of your chosen character (Edward or Emily) will suddenly change perspective at times.

This can be confusing at first, particularly if you're in the middle of combat with some slaving beast risen from the bowels of Derceto's netherworld. But in terms of visual drama, it's best this way—believe me—so just get used to it.

Look, you want your brain to grow 10 percent, don't you? That's what happens to lab rats when you change their maze environments regularly. Think of yourself as a rat. (Why not? All your friends do.)

Totally Superfluous Combat Tip

The Condor feels a little foolish deigning to offer any kind of tip even *remotely* related to hand/eye coordination. The Condor is just not an arcade kind of bird. But Jeebs can pluck three flies from the air in one kung fu swipe, and he agrees with me on this one. It seems best to thrust or slash with your weapon *just as your opponent begins to lunge*.

The zombies, for example, were easy once I got their rhythm. They will slowly approach, then growl as they lunge at you. Thrust your weapon just as that growl begins, and you'll land a good bloody blow every time. Another example: That pesky pegleg pirate you meet about mid-game has a similar weak moment. You have to let him get close and thrust at you first, then hack him as he lunges. (A right-arrow slash seems to work best.)



Part Three The Horrors

Jeebs reminds me that, of course, all machines run at different speeds. He also reminds me that I'm a bird, I'm nervous, I'm twitchy, squirrels scare me. So don't listen to my combat tips. If you want combat tips, talk to your local ten-year-old.

Books

Condor's Quick Tip: Save your game before opening any book. What you read *can* kill you.

* * *

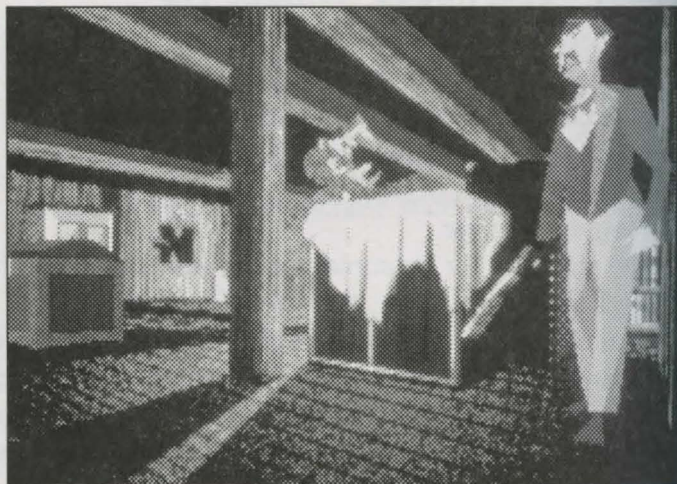
The Flythrough

The Places

1. Attic

You must move quickly here. Turn and go immediately to the left side of the wardrobe closet, then push it in front of the window.

Hellhounds don't like you. If you didn't push the wardrobe in front of the attic window immediately (like I told you to!), you'll have to battle the slobbering beast. It's best to use the rifle stashed in the old chest.





(Keep pushing until it won't go any farther; or the hellhound will still get in and maul you.) Then hurry to the chest and push it over the trapdoor to cut off the zombie.

Now open the chest to get the rifle, then take the oil lamp from the table. Open the wardrobe closet to get the old Indian cover, then go past the barrels (right of wardrobe) and go down the stairs

2. Storeroom

At the bottom of the stairs, go straight ahead into the storeroom. Take the bow from the corner near the door, then search the shelves on the right to get the oil can. Use the oil can to refill the oil lamp, then walk through the doorway on the left.

3. Upstairs Hallway

Walk to the first door on the right (your character's left) and enter. Don't proceed down the hallway! It will collapse, and you'll fall to your death.

4. Desk Room

Search the rolltop desk in the corner to get the key to the chest. Use the key to open the chest in the corner next to the door and take the old cavalry saber. Then brace yourself for your first combat. Open the door and use the saber to battle the zombie that walks in. After you dispatch the zombie, exit the room and open the door directly across the hall.

✘ **Hint:** The old cavalry saber will break after limited use.

5. Dressing Room

Walk into the room, turn around, and use the saber to kill the zombie that follows you in. If the saber breaks, keep chopping away with it.

✘ **Hint:** Be sure to pick up the broken saber blade after the battle. You'll need both the saber handle and the blade later.



Part Three The Horrors

Then exit the room through the door near the window.

6. Bedroom

Go to the nightstand on the left side of the bed (side opposite the window) to get the vase. Turn back quickly, because a hellhound will bound through the window to fight. Use your saber or rifle to kill the beast. Throw the vase and get the key to the dresser inside. Use the key to open the dresser (teddybear on top) and get the two small mirrors.

Exit through the door near the bed, then go through the door directly across the hall.

7. Bathroom

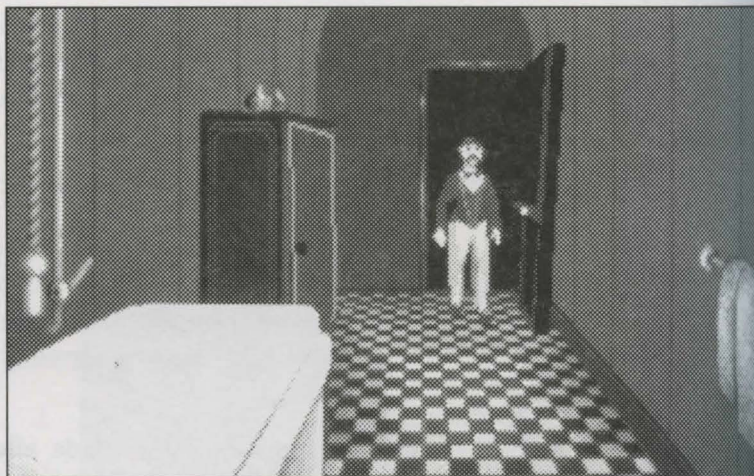
Open the cabinet to get the first aid kit, then open the first aid kit to get the flask. Drink the flask to gain more health points. Throw or drop unnecessary items—first aid kit, empty flask, chest key, dresser key, empty oil can.

Exit the room and go through the door at the end of the hall.



Hint: Don't go back down the hall; remember the collapsing floor!

A bathroom can be a place of respite in a hectic world. Always check the cabinets for healing first aid potions.





8. Upper Lobby

Put one small mirror on each of the two small statues at either end of the hall. Avoid any contact with the winged monsters by staying close to the wall farthest from them. Once the mirrors are in place, you can walk downstairs.

9. Lower Lobby

Don't touch the suit of armor yet. You need to get something else first. Walk to the door on the right-hand side of the stairs and enter.

10. Sitting Room

Don't touch the ghost figure on the chair. Get the gramophone from the table behind the chair, then search the cabinet to get cartridges. Use the cartridges to reload the rifle. Get the matchbox from the fireplace mantle. Exit the room and go through the door straight ahead on the other side of the stairs.

11. Hallway

Walk to the second door. This is a very good place to save your game.

12. Bathroom

This is a tough one. Run into the room and get the jug next to the cabinet. Forget about the tub monster—it's invincible, and you'll have to take some hits in order to get what you need. Get directly in front of the cabinet and open it to get the first aid kit. Open the kit to get the flask, then drink the flask. (If you hit your Inventory key fast enough, you'll minimize your monster encounter.)

Exit as fast as you can. Continue down the hall, then enter the next room.



13. Dark Bedroom

Use the matchbox to light the oil lamp. Get the very heavy statuette from the table. Exit the room and select Open/Search from your Actions menu to put the lamp away.

Go back up the hall to the lower lobby. (See #9 on map.) Stand right in front of the suit of armor, then throw the very heavy statuette to smash the armor. Get the sword, and leave the statuette. Walk to the other side of the stairs and enter the dark opening.

14. Front Lobby

Drop the gramophone at the bottom of the stairs for later use. Turn your character to his/her left and enter the right-hand door of the two in the corner next to the stairs. (The left one is locked.)

15. Enclosed Porch

Search the back side of the statue to get the three arrows. Now leave the room quickly to avoid the attack of the falling spiders. (They won't follow you out.) Walk to the door on the other side of the stairs (to the right of a narrow hallway).

16. Kitchen

Go through the dark brown door next to the door you just entered. Get the key hanging on the wall, then search the shelf to get the box of biscuits. Eat the biscuits to get more health points, then drop unneeded items—empty box, empty first aid kit, empty flask. Exit the small room.

Search the large cabinet near the table to get a knife. Now go past the table and enter the second, smaller brown door—but back out immediately and turn left to face the zombie. Use your knife to kill him, then re-enter the coal closet.

Search the pile of coal to get the box of shoes. Open the box to get the revolver. Get the oil can in the other corner, then use it to refill the lamp. Walk to the barrel of water and use the jug to fill it.

Again, drop unneeded items—empty oil can, empty shoe box,



Kitchen zombies are a problem anywhere, but particularly so in Derceto. Be ready to fight this goon right after you open the coal closet (seen here just behind the creature).

knife. Get the pot of soup from the fireplace, then exit the kitchen through the door next to the coal closet. Go directly across the hall into the door there.

17. Dining Room

Walk to the far side of the table and put the pot of soup on the table. Wait until the walking zombie sits, then walk around the table to the door next to the large cabinet on the left. Go through the door.

18. Smoking Room

Run to the table and take the lighter. Then use the water jug to douse the smoking ashtray. Exit through the double door to your character's left, then turn him/her left and return to the stairs in the front lobby. Go upstairs and return to the hallway outside the dark room where you got the heavy statuette. (See #13 on map.) Continue down the hall to the end and open the door.

19. Hallway of Paintings

Walk up to the first painting (man with ax) and put the old Indian cover on it. Walk halfway down the hall. (Be careful! If you go too



Part Three The Horrors

far, you will be shot with arrows.) Use the bow to fire arrows at the painting at the far end of the hall; when you hit it, it will turn to purple smoke. Enter the door at the far end of the hall.

20. Jeremy's Bedroom

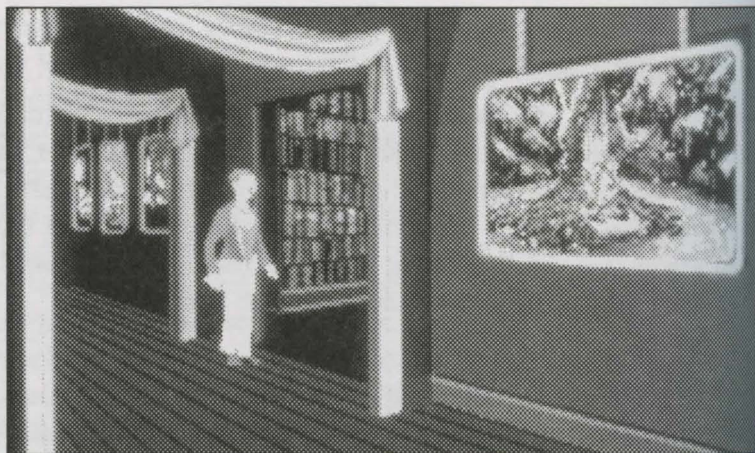
Get the false book from the table. Walk across the room and push the grandfather clock aside to reveal a hole in the wall. Search the hole to get the key. Exit the room and enter the dark room through the double doors halfway down the hall on your character's left.

21. Library

Save your game! You have to move quickly here, because you've disturbed a relentless monster who can't be killed until you get a special weapon. Use the oil lamp and put it down. Run as fast as you can down the aisle directly to the character's left. Follow the corridor to the character's right until you see an indentation in the wall of books.

Walk just past this indentation and search the books next to it. When you find the hidden mechanism, put the false book in the wall to open the secret room behind the indentation. Enter quickly!

Get ready. Your visit to the library will not be pleasant. There's a nearly indestructible monster just waiting for you to mess with his books.





22. Secret Room

Get the talisman from the shelf. Search the bookshelves across from it to get the dagger with the curved blade. (Forget the other daggers.) Now go back out of the room and use the dagger on the monster in the library. Walk back to the library entry, get the oil lamp, then walk across the room to the closed double doors and go through.

You need to return to the gramophone now. Walk to either dark opening (left or right) to take the stairs back down. Get the gramophone, then turn left and use the silver key to unlock the door next to the Enclosed Porch (the room with the spiders).

Finally, go back to the stairs, turn left down the main hall and go back to the Smoking Room (see #18 on map). Use the gold key to unlock the double doors.

23. Jeremy's Study

Put the old cavalry saber on the coat of arms. (If the saber is broken, put *both* pieces—handle and blade—on the coat of arms.) Search the bookcase in the corner to get the record. Then exit back through the smoking room into the hall. Go through the double doors directly across the hall.

24. Pirate's Room

Use the sword to kill the pirate. (You can't shoot him, and he's an incredibly tough swordsman; you can't hit him until he gets close enough, and then you risk getting hit yourself. I had my best luck with my right arrow key slash.) Get the key to the dance hall from the dead pirate, then use the key to open the double doors.

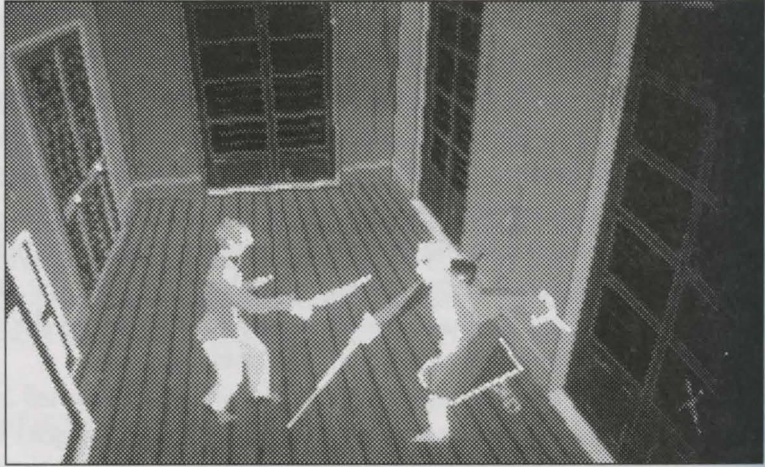
25. Dance Hall

Walk to any corner and use the record. (You must have the gramophone with you.) Watch the ghosts dance, but don't let any touch you! Wait until you can slip past the twirling couples to get the key from the fireplace mantle. Exit the room and go straight across the



Part Three The horrors

Swordplay with pesky peg-leg pirates can be difficult unless you figure out their rhythm. Wait until this one lunges, then hack him with a right-to-left slash.



hall back the Smoking Room again to Jeremy's study. Walk down the stairs in the floor.

26. Bottomless Chasm

Run across the collapsing bridge. Follow the tunnels until you see the giant worm behind you. Run away from the worm until you can branch to the right into another tunnel.

27. Cave

Fight or shoot the monster that waits for you in this cave. Continue down the tunnel until you see the giant worm ahead of you. Then quickly turn and run back to the entrance of the cave, exit, and turn right down the tunnel (newly created by the worm). If the worm is still there you can repeat this process until you make it to the wooden dock.

28. Underground Dock

Step down onto the dock and walk screen right until you come to a lighter-shaded brown section of the wood. Jump over this section. (It



will collapse if you walk on it.) Avoid or kill the monster in the water, then climb up the ledge to the opening.

29. Tunnel

Fight or shoot the spider monster. Continue down the tunnel.

30. Rock Pillar Cavern

Stand near the edge of the opening and shoot the flying monster. Note his flight pattern, then fire just before he passes nearest to you. After you hit him, jump from pillar to pillar, always jumping to the next pillar that is furthest to the character's right. Keep jumping until you get to the opening on the other side.

Follow the tunnel until it forks, then go right.

31. Large Cavern (Planks)

Walk to the right side of the rock plateau. Jump over the light colored wooden planks onto the darker ones. Jump and climb up rock pillars until you reach the far side of the cavern. Shoot or avoid the flying creature in the middle of the cavern. Go to the chest.

32. Pirate's Chest

Use the key you got in the Dance Hall to open the chest and get the gem. Push the rock behind the chest to one side, then enter the dark opening and follow the rock corridor. Step down the ledge and continue forward until it goes black.

33. Dark Maze

Use the oil lamp. See the maps for exact route through the maze, but in general, work your way west until you can't anymore, then work south, then east until you come to a stone door with a hole in it. Put the gem on the door to open it, then walk through.



Part Three The Horrors

34. Final Confrontation

Select Open/Search from your Action menu to put the oil lamp away. Jump off the rock steps and run through the water to the stone altar. You must dodge fireballs and the swamp monster in the water. (Best course for me: Start straight ahead, quickly veer left, and when the camera angle changes, cut right and head straight for the altar.)

At the altar, get the hook. Then use the lighter to relight the oil lamp and throw the lamp at the tree. When things start crumbling, run toward screen right, then climb the rock plateau (not the one you entered on). Use the hook to open the rock door, then turn your character to his/her left and go back into the maze. It will be well-lit now.

In the maze, turn right and use the hook on the stone door. Turn to your character's left to the Underground Dock (see #28 on map). Follow the wooden docks and climb to the opening on the other side. Now turn right, follow the tunnel straight ahead to the small black opening, and go in.

35. Basement

Walk around the wine racks to the other side of the room and climb the stairs to the front lobby. Walk down the main hall and open the double doors at the end.





