



# QuestBusters<sup>TM</sup>



Vol. V, # 11

The Adventurers' Journal  
November, 1988

\$2.50

## Manhunter: Orbs over New York

By Shay Addams

In the year 2,002, the aliens—called Orbs because they look like huge flying eyeballs—took over New York. The first thing they did was wipe out the fashion industry by forcing the people of New York to wear long robes and hoods that covered their faces. Then they installed devices that kept track of the movements of everyone in town.

Some unlucky citizens were recruited as Manhunters to spy on their fellow humans,

and such is your lot. Ultimately you'll have to decide whether to remain faithful to the Orb

Alliance or to join forces with the rebel underground. Naturally, the rebel underground is hiding underground, and the way you reach them actually made me laugh out loud,



which is rare for any adventure. The premise reminds me of the book and film, *Logan's Run*, but is just the inspiration for

this unusual tale by Dave, Barry and Dee Dee Murry (authors of *The Ancient Art of War*), whose penchant for black humor is evident throughout the story.

of his or her actions (MAD can't tell you the target's identity or sex, however) and places visited. You can "play back" the current target's recorded movements, and skip portions of it to view his actions later that day. The target's actions and movements provide clues on what to do when you go to one of the places he has visited.

To travel crosstown, you punch F3 and move the cursor to a destination on the map. Initially you can only go to a few places, which blink to make it easier to find them. When the cursor is positioned over a place, you'll see its name onscreen. These are also noted on a map that accompanies the game. As you solve puzzles, more sites become accessible; you can also visit any location your target has been to, and the ability to "tag" any blip (thereby changing targets) with whom the

current target has contact opens up more potential locations. MAD provides

a Notes feature that automatically records clues as you discover them. By typing "Notes," you can review them, which eliminates the need for much of the usual record-keeping. Another important function allows you to

### Going MAD

Day One begins in your apartment near Central Park, where an Orb informs you of an explosion at Bellevue Hospital. You turn on your MAD device, which tracks the movements of suspects, and the picture is replaced by an aerial view map of the hospital, where a small blip representing

the suspect breaks in, then leaves. Then the map

zooms out to show him racing along city streets to visit other parts of town: first to a church, then to a bar and finally to a public restroom in Brooklyn's Prospect Park.

As a Manhunter, you must actively spy on each target, considering the significance

**Type:** Science Fiction  
Animated Adventure  
**Systems:** IBM (EGA, MCGA, VGA, CGA, 16-color Tandy)  
**Planned Conversions:** ST, GS, Amiga, Mac, Apple (128K)

## Bugs in Tandy EGA board

By Stephen King

Tandy recently released an EGA board (Catalog #25-3048) for the 1000SX and TX. There are some good reasons to buy it, but watch out for pitfalls!

### The Good

Tandy RGB monitors will work (low-res modes only). ASCII text display is far better in the EGA mode. Tandy's hi-res 16-color mode (320 x 200) is increased to 640 x 350. You get four times better graphics with all major drawing programs. The Tandy three-channel audio is fully functional where supported. EGA graphics are supported on some games where TGA is not.

### The Bad

An expensive EGA or Multi-Sync monitor is required for

Hi-Res. *Personal Deskmate II* will not work with the board installed. Games that support both EGA and TGA seldom look better in EGA. Dip-switch and monitor changes are required for TGA-only programs. The EGA board can't be disabled completely without removal.

### The Ugly

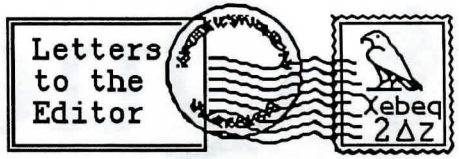
The design is flawed, and a call to Tandy revealed they have little or no interest in fixing it. Virtually all software that auto-detects video modes simply won't work. This includes the Sierra animated adventure series, Cinemaware's *Three Stooges* and Origin's *Ultima I, IV* and *V*. Some software vendors seem aware of the problem and are working to correct it. Sierra and Origin Systems now have flags that

Continued on page 5

Continued on page 12



# Adventure Hotline



## Wizardry V Arrives

*Wizardry V: The Heart of the Maelstrom*, was set to ship this month for the Apple, with IBM by the end of the year. Unlike *Return of Werdna*, it's a six-character game that allows you to use existing ones, and it's not touted as an "experts only" quest. Many of the puzzles and other elements were suggested by players over the years. Hundreds of new monsters were invented, then illustrated by a comic book artist. The maze walls are still drawn with 3-D lines, but an upgraded version with detailed color graphics of the dungeons will be ready in a few months.

