

QUESTBUSTERS

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LOST & FOUND: THE TREASURES OF INFOCOM

Great games never die, as they say in The Industry, they just get recycled. That old expression certainly explains the longevity of games like Tetris, Pac-Man, Shanghai, Ishido, Breakout, Reversi and Solitaire. You can find these games and their derivatives in a number of different formats.

20 games, 20 worlds!

In the same way, all the classic Infocom games still retain their fans, and have spawned hundreds of shareware text games in the public domain. But now, for the first time since the fall of the text game giant, both old and new fans can take advantage of Mediagenic's generosity and pick up 20 of their best all-text games in one package — *The Lost Treasures of Infocom*.

This is not only the heaviest game package ever, but also the best buy of 1992 or any year for the serious gamer who wants to experience

what the all-text game craze was all about in the Eighties. There is more entertainment per dollar in *Lost Treasures* than in any other adventure game

available. Twenty games means twenty worlds — and twenty times the fun, puzzles and opportunities to type in curse words!

New adventurers may or may not understand the nostalgia with which I write this article, or the high

regard for the games in *Lost Treasures* in the gaming community. Fans awaited a new game from Infocom as anxiously in those days as they do now for Sierra or Origin.

Each one offered a new world and story, a different puzzle-based environment that drove players to great lengths to get hints. The packaging was carefully designed to suggest game elements and to make room for a gimmick of some kind.

Wishbringer included a purple glow-in-the-dark rock, *Witness* had pills and physical evidence and *Journey* offered a crystal in a pouch. The packaging and game worked together to spirit the player away to another world in which all the graphics appeared in the mind's eye. Infocom's story depth certainly ensured that the games would forever remain together chronologically on my book shelves rather than my software shelves. *Lost Treasures* collects twenty popular Infocom titles for the eager collector who lost or destroyed his *Zork* disks many years ago, or the new gamer interested in finding out what all that hubbub was about.

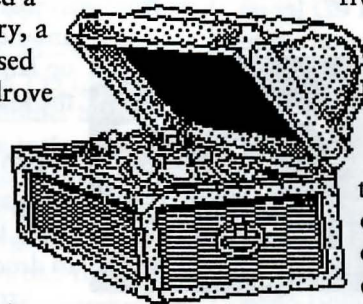
Lost in the G. U. E. again

Lost Treasures brings together all the important games set in the Great Underground Empire (G. U. E.), all the mystery games and a good assortment from the remaining titles. *Zork I*, *Zork II*, *Zork III*, *Beyond Zork* and *Zork Zero* form one group of related stories. *Enchanter*,

Sorcerer and *Spellbreaker* compose a trio of magic-based titles.

Both groups are tied to the history of the G. U. E. and form a world of rules and creatures that rivals any of the popular fantasy authors. I'm surprised that *Wishbringer* didn't make the collection, because the events in the game take place in a remote corner of the G. U. E. and combine magic and fantasy elements from the two related groups.

The mystery games were landmark achievements for their time and still offer a strong challenge. Marc Blank's *Deadline*, the first of the mysteries, was a brand new type of game at that time. There were no other major mystery titles, and fans of the genre flocked to *Deadline*. This first crack at crime led to *The*



Continued on page 14

Contents

CES Report.....	2
Monkey Island 2.....	4
Les Manley 2.....	5
Eye of the Beholder 2.....	6
Free D. C.!.....	8
Walkthru: Robin Hood.....	10
Keys to ye Kingdoms.....	12

by Russ Ceccola

Shay Addams'

Adventure Road

Yes folks, it's that time of the year again. Your illustrious editor and I just returned from the Winter CES show in Las Vegas, and this issue was held

back ten days so we could include this CES special on all the new and upcoming quests.

There's a lot to report, and I've got to search my notes to unearth all the good stuff. Helping me out are the new Ramones album 'Loco Live', 'Operation: Live Crime' by Queensryche, and gallons of Diet Coke — the one for people who can see (and taste).

First some general observations about the show.

Most of the games were above average in 'bells and whistles' and depth. With the increasing complexity of computers, the rush to buy VGA cards and sound boards, and the looming MPC standard CD-ROM market, most companies realize that they have to deliver the goods — and most do deliver. Only a few games blew me away, but a lot that showed great promise. Overall, 1992 is going to be a great year for *QuestBusters* readers.

Highlights of the show for me were: the first official meeting of your editor and I in well over three years (during which I received the official Russell of the Year award), someone telling me that they had seen me in *Ultima VII* even though I never did, meeting astronaut Buzz Aldrin, catching up on some needed sleep during the *Omnimax* movie, not missing a single appointment, meeting new contacts and editors

so I can go for maximum over-exposure in the press in 1992, getting my picture with an Alien, meeting Evander Holyfield, and having more fun flying the cars off the track at the Electronic Arts party than racing them.

The only letdowns were: learning that they're opening up the Summer CES show to the public for two days, losing at Blackjack and not having time to skydive over Vegas (next year for sure — we'll make it a gambling opportunity).

The best way to cover everything is alphabetically. So without further ado, let's take a brief look at the games that will make 1992 another year of staying up late and ignoring the kids.

From A to Z

Accolade had only one game for adventurers to drool over this time around. *Star Control II* will take

the game to larger audiences, with a revamped interface and adventure game 'feel' that goes beyond the arcade combat that dominated the first game. *Star Control II* puts the player in charge of reuniting alien races to take over the Ur-Quan. Combat is still important but can be separated into its own game or kept intact for the full gaming experience. Allowing you to build your own ships with various parts, this sequel is closer to the *Starflight* game and less of an arcade game.

Accolade now distributes Legend Entertainment products, and *Frederick Pohl's Gateway* looks to be a real strong title for Legend. *Gateway* takes the Legend interface to new dimensions with a variety of graphic interfaces within the game, digitized sounds/voices, hi-res 256-color VGA graphics and animation, and a lot more action than previous Legend games.



Frederick Pohl's Gateway

by Russ Ceccola

Continued on next page

Best Quests of '91

For the first time, we asked *QB* members to vote on the best quests. And the winners are:

Best Quest of the Year
Might & Magic III

Best Animated Graphic Adventure
Police Quest III

Best Illustrated Text Adventure
Timequest

Best Interactive Movie
Heart of China

Best Fantasy RPG
Eye of the Beholder

Best Non-fantasy RPG
Martian Dreams

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CES...from page 2

Ultimately, *Gateway* is still an interactive text game, but with all the bells and whistles to make it more exciting. Reported to be a massive game, it closely follows Frederick Pohl's novel and should satisfy his fans.

Accolade also distributes U.S. Gold and DoMark products here, and

DoMark will be picking up the Delphine's *Cruise for a Corpse*, dropped by Interplay. ASCII



Tsunami's SpellCraft

Entertainment is distributing *SpellCraft*, an RPG that concentrates on spell creation and use for all those players who didn't get enough in the *Spellcasting 101* and *201* games. Produced by Tsunami's Joe Ybarra (who was responsible for *Bard's Tale*, *Starflight* and numerous others while a producer at EA), *SpellCraft* sports a menu-driven interface, very clean VGA graphics and a lot of neat locations, such as Stonehenge. You move characters around like in a Sierra game, but the fluid interface offers a lot of options that make *SpellCraft* an anticipated title. I always try to play RPGs entirely with sorcerer-types because of the spells. It might actually work in this game.