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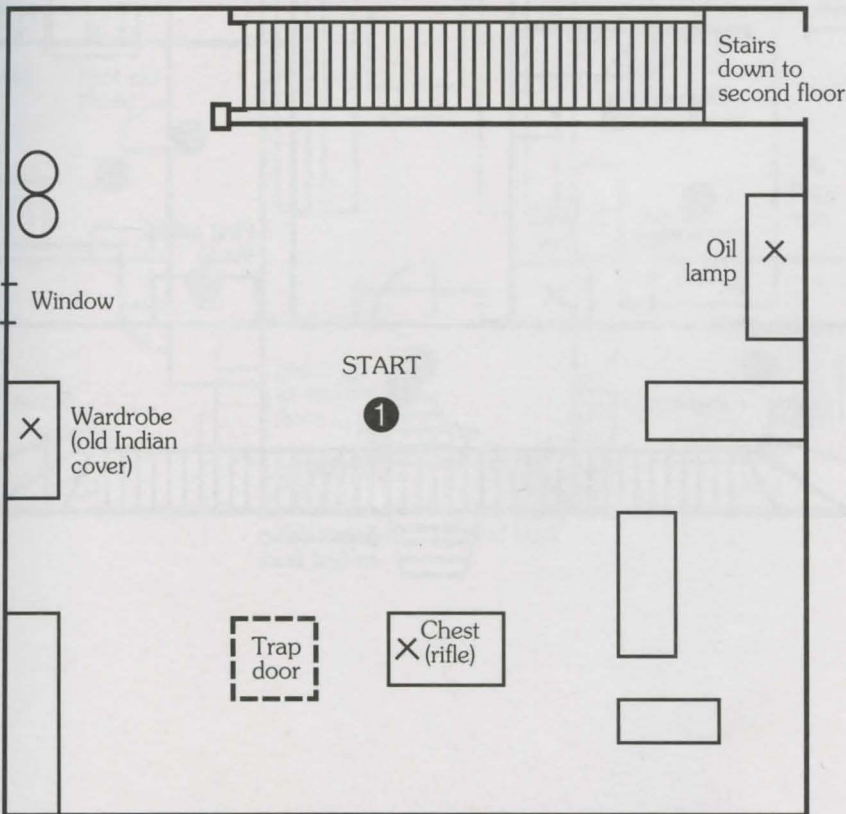
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Maps

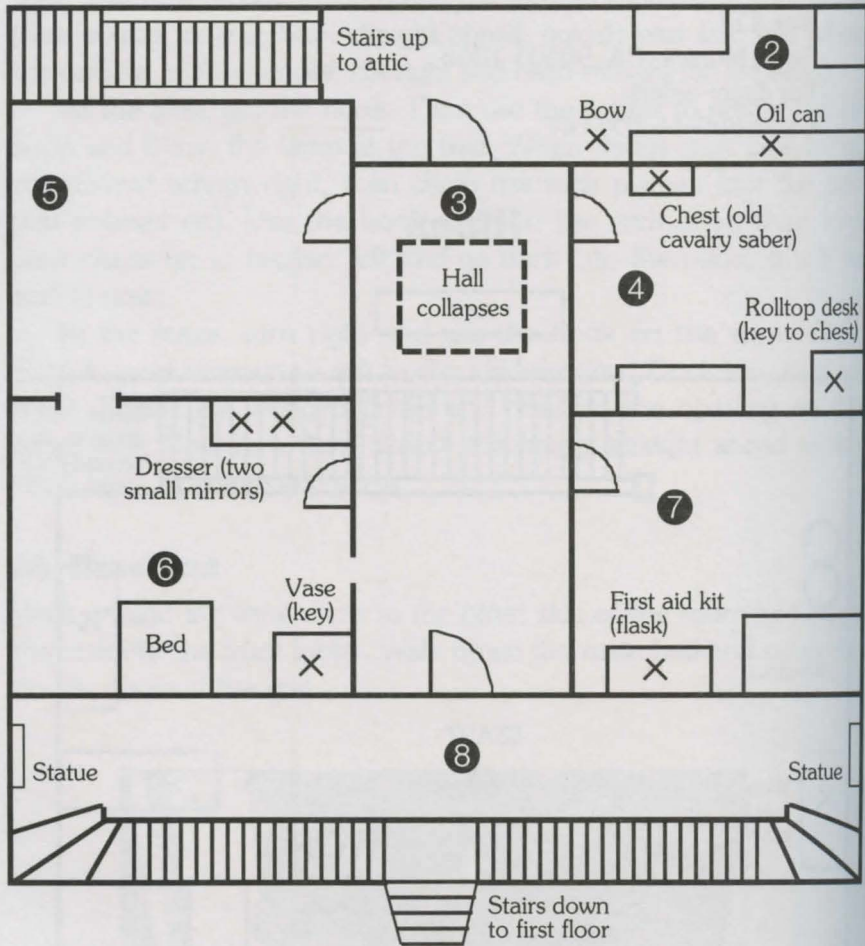
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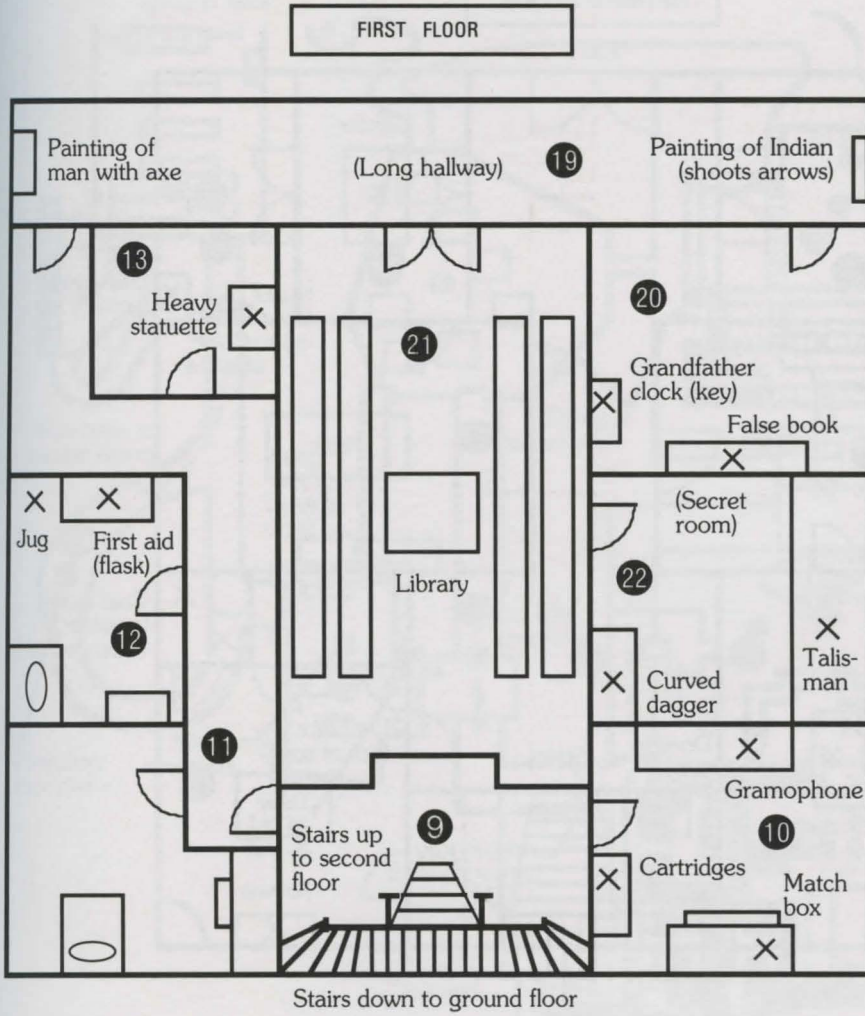




Part Three The horrors

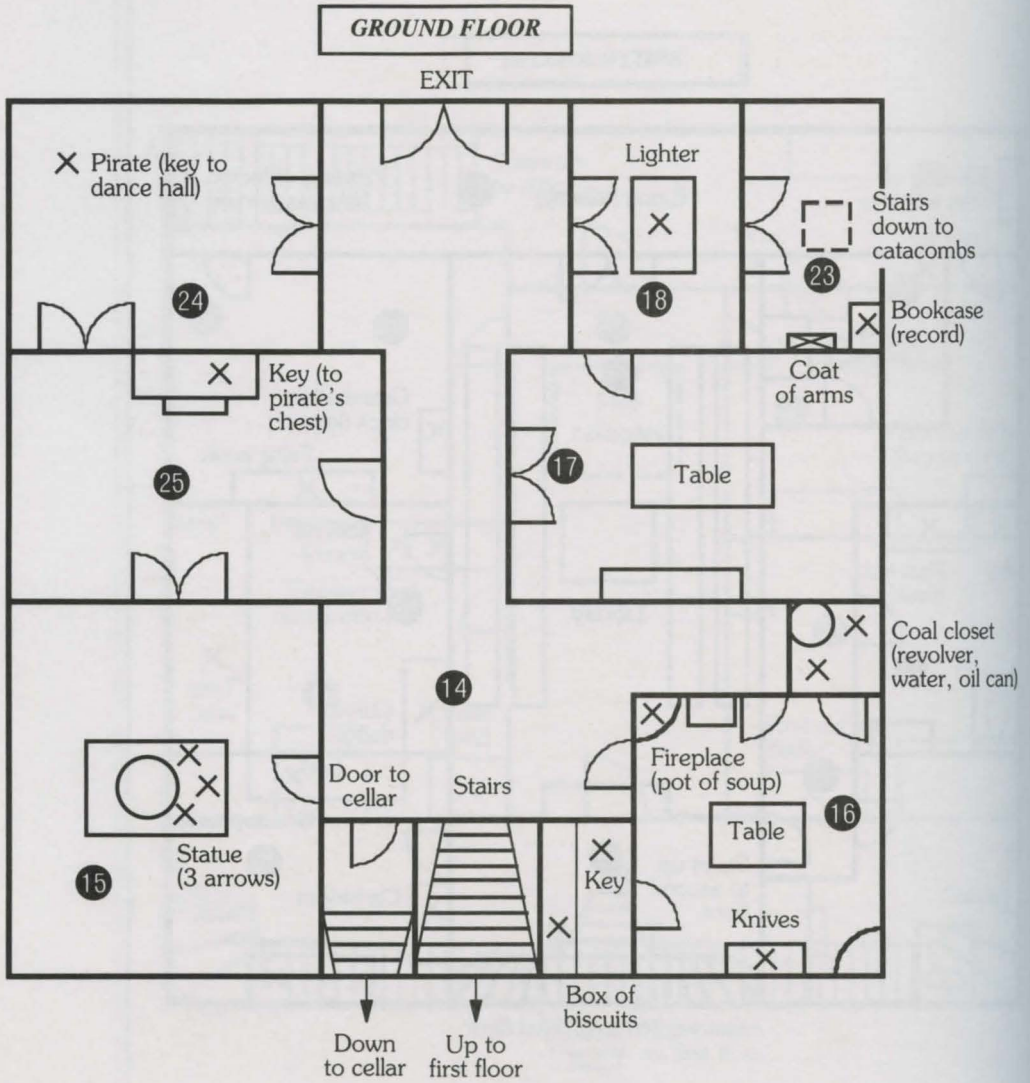
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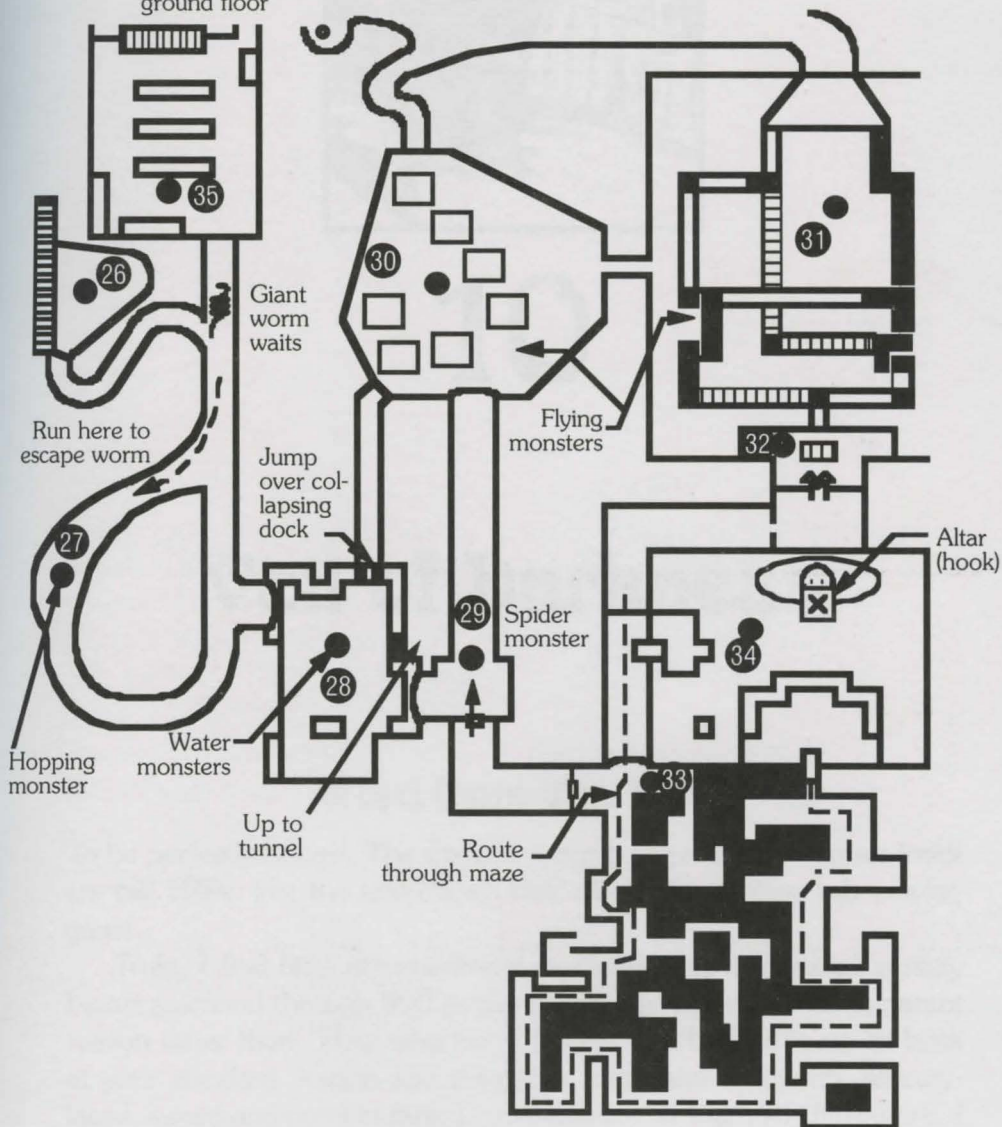
Part Three The Horrors





Catacombs

Stairs up to ground floor





10

Veil of Darkness

Word from The Bird

To be perfectly honest, The Condor is not a huge fan of what we insiders call FRPs. For the uninitiated, FRP stands for fantasy role-playing game.

Truly, I find little entertainment in slashing up legions of spritely beasts scattered through 900 similarly rendered rooms for no apparent reason other than “Hey, why not?” Indeed, the bird turns up its beak at your standard dragon and dungeon, maze and catacomb, sorcery-laced, sword-and-combat fare. I can’t tolerate all that FRP *busywork*. I mean, I have a *life*. I’m a Bird of Adventure in the purest sense—*i.e.*, I seek satisfying narrative elements (story, plot, character, and all that.)



Okay, enough preface. The point is, I thought *Veil of Darkness* would suck slugs, adventure-wise. Obviously, it didn't. It was actually great fun, in fact. Because although *Veil* is not exactly a graphic adventure in the classic sense, neither is it an FRP. Instead, it's a unique hybrid of both genres, with a bone-chilling background story and a lot of character interaction. It also helps that there's an Easy Combat mode to keep even klutzy, claw-handed adventurers like The Condor relatively immortal.

The Story

Read the *Prelude* ("The Forge of the Evil Heart") in the game manual. I mean it. It is most chillingly well-written, if a tad gruesome. Really. Read it. I couldn't set things up any better myself.

The game itself begins with a plane crash in a dark isolated valley—which, you soon learn, is ruled by a malevolent undead guy named Kairn. You also discover that your aerial mishap has been foretold by an ancient Prophecy. Suddenly, everyone wants you to lift the "veil of darkness" and cast Kairn from his self-appointed throne.

A huge cast of characters keeps things interesting as you actualize the Prophecy, line by line. You'll meet crazy guys, undead guys, mad guys who used to be trees, guys hanging by the neck who *still* talk to you, and deceitful guys who sacrifice their daughters to Kairn's evil lust. You acquire magical books and healing plants and money and so on.

Okay, there's a few boring mazes, but I have maps for you, so don't panic. In general, every time FRP-ness raises its ugly head, an amusing or scary little character interaction will get the story back on track.

In the end, of course, you must use your wits and holy water and some silver stuff to face down the Undead, penetrate Kairn's Fortress, and be a hero.

And don't forget to read the *Prelude*.



Conclusion

Veil is one long son-of-a-gun, especially compared to, say, *Return of the Phantom*. But, like I said, the story kept me sufficiently involved to reach the final confrontation with the mighty Kairn.

The interface—another thing that I generally despise about FRP games—was remarkably easy to use. With a mouse, it was actually easier than most pure adventure game interfaces. I must admit I found even combat sequences enjoyable. I particularly delighted in bashing skeletons with the gothic mace.

* * *

General Tips

Combat Modes

The Condor proudly admits to playing *Veil of Darkness* in its Easy Combat mode. Thus, I found no need to gather lots of elixirs and strength potions and all that brainless FRP guano. Instead, I focused on enjoying the story.

What I'm saying is, if you're looking for help with combat strategy and tactics, you won't find it here. I've *heard*, however, that such help is largely unnecessary, even in Full Combat mode. The two keys, as always, are timing and recovery. Use crystals with the Crystal Innate book for increased vitality, and go to Carmen the Gypsy a lot. She'll heal your wounds, allowing you to conserve your elixirs and potions.

* * *



The Flythrough

We'll move through *Veil of Darkness* using the game's Prophecy as our guide. Be aware, however, that you probably won't be able to actualize the Prophecy in strict order, line-by-line, from top to bottom. This Flythrough jumps around a bit, in any case. So don't be alarmed if things are out of order. If such things do alarm you, then I highly recommend some form of therapy.

* * *

*From the Ever Dark Sky Shall
He Descend in a Bird of Steel*

The Opening

Obviously, you do nothing but watch and listen here. The game doesn't begin until you finish your conversation with Deirdre.

* * *

*Salvation for Those Who Have
Been Unrighteously Damned*

Kirill's House

Exit the room and go down the stairs to the right. At bottom, talk briefly with Ivan, then walk through the door near the bottom of the stairs. Go to the door directly across the hall and enter Kirill's study.

Talk to Kirill (the dead ringer for Omar Sharif sitting in the chair.) After your conversation, go back across the hall to Ivan and talk to him. Type in **coins** in your keyword list and select it. Ivan will give you a sack with six silver coins. Exit through the wooden front door.



* * *

***He Shall Deny the Part
He Is Destined to Play***

The Severed Head Tavern

Go into the tavern (sign depicts a severed head) across the lane from Kirill's house. Talk to Seth, the bartender, to learn about his golden goblet and a light, if ever you need one. Talk to any of the three villagers in the tavern to learn about Eduard's fate. Exit the tavern and go next door into the building with the three skulls on the porch.

Annabelle the Apothecary

Talk to Annabelle. Buy the fennel seeds she offers. Exit, walk past the shed and enter the next building.



This is one fun village. Human skulls mark the Apothecary's shop, and the drinking establishment derives its name from a beheading a few years back.



General Store

Talk to Ion, the storekeeper. Buy the oil lamp. Walk through the door in the back corner of the store. Go up the stairs, through the living room there, then into the left door. Talk to the mother, and talk to Natalia. Then exit the building and go into the small cottage down the path.

Candlemaker's Workshop

Go down the stairs in the foyer, then through the door in the basement. Talk to Josep, the candlemaker. Go upstairs through the living room into the left bedroom and talk to his son, Anton. Ask him about Natalia. Exit the house and go into the ramshackle building across the lane.

* * *

Until He Finds a Bloodied Tool Most Foul

Eduard's House

Go through the other door into the living room, then through the unlocked door into the library. Take the piece of torn fabric, then follow the trail of blood to the bookshelf. Walk to the right side of the shelf and push it aside (walk into it). Walk through the hidden door.

In the secret room, pick up the two silver coins and the bloody hammer. Exit the building and go back to Kirill's house.