## More New Adventures

If things stayed on track, the Apple version of *Might & Magic II: Gates to Another World*, will be manifesting itself on the shelves of software stores this month. Sierra's *Gold Rush and Leisure Suit Larry II* (both IBM) may have made it out the door in time too. For the Mac, Activision has a five-disk Hypercard adventure called *Manhole* (no puzzle-solving, though, just button-pushing as you wend your way through 600 illustrated scenes). *Wizard Wars* is an IBM quest through 30 magical kingdoms, produced by Paragon Software. *Zork Zero* was delayed about a month, but should be out by now.

## Quest for Conversions

*Wizardry II* is out for the C 64, and *III* should ship by Christmas. For the GS, *Space Quest*, *Bard's Tale II*, *Reach for the Stars* and *Questron II* have been released. IBM versions of Origin's *2400 A. D.* and *AutoDuel* (Amiga too on this one) are in orbit and on the road.

## King's Quest IV Contest

Sierra is giving away 2,000 prizes in a "Master Adventurer" contest, among them a trip for two to visit some of England's castles and other historical sites (or \$4,000 in cash). If you get a perfect score of 230 points in *King's Quest IV*, a special code appears onscreen, which you copy onto the entry form in the package.

## New 11-Voice Music for Sierra's IBM Games

Starting with *King's Quest IV*, Sierra's fall adventures will support the 11-voice Ad Lib Synthesizer Card. Sierra customers

can get a \$20 rebate on the \$195 board.

## Tunnels & Trolls Forever

New World Computing just licensed *Tunnels and Trolls* from Flying Buffalo for conversion as a computer game, and Jon van Caneghem says they are doing the same with *Nuke War*, the highly popular play-by-mail and board game.

## Decoders Wanted

Can you cobble up a BASIC listing that will simplify decoding the QuestBusters Code, so people can type in the coded answers and print or view the decoded version? If so, drop us a line (not the listing) and say which computer you work on.

## Origin System's New Game Plan—and Name

Origin Systems just changed their name to Origin—you've got to admit it sounds better than if they'd changed it to Systems. At the same time, company president Robert Garriott announced plans to release more than a dozen new products in the next two years in a bid to "move into the major leagues of publishing." (They'll also do *Quest for Clues II* soon.)

## Contest Winner

Danny Peterson won this month's *Keys* drawing and the game of his choice.

## Back Issues Update

Our back issues brochure only lists the contents of issues through July, so here's what you missed if you recently subscribed. August: *Star Command*, *Zork Quest*, *The Gem of Zephyrr*, *Obliterator*, *Mixed-Up Mother Goose* and the Summer CES Report, plus solutions for *Dondra* and *Police Quest*. September: *Paladin*, *Willow*, *Zak McKracken*, *Cosmic Relief*, Highlights of Infocom's *Zork Zero*, *Shogun*, *Journey & Battletech*, plus solutions for *Azarok's Tomb* and *Sherlock Holmes: Riddle of the Crown Jewels*. October: *AD & D: Pool of Radiance*, *The Last Ninja*, *Mainframe*, *Earthly Delights*, and Part 1 of the St. André/Stackpole Interview, plus solutions for *Jinxter* and Part 1 of *Wizardry IV*. Back issues are available for \$2.20 each (US/Canada shipping is included. Overseas orders, send \$2.50 (check or m. o.) in US funds per issue).

Dear QuestBusters:

Why do you ask for solutions to games like *Deathlord*, when there are already clue books for them?