Broderbund isn't big on adventure games, but *Spelunx* and *the Caves of Mr. Seudo* may appeal to fans of the *Cosmic Osmo* designers. It requires a lot of exploration and is worth a look because of the reliance on the element of discovery as you go through the rooms. A bit on the educational side, this is the closest Broderbund can get to an adventure game without it actually being one.

Gametek had one title that the designers plan to use to 'give

Ultima a run for the money.' *Demon's Gate* looks like the latest *Ultima* games but offers a lot more interaction with the environment and characters. Dialogue is important in some situations, and the game shows off great graphics and a dynamic world in which characters remember you and respond accordingly. *Demon's Gate* is an import, and the designers, dressed in leather armor, certainly caught my attention. *Demon's Gate* should do well. In the meantime, Gametek has *Prophecy* out in stores now to keep you busy.

Konami goes for the kill

Konami jumped headfirst into computer games in 1991, and 1992 looks like another banner year. Lots of titles at the show, but only a few that you want to know about. *Lure of the Temptress* is a gorgeous RPG that Konami bills as 'virtual theatre.' You can easily change perspective and move around in this medieval game, which may be their best RPG this year. *Legend* is another dungeon game from the developers of *BloodWych* and should appeal to fans of that type of game. An adventure hybrid with lots of depth, *Magic Pockets* is strong on exploration and investigation. It's tough to describe here, but check it out.

Plan 9 from Outer Space gets an award for neatest idea for a game. You must put together the pieces of this dud of a movie that are scattered all over the place. The game will feature stills from the movie as well as live video and should appeal to movie fans of all types. The best to come out from Konami next year will be *Champions*, the superhero adventure game based on the paper RPG of the same name. With lots of missions and the ability to design your own superhero and his/her alter ego, you play the game to a conclusion that may not be the best. The game is very dynamic and should be lots of fun

and a huge hit. I don't know how they did it, but Konami crammed *King's Quest V* onto a Nintendo cart and will also bring out a Nintendo *Star Trek* adaptation of the Interplay game.

LucasArts didn't show any new games, just new technology. As seen first in *Monkey Island 2*, all LucaArts games in the future will feature their iMUSE music system that segues themes automatically as you move from room to room. It works well and sounds even better. *Indy & the Fate of Atlantis* is coming soon, so get ready. Also, a CD version of *Loom* should blow away other initial CD releases and gets closer to the movie version of *Loom* that I wish they'd make.

Mediagenic almost had *Leather Goddesses of Phobos 2: Gas Pump Girls Meet the Pulsating Inconvenience from Planet X* ready for the market. Meretzky's sequel to the popular space romp shows off a first-

person perspective graphics interface, lots of puzzles, over an hour of recorded voices and a huge game world. I can't wait!



Ultima Underworld

The hit of the show

Ultima Underworld is a virtual reality dungeon game that ranks as the most impressive adventure game of the show. It's a smoothly-animated, first-person perspective game in which the dungeon gets claustrophobic and the environment looks real nice. Instead of moving a square at a time, you move slowly through the dungeon, just as you would in real life or as in a movie. Turn down the lights to experience this game, which is exactly what I've always wanted in a dungeon

Continued on page 9

Monkey Island 2: LeChuck's Revenge

by Al C. & Amanda Lynne Giovetti

Ready for more monkeyshines, morbid mayhem and some of the biggest belly laughs on disk? Well, here it is — the sequel to the game that knocked us all out of our chairs with laughter, *Monkey Island*.

One of the most enjoyable aspects of the first game was its approach to the mortality of the hero, Guybrush Threepwood. Unlike in many quests, you will not die a thousand meaningless deaths. In fact, I don't think you can die in *Monkey Island 2*.

Since the hero cannot die, the player is left to the enjoyable task of wandering around and solving the puzzles. *Monkey Island 2* is short on gratuitous violence, and

Type: Animated adventure
System: MSDOS (640 K, VGA & hard disk required; mouse & joystick optional; AdLib, Roland, SoundBlaster, Sound Master II)

you won't even witness the death and dying of the villains. An easy mode makes the puzzles more accessible for new adventurers.

Thicker and sicker

The plot gets thicker and sicker with inane Monty Python-like humor. It starts with Guy making a complete fool out of himself by bragging about LeChuck's death. Having somehow divested himself of the heroine he won after great pains in the first *Monkey Island*, Guy finds himself on Scabb Island at the mercy of a new bully extortionist and all around bad guy, Largo LaGrande. Largo, who has imposed a quarantine on the island so no one can get out, robs Guy of all his cash and most of his items from the first game.

Guy spends his time scheming to get rid of Largo, but his efforts only serve to inadvertently raise LeChuck from the dead. Once

LeChuck finds out he is now an animated corpse (not a ghost, as in the first game), he focuses his hatred and pain on erstwhile hero and general klutz, Guy.

Guy, on the other hand, finds that the only way he can defeat LeChuck is to find the treasure of the Big Whoop. To do so, you must find and assemble four map pieces that show the location of the treasure.

In the search for the treasure map, Guy must travel back and forth to three islands and outsmart an obese governor and his minions, attend Governor Marley's costume ball in a dress, meet and finally get even with Stan (now selling "used" coffins), find LeChuck's island and grab the treasure.

You will laugh as you rob graves. You will chuckle as you get mugged. You will guffaw as you learn how inept Guy is as an entrant in a spitting contest. You just might laugh yourself sick.

The joke's the thing

The best part about this game is not the plot, but the way the plot is used to carry cheap jokes and humor as far as they can be carried. In *Monkey Island*, you were likely to hurt yourself laughing. *Monkey Island 2* is no different.

Conversations between Guy and the rest of the cast tend to be more humorous than informative, but you still must talk to them to get to the clues. Much of the action is inane and insane, and Guy must do the craziest things to win the game.

All the special case animation sequences are smooth and life-like. The screen is alive with bright, varied and engaging colors, and the 256-color scanned

art is very clearly drawn and rendered. Increased detail is evident in the 3-D effects of depth and texture. The game also uses advanced light sourcing and proportional character spacing,

which makes the display more pleasant.

iMUSE: a new voice

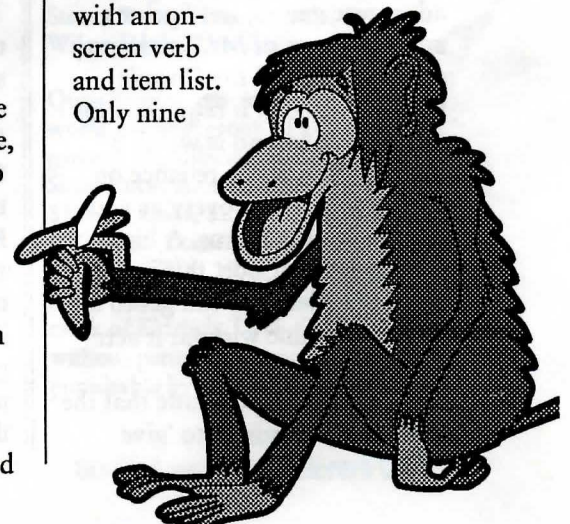
Lucasfilm introduces their iMUSE interactive

music and sound system in *Monkey Island 2*. The music and sound effects are timed and orchestrated to fit the action. The tempo of the music picks up as the tension increases, or reduces in volume when the time approaches for Guy to spit in the spitting tourney.