Kirill's House

Speak briefly with Ivan, then go into Kirill's study and talk to him. (It will be quite a conversation.) After he gives you the Prophecy and the dialogue ends, go up to your room and talk to Dierdre. She'll give you her scarf for luck. Exit and go to the Severed Head Tavern.



* * *

*He Must Free a Man
Cursed for Curiosity's Sake*

Severed Head Tavern

Talk to Jascha, the minstrel by the fireplace. Talk to the villagers to overhear their discussion of Boris and Sylva. Click on the Valley Map that has now appeared on your Character Screen, and then click on the Farmhouse.

Boris & Silva: The Farmhouse

Talk to Boris. Then go through the door at the left into the kitchen and talk to Sylva. Exit the house through the front door—the Valley Map will reappear—then click on the Barn, which is right behind the Farmhouse.

The Barn

Take the pitchfork, then exit to the Map. Click on the Crash Site.

Crash Site (Part 1)

Battle the wolves with the pitchfork. Take the cowberry plants that are scattered around the site. Walk to the right-hand side of the cross-shaped crash marks and talk to the twisted tree. After he tells his tale, click on the Valley Map, return to the village, and go to Annabelle's.

Apothecary

Sell her all your cowberry plants and go to the tavern.



Part Three The Horrors

Tavern (Part 1)

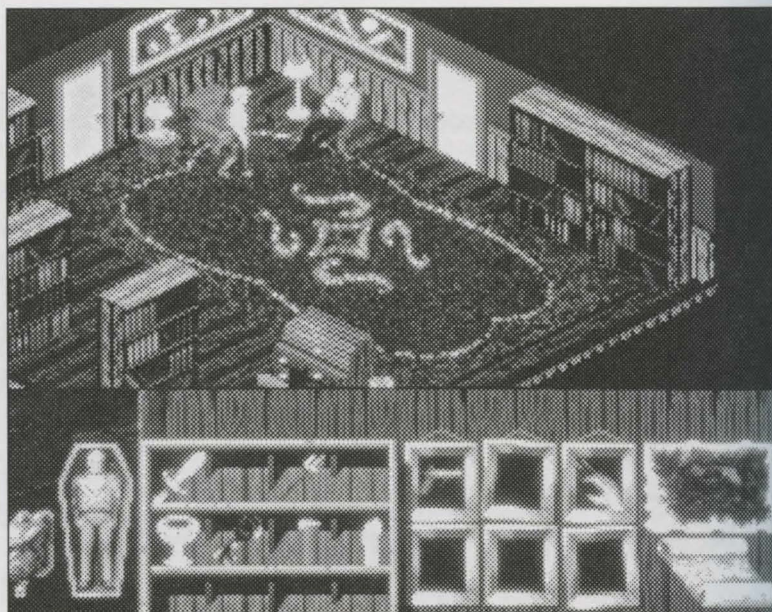
Talk to the villagers to learn about the monk in the Monastery. Click on your map, then click on the Monastery.

Monastery (Part 1)

Go through the door on the left and go down the staircase. Walk through the first door in the hallway, then enter the first room on the right. Talk to Pius, the monk writing at the desk, then exit the room.

Go further down the hall to the last room on the right to pick up the gothic mace. Go directly across the hall to the last room on the left, and take the Crystal Innate book. Now go back upstairs and talk to the Nameless One. Learn about all his services, then exit and return to the Village. Go to Kirill's house.

You'll learn a lot in Kirill's study. He's pretty forthcoming if you ask the right questions. For example, he'll gladly part with his best pipe if you simply make the request at the right time.





Kirill's House

Talk to Kirill in his study. Ask for a pipe. (You *do* know about typing in hidden keywords, don't you? If not, get thee to a manual!) Now go to the tavern.

Tavern (Part 2)

Talk to Seth. If you've got Kirill's pipe, he'll give you a match. Use your map to go to the Crash Site.

Crash Site (Part 2)

Walk to the Tree-man, use the match to light the oil lamp, then throw it at the tree.

✦ **Hint:** Your manual tells you how to use objects with other objects, so I'm only going to walk you through this once. On your Character Screen, put the oil lamp in your character's left hand, the match in his right, then click on the Usage icon of the match—*i.e.*, the burning match next to your inventory shelf—to light the oil lamp. Now click on the Action icon for the left hand to throw the lamp at the tree.

Take the ashes of the tree, return to the village, and go into the tavern.

Tavern (Part 3)

Talk to any villager to hear of Maria, the gypsy fortune teller. Use your map to go to the Gypsy Camp.

Gypsy Camp

Walk into the tasseled wagon with the crescent moon insignia to the north. Talk to Maria. After she tells your fortune (for one silver piece), ask her about the package. She'll give you a key.

Talk to Carolus, the man sitting against the tree. Then go into the wagon next to Maria's and talk to Carmen. (She'll heal you if



you have wounds.) Note the ingredients for the madness cure potion, then return to the village. Go into Eduard's house.

Eduard's House

Go into Eduard's living room, then through the previously locked door (if you got the key from Maria) on the other side of the sofa. Go down the stairs and take the three silver coins there. Then push the small bookcase from the left side and enter the Catacombs.

The Catacombs

Consult the map at the end of the Flythrough if you want to know exactly what's where. Get your pitchfork ready for battle. You'll battle four bats, and keep an eye out for a pouch containing a strength potion and a full elixir. You'll find a gate, but you can't open it yet. Keep wandering until you get into Kirill's wine cellar.

Kirill's Wine Cellar

Take the four coins, the empty pouch, the key, and the bottle of fine wine. Go through the door at the left into the other half of the cellar and pick up the two silver coins there. Exit the house and go to the tavern.

Tavern (Part 4)

Talk to Seth to get the goblet (Cup of Life), then go to the Monastery.

Monastery (Part 2)

Talk to the monk and ask him to perform the services to resurrect the dead. He'll do it for three silver pieces. Afterwards, talk to the angry ex-Tree-man to find out that your plane was tossed in the Swamp. Talk to the monk again and ask about the cup. He'll return it for three more silvers. Go back to the tavern in the village.



Tavern (Part 5)

Talk to Seth to return the goblet. Talk to any villager to learn of Erasmus the silversmith, the magistrate, and the Other Village. Then use the map to go to the Swamp.

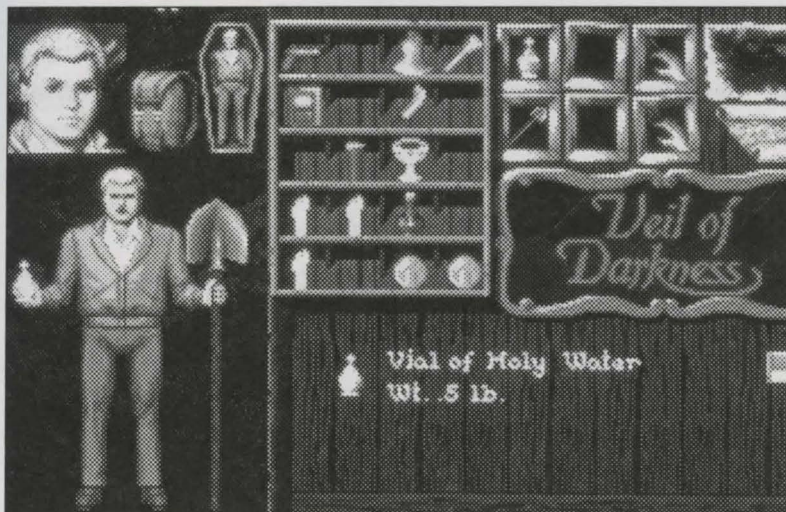
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The Hanged Man's Grief Must He Unveil

Swamp

Walk toward the swamp and take the three things on the ground—machete, pistol, and rope. Walk north around the swamp near the tail of the plane and take the knapsack and lighter.

✦ **Hint:** If you haven't already done so, do some Inventory maintenance by putting smaller items inside the knapsack, pouch, and other sacks you've found in order to free up Inventory shelf space.



Inventory management is critical for smooth success. Store similar objects together in sacks, and keep appropriate weapons handy.



Walk up to the tree next to the big sinkhole. Put your rope in one hand, click on the Usage icon for that hand, then climb down the rope.

Sinkhole Caverns

Arm yourself with the machete and explore the caverns. (See the map at the end of the chapter.) You'll run into twelve bats. Pick up the pouch with four coins and take three mushrooms before leaving. Exit the caverns and go to the Other Village.

Silversmith

Go into the silversmith's shop (first building, the one with the sign depicting a forge). Talk to Erasmus to learn about silver weapons. He'll offer to craft you one, but you don't need it yet. Exit and walk down the path to the garden behind the gray house. Take the shovel and the parsley. Now enter the small bungalow just to the west.

Christiana the Entranced

Talk to the standing woman to learn about Christiana, the young woman in the chair. (She's in a trance and can't speak.) Exit and walk into the house with the lamppost in front (across road from silversmith).

Constatine the Historian

Talk to the old woman rocking in the chair to learn about betony leaves. Then take the left door into the study. Talk to Constatine to hear the history of Kairn and his family, and learn about Blackwater lake. Then purchase the talisman—and be sure to ask about



betony. Exit and go next door to the big stone building with the fountain out front.

Aleksai the Magistrate

Enter and talk to the butler. Go through the door into the hallway and enter the study on the left. Talk to the magistrate and learn about the purse-of-silver reward for killing a werewolf, and about Ambrose, the alleged murderer of Eduard. Exit and go across the road to the gray house (the one with the garden out back).

Kregorh the Gravedigger

Enter and go through the door at the left. Take the empty bottle of fine wine on the floor. Go into the first of the two rooms and take the torn shirt, then go into the second room and take the strength potion on the floor in the corner. Now return to the foyer and talk to Kregorh. Go back to the first village and visit the Apothecary.

Apothecary

Sell the mushrooms to Annabelle. She'll buy two; be sure to keep the third for yourself. (Don't eat it; it causes temporary blindness.) If you haven't purchased the fennel seeds yet, do so now. Ask about the parsley. Use your map to visit the Crossroads.

Crossroads (Part 1)

Talk to Ambrose, the hanged man to learn about the Etheric Rites book in the locked monastery library, and about redeeming him. You should already have the evidence you need to clear his name. Go back to the Other Village and visit the magistrate.



Magistrate

Tell the magistrate about your evidence—the torn shirt, the torn fabric, the empty wine bottle, and the parsley. He'll declare Ambrose innocent. Now use the map to go to the Crossroads.

Crossroads (Part 2)

Talk to the freed ghost of Ambrose; he'll give you the Monastery key. Now enter the witch's hut.

* * *

And Dispel One Dead but Forced to Serve

Monika the Witch

Talk to the witch; you'll learn about her grandfather, the ferryman, the ivory horn, and other things. Ask her about the talisman. Exit and arm yourself with the gothic mace. Then use the map to go to the Monastery.

Monastery

Go downstairs, then through the door at the end of the hall. Down more stairs, then into the library. Pick up the *Book of Etheric Rites* on the floor and read it. You'll learn about the ritual you need to perform, and the objects you need to do this.

Blessed Candle

Return to the village and visit the candlemaker. Talk to him and buy a candle. Now go to the Monastery. Talk to the monk about blessing an item. He'll bless the candle.



Nothing's more fun in Veil of Darkness than bashing skeletons with your gothic mace. These two, in the Cemetery, guard the mausoleum. Swing away!

Silver Bell

Go to the Other Village and visit the silversmith. Ask him about forging a bell. He'll do it for eight silver pieces. Now use the map and head to the cemetery.

Iron Spike (Cemetery)

Battle the two attacking skeletons with the gothic mace. Pick the betony plant, then find the grave of the witch's grandfather, Vladimir; it's in the second row of graves, marked by the tall stone with cross on top. Use the shovel to dig up the grave. Now pick up the iron spike and the pouch containing three silver coins. Approach the mausoleum.

The Ritual

Light the blessed candle with the lighter, then put both back in Inventory. Now take the silver bell in one hand, Deirdre's ribbon in the other, and click the Ribbon Usage icon to tie the ribbon to the bell. Now put the iron spike in your free hand and use it to strike the bell.

Now it's time to cure Natalia of the madness.



* * *

***A Youth in Madness He
Shall Willingly Heal***

Lock of Hair

Go to the candlemaker's house and talk to Anton until he gives you the lock of hair. Go to the tavern.

Tavern

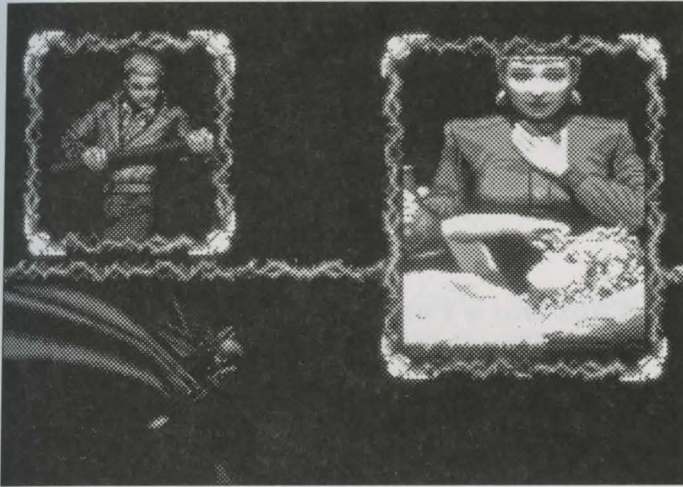
Talk to any villager to hear about the werewolf murder. Go upstairs and walk to the last room on the near side of the hall to find the bloody werewolf murder. Pick up the sack (near the severed arm) containing four silvers and the Catacomb key. Take the violin, too. Exit the tavern, go to Eduard's house, and enter the Catacombs through the cellar.

Catacombs

Check the Catacomb map at the end of the Flythrough. You'll need to fight off a few bats with your machete, pick up a torch, a pouch with two silver coins, a signet ring, and then a wide belly jar with a face on it (lying near shards of cracked pottery.) Go to the Gypsy Camp.

Gypsy Camp

Go to Carmen's wagon. If you have wounds, let her heal you. Then, if you have the ingredients—fennel seeds, betony plant, lock of hair, wide belly jar with face—ask her to make the madness cure potion. Go to the village and enter the general store.



To cure young Natalia, you'll need a lock of her hair, a wide belly jar, some fennel seeds, and a betony plant. Take the ingredients to Carmen the Gypsy, then give the potion to the girl.

Natalia Healed

Walk upstairs to Natalia's room. Talk to her mother. After the potion heals Natalia, she'll give you a golden pin. Talk to Natalia, then go to the Cemetery.

Cemetery

Talk to the spirit of Natalia's father, Lucian (at bottom right of screen). He'll give you an attic key. Go back to the Other Village.

* * *

***He Shall Find and Slay the
Hound That Hunts the Night***

Silversmith

Enter the silversmith shop and talk to Erasmus about your bullets. He'll plate them for two silver pieces. Go back to the farmhouse.



Farmhouse

Arm yourself with your pistol (with silver bullets). Go into the kitchen and talk to Sylva. Accuse her of being a werewolf. When she transforms and attacks, shoot her with the pistol. Go back to the Other Village and visit the magistrate.

* * *

Claiming a Purse of Silver to Serve His Needs

Magistrate's Reward

Talk to the magistrate and tell him about your successful effort to slay the werewolf. He'll give you a purse of silver coins as reward. Note that one of these coins is minted with the face of Feodor; you'll need it to solve the next line of the Prophecy. Go to the Other Village.

* * *

Seven Lost Souls Have Favors to Ask, Once Appeased He Shall Be Allowed to Pass

Kregorh's Book of Souls

Go to the gravedigger's house. He's now hung, so you can get through the door he was guarding. Go downstairs into the cellar and take the three coins scattered on the floor. Go through the door and pick up the *Book of Souls* from the floor. Read the book until you find the name of Kirill's son—Andrei Khristoverikh. Go to Christiana's bungalow.

Christiana Healed

Talk to Christiana and say "Andrei." She'll tell you the horrific story of Andrei's zombification. Go to the Kirill's house in the first village.



Kirill's House

Talk to Kirill and mention Andrei. He'll give you the key to Andrei's room and tell you Kairn has taken Deirdre. Go back to the Other Village and see Erasmus, the silversmith.

Silversmith

Talk to Erasmus and ask him to craft a silver weapon. (You'll need 15 silvers, but you should have that by now.) He'll give you a small silver sword. Go back to Kirill's house in the Village.

Andrei the Zombie

Arm yourself with the silver sword, then go upstairs to the locked door and enter. Kill the zombie and take the diamond. Go to the Cemetery and enter the Mausoleum.

Mausoleum Inner Chambers

At the bottom of the stairs go through the far door and battle the two skeletons with the mace. Then come back, go through the other door, down stairs and into the Inner Chambers.

Do some quick weapon juggling in here—you must use the mace on the skeletons, then switch to the silver sword to battle zombies. (Or keep one in each hand.) To really cheat and be ready in advance, use the map at the end of the Flythrough.

✦ Hint: If a zombie bites you, you will contract disease. It moves slowly, so you should have time to make it to the Black Forest for some motherwort plants to heal yourself.

In the Inner Chambers you'll find two full elixirs on the floor; a torch; a sack containing two full elixirs and a crystal; another sack with two silver coins; and finally, the Seven Lost Souls.



Seven Lost Souls

Talk to the ghost of Nikolae, who stands in the center of the star. He'll explain that you need to bring something to each of the six brothers. You already have the signet ring and diamond for Nikolae; talk to Khristian, the ghost at the far right, to return his violin. (His point of the star will turn red.) Now exit the Inner Chambers and use the map to go to the Dark Forest.

Dark Forest (West)

Again, use the map at the end of the Flythrough to negotiate the woods; there are a lot of things you need to get or fight. But for best results, do things in the following order:

Go north and talk to the woodcutter first. He'll tell you about the banshees, but you have protection from them: the talisman you bought from Constatine. Arm yourself with the pitchfork, and proceed north. Three wolves will attack; kill them and get the three carline thistles. Keep going north, battle two more wolves, and pick the four motherwort plants. Go north again and take the five motherwort plants there.

At this point, you'd better consume a full elixir or two to replenish your health. If you're diseased from a zombie bite, you'd better eat one of the motherwort plants immediately, as well.

Now come back south one screen past the dead wolves and then head west. Battle two more wolves and head north. Pick up the three nasturtium plants and the rowan branch. Come back south to the dead wolves, switch to your gothic mace, and head west. Bash the two skeletons, then take the three silver coins. Go back east two screens, then head south to the woodcutter. Put away the mace, take a torch and light it with your lighter. Now go west.

Use the torch to battle the three shades that attack you. (If you are weakened by their attack, consume a nasturtium.) Go south and battle two more shades, then take the two full elixirs and the ivory horn. Now use the map and go to the Gypsy Camp.



Gypsy Camp

Visit Carmen to get healed, if necessary. Then exit and go talk to Carolus. He'll carve a staff from the rowan branch, which you need to fend off the will-o-wisps. Go to the monastery.