Jeff Krich

*Some people don't mind paying \$12.95 for a clue book to a single game. Others think nearly half the cost of the game is too much to pay for its solution, and we want to offer an alternative for them.*

Dear QuestBusters:

I followed your *Sherlock Holmes'* walk-through very carefully, and my ferret exploded.

Sally Linotype

*Sorry. We accidentally omitted this line from the solution: "Be sure to unplug ferret from computer before using this walkthrough." A fresh ferret is in the mail.*

Dear QuestBusters:

Did you make up that last letter? Sounds like the kind of trick magazines use to fill space when no one writes enough letters to the editors.

Al Ias

*OK, OK...believe it or not, this section is the hardest part of the entire Journal to fill. To avoid seeing more "ferret mail," send us some real mail.*

# QuestBusters™

The Adventurers' Journal

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QuestBusters is published monthly by Monthly Publishers. Annual subs, \$18. Canada, \$24, Int'l, \$32, Intergalactic, 324 ziirgz. Textual contents Copyright Shay Addams, 1988, All Rights Reserved. Copying without express permission is prohibited and punishable by Monthly Publisher's Punishers.

# L.A. Crackdown: Just say no to parsers!

By Stephen King

Of course, by now, we are all familiar with Nancy Reagan's campaign against drugs. In *L. A. Crackdown*, you get to do more than just "Say NO" to drugs—you get a chance to actually build a case and arrest a major drug dealer (no, not the Death Angel).

It seems that a certain nefarious individual named Patrick Sims is suspected by the FBI and the Los Angeles police department of using his import business, the Pacific Shipping Company, as a front for illegal drug trafficking and bootlegging of electronic equipment from the Far East.

Your mission is to stake out him and his cohorts in order to find evidence that will shut down his operation and put him behind bars. Because you might be recognized, you have been assigned one of the FBI's high-tech mobile surveillance units as your base of operations, along with a fresh new rookie right out of the academy to do your legwork.

## *Will the Mystery Detective Sign in Please?*

As the game starts, you are asked to enter your name and are then briefed on the assignment. After the briefing, you'll be asked to choose which of several rookies you want as an assistant.

The rookies have varying degrees of intelligence, strength and stamina. Frankly, as the game progressed I didn't see much difference in choosing one over another, but I suppose the stronger ones might be able to stay awake longer, while the smarter ones might be able to find clues easier. I saw nothing to indicate that this was the case, but it makes sense and I guess it could be so.

After making your choice, you will immediately find your partner and yourself in the surveillance van. At the top of the screen, you see two video screens. The one on the right is the view from the van; the one on the left is usually the location of your rookie, but is sometimes used to display clues you've located or mug shots

of people you are trying to identify. This left window also displays some limited spot animation, like the van moving on the city streets, and your rookie walking from room to room.

The bottom half of the screen is divided into four parts. On the right, a calendar helps you keep track of the day and time as well as how many days you have been operating. Just below this is a bug status meter. You have four bugs to help you gather evidence. Each time one is set up, a light comes on in one of the status windows. Another little white light comes on when one of those bugs turns up something.

On the left half of the bottom of the screen is a map, either of the city or of the current location where the van is parked, a blip indicating the van's position. In the middle, a list tells which actions you can perform during the course of the game.

## *The Case of the Missing Parser*

Unlike most adventure games, this one has no word parser. A list of possible actions takes the place of one. The main menu is

from the van, where you can Go To, Communicate, Search, Bug, Snap Picture, Time Compress, Fight, Arrest, Review, Identify, or Quit.

Whenever you choose "Go To," this main menu will be replaced, usually with a list of rooms for the current location, so you can tell your rookie where you want him to investigate. This short list severely limits the possible actions you can take, making the game much easier to play, but also less interesting.

The command you will be using most is Go To. When the game starts, there is a very short list of places to go: Headquarters and Sim's Warehouse. As time goes by, there will be cars to tail, which expands your array of possible destinations.

## *I've Been Rookied!*

One important thing you must remember is to go back to headquarters and sleep at least eight of every 24 hours, or your rookie will up and quit on you. He will also quit if you order him to do something

that his common sense forbids, like try to bug a room that is occupied.