It's not all synthesized sounds, either, for some of the music is sampled and digitized from real instruments, and the melody "recomposes" itself in scenes where you might spend a lot of time unravelling a puzzle, so you won't hear the same music over and over. This new music system is slick and really adds a lot to the game play.

The interface is a streamlined point-and-click "illiteracy-driven icon system" interface

with an on-screen verb and item list. Only nine



Les Manley in: Lost in L. A.

by Shay Addams

One of the major design trends of the Nineties is the use of digitized photos and video. In the return of *Les Manley*, Accolade applied this technique in the most literal fashion yet: most of the digitized, 256-color photos look like photos, lending a unique "candid snapshot" feel to the presentation.

This time Les sets out to find his missing buddy, Helmut the midget. Helmut, following the fame he achieved at the end of the first game, settled in Hollywood

verbs are needed for all the functions. The left mouse button is defaulted to look at or walk to, and the right button activates the highlighted verb from the menu, which is intelligently selected by the computer. Your inventory list has room for an infinite number of items. If an item has been used and is no longer needed, it automatically drops out of your inventory. It is impossible to drop and lose an important item.

The number of saved games is limited only by the size of your hard drive (remember that the program alone takes almost 10 megs) and can be named as you desire. They're also numbered for easy reference and orientation.

A hilarious ending leaves the door open for a sequel. (Watch carefully at the endgame and see if you recognize "Walt.")

Conclusions: It may be February, but it's not too late to buy yourself a belated Christmas or Hanukkah gift — and this is the funniest animated adventure I've seen since *Monkey Island 1*. ❧

Difficulty: Intermediate

Company: LucasArts

Retail price: \$59.95

QuestBusters price: \$43

and became a major star — which made him a prime candidate for a kidnapping by the mysterious criminal who has been snatching stars left and right.

As Les, you will visit neighborhoods like Hollywood and Vine, Rodeo Drive and Venice Beach. Each area consists of several locations, and you travel directly to an area by clicking on a map, as in a Sierra game.

Most clues are obtained by talking to people. The dialogue is funny but the sense of character interaction is missing. You are really interacting with the menu, since all you have to do is keep making selections and clicking the mouse until the person has nothing else to say. Dialogue is superimposed over the pictures, as in a LucasArts quest.

Accolade's new interface

Other actions are performed by clicking on icons at the bottom of the screen. There are only a few universal icons to keep track off, mainly a hand (used only once or twice) and a computer that leads to the saved games (nine slots, which can be named).

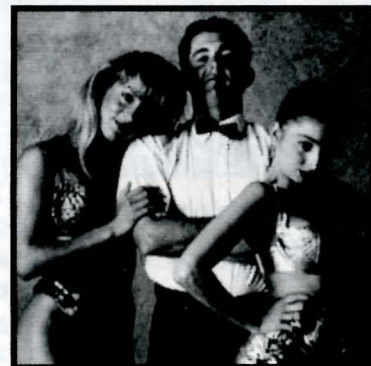
To examine things, you move the "?" cursor over an item and click. To walk somewhere, you click on the destination with the feet icon. Objects you collect show up as icons at the bottom of the screen.

Click on one, and a menu asks if you want to use it on something, or find out about it.

This interface, in which a menu appears when you click an icon, replaces the parser used in previous Accolade adventures and is at least an original implementation of the GUI interface.

Back to the quest

The keyword is humor, for *Lost in L. A.* is even funnier than *Search for the King*. Designer Steven Cartwright lampoons Madonna, Hollywood film moguls, talent agents, cosmetic surgeons and the southern California "lifestyle" in particular. If nothing else, *Les* will keep



The actor & actresses in Les

you grinning for a few days. I say a few days, because the puzzles are easy and pose no challenge for veteran adventurers.

The cover of the box lures you in with scantily clad women, but you are in for some surprises when you wake up in bed with Dominique and Monique. Coeds working their way through school by "wrestling" at Club Mud, they get turned on when Les talks — not dirty, but computerese, babbling in bed about assembly language and RISC architecture.

A flashback scene is filled with enough bare skin and bottoms to keep the attention of male players, but it's done with such a sense of

humor that it could have been called "Lust in L. A."

Bouncy music and good sound effects round out the action, and

Continued on page 14

Eye of the Beholder II: The

“Darkmoon has more riddles than the first game, in addition to the usual floor plate and button puzzles.”

The stage is set. Khelben, our old friend and a noble of the great city of Waterdeep, has summoned us on a rainy, thunder-and-lightning-filled night to discuss evil happenings at Darkmoon, a nearby conclave of Clerics. Unbeknownst to the heroes and Khelben, Dran Draggore has taken control of the community of Clerics and bent their will to his evil plan to conquer Waterdeep. By raising legions of Undead, Dran intends to attack and force Waterdeep into submission. Set in the sewers of Waterdeep, this is the basic plot to the heralded sequel to the popular original *Eye of the Beholder*.

The Monks' quarters in the temple of Darkmoon are populated by overly friendly but easily provoked Clerics. Anyone who walks in is attacked with a ferocity unknown in Clerics who serve gods of good and order. The inconsistent behavior of the Clerics gives the first clue of the true nature of those who live in Darkmoon, which is inhabited with more and more dangerous types of monsters. Deeper in the dungeons dwell some of the same monsters seen in the first *Eye of the Beholder*, including Spiders, Skeletal Lords, Guards, Mindflayers and NS Beholders.

Monsters and riddles

Darkmoon is composed of the two-level mezzanine, the catacombs, and three towers (silver, azure and crimson). Essential artifacts will be found just prior to entering each patriotically colored tower. Some new monsters, like Frost Giants, Aerial Servants and others, will be found on the more challenging levels.

Darkmoon has more riddles than the first game, in addition to the usual floor plate and button puzzles. Magic mouths, shelves and devices need

specific items in order to function so you can proceed to the next challenge.

Some riddles are very obscure and seem illogical, requiring trial and error solutions. Others involve items that were only obtainable in previous, and now inaccessible, parts of Darkmoon, resulting in dead ends for you and your merry band.

Hard-core characters

The character generation system is identical to the first game. Females or males of the Human, Elf, Half-Elf, Gnome and Halfling races can be selected to form the grist for multi- and single-classes that are combined from the A D & D classes of Paladin, Ranger, Fighter, Cleric, Mage and Thief.

Racial discrimination persists in the absolute limitations on progression to higher levels of non-Human characters who have Cleric, Mage or Fighter professions — the Thief being the only unlimited class for non-Humans. The

Modify option still allows you to recreate favorite characters from other computer and paper based game systems, and characters and most of their important items can be transferred over from the first game.

The *Darkmoon* interface is identical to the one used in the first game. There is first-person perspective of the interior walls, with true 3-D representations of characters who take on form and substance, giving a true you-are-there feel as you roam the mazes. Objects appear on the floor or ground when dropped and remain there indefinitely. Spells and daggers can be seen flying through the air and impacting with appropriate sounds and pyrotechnics. Characters wear inventory in paper-doll fashion, providing for the placement of items into a 14-item pouch, arrow quiver, belt, and sheath, and wearing clothing and jewelry on body parts.