Monastery

Talk to the monk and ask him to bless an item. He'll bless the silver sword. (You need this done to battle ghosts.) Go downstairs to Pius and ask him for the "quill." Now head back to the Dark Forest.

Dark Forest (East)

Get your pitchfork ready. Go due east, then south, and battle the two wolves. Take the four coins. Go north two screens, then east. Battle two more wolves and take the three nasturtium plants. Walk west to the woodcutter, then replace your pitchfork with the rowan staff.

Go north four screens and turn east at the two dead wolves. Use the rowan staff to fight the will-o-wisps. (If you're weakened, don't forget to munch a nasturtium.) Head north, pick two motherwort and two nasturtium, then replace the staff with the blessed silver sword. (Be sure it's been blessed!) Battle the three ghosts, then take the strength potion, the three full elixirs, and—most importantly, the crystal.

Nathan's Hunting Cap

Now replace the sword with the rowan staff and put on the talisman that you bought from Constatine. Go west, then south until you meet the two will-o-wisps. Battle them and turn east. If you are wearing the talisman, you can walk right past the swirling banshee and enter Nathan's hunting cottage. Enter and take the hunter's cap from the floor (by the broken bed in the corner).

Use the map back to the Village and go to the apothecary.



Apothecary (Part 1)

You can sell a few motherwort and nasturtium to Annabelle, but keep a healthy supply for yourself. Now visit Seth in the tavern.

Tavern

Talk to Seth. Ask him about the rapier. He'll tell you about the gambling payment to Ion's father, so go talk to Ion. He'll tell you the rapier was sold to the family in the mansion. Arm yourself with the machete, then use the map and go to the Hedge Maze.

Hedge Maze

Navigate with the map at the end of the Flythrough. The only beasts you'll meet in the maze are topiary creatures, so your machete will do fine the whole way through. You'll find carline thistles, comfrey and nasturtium plants, one pouch containing two full elixirs, one pouch containing two strength potions, and one crystal.

But most important, you need to get all six garlic cloves in the maze so that Annabelle can make a garlic necklace for you later.

The Mansion lies at the end of the maze.

The Mansion (Part 1)

Walk across the foyer into the front door. Talk to Mischa and ask about the rapier. Go through the far left door into the library and take the *Book of Temporal Incantations* on the floor. Exit the library and go upstairs, then enter the bedroom at the end of the hall. Go through the door (you need the Attic Key) behind the suit of armor. Walk upstairs into the attic. Take the rapier from the floor.

Use the map to go to the Village.



General Store

Go into the store and ask Ion for tobacco. Exit and go to the apothecary.

Apothecary (Part 2)

Sell Annabelle as much comfrey as she'll buy. Now go back to the Mansion.

Mansion (Part 2)

Talk to Mischa and offer a trade. He'll give you the holy symbol for the tobacco. Now go to the Crossroads and enter the witch's hut.

Witch's Hut

Talk to Monika and ask her about the horn. If you've freed her grandfather, she'll carve the horn and give it back with instructions for summoning the dead ferryman. Arm yourself with the rowan staff, then use the map to go to the Lake Shore.

Lake Shore

Dispatch the three will-o-wisps with the staff. Walk to the edge of the shore and put the horn in your free hand to blow it. When the ferryman appears, put the horn away. Talk to the ferryman. He'll take you across the lake. Be ready with the rowan staff! Four will-o-wisps will jump you when you disembark.

Island

Waste the will-o-wisps, go east a bit, then south to the skeleton. Take the two coins and the dagger. Go back to the ferryman and talk to him. He'll bring you back to shore. Go back to the Cemetery and go down into the Mausoleum Inner Chambers.



Mausoleum Inner Chambers

Work your way through the maze to the pillared room with the Seven Souls. Talk to each brother to return their things, then talk to Nikolae (in the center) to return his ring and diamond. He will tell you about the Box of Light, then disappear. Walk through the wall fissure left behind and take the Box of Light and the pouch with various goodies inside.

* * *

A Hidden Place He Must Pry from One Quite Mad

Tavern

Talk to the villagers to learn about Matthias, then go upstairs. Enter the room at the top of the stairs. Talk to Matthias to learn about Crazy Frank, then trade a silver coin for Frank's tooth. Go to the Gypsy Camp and visit Maria.

Voodoo Doll

Talk to Maria and express your needs. She'll ask for voodoo doll ingredients—wax, pin, and a personal item from Frank. If you have Frank's tooth and a candle, she'll make the doll and tell you how to use a pin with it to scare Frank. Go to Frank's house.

Frank's House

Put the voodoo doll in one hand and the golden pin in the other. Talk to Frank. He'll spill the beans about the Cave and a rusty gate. He also mentions being attacked by vampire women, so go next to the Monastery.



* * *

***And Speak to Evil Incarnate,
the Dark Lord's Bane***

Holy Water Vials

Ask the Monastery monk for holy water. They cost a silver apiece—get about six vials if you can afford it. Go to the Village and enter the old shed between the Apothecary and the General Store.

Old Shed

Take the pry bar from the floor. It weighs a hefty 14 pounds, so you may need to drop a few items—shovel, pitchfork, machete, things like that. Then use the map to go to the Cave. (It extends from the mountains just south of the Hedge Maze.)

Crazy Frank's Caverns

See the map at the end of the Flythrough for exact negotiation of this maze. At the first fork, go right. Two vampire women wait on the other side of the first doorway, so have holy water vials ready, one in each hand.

✦ Hint: Unlike other combat situations in *Veil of Darkness*, I found that you have to be *directly facing* the vampire women in order to hit them when you toss the holy water. Otherwise the vials go flying off into space. (Fortunately, they don't break; you can retrieve them for future use.)

After melting the vampires, keep going down the right fork until you reach another fork, then go left and pick up the pouch containing two vials of holy water. Reload, go back to the first fork, and walk to the left this time. One vampire will await on the other side of the first doorway you reach. Melt her, keep going, then take the right fork and the next branch in the cave.



Again, a single vampire waits beyond the next doorway—but she has backup nearby. After you melt them both, proceed to the next branch and take the right fork until you reach the rusty gate. Stand close to it, use the pry bar to open it, then drop the pry bar. Enter and talk to the Agrippa (the book chained in the back of the cave). Exit the maze and arm yourself with the gothic mace.

Now it's time to crash Kairn's castle. (By the way, you may have noticed that the Agrippa has put the stench of brimstone on you, and nobody will talk to you. There's nothing you can do about this until you find the *Dismissals of Evil* book in Kairn's Fortress.)

Kairn's Fortress: Gatehouse

Bash the three skeletons that attack, then take the key that one dropped. Go through the wooden door into the gatehouse to winch up the portcullis. Exit the gatehouse, go through the portcullis into the courtyard.

Courtyard: North Wall

Walk through the left-most door in the north wall (the one with torches) and get the crystal. Go through the middle door and battle the bats with the mace. Take the full elixir and drink it. (You probably need it by now.) There's nothing of interest through the right-most door.

Courtyard: East Wall

Replace your mace with the blessed silver sword and enter the left-most door on the east wall. Battle the attacking ghost, then go to the left side of the suit of armor on the right. Push it aside, then enter the secret door. Replace the sword with the mace and go down the stairs. At the bottom, bash the skeleton and go through the door.



In the hallway, shatter another skeleton. Three cells are empty, the fourth is locked, so go back upstairs to the room where you moved the armor. Take the spiral staircase up. At the top, smash another skeleton, then switch to your blessed silver sword and take the next flight up. A ghost waits on the next landing. Waste him. Don't go up the next stairs though!

Return to the courtyard. The middle door of the east wall reveals nothing of interest, nor does the last door—it leads up the tower. (If you crave combat, you can enter, battle the two bats and take the two coins on the floor. Then climb the spiral stairs and fight the ghost at the top. The next two flights will reveal nothing.)

Courtyard: West Wall

Start with the left door again. Go up the stairs and smash the skeleton with your mace. Go all the way up to the top floor and grab the three coins, then return to the courtyard.

Arm yourself with a torch and go through the center door. Dissolve the two shades that blob up to attack. Enter the room on your character's right and mace the two skeletons. Then pick up the two strength and two elixir potions. (Don't forget to drink any that you need.) Return to the courtyard and enter the last door on the west wall.

Go through the door in the small hall and up the stairs. A vampire woman awaits, so have a vial of holy water ready. If you're out of holy water, you'll have to either make a run for it past her to the next stairs up, or fend her off with the holy symbol because the monk won't talk to you until you rid yourself of the stench of brimstone. A shade awaits on the next floor up. Torch him.

And speaking of stench, climb on up to the fourth floor library, pick up the blue book entitled *Dismissals of Evil*, and read it. The stench of brimstone will dissipate. Put the book in your inventory; you'll need it again.

Now go back down to the first floor entryway and push the cabinet (the one *without* the suits of armor flanking it) from the right



side. Go through the secret door. Go downstairs and push the large cabinet from the left side to reveal another secret door, then go through. Get your blessed silver sword ready. Walk down the short hall and through the next door.

Kairn's Coffin

Dispatch the ghost. Go through the door into Kairn's coffin room. After your conversation with Deirdre, pick up the huge iron key next to the chair. Use the map to go to the Cave.

Freeing the Agrippa

Work through the maze to where the Agrippa is chained. Talk to the book. When it gives you the name to call Kairn, jot it down—this name changes from game to game, so I can't list it here. The Agrippa has cursed you again, so read the *Dismissals of Evil* book again to dispel the stench.

Now you need to prepare for your final confrontation with Kairn. Exit the caverns. If you're out of holy water vials, go to the Monastery. If not, go directly to the Village and visit Annabelle the Apothecary.

More Holy Water

Talk to the monk and ask for holy water. You only need one vial for Kairn, but two wouldn't hurt. Go to the Village, and visit the Apothecary.

Garlic Necklace

If you got all six cloves of garlic from the Hedge Maze, talk to Annabelle and tell her you've got garlic. She'll make a garlic necklace for you. Go next to the General Store.



* * *

*And If He Denies the Dark
Lord His Place of Rest*

Iron Nails

Talk to Ion and ask about nails. He'll sell you some for a silver piece. Go to Kirill's house.

Hammer

Walk into Kirill's study and talk to him. Then go into the foyer and talk to Ivan. Ask for the hammer. He'll give it to you. Now go back to Kairn's Fortress.

Seal Kairn's Coffin

Go back down to the coffin room—courtyard, west wall, right-hand door, and so on. Put the hammer in one hand, nails in the other, then use the hammer to nail the coffin shut. Now go back to the courtyard and go up to Kairn's tower—east wall, left-hand door, up two flights to the library.

Meet the Dark Lord

Before going up the third flight of stairs to confront Kairn, prepare for battle. Put on the garlic necklace, put a mushroom in one hand, and put the magic box in the top row of Inventory for easy access. Now go up the stairs.



* * *

***He Shall Turn Aside
the Vampire's Charms***

Eat the mushroom before Kairn turns around.

* * *

***And Stand Strong
Against Claw and Fang***

The garlic necklace will protect you from Kairn's attack.

* * *

***Then He Must Make His
Own Most Holy Attack***

Throw the holy water at Kairn.

* * *

***And the Imprisoned Light
Must He Set Free***

Put the magic box in your hand and open it.

* * *

***A True Name Must Be Spoken
for Evil's Power to Wane***

Talk to Kairn and say his true name—the name you got from the Agrippa when you set it free. (Again, it changes from game to game.) When Kairn transforms into a bat and leaves, follow him back to the coffin room.



* * *

***He Cannot Falter, Not Even Once,
For It Means His Death***

Approach Kairn. Watch the auto-ending. You did it, game's over.

* * *

Special Item Locations

As you know by now, you can find silver coins, pouches, and sacks in a number of locations throughout the Valley. Here's a list of other key items that will help you fulfill the Prophecy, organized by location:

Apothecary (Village)

- Fennel seeds
- Garlic necklace (if you give Annabelle six garlic cloves)

Barn

- Pitchfork

Candlemaker's House

- Candle (to be blessed by Monastery monk)
- Lock of hair (from Anton upstairs)

Catacombs

- Wide belly jar with face
- Strength potion
- Full elixir
- Torch
- Signet ring



Cemetery

- Betony (you have to ask Constatine about it first)
- Iron spike (dig up from grave)
- Mansion attic key (from Lucian)

Crash Site

- Cowberry plant
- Ashes (after burning Tree-man)

Crazy Frank's Caverns

- Full elixir
- Holy water
- Agrippa

Crossroads

- Monastery key (after you prove Ambrose's innocence)

Dark Forest

- Carline thistle
- Crystal
- Full elixirs
- Strength potions
- Ivory horn
- Motherwort
- Nasturtium
- Rowan branch (to make rowan staff)
- Nathan's hunting cap (in Nathan's cottage)



Eduard's House (Village)

- Torn fabric (piece of shirt)
- Bloody hammer

General Store (Village)

- Lamp
- Nails
- Tobacco
- Gold pin (upstairs, after curing Natalia)

Gypsy Camp

- Rowan staff (carved by Carolus from rowan branch)
- Eduard's key (from Maria)
- Voodoo doll (made by Maria from Frank's tooth and a candle)

Hedge Maze

- Carline thistle
- Comfrey
- Crystal
- Full elixir
- Garlic cloves (get all six)
- Nasturtium
- Strength potion

Island

- Cowberry
- Peter's dagger



Part Three The Horrors

Kairn's Fortress

- Gatehouse key (dropped by slain skeleton)
- Book, *Dismissals of Evil* (to dispel Agrippa curse)
- Crystal
- Full elixir
- Strength potion
- Iron key (to unlock the Agrippa)

Kirill's House (Village)

- Prophecy (after you return hammer)
- Deirdre's scarf
- Key to Andrei's room
- Diamond (after killing Andrei the zombie)
- Pages (of *The Forge of the Evil Heart*)
- Pipe (in coffer from Kirill)
- Bottle of fine wine (in wine cellar)

Kregorh's House (Other Village)

- *Book of Souls*
- Empty bottle of fine wine
- Torn shirt
- Shovel, parsley (behind house in garden)

Lake Shore

- Carline thistle
- Nasturtium

Magistrate's House (Other Village)

- Feodor's coin (in reward pouch for killing werewolf)



Mansion

- Holy symbol (from Mischa, in exchange for tobacco)
- *Book of Temporal Incantations*
- Aleksander's rapier (in attic)

Mausoleum Inner Chambers

- Crystal
- Full elixir
- Strength potion
- Torch

Monastery Basement

- *Book of Etheric Rites*
- Book, Crystal Innate
- Ceremonial gothic mace
- Quill (in Pius' room)
- Holy water, blessings (from unnamed monk)

Shed (Village)

- Pry bar

Silversmith (Other Village)

- Silver bullets (if you have pistol from Swamp)
- Silver bell
- Silver sword

Sinkhole Caverns

- Mushrooms



Part Three The Horrors

Swamp

- Knapsack
- Lighter
- Machete
- Pistol
- Rope

Tavern (Village)

- Darts
- Cup of Life (bartender's goblet)
- Match (after you borrow Kirill's pipe)
- Frank's tooth (upstairs, from Matthias)
- Catacomb key, violin (upstairs, from dead minstrel)

* * *

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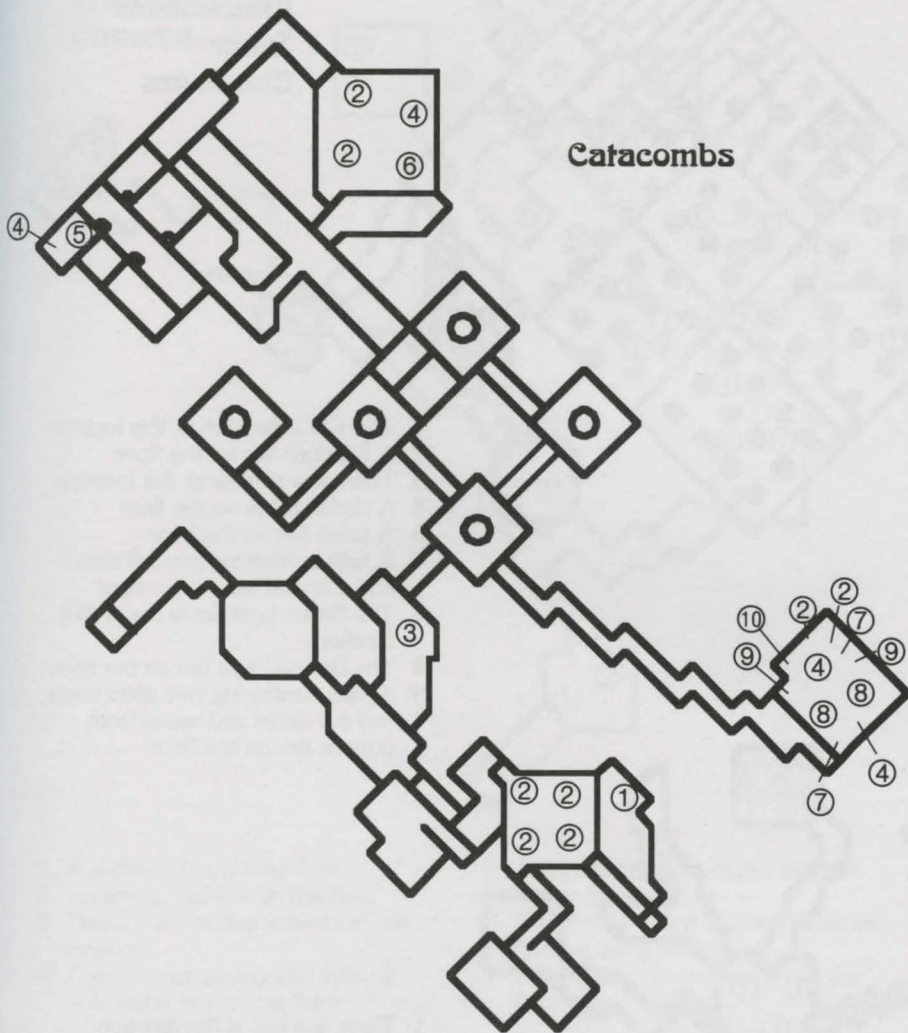
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Maps