I suppose things like this make the game more realistic. Certainly, that's what their intent

is. I'm not at all sure that they add anything significant though. It is a game, after all, and part of the reason we play games is to escape the humdrum qualities of real life.

If what you're shooting for is realism, then why not go all the way? If he needs to sleep eight hours out of every 24 (which I'm sure real cops on stakeout rarely do) then why not have him stop to eat three or four times a day? And of course, eating means he'll have to go to the restroom. How about a drink now and again? This guy must have camel blood or something; he has to sleep regularly but can go weeks without water!

Continued on page 13



**Type:** Illustrated Mystery Adventure  
**System:** C. 64/128, Apple 2, IBM (256K, CGA, DOS 2.11; separate packages for 5.25" & 3.5" disk  
**Planned Conversions:** IIGS & Amiga (being considered for 1989)

## *Inventory*

<i>Manhunter</i> .....	1
<i>L. A. Crackdown</i> .....	3
<i>Captain Blood</i> .....	4
<i>Alien Mind</i> .....	5
<i>Interview: Ken St. André &amp; Michael Stackpole</i> .....	6
<i>Walkthroughs:</i>	
<i>Wizardry IV, Part 2</i> ....	8
<i>Return to Atlantis</i> ....	10
<i>Waiting for Duffy</i> .....	13
<i>Keys to the Kingdoms</i> .....	14
<i>Swap Shop</i> .....	15

# Captain Blood & his amazing icons

By Shay Addams

A French import, *Captain Blood* is not the pirate story you would expect from such a title. Captain of a space ship, Blood doubles as a computer game designer. He was programming a new game while his ship ripped through space, when something went wrong during a Hyperwarp jump and Blood was "sucked into my own game!" and forced to play it successfully in order to escape alive.

As his BioMonitor explains, Blood's genetic structure was fragmented during the jump: he was cloned five times, and the clones absorbed most of his bodily fluids. Unless he finds them in time, Blood is a dead man. They are hiding on planets in the Hydra galaxy, which he created for his game. In order to find them, you have to track down a series of aliens on other planets and talk them into helping out with information and clues.

## *Simulators in Space*

To travel through space, you'll master the relatively simple controls of a six-button space ship simulator. The stars of the Hydra galaxy fill the screen, and you choose a destination by "grabbing" a horizontal line and dragging it to a star (joystick or keyboard control is available), then doing the same with a vertical line. Since the program randomizes the location of the planets for each new game, it's wise to record the coordinates of the planets you discover and what you find there.

Upon arrival at a planet, you can either blast it out of existence (always a great first option!), scan it for enemy missiles, or land and look for an alien. Choose to land, and you'll guide a tiny blip through a brief arcade-type game that employs first-person vector graphics to create the impression of flying over mountains, between peaks and finally through a long, sometimes curving valley to a site where your craft automatically lands.

If an alien happens to be there, the UP-COM Module (Universal Protocol of Communication) interface loads from disk and presents you with an unusual means of talking to him, her, or it. There are 120 icons, each representing a verb,

noun or adjective, or a number, and fourteen of them appear onscreen at a time. You can scroll sideways to view the rest. When you move the hand-shaped cursor over an icon, its meaning is displayed. Their definitions are also listed in the manual.

## *Icon-versing with the Aliens*

You just click on an icon and its image appears in the "response area," which is the equivalent of the command window in a text or graphic adventure. There is a way to insert icons between others already up there; you can delete individual icons too. Glide the cursor across your sentence and you can read it before punching a button to "say" it to the alien. Good sound effects accompany these and other actions.

The alien's speech is seen as a similar string of icons that are read by moving the cursor over them. It's an unusual kind of parser, reminiscent of the icon-based system in Chris Crawford's *Legacy of Siboot* for the Mac. The big difference is that this one is in a game that's fun to play.