Improved “point & slay” interface

Legend of Darkmoon

Mouse and keyboard are recommended for the most precise use of your characters' potential. Efficient use of the mouse and keyboard will be essential in the final showdown with Dran in his Human and Red Dragon somatotypes. The large compass helps you get around in the dungeons. The 256-colors are stunning and brilliant, and assorted sound effects complement the game play.

Faster than a speeding Orc

Game players will applaud the new improvements over the prior game and the Gold Box series. The game boots in under five seconds, much faster than any other A D & D game — an impressive achievement.

Another improvement can be seen in the six saved game files, which give you versatility in your game saving. The player will need these saved games, since there are several dead-end situations in the quest.

SSI responded to the public's feedback by adding many more interactions with the non-player characters and denizens. Also, NPC recruitment has been given some bite, since these characters may or may not be trusted.

Bugs and such

Disappointingly, *Darkmoon* does have a few uncorrected deficiencies that, while they thankfully do not detract significantly from the fun, must be mentioned to remind SSI and TSR that there is room for improvement.

To be truly innovative with today's state of the art

sound boards, the game needs mood music in addition to sound effects. *Darkmoon* should have as many save games as needed, with user-selectable names, as in *Monkey Island 2*. And

these mazes really cry out for auto-mapping. (And so will you!)

Darkmoon also has a few bugs. It locks up in the catacombs when you're attacked with an area effects spell and have a Half-Elf Fighter/Cleric/Mage in your party. The crimson tower has two one-direction dimensional portals that were originally intended to be two-directional.

The Ring Master puzzle does not work as the designers intended, so make sure you have two red rings and three fire globes before entering the first dimensional door. You can hit yourself in the back of the head by walking forward after throwing objects, spells, etc. Shooting yourself in the head with an arrow is very upsetting.

Conclusions: In spite of the deficiencies, and because of the many outstanding features, *Darkmoon* stands out as one of the best games of 1991. SSI and TSR must be applauded for their attention to detail, pursuit of excellence and truly innovative and fun-to-play game.

Since Sirtech's introduction of *Wizardry* in the early Eighties, the first-person perspective role-playing adventure game has played a significant role in computer gaming. It is

gratifying to see that this genre of game has continued to grow and improve over the years. I look forward to playing *Eye of the Beholder III* with great anticipation.

Difficulty level: Intermediate
Company: Westwood/SSI
Retail price: \$59.95
QuestBusters price: \$41



256-color VGA makes a big difference

Type: First person perspective role playing adventure
System: IBM-PC and compatibles (hard disk, 286+ processor and 640 K required; SoundBlaster, Ad Lib; EGA, VGA & MCGA 256-color)
Planned ports: Amiga

by Al C. Giovetti

Visiting the Human Zoo in Free D.C.!

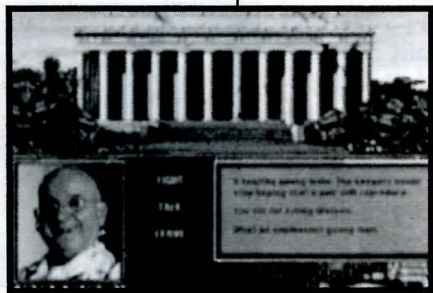
by Russ Ceccola

Alliances of talent often result in a better product than either party could develop independently. Most of us are familiar with Kellyn Beck's design work on games like *Rocket Ranger*, *Centurion* and *Defender of the Crown*.

He is a successful game designer with room to experiment.

Will Vinton and his design house, Will Vinton

Productions, are responsible for the California Raisins and Domino's Pizza Noid characters and the unique animation process done with clay, Claymation. Vinton and Beck recently joined forces to undertake this enormous project. *Free D.C.!* is the first computer game to feature Claymation characters — as well as a vast amount of cinematic sequences, digitized pictures and recorded voices. The result is a graphic adventure that is strong on story and special effects but less so on game play.



nation's capital. They expect the humans to reproduce and to obey their every word. Some humans have been in cryogenic sleep since the robots rebelled.

Zedd's wake-up call

Your character, Avery Zedd, has been awakened by the robots to destroy one of the humans who has been waging a war on them. They don't know the identity of the aggressor, only

that he or she must be stopped. Although this is the way the game begins, you quickly realize that you must aid the rebel in the fight for freedom, or you will become a slave to the metal men.

The environment is neat. Major buildings and attractions in Washington, D.C. have been turned into exhibits in The Human Zoo. Their names have been humorously changed to reflect their contents. For example, the Internal Revenue Service building is called the Economic Parasite Bureaucracy Palace, and the Lincoln Memorial is called the Hairy-Faced Stone Man Shelter. Each building has a strange inhabitant with whom you must talk to learn information and get other help.

Your overall goal is to help Dr. Valerion, the robots' prime suspect, build a super robot from five pieces to break through the zoo's electronic barrier and defeat the leader of the robots, Interface. You must find the pieces of the super robot, take them to Dr. Valerion and constantly keep the guard robots at bay.

Slick look and feel

Digitized pictures of the buildings and humans vastly improve the look of the game. Whenever a

character has something to say, his picture pops up in a box along with the words. The face is smoothly animated to boot. The rest of the graphics are above average and bring the 3-D world of futuristic D. C. to life. Besides the buildings, there's not much more than a lot of tree-lined paths and a jungle.

One Claymation character I noticed in particular was Harry the Subhuman, an inhabitant of the Underground. Harry is a neat character whose animation brings to mind memories of raisin and pizza commercials. Claymation also brings the Cones, radioactive silicon creatures, to life in the Bones and Skins Building (Museum of Natural History). They slime all over the place.

Dialogue & music

A lot of hype surrounds the number of voices in *Free D.C.!*. It's true that you can hear many lines of spoken dialogue through a powerful sound board, most of the dialogue goes by without as much as a measure of music in the background. The recorded dialogue that is present is a triumph for the designers, who are hard at work producing an add-on disk that increases the amount of dialogue to over four megs. This will probably satisfy the most jaded gamer sick and tired of imagining what the characters might sound like. Without this disk, *Free D.C.!* could get boring quickly.

The game's major problem is the game play itself. All that is really involved is a lot of walking around, talking to characters and using the right weapon on the current enemy. The interface is nothing more than three buttons with the available commands or responses that you click to move the story along. You have a companion robot named Wattson

Type: Animated Graphic Adventure

System: MSDOS (640K, VGA or MCGA & hard disk required; Ad Lib, Roland, Sound Blaster (required for speech)

Planned ports: Amiga, Mac

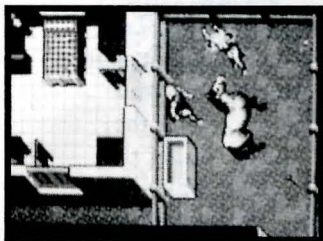
Free D.C.! was a surprise. Not having read anything about the game before it was released, I was a blank slate for Beck and Vinton. It takes place far in the future in 'The Human Zoo,' as Washington, D. C. is known. Robots have taken over the world and put specimens of the human race in the ruins of the various buildings in what used to be the

continued on page 14

CES...from page 3

game — at least until live video can be incorporated.