Catacombs

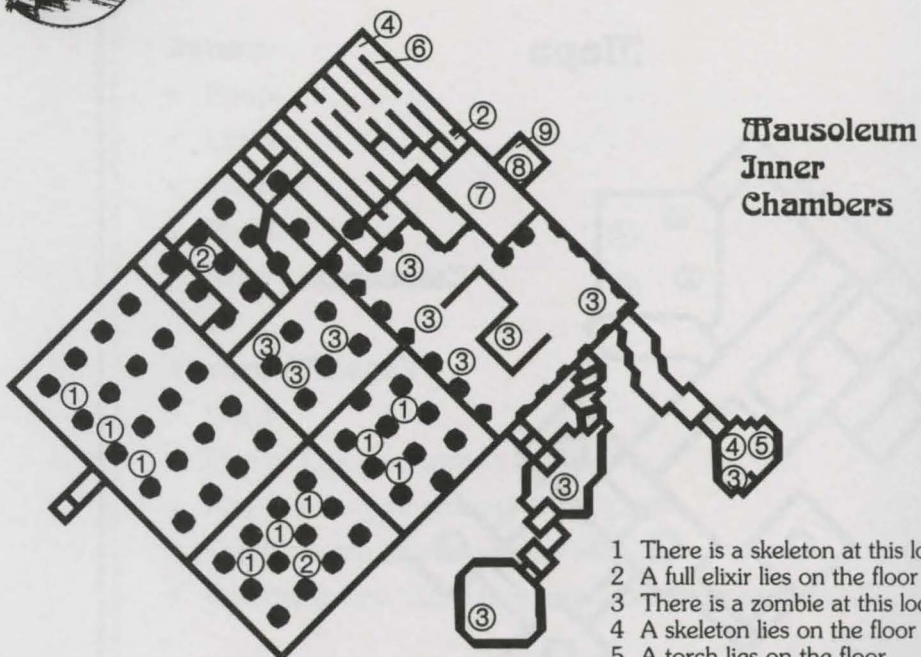


- 1 A sack containing a full elixir and a strength potion lies on the floor
- 2 There is a bat at this location
- 3 This gate requires the catacomb key
- 4 A skeleton lies on the floor
- 5 A pouch containing two silver coins and a signet ring lies on the floor

- 6 A torch lies on the floor
- 7 Broken pottery lies on the floor
- 8 Cracked pottery lies on the floor
- 9 Pottery shard lies on the floor
- 10 A jar lies on the floor



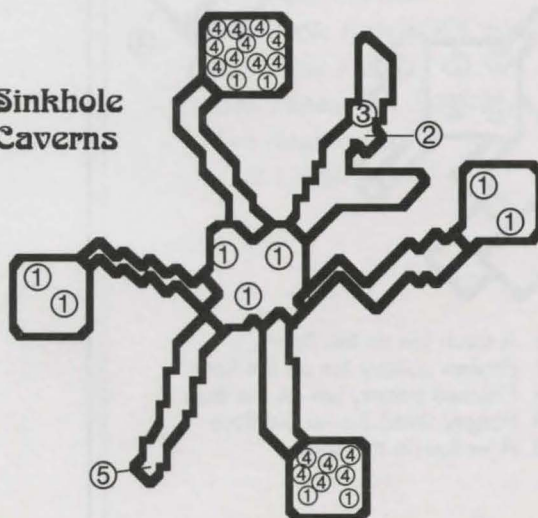
Part Three The horrors



Mausoleum Inner Chambers

- 1 There is a skeleton at this location
- 2 A full elixir lies on the floor
- 3 There is a zombie at this location
- 4 A skeleton lies on the floor
- 5 A torch lies on the floor
- 6 A sack containing two full elixirs and a crystal lies on the floor
- 7 The Seven Lost Souls are at this location
- 8 The Box of Light lies on the floor
- 9 A sack containing two silver coins, two full elixirs and two strength potions lies on the floor

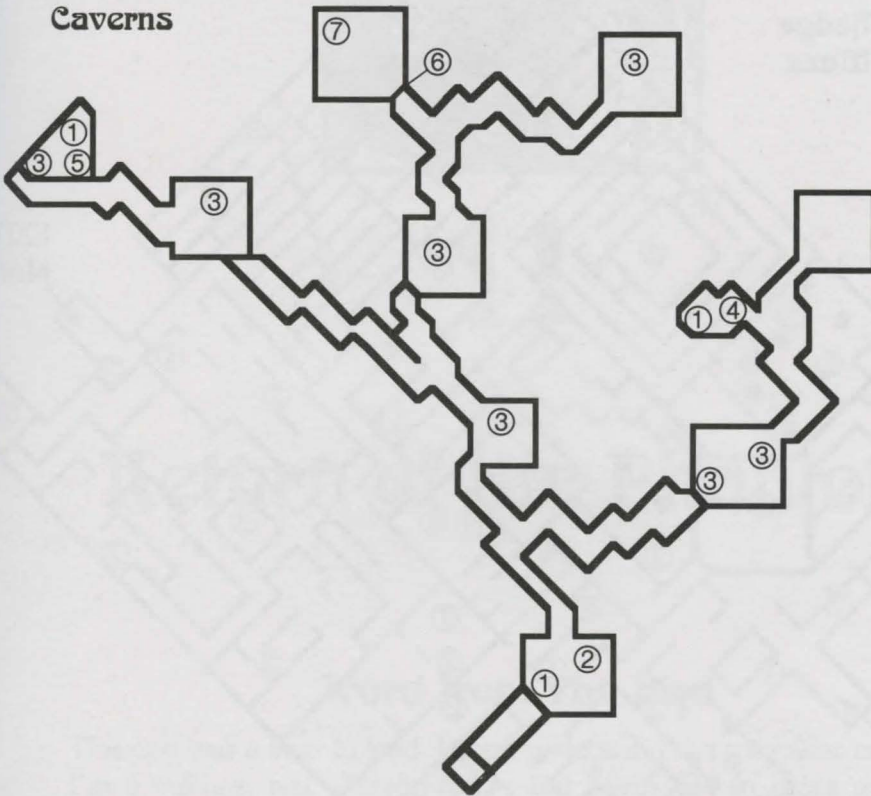
Sinkhole Caverns



- 1 There is a bar at this location
- 2 A skeleton lies on the floor
- 3 A pouch containing four silver coins lies on the floor
- 4 A mushroom is growing
- 5 Entrance/exit to the Sinkhole Caverns



**Crazy
Frank's
Caverns**

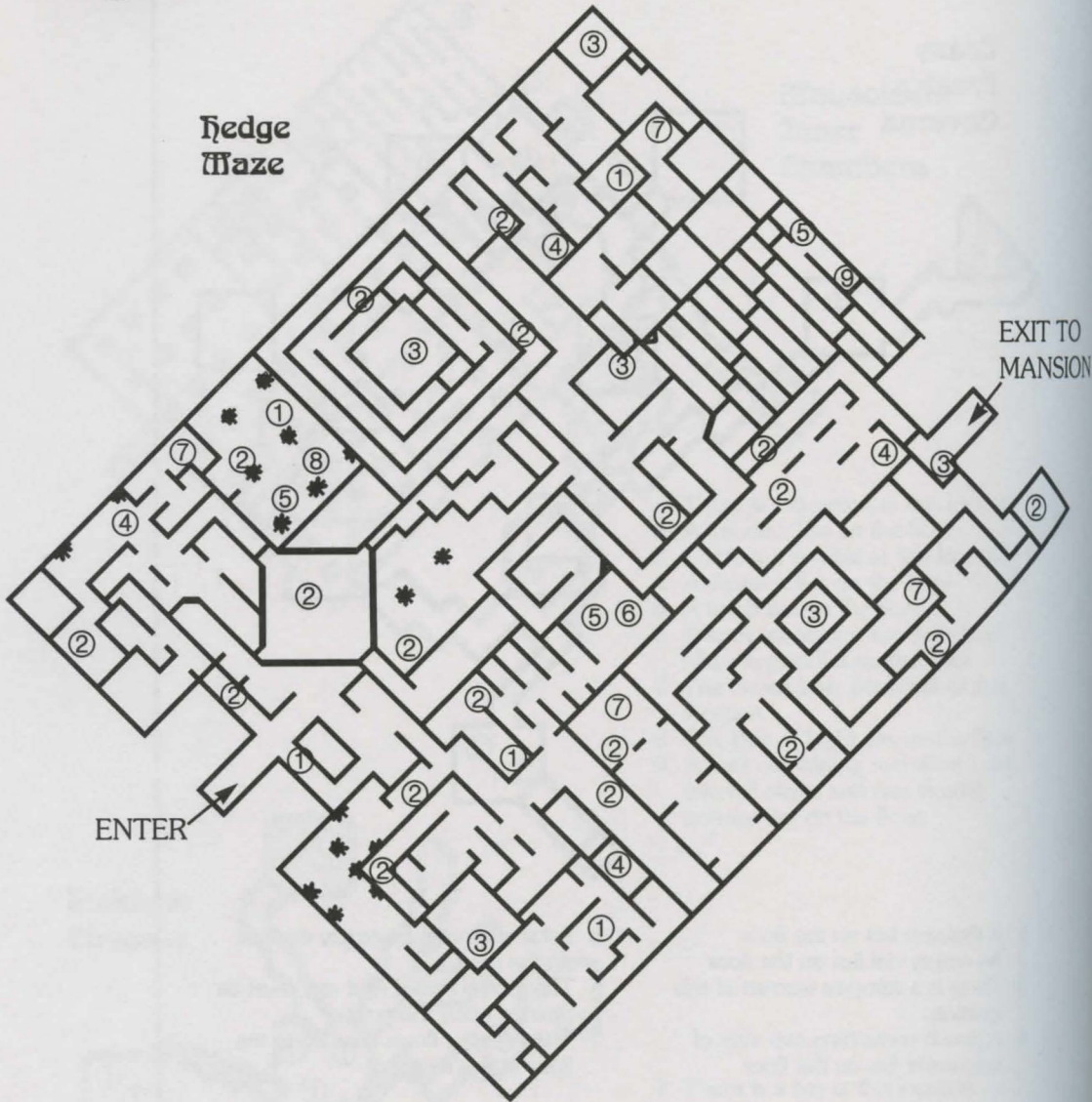


- 1 A skeleton lies on the floor
- 2 An empty vial lies on the floor
- 3 There is a vampire woman at this location
- 4 A pouch containing two vials of holy water lies on the floor

- 5 A full elixir and an empty elixir lie on the floor
- 6 The gate is rusted shut and must be opened using the pry bar
- 7 The Agrippa floats chained to the floor at this location



Part Three The horrors



Hedge Maze

ENTER

EXIT TO
MANSION

- 1 A carline thistle plant is growing
- 2 There is a topiary creature at this location
- 3 A garlic clove is growing
- 4 A comfrey plant is growing
- 5 A skeleton lies on the floor
- 6 A pouch containing two strength potions lies on the floor
- 7 A nasturtium plant is growing
- 8 A pouch and two full elixirs lie on the floor
- 9 A crystal lies on the floor



11

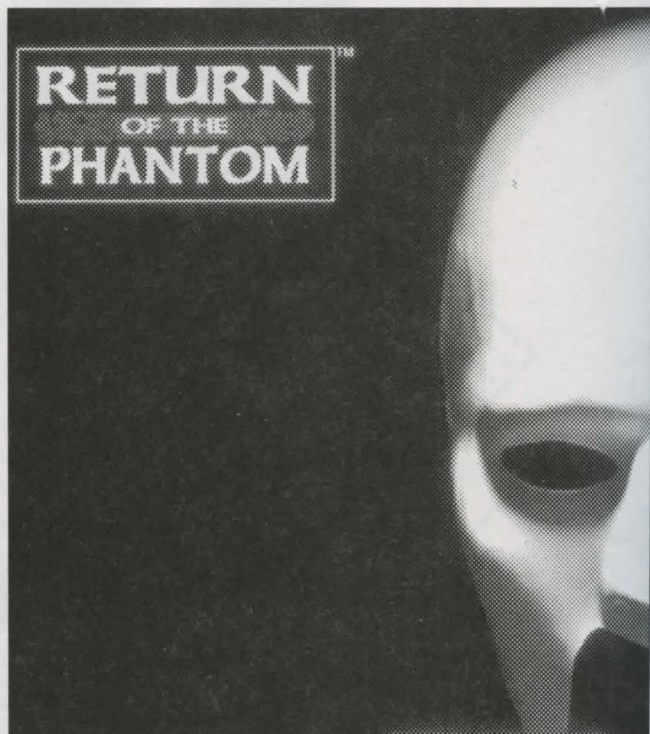
Return of the Phantom

Word from The Bird

This one was a bear to load. I don't understand the computer myself—I'm a vulture, not a technician—but Jeebs got in there with the CONFIG.SYS files, trying to manufacture the required 480K of free EMS while still leaving a healthy 570K of RAM despite the fact that we have a Stacker-compressed hard drive, none of which makes any sense to me.

But once *Return of the Phantom* was up and running, I nested in the media room and enjoyed a solid four hours of brooding, funereal gameplay. *Exactly* what the doctor ordered. Although I must say that when the unmasking of the Phantom finally happened, I was a little disappointed.

I thought: Hey, I'm *much* uglier than that guy.



Jeebs had to explain to me that most humans don't spend the day ramming their heads into rotting animal flesh. I guess he has a point there.

The Story

It's 1993. You control Raoul Montand, a Paris detective investigating the deadly plunge of the famed Opera House chandelier into the audience at a performance. The culprit? The mysterious Opera Ghost, who some believe is the same phantom who haunted the Opera House in the late 1800s.

But the night's dark deeds are not over. A scream, and you find yourself over the warm corpse of Christine Florent, star of the evening's opera. Was it the Ghost again?



The pursuit leads you to a catwalk far above the stage. Suddenly, a cloaked figure rises behind you. You feel his cold hands on your back, and down you go. A nasty fall, and a mysterious time passage to 1881.

So now you are the Comte de Chagny, opera patron and lover of Christine Daaé, a young singer about to make her debut. Miss Daaé bears a shocking resemblance to the deceased Miss Florent you just left back in 1993. Is there some kind of connection? Has the Phantom penetrated some trans-luminal event horizon, in effect forging a passage between the sheets of time? Do you like this style of writing? How many quasi-questions can one ask before the Writing Police arrive? Do you bowl? Where's the guy who brings those fruity tropical drinks?

Okay, so you ask detective questions, pick up stuff, get into the Catacombs, and go through a maze—with *puzzles*, no less. Hours of relentless mapping later, you emerge into a breathless final confrontation with Mozart himself!

Actually, you confront the Phantom, not Mozart. The good news is that I just won a bet with a guy who said there was no way I could mention Mozart three times in this book, which I just did. And for good measure: Mozart.

Conclusion

Except for too much walking around, this was a darn good little game. The Condor is quite fond of scary stories with dark, moody kinds of soundtrack music. And mood is the best thing *Return of the Phantom* has going for it. The realism of the Opera House setting—the attention to detail—creates the proper atmosphere for this kind of thing.

Overall, the writing is pretty good, too. Characters are distinct and well-drawn, and the dialogue is smooth, if a little predictable. The puzzles are kind of easy, I guess—that's what all the reviewers said, anyway. But to hell with them. To hell with me, for that matter. You're the expert. You play the game and tell me what to write.

Hey, it's not like I'm getting paid to do this book.



* * *

General Tips

Be Exhaustively Inquisitive

Here's the only real tip I have for this game. Be sure to exhaust all the possibilities of each conversation that you conduct in *Return of the Phantom*. At the risk of being repetitive, ask or say *everything* you can ask or say to each character you meet. Have I made my point? Should I rephrase it and say it again?

* * *

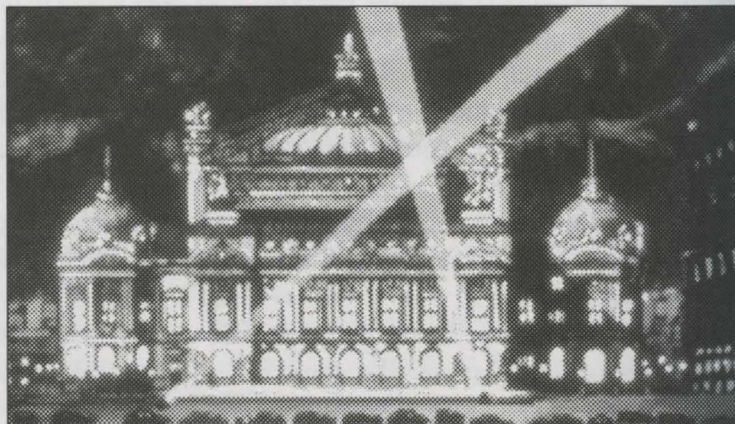
The Flythrough

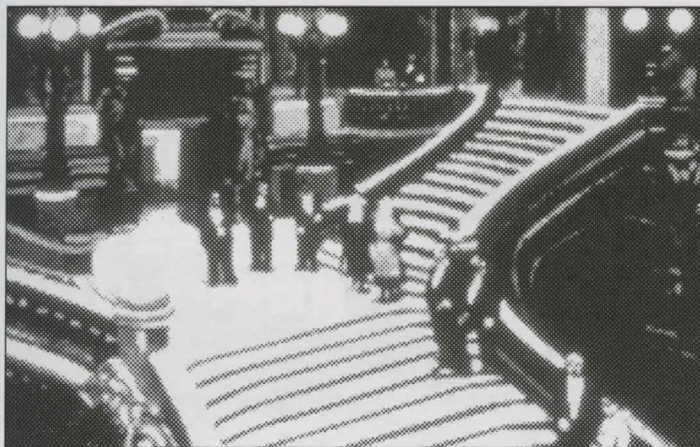
Part One: 1993

Opera House

Follow Monsieur Brie. Ask him everything. After he leaves, go east through the orchestra pit, then walk through the orchestra door.

There's something "afowl" at the Condor's house quite frequently, but it certainly pales in comparison to the Opera House . . .





... where Parisian high society will soon get an eyeful of pomp, spectacle, and chandelier glass.

Trap Room

Climb the prompter's stand, then look through the prompter's box. (Gee, who's that guy?) Pull the lever next to the locked door at far right, then push the prompter's stand. Climb the prompter's stand again, then go through the trap door.

Stage

Walk across the stage and exit stage left. Talk to the gentleman there—it is Charles, the stage manager—and ask him everything. Now walk across the stage again and exit stage right. Take the yellow frame on the floor, then walk backstage.

Backstage

Go through the door at the back, walk up one flight of stairs, then walk through the door on the first landing.

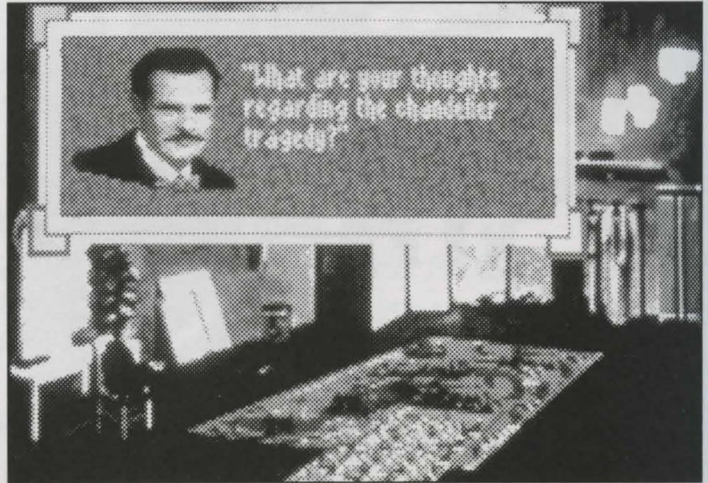
First Floor: Julie Giry

Walk through the right door. Talk to Julie Giry, the ballerina, and ask everything. Exit to the corridor, exit to the stairwell, climb the staircase to the second floor landing and walk to the door.