It will take some time to master the nuances of communicating with the aliens, but that's the only way you'll ever find your clones. You must gain their confidence and convince them to let you teleport them aboard your ship, which requires different strategies for the assorted species of aliens. In addition to icons

for the Robheads, Iz-wals and other alien species, some icons stand for certain alien individuals. (Yoko and Tuttle, though I

haven't found them yet, look like they were inspired by a certain artist/musician and the character Robert Dinero played in *Brazil*.)

Most of the game is loaded into RAM, so you don't waste time with disk access. And your landing craft won't explode the

first time you smash into a mountain; it takes several hits to wipe one out, and even then *you* don't get killed but are returned safely to the ship. You won't even be killed if the landing ship is hit by an unfriendly missile. This means that while there are some arcade challenges, you

don't have to be a joystick jockey in order to beat them. Unlike many European action adventures, this one allows you to save a game in progress.

**Conclusions:** This is a game for people who like character interaction—*weird* character interaction—that involves learning a new language and effective

ways to express yourself in it (something I have enough trouble doing with English). The sound effects and graphics are good, but the core of the game is in the icon-based interface. If you like learning new languages, traveling to faraway places, meeting new aliens (and only sometimes killing them), *Captain Blood* will keep you entertained for many hours. (The only thing that bothered me was flying to a half-dozen planets or so before finally finding anyone with whom to talk; I assume that finding aliens becomes easier once you've convinced one of them to tell you more about the others.) And since it scrambles the locations of the planets when you start a new game, it offers more replay value than most adventures.

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**Skill Level:** Intermediate

**Protection:** Program

**Price:** IBM, \$39.95; C, \$34.95; ST & Amiga, \$49.95

**Company:** Infogrames/Mindscape

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**Type:** Science Fiction Hybrid  
**System:** C 64/128, ST, Amiga, IBM

## The Orb of Elvis

Just think—if everyone whose subscription expires this month had already renewed them, we could have used this space for an extra paragraph in the *Captain Blood* review. So check the mailing label on this issue to see when your sub expires, and be sure to renew early.

# Alien Mind: a cosmic chase scene

By William E. Carte

Remember the old mystery movies in which a kidnapper tells the hero to take the ransom money to a pay phone at a certain time? But when he arrives, the phone rings and he's told to go to another phone. At the second phone, he's told to go to a third one and given a limited amount of time to get there. The hero nearly kills himself rushing from phone to phone, and it seems like he'll never see the kidnapper face-to-face. Well, that's pretty much what it's like to play *Alien Mind*.

The setting is on a space station several hundred years from now. A telegram from an old biologist friend, Aaron Avery, invites you to a special event. Two unhatched alien eggs have been found, and Avery is in charge of an extremely important experiment with them. Excited about the opportunity, you rush straight to Zekeford Station to help your friend.

Upon arrival, you immediately notice something is wrong: the pile of dead bodies on the floor was the first clue. Avery, who is two floors below you, sends a transmission explaining that one of the eggs hatched and the alien went on a rampage. Everyone but Avery was apparently killed, and the alien has reprogrammed all the robots and animals on the space station to kill on sight. You and Avery will have to communicate via the terminals scattered throughout the station, until you can find a way to kill it.

## Riddles and Monsters

You are told to find a particular terminal on this floor. When you log on, you must answer a riddle. The riddles are designed to throw the alien off so he can't intercept your message. This is where the chase begins. You race from terminal to terminal, getting clues from Avery on how to get down to the next level where he's waiting for you. You can use mouse, keyboard or joystick controls, though I

recommend the stick.

Of course, by the time you get there, Avery has been forced to move further down. You'll visit eight levels and nearly 30 terminals before you see Avery. Along the way, you must shoot robots, animals and all sorts of mutant creatures. While searching for the proper terminals, you'll amass a collection of keycards for locked doors, first aid kits to restore Health points, and ammunition for your gun. The game is extremely hard to map, and the constant barrage of animals makes it nearly impossible. Then

there are 23 different riddles, which range from fairly easy to very difficult. For example, what is the color of ancient earth's ocean? (Blue is not the answer.) This is one of the easy ones. How about a Life-giving Fountain? (No, not the Fountain of Youth.) Or a dancing hat, or something that is black but is not?