Origin also had *Ultima VII* in a much better state than the last show. The game is really dark, involving subplots with cults and vicious characters. The interface is as simple as it can possibly get, with only a couple of buttons. With no row of icons at the



Ye Black Gate

Palace Software of England, designers of *Demoniak*, previewed their next game under the Pure Fiction label. The most dynamic of any game at the show, *Jekyll & Hyde* will play best as a multi-player/multi-computer game in which each player commands a team of four characters. Dr. Lanyon is trying to steal Jekyll's formula and each team can affect the events. The teams are Dr. Lanyon and his people, Dr. Jekyll and his assistants, the police and the criminals. Results of other teams' commands that affect your characters pop up on your screen. *Jekyll & Hyde*'s game screen is laid out on a storybook's pages, and lots of digitized pictures and video will accompany the text.

Paragon showed impressive introductions for their next three titles, so I can't really comment on the actual games except to say that the intros for *MegaTraveller 3*, *Mantis* and *Spellbound* were the best I 'watched' at the show. Software Toolworks will be putting out straight ports of *Ultima VI* and *Wing Commander* together on a CD, plus a special *Wing Commander* CD that includes the two Secret Missions. Spectrum Holobyte just obtained

the rights to *Star Trek: The Next Generation*, so look for a Super NES title this year.

Sierra was showing their MPC (CD-ROM) games (*Mixed-up Mother Goose*, *Jones in the Fast Lane* and *King's Quest V*), since they're one of the few companies whose Christmas releases actually made it on schedule. They say you should have at least four megs of RAM for MPC games. Dynamix' *Willy Beamish* just arrived for the Amiga.

Sir-Tech was showing *Crusaders of the Dark Savant*, the best-looking *Wizardry* ever. It's due out this spring.

Buck is back

SSI's *Matrix Cubed*, the *Buck Rogers* sequel, offers more of the same. It's basically another Gold Box game, with updated graphics and sounds. *Treasures of the Savage Frontier*, the sequel to *Gateway of the Savage Frontier*, offers 256-color graphics in a game in which the NPCs aren't too happy with each other.

More important than either of these titles is a new series called *Tales of Magic: Prophecy of the Shadow*. It is not an A D & D game, so TSR has no say in what the designers do with it. The result looks like a strong story, digitized pictures, a gigantic world, a point-and-click interface, more puzzles, lots of characters and over 100 sound effects. This game may pull SSI out of their A D & D rut and satisfy the fans of the old SSI games looking for an original adventure.

Videogames don't hold up to their computer counterparts, but I was impressed by Tele-Games' *The Guardians: Storm Over Doria*. For the Atari Lynx handheld game, *Guardians* has an *Ultima*-style overhead look and lots more.

UBI Soft has *The Koshan Conspiracy*, the sequel to *B.A.T.*, on the way with more effects, a refined interface and arcade segments. *Celtic Legends* is more

of a strategy game like *Battle Isle* in look and interface, but its characters and story should appeal to adventurers as well.

Virgin Games has four offerings for 1992. Unfortunately, *Dune* is less of an adventure and more of a resource management game on the desert planet. I didn't get to see *Realms*, which should be out by now. The other two are very nice. *Kyrandia* has a LucasArts look, but lots of pluses for CD and floppy players. Strong on objects, puzzles, magic and effects, it puts you in the role of an apprentice magic-user who must learn magic as the game goes on.

Kyrandia relies more on magical objects than spells and has beautiful graphics, with an invisibility spell that looks like the special effect in *Predator*.

Virgin's CD mystery game stunned viewers and ranks up there with *Ultima Underworld*.

The working title is *Guest*, in which the player is stuck in a haunted house in which a murder must be solved. Digitized pictures and a ghost in the kitchen bring the future of gaming to the CD drives of today.

Conclusions: best game of the show was *Ultima Underworld*. Strong runners-up and best picks are: *Guests*, *Kyrandia*, *SpellCraft*, *Frederick Pohl's Gateway*, *Crusaders*, *Tales of Magic*, *Champions*, *Jekyll & Hyde* and *Leather Goddesses 2*. 1992 should be an important year in the development of our favorite type of computer game. Virtual reality, magic and CD games are all the rage. In the immortal words of the Ramones, "Hey! ho! let's go!" (Next month: the QB Exclusive CES Party Report.)



Crusaders of Dark Savant

WALKTHRU: Conquests of the Longbow

by C. F. Shaffer

Day One

Take your Horn and money and exit cave. Talk to the men. (If you have the Arcade option on, follow Will and Simon to the Archery Glade and practice.) After leaving the Camp, go north in the next screen to the Glade. Now use the map to go directly east of the Camp to the Watling Road Overlook. Stop the peasant by clicking the walk cursor on her. Shoot the Sheriff. NGo to the Widow's Home (also via the map) and speak with her and her sons.

Day Two

Explore the Forest until you find Lady Marian being attacked by a Fens Monk. (Try going west across Watling Road three or four screens; alternatively, they may be near the Glade, reached via the map.) Shoot the Monk with the bow and pick up the slipper. Blow your horn for your men.

Day Three

At the Watling Overlook you will find a beggar. Click the hand cursor on him. To obtain his clothing, offer him a half-penny. Then blow your horn and send him back north. Put on the disguise, then visit Nottingham (use the map and click on the Cobblers Sign). Once there, the door to your east is the Cobblers shop. Give Marian's Slipper to Lobb and he will talk to you and give you a Silver Comb.

Day Four

Go to the Watling Overlook. Click on the Peasant and Sheriff's man, then shoot the Sheriff's man. Visit Marian in the Glade and give her the Silver Comb.

Day Five

Go to the Widow to hear about her sons, then to Watling Street Overlook. When the Fen Monk, dressed in black, appears, click the Bow and Arrow on him.

Accept his challenge, use your horn, then Little John's Staff. Defeat him, take his clothes, reed whistle and pouch of Gems.

On the map, click on the Fens, then go down to the shore and use the whistle. A Fen monk will meet you in a boat; use the hand cursor on the boat. When you reach the Monastery, save. Give the whistle and pouch of Gems to the guard. The questions he asks are random, and the answers are in the manual.

In the Monastery, visit the Prior in the Refectory. Then visit Fulk in the northwest room and release him from torture. Go to the Scroll Room (south-east tower). Read scrolls on the shelf. Get the hand scroll, read all the others for a clue on how to exit the Monastery.

Now talk to the Prior and get his cup. You'll spill wine on him, causing him to leave. Get the scroll he was reading, return to the torture chamber and give the hand scroll to Fulk, who shows you the secret exit. Save before entering the boat. Then go to the iron gate and, from the left side, click on faces 1, 5, 3. Return to camp. Fulk will give you a scroll of verses.

Day Six

Visit the Widow to learn of her children, then go to the Overlook, wait for a wearing brown, click on him, take his robe, blow your horn and let Friar Tuck take care of him. Visit the Widow again.