Part Three The Horror

Julie Giry is a veritable font of information. Ask her everything you possibly can.



Second Floor: Christine Florent

Walk through the left door. Talk to Christine Florent, the star diva, and ask everything. (Be sure you talk until she offers you the note in her dressing gown.) Exit, go back down two flights of stairs to the backstage area. Climb up the circular staircase.

Fly Loft

Walk across the catwalks to the left. Pick up the blue frame when you get to it. Keep going until you get to the chandelier trap. Take the large note pinned to the chandelier cable. Walk to the right until you can go back down the circular staircase. Now retrace your steps back out past the fallen chandelier into the Grand Foyer. Walk through the open door on the back wall.

Opera Library

Notice the smashed glass case. Take the book from the bookshelf just to the right of the manager's door at the far left (third shelf from the bottom.) Walk through the manager's door.



Manager's Office

Talk to Monsieur Brie. After you hear Julie's screams, walk into Christine's dressing room and listen to Julie. Go backstage to the circular staircase and climb up to the Fly Loft.

Catwalk

Keep walking across the catwalk until the Opera Ghost pushes you off.

* * *

Part Two: 1881

Stage Area

After your conversation with Christine and Richard, exit stage right take the yellow frame on the floor. Go back across the stage, exit stage left, and go backstage. Take the cable hook from the floor by the case at the lower left. Climb up the circular staircase to the Fly Loft.

Fly Loft

Follow the catwalk left until you find the blue frame. Take it, go back downstairs to the stage area, then continue down the circular stairs two flights to the cellar.

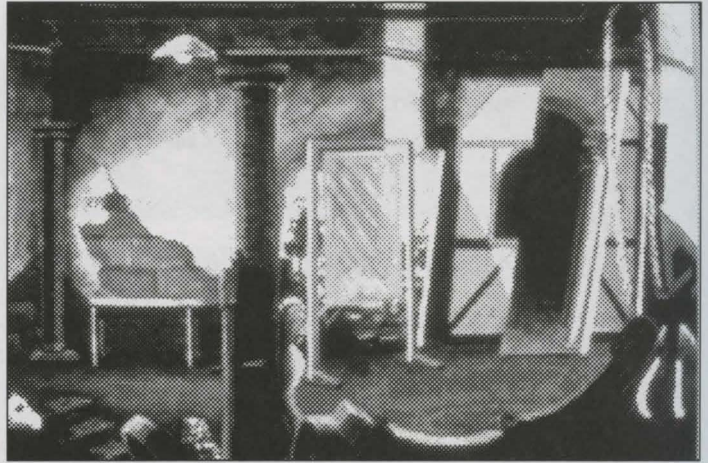
Cellar

Take the coil of rope sitting on top of the box at the bottom center of the screen. Walk up the circular stairway to the room on the next level.



Part Three The Horrors

Backstage exploration is always fun. Even if you don't meet famous people, you can still pick up needed items—cable hook, rope, lantern, red frame, etcetera.



Connecting Room

Take the red frame from the floor near the base of the stairs (just right of column prop). Take the lantern from the prop table near the door, then walk through the door.

Trap Room

Talk to Jacques. Ask him everything. Walk through the door to the pit, then down up the aisle to the grand foyer.

Grand Foyer

Talk to Degas. Ask him everything. After he leaves in search of young ballerinas, go west until you reach the left door and go in.

Manager's Room

Talk to Monsieur Richard. Ask everything. Then go back out into the grand foyer and walk through the right door which leads to the loge corridor.



Madame Giry

Talk to Madame Giry. Ask everything. If you have all three color frames (red, blue, yellow), she will let you into Box Five. Take the crumpled note. Look at the left column to discover a panel door and keyhole.

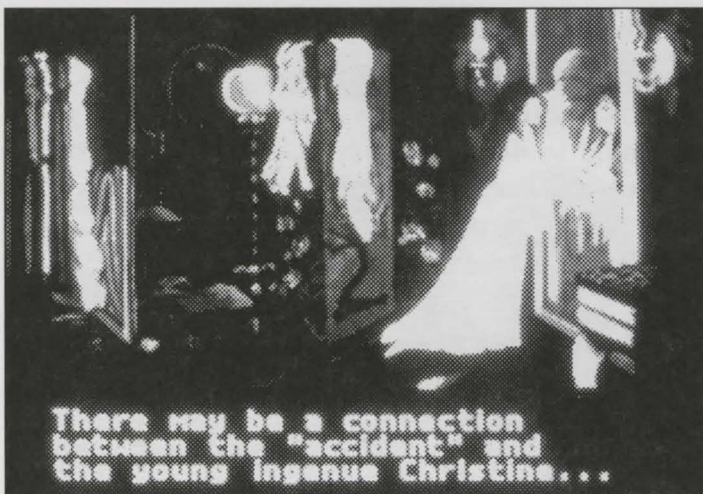
After you've done all this, Christine will finally return from her errands. Now you can go up to Christine's dressing room (second floor up from the backstage door).

Christine's Dressing Room

Talk to Christine. Ask everything. Comply when she asks you to leave. When you hear the voices, take the fire axe from the wall to break down the door.

Manager's Office/Ticket Office

After your conversation with Richard and Christine, go out to the lobby and talk to the ticket seller. Ask him if he has a ticket for Raoul de Chagny. Open the envelope he gives you and read the piece of paper inside. Go up the stairs to the loge corridor.



There may be a connection between the "accident" and the young ingenue Christine...

*Mirror, mirror, on the wall.
Who's the grisliest of them all?*



Part Three The Horrors

Box Nine

Give the ticket to Madame Giry, then enter Box Nine. Take a seat and watch the opera. After the animation sequence and your subsequent conversation with Monsieur Richard, go to the trap room.

Trap Room

Pick up the skeleton key lying on the floor next to Jacques. Go back up to the loge corridor and go into Box Five.

Box Five

Use the skeleton key to unlock the keyhole of the secret panel door. Open the door. Go down the ladder to the door at the bottom, then enter the lower level. Turn on the lantern you got in the connecting room (next to Trap Room) and walk through the stone archway at the right.

* * *

Part Three: The Catacombs

Hard Passage Through the Maze

If you're looking for a challenge, the designers suggest you use your colored frames to help you map out the catacombs. Make a map, leaving frames behind to mark each room. When you're out of frames, retrieve them and use them on the next set of rooms until you have the maze completely mapped.

Or you can read the next section and skip through cleanly.

Easy Passage Through the Maze

Go E, N, E, N, N, E, E, E, E, W, W, N, N, W, N, W, N, E, E, S, E, E, E, E, N into the puzzle room.



Puzzle Room

First, take the sword of the unlucky adventurer. Then walk to the switch panel to the right of the door. Each of the 26 switches corresponds to a letter of the alphabet, in order, from A to Z. You need to spell the name ERIK, so flip the following switches:

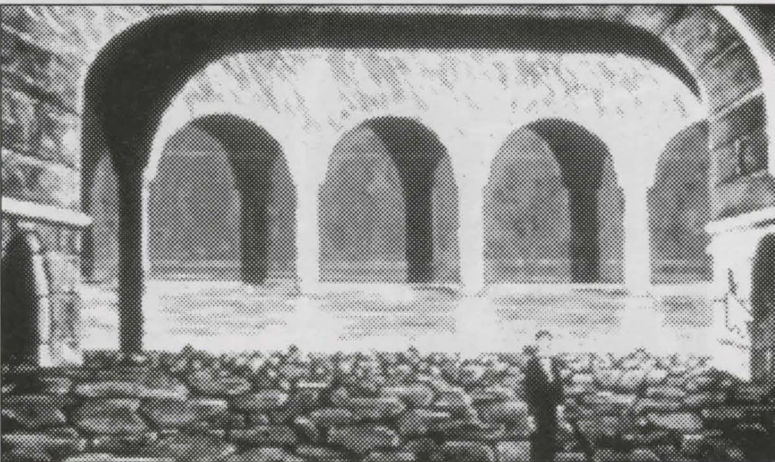
- E = 5th switch
- R = 18th switch
- I = 9th switch
- K = 11th switch

More Catacombs

Go down the hallway and attack the huge cobweb with the sword. Now go N, W, W, W (gate room), N, then E to the open arched corridor. Walk across the open area to the door on the right (the left door is locked).

Hot Room

To escape, you need to flip the wall panels (which are actually multi-sided blocks) until they form a picture of a mask. Good luck! Not



This open atrium seems a blessing after all those catacomb corridors. But things will heat up again quickly. Literally.



Part Three The horrors

even a hint book gives you *everything*. Once the trap door opens, attach the cable hook to the rope to form a grappling device, then “grapple” it up to the trap door.

* * *

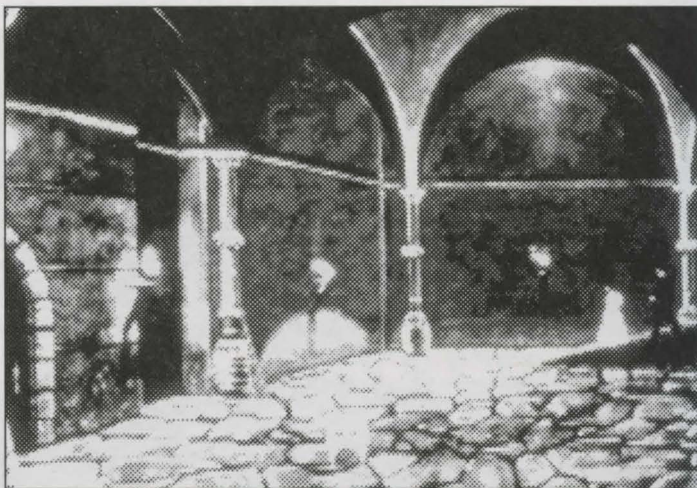
Part Four: The Opera Ghost

Organ Room

Go to the organ and select Bach’s “Little Fugue in G Minor.” When the locked door opens, take the score of “Don Juan Triumphant” from the piano, then walk through into the next room.

Sarcophagus Room

Use the skeleton key to unlock the skull face of the sarcophagus. Now go to the row of skulls at the bottom left of the screen and push the fourth one from the left. (If nothing happens, you pushed the wrong one.) After you talk to Christine, walk back into the organ room.



Your gondola awaits on the other side of that door. But you won't get far if you forget the oar leaning against the pillar on the left.



When the Phantom begins throwing fireballs at you, attack him with your sword. After he vanishes, walk out the door at the left into the hallway. Take the oar that leans against the pillar on the left, then go through the door at the left.

Gondola

Get in the gondola. If you have the oar, the trip will automatically happen. When it ends, walk to the door, go up the ladder and take the exit to the middle level—which leads into Box Five at the Opera House.

Box Five

After the Phantom grabs Christine again, follow him back through the secret panel door and climb the ladder up to the top level.

Fly Loft

Go to the chandelier trap. Climb down the chandelier rope and attack the Phantom with your sword again. When you are choked by the cane, move the cursor over the cane and click when Push Cane appears. When you have the Phantom pinned, move the cursor over his mask and click when Take mask appears.

Watch the epilogue.

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The 7th Guest A Prima Sampler

Word from The Bird

What would a commercial book be without a shameless cross-promotional marketing scheme to keep readers from mistakenly proclaiming the book a pure work of literary art? The Condor is certainly not beneath giving a boost to his fellow Prima authors, particularly when they're as good and famous and influential as Rusel DeMaria. So what we've got here is a sampler of one of the hottest-selling computer game books of the season—*The 7th Guest: The Official Strategy Guide* (from Prima Publishing).



You may be wondering, “*What does the Condor get out of the deal?*” Well, this excerpt provides me—and more importantly, you—with the solutions to the first six puzzles in this delightfully ghoulish game. So if you’ve purchased *The 7th Guest* and you’re totally clueless, this section can give you a kick start. But my broad-winged gesture to Mr. DeMaria also got me something else—an autographed copy of his book. Jeebs has it up in the First Folio Editions section of my library, next to the Sterne and the Samuel Johnson.

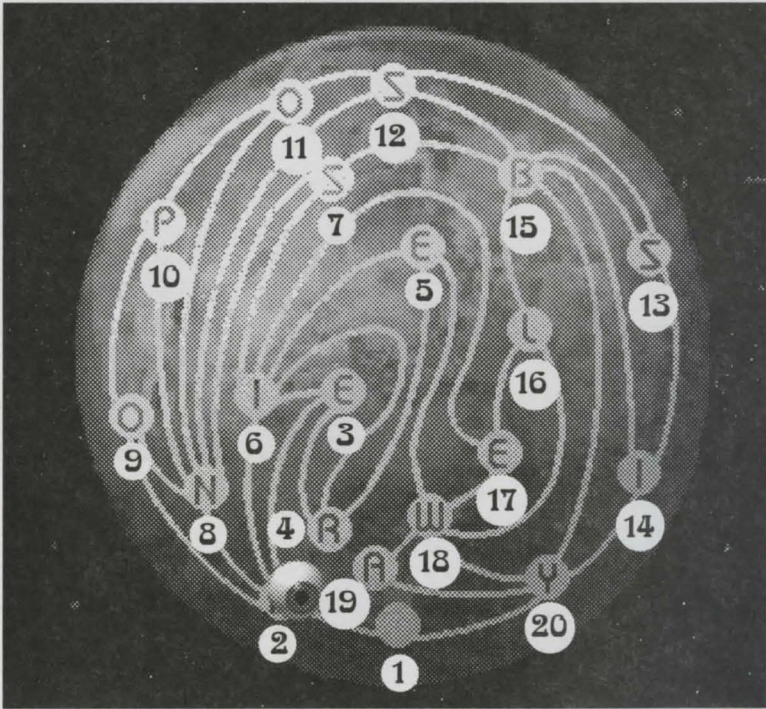
DeMaria’s book, by the way, also includes a highly entertaining narrative tour of *The 7th Guest*; the original script, as written by Trilobyte, the game’s design team; an interview with Graeme Devine and Rob Landeros, the game’s two principal developers; a reprint of the original design document; and a helpful index of rooms and puzzles.

Enough idle bird chatter. Let’s jump right into *The 7th Guest*, arguably the hottest, most-talked-about computer adventure of the past season. Shall we?

Puzzle Solutions

On the following pages you’ll find solutions to the puzzles in *The 7th Guest*. These solutions will blatantly expose the answers to the puzzles, sometimes with some variation, so if you still think you have a chance to solve the puzzle yourself, you may want to avoid looking past this point until you really need to.

Have fun and good luck!



Puzzle #1

The Canals of Mars

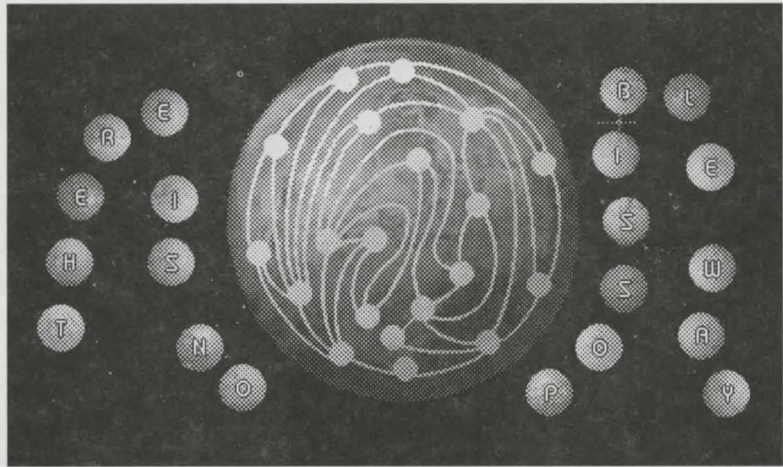
Spell out a sentence by clicking on the letters. Each successive letter must be connected directly to the previous one by a canal. On the next page, we've printed a picture of the completed puzzle. This is pretty easy, so you shouldn't have trouble completing it.

Click on the Letters starting with the T at the bottom to spell:

THERE IS NO POSSIBLE WAY

In the back left corner of the room is a small statue of a woman's torso. Moving to the torso then selecting it with the mouse runs a scene.

There is a hidden passage inside the fireplace, entering the fireplace takes you to the Attic door upstairs.



Puzzle #2

Piece of Cake

OBJECTIVE: All 6 guests need to receive an equal share of cake. The problem is that the pieces given to each guest must touch on a side. The final shape of the pieces for each guest doesn't matter.

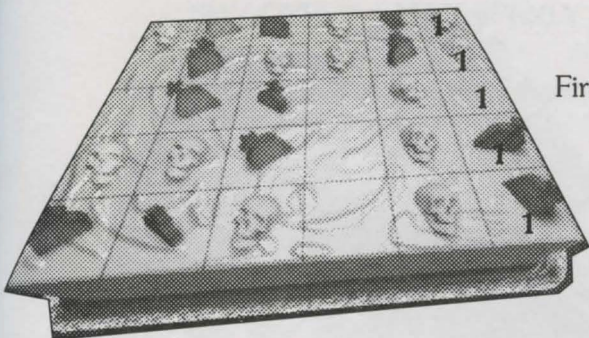
Clue: The trick to this puzzle is that each guest must get an equal share of the cake, including the same symbols on the pieces. As Ego says, "Two stones and two skulls; the rest is just icing." This means that each portion must consist of two headstones, two skulls, and one piece of icing. The pieces must touch each other somewhere as well.

Clue 2: If you start by selecting each piece of the cake along the right side, you will get one portion, and that portion will then disappear.

Solution

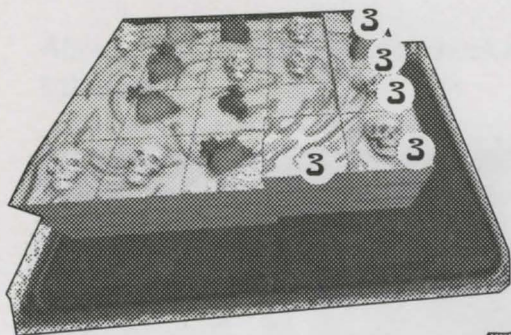
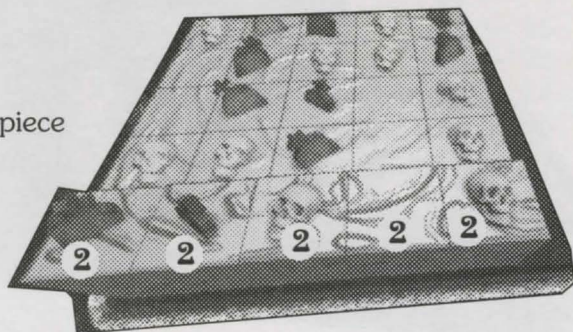
Here's the complete solution. There is more than one way to solve this puzzle, but this one will do the trick:

Look on the image of the cake. Each piece has a number on it. Click on all 5 pieces with the number 1. After they fly from the cake click on all 2's, then 3's, 4's, 5's, and finally 6's.