## Not for the Squeamish

Graphics are especially good for a top-down view game. Perhaps too good: some gamers I've talked to felt squeamish at the sight of dead bodies lining the hallways, with blood splattered everywhere. As if that's not enough realism, you even trip over the bodies unless you jump over them. *Alien Mind* is not only a test of your intelligence, but also of your dexterity. You've got to learn to move quickly and shoot with the best of them.

## Drawbacks

While it's a good game, it suffers from some glaring shortcomings. When you save a game, for instance, the program saves it at the beginning of the current level—regardless of how much progress you've made or where you are when you save. If you've visited some terminals or picked up any items on that level, you'll have to do it all over again when you restore the game. A game this good should save your *current* position.

Another drawback is that the constant horde of monsters gets monotonous. It's difficult to map, find terminals and think about the riddles when this pack of crea-

tures is almost constantly chasing you.

Also, the eventual confrontation with the alien is based solely on arcade skills. One gamer told me she was disappointed at this aspect of the game, suggesting it should have been either an arcade game or an adventure. Perhaps they should have put made it more of an adventure. It's a let-down to make so much progress with logical skills, only to learn you need over 3,000 Health points in order to shoot it out with the alien. (The company tells me it's possible to beat the alien with fewer points, but I can't imagine how.)

And they should have marked the locations better. Occasionally Avery says the next terminal is to the south or east, but most of the time you must search for them yourself with no such directions to help, and it's difficult to tell which rooms are which. For example, there are no distinguishing characteristics to indicate you're in the safety deposit chamber. Some rooms have detail, such as green squares in the terrarium, but most have little to help identify them.

The end game is the saddest I've seen since *Stationfall*. After working for days or weeks to find Avery, when you finally do find him...well, I won't spoil it for you. I'll just say I expected a happier ending.

**Conclusions:** *Alien Mind* is not a great game, but it certainly qualifies as a good one. Those who hate riddles or arcade action should avoid it, but I think most people will want to add it to their libraries. (By the way, don't forget there were *two* eggs!)

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**Skill Level:** Intermediate

**Protection:** Program

**Price:** \$54.95

**Company:** PBI Software

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## Tandy's EGA Board

Continued from page one

force the game into IBM/EGA mode. If your older version doesn't have this option, you can upgrade it for a minimal amount. Cinemaware indicated no intent to modify, *Three Stooges* but said future products should take the board's incompatibility into account.



Type: Science Fiction  
Action RPG  
System: IIGS

# Interview: Wasteland designers Ken St. André and Michael Stackpole

This is part two of our interview with the designers of *Interplay's Wasteland*, Ken St. André and Michael Stackpole.

**QB:** What were the big differences between designing a computer role-playing game and a paper and pencil game?

**Stackpole:** *Wasteland's* game system is heavily derived—though significantly modified—from *Mercenaries*, *Spies and Private Eyes*. That's what Alan started with. So the major difference as far as the game system is concerned is that, because the computer can handle more complexity, there was a demand for more complexity. What are fairly simple charts in a paper and pencil game became enlarged, and many more factors were added because the computer could deal with that. The game therefore had more variety.

The other half of it is in the scenario design. In a paper and pencil game, if I want someone to try and discover gold in a particular spot on the map, what I would do is put an 'x' on the map and write in my little notebook next to 'x': "third-level saving roll: luck = 500 G.P. gold doubloons." And that's something anyone familiar with the game system could look at and figure what's going on. The computer is decidedly unable to digest such a simple formula. So our difficulty was in setting up ways to code information so a scenario would work.

**St. André:** I thought the difficulties were in getting the right attitudes towards the project. We'd write up a map with all the things on it and then Alan [Pavlish] would say, "I can't do that."