Wear the Monk's robe. Click on the map and go to the Abbey. On the town map, click on St. Mary's. Go to the washroom and take three sets of robes. Now go behind the Abbey and explore to

find the best way to get out to the secret door on the rear wall of the maze — this is very important. After that, meet the Abbot in the refectory and take his beer cask to the pub (click on it with the hand). When you arrive, have the cask filled, then play Nine Man Morris with the old man until

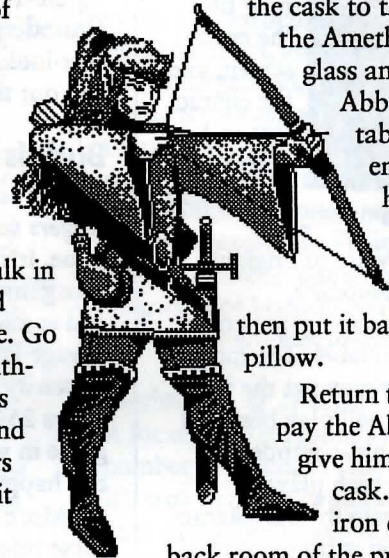
you win the Amethyst. Take the cask to the Abbot, put the Amethyst in your glass and drink the Abbot under the table. Take the empty cask and his purse, go to his room, get the puzzle box, then put it back under the pillow.

Return to the pub, pay the Abbot's bill and give him the empty cask. Leave by the iron door to the

back room of the pub by clicking the hand cursor on the iron door, then on the spigot on the second cask in the back room. Go north.

When you enter the tunnel, go left. Find the secret door to the guard's room (it has a peephole in it) and look in the hole. Save the game; also move the arcade lever to the bottom. After the guards leave, hurry in and use the hand icon on the door. Put four pennys on the table, exit and close the secret door.

After the guards leave to buy ale, enter the room, click on the trap door, discover the three boys, click on your pouch and the robes in it. When you exit into the Pub, you will meet the Sheriff. He will ask for a blessing. When he kneels, click the talk cursor on him and exit the pub. Visit the Widow, and she will give you a golden net.



QuestBusters

Day Seven

Visit Marian in the Willow Grove and give her the hand scroll from the Fen Monastery. Also give her the heart-shaped half-emerald, and she will explain the hand signals and give you another task. Note what she tells you about a Coat of Arms. She will also advise that you must visit the Green Man of the ancient Oak.

To visit the Green Man, use the map to get to the tree, then go west one screen and use the net from the Widow to catch a Pixie. You must cast the net quite a distance in front of the Pixie to catch him. Then he will introduce you to the Green Man. Save your position, you must answer three riddles by consulting the manual.

You must answer using the hand pattern shown by Marian. After this, if you want to hide, go to the Green Man Tree and spell out DUIR with the hand signal.

Day Eight

Go to the Overlook, click on the Yeoman. Pay him for his clothing and send him home. Wear his clothes and go to the fair by clicking on the map. Walk up and down the fair until you find the right Scholar (there are three of them), who has a book showing the Coat of Arms Marian told you about on Day Seven. As soon as you see it, give him the scroll from Lady Marian. Answer "aye," then go to the archery tournament and enter it for one penny. Put your arrow on the target and you will collect the golden arrow from the Sheriff. Return to camp.

Day Nine

Talk to the men at the Camp, then roam through the forest until you the Sheriff's men start after you. Use the map to reach the Green Man and go one screen south. As soon as you hear the

noise, go to the tree, click the hand on yourself, and use the hand code to spell out Oak in Druid (DUIR). As the Sheriff's men approach, you will be turned into a oak tree.

Go to the Overlook and use the hand icon on the Jeweler twice. You'll get his clothes, and he will depart happy. Now you may put on the Jeweler's clothes and use the rouge in his inventory on yourself before visiting the Sheriff. Or you can return to your cave, and wear the Yeoman disguise before seeing the Sheriff.

To reach the Sheriff, click on the Castle on the map. At the entrance, must bribe the guard with one penny. Keep talking; the action will unfold, and he will come with you. If he doesn't want to come, you can always wager him money. Or you can put the Jewel on the table, then show the half-heart to him after his men exit and return.

Day Ten

At the Camp, talk to the men and learn about Marian's death sentence. At this point you must open the puzzle box from the Abbot's room. This is done by reading Fulk's scroll. and using the first letter in each verse: S E D I C O R. You'll get the Ring of Fire. Blow your horn to assemble the men. Get their advice; select John's Subterfuge plan.

Go to the Pub and talk the owner into allowing you to use the back room. This time go to the right and follow the passage until it emerges in the Abbot's room. Go north to the maze entrance and follow the path to the secret door in the rear wall. Click the Ring of Fire on your hand, use the hand cursor to open the door, take Marian from the fire and carry her to the Willow Grove, where you can heal her by using the half-emerald heart on

her. She will give you the Password for the Queen's Knight "liege." If you are too late and Marian is dead, go to the Willow Grove and use the hand signal for Willow in Druid (saille) to get the password.

Day Eleven

Talk the the mean about the treasure train coming into Sherwood Forest. Get their ideas, but use Tuck's. With the element of surprise, you will get the entire treasure.

Day Twelve

Head for the Overlook. If the Sheriff's Men come after you before you get there, seek the protection of the Green Man as before, then return to the Overlook, where a Knight is being held by your men. After your men leave, give him Marian's secret password. If he doesn't answer after two attempts, use your bow and arrow on him, then search the body for clues. Blow your horn to call Little John.

Day Thirteen

Talk to the men. Go to the Fens and take off the Ring of Fire. Click the Ring of Water on your finger. Then click the Talk Icon on the Will of Wisps, who will guide you to the Monastery and the Tower the Queens Knight is held in.

To climb the Tower, use the hand code to spell Druid for Ivy (gort). The ivy will double in strength and allow you to climb to the room on top. Use the hand code to spell Marian's password (from Day Ten) to the prisoner. You should both go out the window. (Keep the arcade level low or completely off to ensure survival here.) As soon as you reach land, you are safe. The rest of the game is an animated sequence.

Keys to the Kingdoms™

Twilight 2000

Delete four of the weaker characters who lack specialized skills, then create four solid ones with 4+ Initiative to use as party regulars. You can call back to HQ for needed specialists. If you create your own platoon, be sure to have specialists of equal or greater levels with respect to the pre-rolled group. Don't have a doctor join AFROTC, or the program will lock up when war breaks out. Save game before playing with characters' inventories in the office (outside is not a problem). Strange load parameters often cause game to lock up.

Paul Kmosena

Monkey Island 2

Easy mode: for Largo's clothing, use bucket of swamp mud on his door. Hide. To get JoJo, use banana on metadone. To get hammer and nails, use saw on Pirate's peg leg. To get map piece in pile, use Governor's dog. The books you need from the library are shipwrecks (disaster), voodoo recipe book, and one generic book to use at Phatt's mansion. Look at the spit-encrusted paper to find office at LeChuck's island. To get LeChuck's bodily fluid, give clean white hankie.

Darlene Baker

For lots of money in hard mode, go to Inn. Use knife from kitchen on rope. Take Cheese Squiggles from bowl. Go to laundry ship. Open box and put cheese in it. Use stick from bench in box. Use string from shack on stick. Pick up stick when rate gets in box. Get rat. Pick up rat in vichy-stuff from bar. Go in the front way to bar and ask cook about stew.