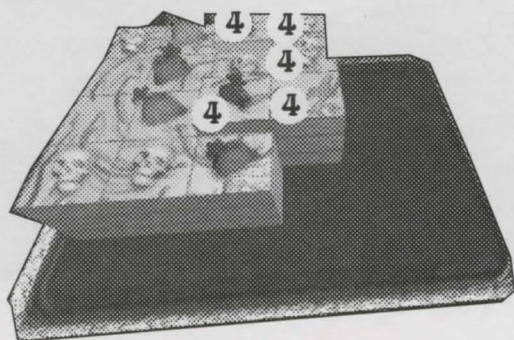
First piece

Second piece



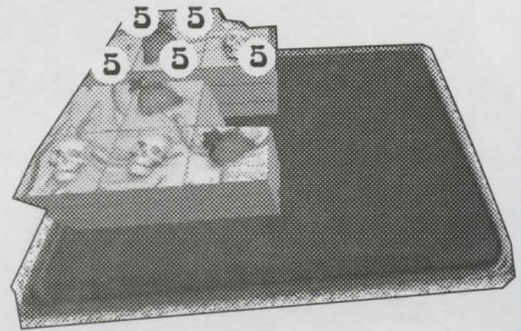
Third piece

Fourth piece

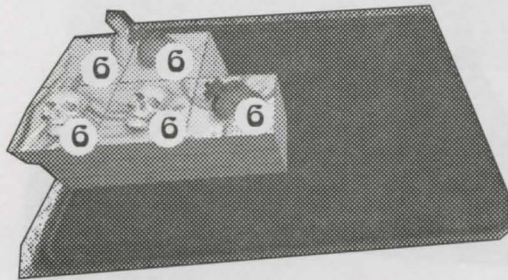




Fifth piece



Final piece



Puzzle #3

Cans in the Pantry

OBJECTIVE: Rearrange the cans so that they make a complete sentence. The only vowel is Y.

Clue: Here is a hint from the game:

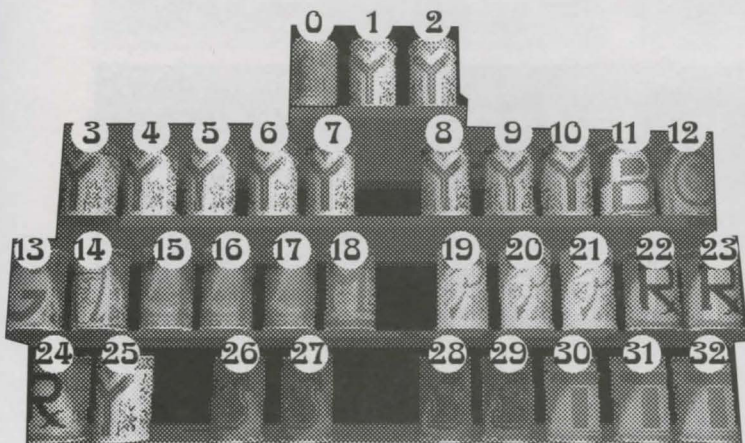
*Bashful nomad, craftily, agilely,
meet secretly near my underground vault.*

In the walkthrough we gave you several hundred words that include the letter Y. However, if that wasn't enough help, or you've skipped directly here, all we can offer is the solution. Here it is:



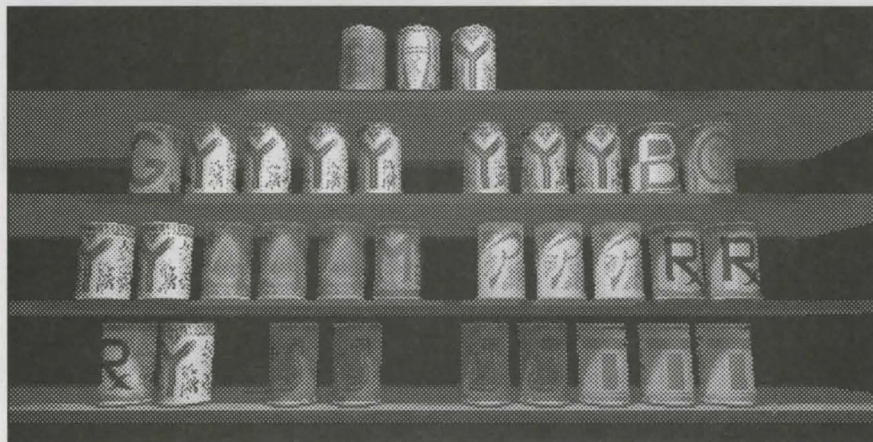
SHY GYPSY SLYLY SPRYLY TRYST BY MY CRYPT

Here's the shortest solution we could find:



- 0 — 25
- 14 — 1
- 13 — 3
- 5 — 21
- 27 — 6
- 28 — 8
- 16 — 9
- 11 — 15
- 12 — 28
- 15 — 24
- 18 — 26
- 18 — 13
- 19 — 14
- 30 — 19
- 20 — 23
- 23 — 31
- 29 — 22

After solving the Cans puzzle, check the stove for one of Stauf's little scenes.

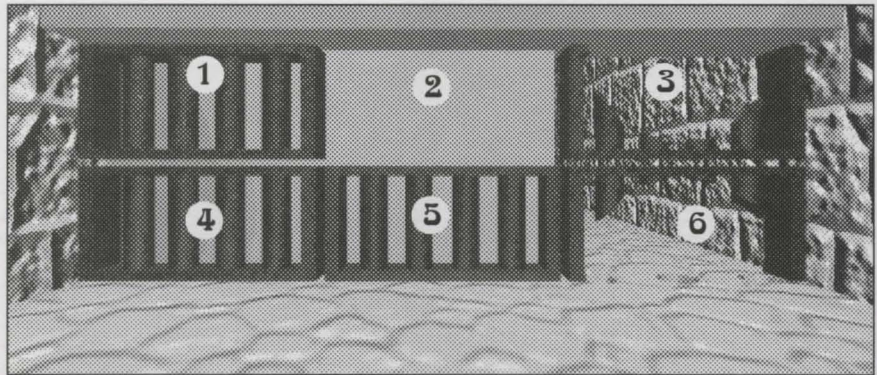




Puzzle # 4

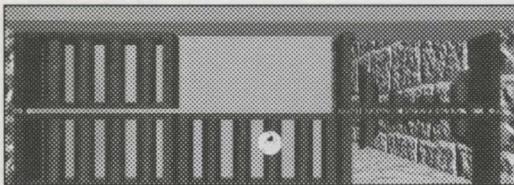
The Grate and the Small

OBJECTIVE: Move the parts of the grate parts until the two circular openings are lined up on the right, making a hole to crawl through.

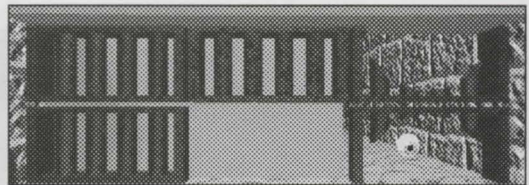


Here are two solutions for this puzzle. Try the longer solution first, then see if you can improve on it.

The Long Solution



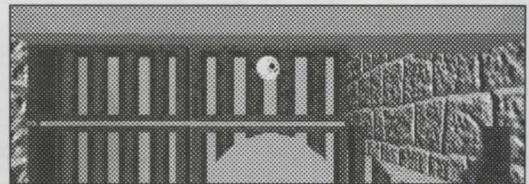
Click 5



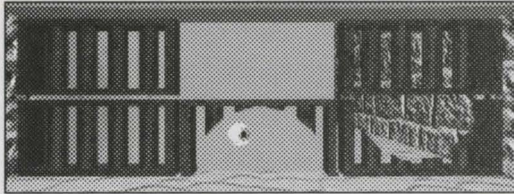
Click 6



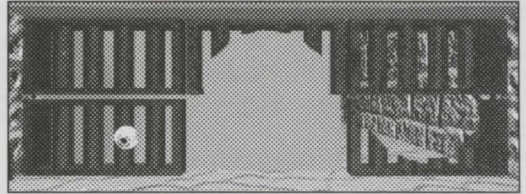
Click 3



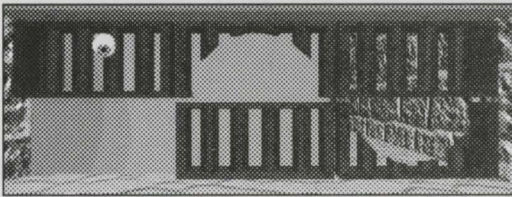
Click 2



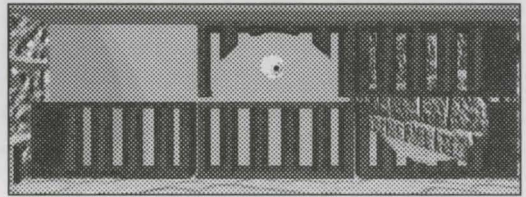
Click 5



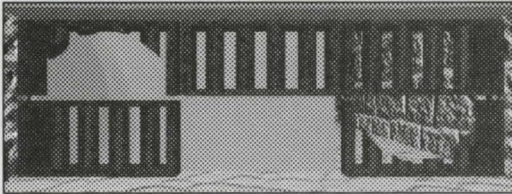
Click 4



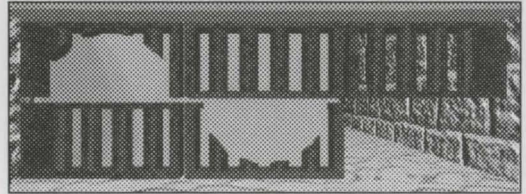
Click 1



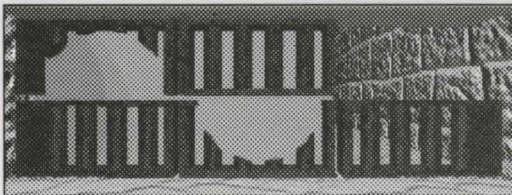
Click 2



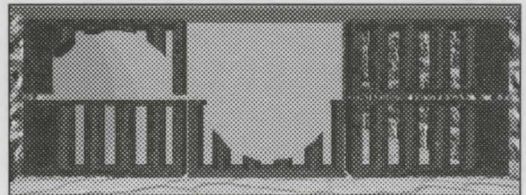
Click 5



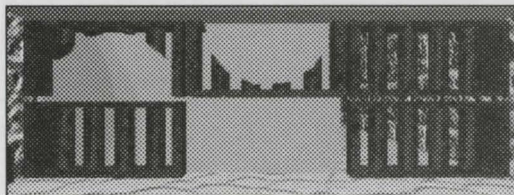
Click 6



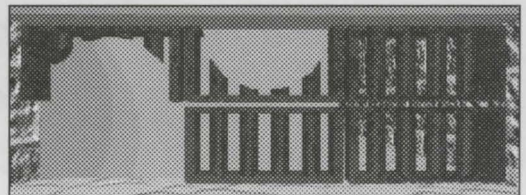
Click 3



Click 2



Click 5

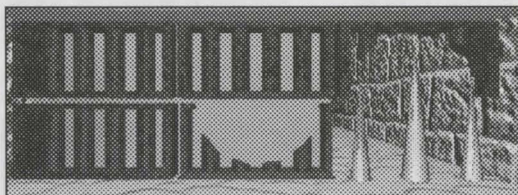


Click 4

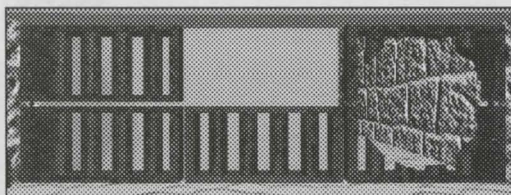


Part Three The Horrors

At this point, you have the two halves of the circle lined up next to each other. From here, simply move them around counter clockwise until they end up in position. The remaining moves are: 1, 2, 3, 6, 5, 4, 1, 2, 3, 6, 5, 4, 1, 2, 3, 6, 5. Here's the last move:



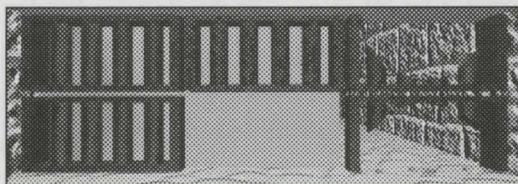
Click 5



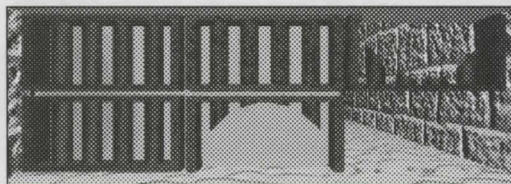
Puzzle Solved!

A Shorter Solution

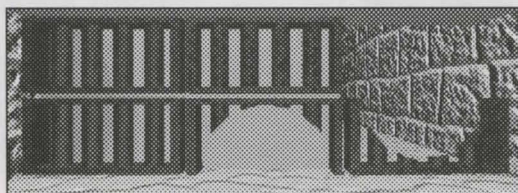
If you couldn't come up with a shorter solution to this puzzle, try this one.



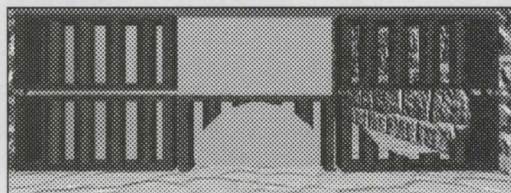
Click 5



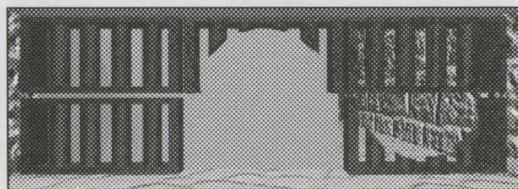
Click 6



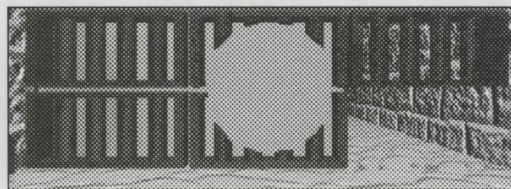
Click 3



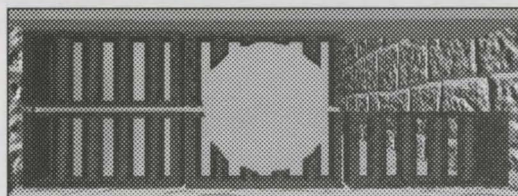
Click 2



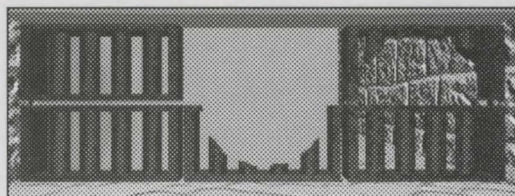
Click 5



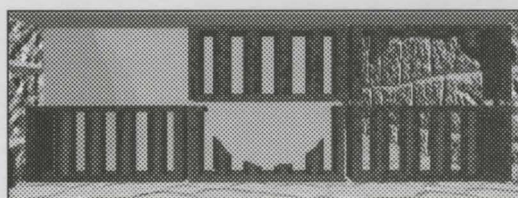
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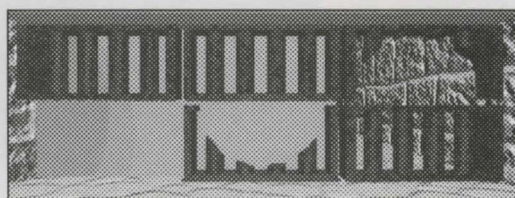
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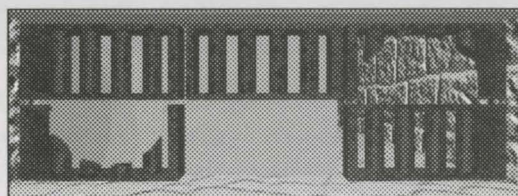
Click 2



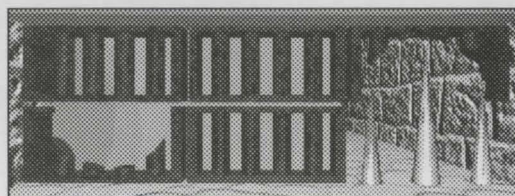
Click 1



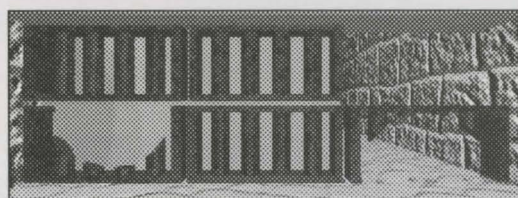
Click 4



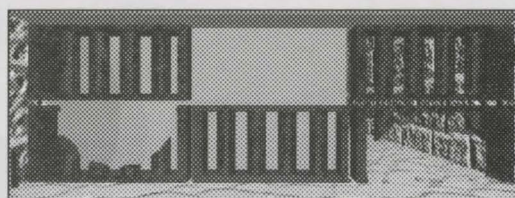
Click 5



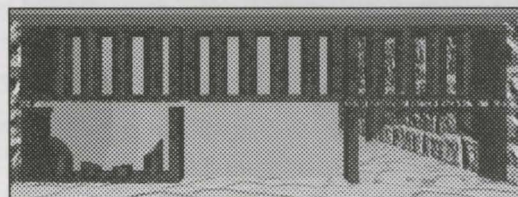
Click 6



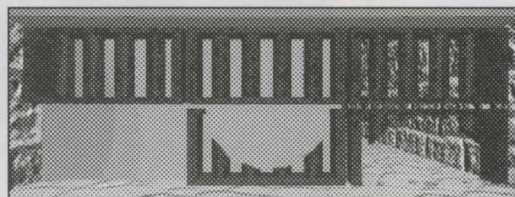
Click 3



Click 2



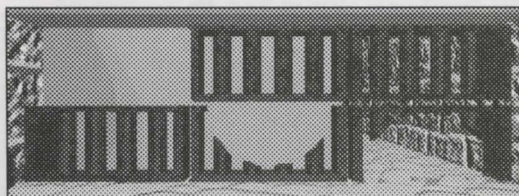
Click 5



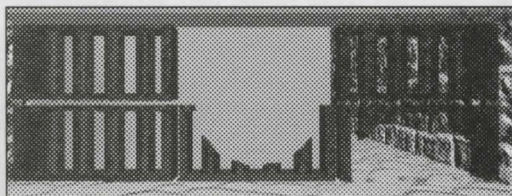
Click 4



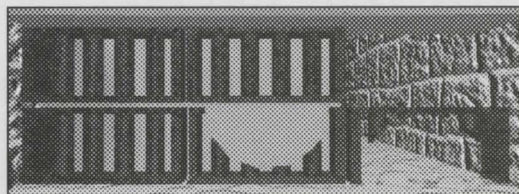
Part Three The Horrors



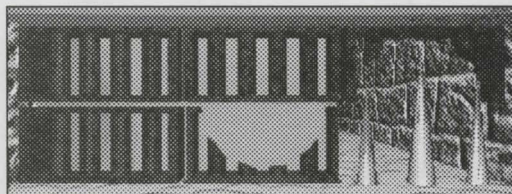
Click 1



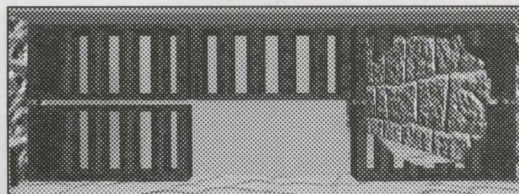
Click 2



Click 3



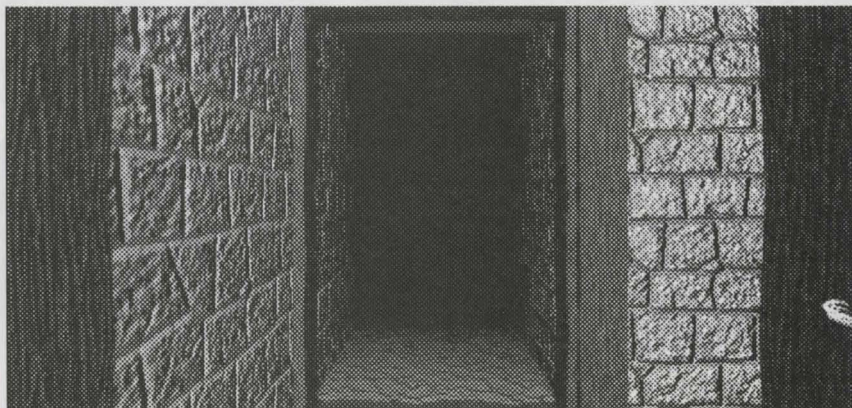
Click 6



Click 5 — Puzzle Solved!