**Stackpole:** One of the interfaces was between game designer and programmer, and I can remember very early on when we were coding maps and I'd get a call from Ken. He'd say, "I just talked to Alan and I tried to get him to give me a square that would let me do 'x,'" say have 400 monsters appear. He'd explain to me what he wanted and what Alan's objection was, and from the experience I'd had working with programmers as a game designer at Coleco, I would take what Ken wanted and what Alan objected to, think about it awhile, look at what we already had—and it dawned on me that if you

take square type four (a square type being a specific piece of code) and modify it slightly, it would give me exactly what I want. Then I'd call Alan and say, "I need a square that will do this"—the same thing Ken originally wanted. As Ken had explained it to Alan, Alan was seeing it as if he'd have to write a whole new thing. When I explained it to him, I'd say, "We've already got this, just make it a little longer or wider and we can do so much more with it."

From my previous experience with designing computer games, I would say in general that the other big problem concerning game designers and programmers is this: programmers design beautiful programs, programs that work easily and simply; game designers design games that are fun to play. If a programmer has to make a choice between an elegant program and a fun game element, you'll have an elegant program. You need a game designer there to say, "Forget how elegant the program is—we want this to make sense, we want it to be fun."

**St. André:** It's got to make sense and be fun, and it's got to surprise the gamer.

**Stackpole:** A perfect example from *Wasteland*: your guns can hold x number of bullets. Thirty-two is one of those 'power of two' numbers that programmers love. Well, it just so happens that some of the guns we're basing this stuff on only hold seven bullets, or 20 bullets. If a programmer had his druthers, they'd hold sixteen or they'd hold 32. But we need 20—it's going to be inelegant in terms of space, but that's reality.

**St. André:** In another part—Joe Ybarra did this for us in one fell swoop—I was saying that in this highly armed situation in the future, there would be explosives like grenades that do area effect damage and hit everyone in the immediate area. Alan would say, "No, no, no, we just want to shoot people." When Joe heard we wanted grenades and bombs, Joe said, "Can you do that?" And Brian said, "I guess we're doing it now."

**Stackpole:** It probably isn't fair to Alan. A programmer would probably say the problem working with game designers is

that they always want more than you can put in.

**St. André:** I knew he could do it one way or another—I had faith in his intelligence.

**Stackpole:** One way Ken had of getting at Alan was to preface requests for new pieces of code by saying "I know I can do this on a Commodore 64—in BASIC." Which is like the last thing a programmer wants to hear. It's like a duffer coming up to Arnold Palmer at an average golf course and saying, "What do you mean you can't make that 20-foot putt? I can make a 20-foot putt on a miniature golf course." Alan would swear, then we would get some movement.

**QB:** Any other shots you care to take at programmers before they start firing back?

**Stackpole:** One problem is that programmer/game designers come to game designing as a secondary thing. I was at a symposium where there were about a dozen people. When asked to tell what we were doing, what I kept hearing over and over from programmer/game designers was something like "I've got this neat routine for packing graphics, so I'm going to do a fantasy role-playing game where I can use this routine." Or a routine for doing something else, or "I've got a neat disk sort, or this or that." And all of them were putting these into fantasy role-playing games. Not to denigrate their skills as programmers—but that's sort of like saying, "Gee, I know something about petrochemicals, therefore I'm going to design a car that will run my gasoline." Well, if you're not a mechanical engineer, you don't design cars. You can be the greatest chemist in the world, but you've got no business designing a car. I'd like to hope that *Wasteland* establishes that if you want a game, get game designers to work with the programmers. In our case, working with Alan—who presented us with things the computer could do that we wouldn't normally do with paper and pencil—we were able to make the design much better.

**St. André:** Once we understood what Alan could do, and once he understood

what we wanted him to do, which we knew he could do if he'd just change one 'flag' in his brain or something, the end of *Wasteland* went much better than the beginning. The beginning was rough. I'd do a perfectly coded map for, say a *Tunnels and Trolls* thing, with long paragraphs explaining what happened here and there, what the gamer should see, which sound effect to throw in—and what would come back was, "This is really hard to put into code, Ken. How can I do a strafing run here?" "It doesn't matter to me how you do the strafing run, Alan," I'd say, "just do a message that says a jet is strafing your fighters." (I don't think the strafing run made it into the game.)