End game, easy mode: After getting treasure at end of game, go to first aid room and take skull. Open trash basket. Take gloves. Open drawer. Take syringe. Go to storage room. Open all boxes. Take root beer, balloon and doll. Go to prop room. Use gloves and balloon with helium tank. Use coin return. When LeChuck comes, take his underwear. Give him hankie from Stan. Go to elevator. Use lever. Take LeChuck's beard. Use doll, underwear and hankies in juju bag. When you see LeChuck, use syringe in voodoo doll.

Greg Chatham

Eye of the Beholder II

Any complete set of bones can be resurrected at the ankh (limit of three), located through the secret door and teleporter on level one of the temple. To open barrels on first level of catacombs, attack them with a sword. On third level of catacombs is a hidden stairway down. To reach it, go to northern fire trap, move south one space and hit the east wall twice with a weapon.

On fourth level, use first spider key on southern door to avoid running out of spider keys, because this leads to another room locked with a spider key. In this room are nine pressure plates. To open the next door, place items on the plates to form an X pattern; the door will open if you're not standing on one of the other plates. Put the stone gem on the portal (south wall with all the carvings) to teleport to the second level of the temple, a good place to rest and restore items. On the second level, attack the statues, one of which leads to a secret door. Blow the four horns at the carving of four winds in temple's

entrance chamber to open the wall. To tick off the Clerics, you can also break their windows.

Scott Haverly

In temple, first level dungeon, right turn from stairs lead to descending stair to spider warren and a copper key. Use on door to right of stairs to upper level of temple, and you'll find more copper keys. Third level down: throw rock or dagger at level in area of skull lock to secure skull key. Take northern passage in level three (after using two Darkmoon keys). One square from the end, turn east and strike with sword to open wall to next level. Rest and save before continuing. You cannot rest on any level below.

Charles D. Jones

Conquests of the Longbow

On day five, go to the Overlook and click on the monk in the black robe. Defeat him in combat, then use the map to travel to the Monastery in the Fens. From the Overlook there, click on the castle, then click the whistle (from the monk) on yourself, and click the hand on the boat. At the door, use the manual to answer three riddles.

Inside the Monastery, first visit the Prior in the Refectory, then see Fulk in the northwest room and release him. Go to the southeast tower and get Marian's hand scroll from the rack. Read the others to find clues on how to get out of the Monastery. Touch the Prior's glass, and you'll spill wine him. When he leaves, get the scroll on the table.

Return to Fulk and give him his

QuestBusters

scroll. He'll show you a secret exit, but you still need to know which faces to click on to open the gate: 1, 5 and 3. Back at the campsite, Fulk will give you a scroll of verses. Visit the Widow, then go to Watley Road Overlook and wait for an Abbey monk to come along. Click on him with the hand, take his robe for a disguise, blow your horn and let Friar Tuck take care of him. Visit the widow again.

C. F. Shaffer

Spellcasting 201

Thursday: Go up to your room and get your stuff. Go to the President's Quarters, open dresser and get frock. Go to the appliance and turn dial to 4. Create your dream woman to whatever specifications you wish. Her name is Eve. Give frock to Eve. Open all the reagents.

Make copper by putting iron in bowl, pouring orange fluid in bowl, pouring green powder in bowl twice, pouring gray flakes in bowl, waiting 10 minutes, and then pouring brown flakes in bowl. Tell Eve to follow you and give her the pellet and the bush. Leave campus and go east until you get to Barmaid University (BU). Go south into the plumbing supply shop and give coupon to proprietor. Go into BU and get floss and tablecloth from the northwest and northeast. Go into Heftysum Hall give floss and tablecloth to Eve. Go out (Leaving her there). P392k9 sapling, climb the tree, F4gw1ck1 steam, and fix the plumbing. Go west unlock door with the dorm room key. Go in and get the invitation. Go out of the house and north to the social hall. Wait until Eve enters and give her the invitation. Tell her to c7499 c4784n. Put the pellet in punch. Leave and get the Garter Belt of Gekko. Go

back to appliance and attach garter to it. Another day ends.

Scott Glenrer

Les Manley in: Lost in L. A.

Wax Museum: Use axe (from Jason after he cuts you in half) on door. E. E. Take torch. Touch woman beside Helmut's display (gets wax). Use t47ch with Helmut's display.

Wax Museum (as Helmut): Take torch. W. W. Use torch on sword. Use sword on l43ncl4th. E. E. Use sword on 839pl16 (gets wax). Use wax with drool (on alien). W. Use sword on sarcophagus. Use l43ncl4th as parachute (click it on center of screen). Use cup of drool on steel straps.

Paul Shaffer

Pools of Darkness

When a Fighter, Paladin or Ranger can make multiple attacks, it's possible to have him move his entire movement allowance, attack a foe, start from his original location and move, once again to his maximum movement allowance. You can do this by hitting the Escape key (on the IBM version) after the first attack has occurred. With this maneuver, you can have a Fighter type (wearing Boots of Speed) with an effective movement range of 48 squares. (This won't work with auto-combat.)

In Morander: After you've met the Watcher twice, you'll have to attack Tanetal when you encounter him wandering around the heart. The go to the location of one of the "the Watcher comes here often" messages for further instructions.

If you lose Tanetal while chasing him, he always returns to the place you first found him after the Watcher tells you to find him. When chasing Tanetal, you'll get

the option of shocking the heart walls. Do so, and the area you wind up in will be the location of your final battle with Tanetal.

Don't pick up the Cornucopia until after instructed to do so by the Watcher; it will severely slow down the first two characters in combat while you're lugging it around. Pick up the Mouth for extra experience, but drop it after it turns nasty.

Drop any coins your party has, for they slow them down in combat. You can always sell booty if you need money. Training is free, anyway, and very few other things cost money.

Characters can wear only two Rings. Fighter types and Clerics should have a Ring of Protection and a Ring of Blinking at all times. Magic-users need a Ring of Wizardry when memorizing spells; at other times, they should wear a Ring of Protection and a Ring of Protection from Cold or Fire. A Thief is not recommended for this game, but should wear the same Rings as a Fighter if you use one.

Les B. Minaker

Covert Action

For maximum points on a case: after learning the location of a Criminal Mastermind, wait until the following month and arrest him on the second of the month. He'll give you all the participant's in the plot. Search all safes to "turn" as many of these agents into double agents.

David L. Winfrey

This month Paul Kmosena and Greg Chatham were randomly selected to receive the game of their choice for sending in Keys. So send in yours today! (All submissions become exclusive property of Eldritch, LTD. until October 11, 2317 A.D.)

Lost Treasures.....from 1

Witness, Suspect, Ballyhoo and *Moonmist*. *Moonmist* was Infocom's best mystery game because it offered three variations in a setting straight out of a Hardy Boys or Nancy Drew book.

The remaining titles in *Lost Treasures* are mostly science fiction games. Steve Meretzky's *Planetfall* and *Stationfall* introduced a nerdy outer space janitor long before Roger Wilco stumbled out of a broom closet. *Starcross* (along with *Spellbreaker*) is one of the two toughest games Infocom ever released, but also has a strong plot and a lot things to do.

Did you get the Babel Fish?