Puzzle #5

The Maze





OBJECTIVE: Find your way through the maze to the crypt. Another puzzle awaits you there. Big surprise!



Clue: The room with the Bishop puzzle (the Knox's Bedroom) has a maze on a carpet. This is also the map to the basement. For your convenience, we've reprinted it here.

Clue 2: At the beginning, go straight ahead and count the intersections. Take the fifth right turn.

Puzzle # 6

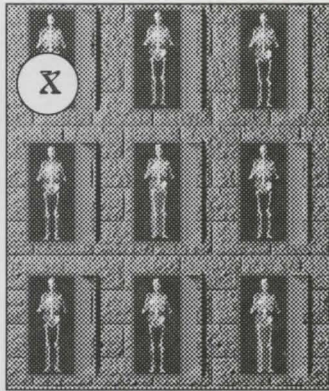
Crypt in the basement

OBJECTIVE: If I were you, I'd get all those lids closed. Too many dead bodies lying around.

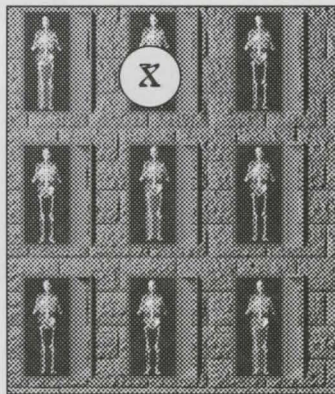
Method: Each time you click on a coffin, it will change its state (open or closed), but so will other coffins near it. Use the chart on the following page to understand how clicking on one coffin can affect the others.



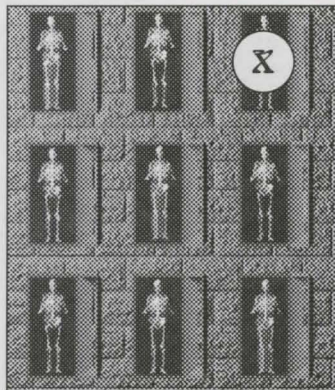
Part Three The Horrors



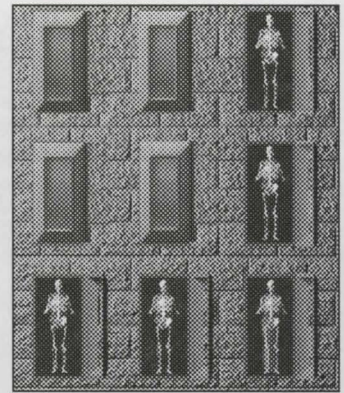
Clicking on the X . . .



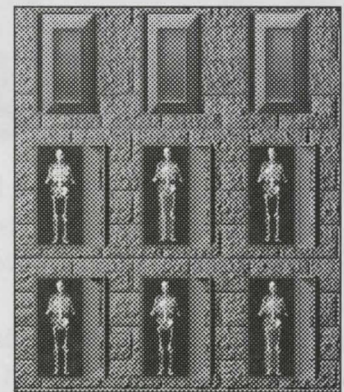
Clicking on the X . . .



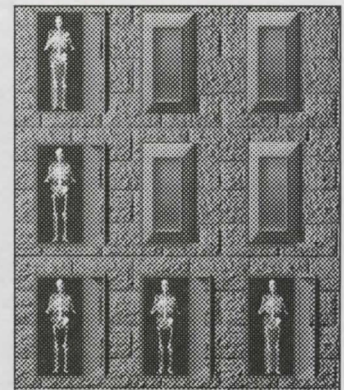
Clicking on the X . . .



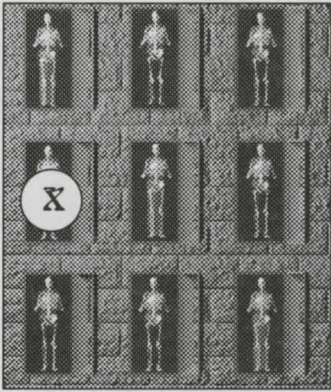
. . . does this.



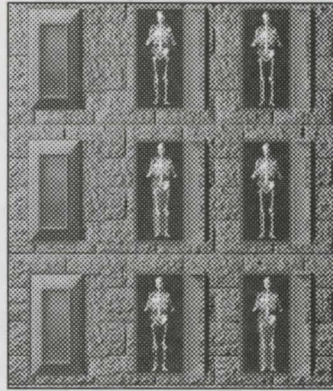
. . . does this.



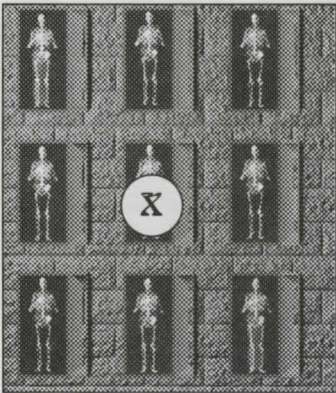
. . . does this.



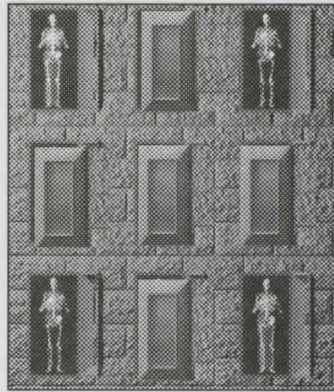
Clicking on the X . . .



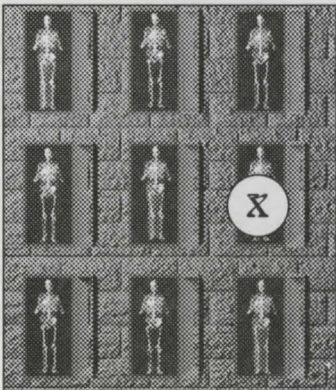
. . . does this.



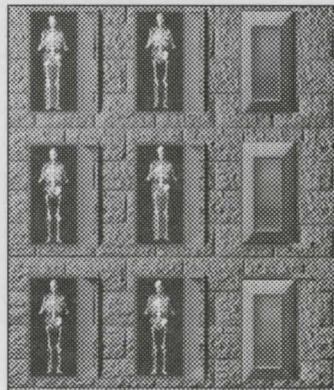
Clicking on the X . . .



. . . does this.



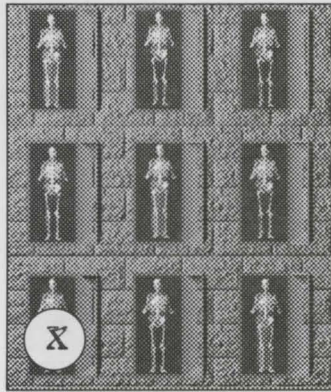
Clicking on the X . . .



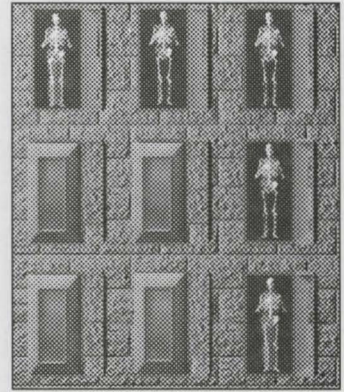
. . . does this.



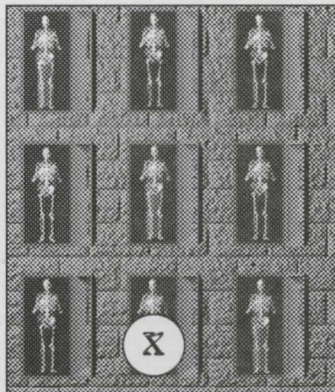
Part Three The horrors



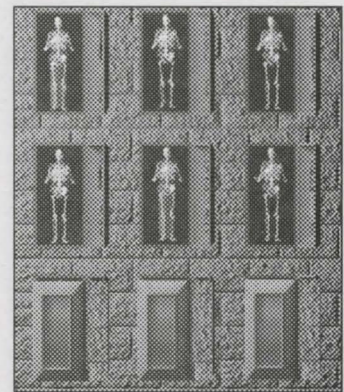
Clicking on the X . . .



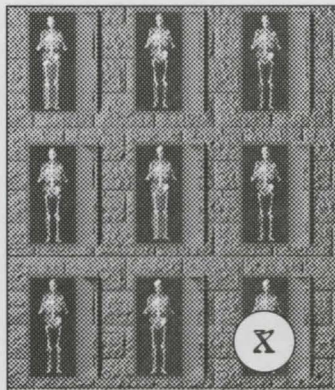
. . . does this.



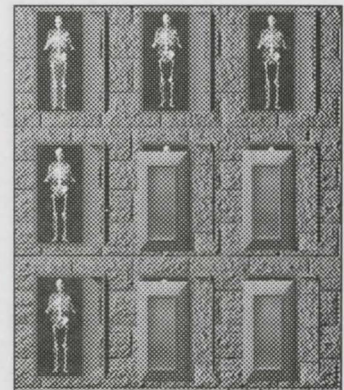
Clicking on the X . . .



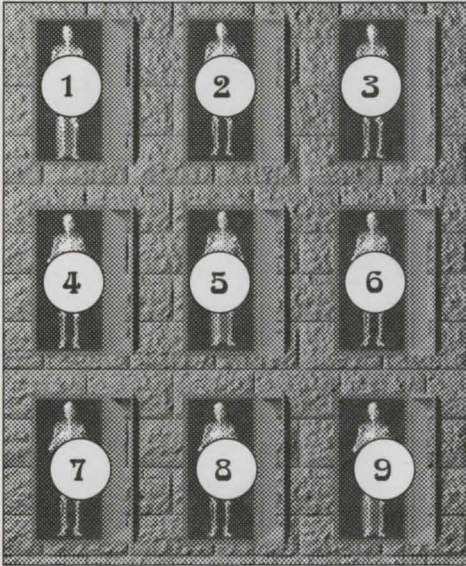
. . . does this.



Clicking on the X . . .



. . . does this.



Solving the Puzzle

Now that you know the basic moves, you probably have no idea what to do next. One trick to this puzzle is that it starts differently each time you try it.

However, we've got a clever

way to beat it, regardless of how it starts. The trick is learning how to affect the state of any individual coffin.

Using the numbers in the picture above, here's how to change any individual lid from open to closed, or vice versa.

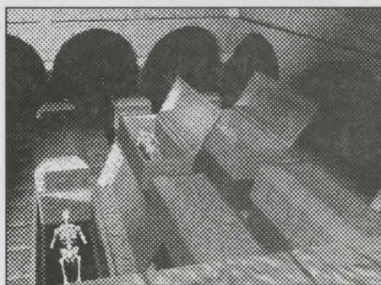
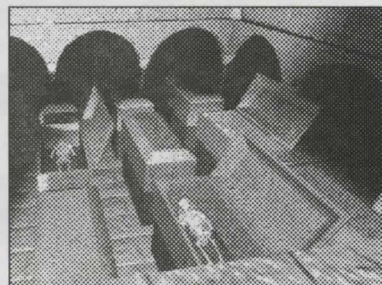
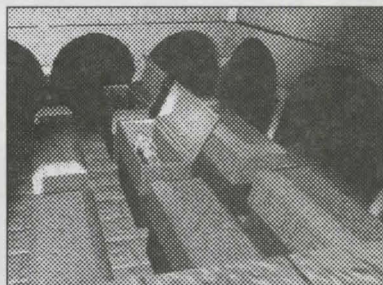
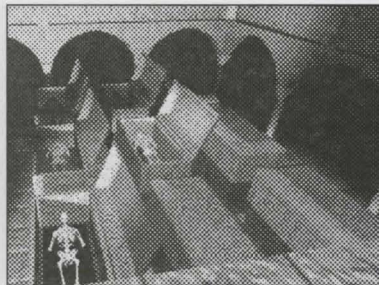
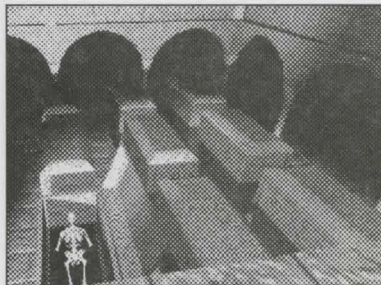
Changing the Coffin States

Click on these in order

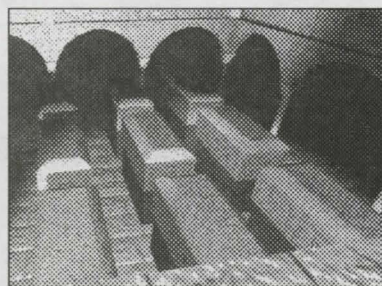
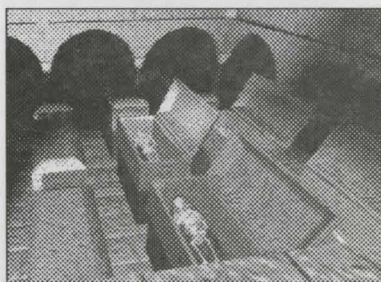
To Change	1	2	3	4	5	6	7	8	9
1	x	x	x	x	x		x		
2		x		x		x	x		x
3	x	x	x		x	x			x
4		x	x	x				x	x
5		x		x	x	x		x	
6	x	x				x	x	x	
7	x			x	x		x	x	x
8	x		x	x		x		x	
9		x			x	x	x	x	x



Part Three The horrors



The pictures above show how to change coffin #7 from open to closed, in this case completing the puzzle. Following the sequence from the chart on the previous page, we clicked on 1,4,5,7,8, and 9.





Here's a random setting you might encounter. How would you solve this? Here's one way:

Click on coffin #5 to close 2,5,6, and 8. Coffin #4 opens. Now click on 1,2,3,4,5, and 7 to close coffin #1. Click on 2,3,4,8, and 9 to close coffin #4. That's it.

Here's another random setting you might encounter. How would you solve this one? Here's one way:

Click on coffin #6 to close 3 and 6, and open 9. Then click on 2,3, 4, 8, and 9 to close coffin #4. Click on 2, 5, 6, 7, 8, and 9 to close coffin #9. Puzzle solved!



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Conclusion

The Future of Adventure Gaming

Ah, summer. Ah, rum drinks. Ah, capitalism.

I, the Bird Brahmin, sit in a wicker chair and fan myself with a wing. It is hot. Very, very hot. Turning my head from side to side (to alternate eyes), I casually peruse the *Wall Street Journal*. I peruse, then nap. Then peruse. Nap. One must not work too hard in July. One must wear Hawaiian print shirts. One must sip iced concoctions and laze with much indolence.

More importantly, one must preserve one's fragile psychometric faculties if one is to predict the future of adventure gaming. It is a delicate business, clairvoyance. Not for the good-looking or faint of heart. The Condor, of course, is bold by nature. And very, very ugly.

By the way, I see in the *Journal* that the Consumer Electronics Show (CES) is rolling around again.

His Most Beaked Luminosity finds CES an amusing little event, one which consumes so much energy and means so much to the Val-



Conclusion The Future of Adventure Gaming

ley of the Little Bipping Chips. Why, I wonder. Jeebs tells me that it is because humanity is entering a golden age of information and entertainment fingertipping. I do not know what this means, but it sounds depraved.

In any event, the bird will not be in Chicago for CES. It is too humid, and I do not trust those big city taxi jockeys. They drive as if bitten by insects whose venom induces hysteria. No, no—I will stay here. Here, where breezes blow cool off the Andes. Here, where steam baths are steam baths, rather than that climatic aberrance which Chicagoans call “summer.”

Besides, I wasn't invited.

However, I do not need to be in Chicago to see murky visions of future developments in adventure gaming. For example: Do you hear that giant sucking sound? No, it's not American jobs going south. Rather, it is the sound of Hollywood rushing into the interactive gaming place.

OK, this is not news, as such. George Lucas has been here (thank goodness) for some time. *Time* magazine, in a cover story, welcomed Paramount, Time-Warner, Viacom, and Columbia into the fold. Adventure gamers have seen the first glimmerings of this glorious future in *Myst*, *The 7th Guest*, *Dracula Unleashed*, *Return to Zork*, the birth of 3DO, etc. And so CD-ROM is here too, finally, after all the talk.

New technologies, unfortunately, tend to spawn a first wave of products created by new technoids. As *Time* put it in that cover story: “It remains to be seen which needs the other's talents more: Hollywood, with all it has to learn about computers, or Silicon Valley, with all it needs to discover about telling a story. But the tale of their meeting and subsequent romance has all the makings of a terrific movie.”

If I were a betting bird, I'd put my money on the storytellers every time. Technology can dazzle, but good stories cannot be denied. As more and more experienced screenwriters (like Hal Barwood of LucasArts) move into the interactive fold, the quality of adventuring will rise.

So what does 1994 look like?



Watch hard for *The Dig* from LucasArts and *Phantasmagoria* from Sierra. Their success (or failure) will portend much for the future of these twin pillars of adventure gaming. And kids, pay attention to the following pair of equations. Savvy software executives are seeing them on the wall, everywhere, in their waking dreams:

CUTTING-EDGE TECHNOLOGY = NICHE MARKET
GOOD STORYTELLING = MASS MARKET

Remember, you heard it here first.

Well, Jeebs has arrived with yet another in a series of blended cocktails. He also reminds me that we have many disks to peruse for our upcoming *CD-ROM Games Encyclopedia*. Yes, much booting and perusing to be done.

So until next year, happy adventuring! Until then, I remain—
Ever psychometric and indolent,

—The Condor

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