The Hitchhiker's Guide to the Galaxy translates the Douglas Adams' book to the computer nicely and contains the stickiest puzzle ever — how to get the Babel fish — that even inspired a T-shirt for sale to those who solved the puzzle (or at least lied about it) and wanted to show off. *Infidel* takes the player into the heart of the desert for an adventure of intrigue and archaeology. Finally, *The Lurking Horror* was Infocom's first and last horror story, combining the flavor of Stephen King and H. P. Lovecraft in a university setting.

Though you miss a lot of neat gimmicks with this collection, *Lost Treasures* gives you something more useful: all of the hint books and maps for the games. Besides the disks, you will find two books and a number of maps. One book contains reproductions of all the hint books except for *Zork Zero* (which had on-line hints).

The other contains all the printed documents for each game. Finally, maps accompany the hint books to help you visualize the locations in the game if mapmaking is a weakness. The books have the same sequence of games, for easy refer-

ence. The best part is that the price of the collection is very low. Plus, all twenty games take less than five megs on a hard disk. It's worth installing them all at once so you can switch back and forth easily.

Conclusions: When I first heard about *Lost Treasures*, I was ecstatic. I 'treasure' my Infocom games collection and am still in the process of tracking down some of the earlier packages that came in odd shapes and sizes. The collection is convenient and cheap enough to snag a new generation of players. Each of the Infocom titles was a special event, and I only hope that Mediagenic collects the rest of the titles into a *Lost Treasures II* package. For those of you who already played these games, it's still worth the money to own a piece of history. Until Legend Entertainment (what Infocom would be if still in existence) gets a larger roster of titles, take the time to enjoy games that are priceless and lost no more. Long live the grue! ❧

Skill Level: Novice to advanced
Company: Infocom/Mediagenic
Retail price: \$69.95
QuestBusters price: \$55

Lost in L. A.from 5

some of the digitized photos are either semi-animated or reinforced with bitmapped animated effects. Lips move, eyes roll, and so on. **Conclusions:** With titillating digitized photos and bizzaro humor, *Lost in L. A.* is diverting entertainment for a couple of nights. Hardcore questers will find it all too brief, though, for it's even easier than *Leisure Suit Larry V*. ❧

Skill Level: Novice
Company: Accolade
Retail price: \$59.95
QuestBusters price: \$41

Free D. C.!.....from 8

that helps you out along the way, but most of what you do in the game involves walking and talking. You move Avery Zedd and Wattson around a side view world and keep track of your location on an overhead map of the Zoo.

Two features that make up somewhat, but not much, for the lack of things to do in the game are the random location of the super robot's weapon and the number of branch points and triple endings in the game. During conversations, Avery often has three responses that vary the tone of the discussion and can either hinder or help further progress. These features let you play the game again with a completely different approach. You can save up to ten games to take advantage of the various ways through the plot.

Though *Free D.C.!* looks and sounds pretty good, the lack of serious game play puts it on my back burner. I do, however, look forward to future games from Cineplay Interactive because *Free D.C.!* has a lot of elements that make it look and play like a film, just as other recent games *Police Quest III*, *Martian Memorandum* and *Les Manley 2* do. **Conclusions:** Remember *The Portal*? That's the closest comparison to *Free D.C.!* There is a strong story behind the game, but it's revealed through minimal interaction in the game environment. People who like to watch and read will like *Free D.C.!*, but the rest of us should wait until Cineplay's next game — sure to be more of a game and less of a long-form video. ❧

Skill Level: Novice
Company: Cineplay Interactive
Retail price: \$49.95; expanded speech disk, \$19.95
QuestBusters price: \$38



Swap Shop

Trade or sell your old adventures with a free ad. Adventures and original programs only, limit 10 games per ad, one ad per issue. * = cluebook included.

Apple

\$10 @: Zork Zero, Zork 1-2-3, Beyond Zork; \$12 @: Bard 1-2-3; \$15 @ M & M 1-2. Wendy Lund, 349 Kensington Rds, Garden City NY 11530

Mac: Sell/trade, Loom (8-bit), \$25; Zork Zero, \$19, Sim City, \$25. Ozzie the Wiz, Box 386, Laverne CA 91750-0386

Will pay \$15 for Origin release of Ultima 2. Matthew Eagle, 7632 Lexington Ave, Los Angeles CA 90046

For 2e, \$10 @: Wizardry 5, Beyond Zork. \$5 @: Stationfall, Bard 1, Legacy of Ancients, Lurking Horror, Moonmist, Wishbringer, Hitchhiker's Guide. Mac: Pool of Radiance. Greg Baicher, 1400 Bowe Ave #1904, Santa Clara CA 95051

Amiga

Sell/trade: Ultima 3-4, Obitus, Powermonger, *M & M 2, Bard 2-3, *Dungeon Master 1-2, *Bane, Windwalker, *Manhunter 1-2, Keef the Thief, more. Allen Zurcher, POB 758, Cape Canaveral FL 32920

Commodore 64

Trade/sell: Ultima trilogy, \$30; *Silver Blades, \$25. \$15 @: Pool of Rad, Buck Rogers, Dragon Wars, Knights of Legend. Will buy Bad Blood, B.A.T. Michael Wilkes, 3189 Haney's Br, Huntington WV 25704

Sell only: C64 games, \$10 or less. Send SASE for list. James Wilkes, 3189 Haney's Br, Huntington WV 25704

MSDOS & Questalikes

Swap many role-playing games. Send/request list. Massimo Galluzzi, Via Emilia 401, 15057 Tortona (AL) Italy

Sell/trade: *Eye 3", \$20. \$15 @, 5": Starflight 2, Pirates. Want Bard 3. Dean Oisboid, 12323 Texas Ave #2, Los Angeles CA 90025

Trade/sell, 5": EGA Manhunter 1-2, \$10 @ or \$18 for both. Larry 5 VGA, \$30. 3": King's Quest 5 VGA, \$30. Quest for Glory 2 EGA, \$20. Larry 2 EGA, \$12.50. Larry 1 EGA, \$10. Space Quest 3 EGA, \$20. Jones in Fast Lane EGA, \$20. Or all for \$140. Want Police Quest 3, more. Berstrand Fan, 1944 Starvale Rd, Glendale CA 91207

Trade only: Pools of Dark, Gateway Savage Frontier, Eye, more. Want Larry 1 VGA, Lord of Rings 1-2, Heart of China. Vivienne Stephenson, 38 Mountain Rd, St. John, N. B. E2J 2X1 Canada

\$15 @: Silver Blades, Drakhen, Sorcerian, Lightspeed. Want Romance of 3 Kingdoms 1-2, Nobunga's Ambition 1-2, Ultima 6, Eye. Will trade 2 for 1. Frank Scalise, 2918 Filbert St, Antioch CA 94509

Sell/trade: Heart of China VGA 3", \$24. Police Quest 2, \$14. Want Police Quest 3, Conquest of Longbow, Ultima 6-7. Chris Kelly, 3709 Sandal Lane, Cincinnati OH 45248

Sell only, 3": Elivra 2, \$25. \$18 @: Immortal, Corporation, Spacewrecked, Bloodwych. Postpaid. Richard Robillard, 52 S Main St, Baldwinville MA 01436

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