**Stackpole:** What Ken had asked for was a very specific thing, clear and easy to understand. The fact is, the way Alan was setting up the program, it was totally impossible to do. That was in the formative stages, when the designers throw all the possibilities at the programmer, who comes back and says you can have one, three, four, six and seven, but two and five ain't gonna go.

**St. André:** Once we understood that, it worked much better. In fact, everything went swimmingly at the end when Alan loosened up, taught Mike and I what code he was using to do this and said, "Alright, you guys put it in." Then we could put in the multiple saving rolls, the skill and attribute checks—everything we do in a [paper and pencil] solitaire dungeon—suddenly pops up in the last few maps we did for *Wasteland* because Mike and I were doing the actual coding.

**Stackpole:** Instead of writing out verbatim what would happen, we were producing the source code and Interplay would compile it. During this process we were getting a better understanding of what was going on, so we were able to...I was running up tremendous phone bills talking to Alan in the early stages. I'd be coding a map and would call Alan and ask, "Could we do this here, or could I have a square that would do this? We had available sixteen specific lines of code [specific things that could happen on a square] that were widely variable, sixteen basic patterns. Those were not filled up when we started. As we were coding maps, we came up with new things that made the game much, much better. One example is the way you get dragged down the river. To save code, each square of the river is a teleport that teleports you relative to its own position. Instead of having teleport

square number one, which teleports you to teleport square number two at certain grid coordinates, then teleporting to square number three, we have a square that teleports you one square south. Now, having a teleport square that teleports you relative to its own location was not one of the original options. But as I was first coding the stream, I said I'm going to go crazy if I have to have five billion teleport squares. So I called Alan and asked if I could have a relative teleport. He said, "There's no reason you can't. This is the way you code it." That way, we were able to work much better together and get a more complete game design.

**QB:** But can you clearly categorize every game author as either a game designer or a programmer? Don't some programmers have solid backgrounds in *D & D* and other systems that carries over into their programming?

**St. André:** That's true. I met Richard Garriott at the Winter CES, and he said, "Oh yeah, *Tunnels and Trolls*, I've played that." So it's true that he has played these games and has a better feeling for it, which makes the *Ultima* games superior to virtually every other fantasy role-playing game on the market—before *Wasteland*, of course!

**Stackpole:** A background in paper and pencil games really helps, because you experience a fantasy world when playing that kind of game—so when you create your own world, you want to give it as much depth and feel. Most computer games are crude compared to the experience you get in a paper and pencil game. The thing I enjoy about them [computer RPGs] is that sense of discovery. But what you don't find in most computer games that is usually in a paper and pencil game is that things make sense, that a world has its own logic. For example, in any number of games out there, if you have a Demon on level one, it may have no relationship to a Demon on level two. It may be tougher or it may be the same. If you have a Demon and an Orc on level one, the Demon will be more powerful than the Orc. Now you go down to level two, and the Orc on level two is more powerful than the Demon. Well, this doesn't really make any sense. In a face-to-face paper and pencil game, you'd look at the gamemaster and go, "Wait a minute—this Demon took twelve hits and it died, and the Orc took 47 and it's still coming? What's going on here? The gamemaster, horribly embarrassed, says,

"Oh, that's a Great Orc. You can tell by the longer tusks." Suddenly there's a difference there—things make sense in those terms. Without the gaming experience, however, Orc and Demon just become labels. And they're convenient labels because you've got a graphic that goes with Demon and one that goes with Orc.

**St. André:** In point of fact, I've had so many programmers tell me, "There's not any difference: they're all just monsters, and the program decides how many hit points each has and how much damage it's going to do and that sort of thing.

**Stackpole:** In my experience on *Bard's Tale III*, part of what they wanted from me was a stronger, tighter story line. So you have that texture, that feel: here is a world and these are the things going on in it. And when I sat down to create the monsters, I looked at what they were, what their inner relationships would be, how were they going to get tougher, and will this race of Demons always be tougher than that race of Demons? Well, yeah, on the same set-up, they'll be the same. Go up in a level, and you get a clue that these things are a little tougher. But this race will always use this sort of magic, whereas that race will always use that sort. So for the player there is a sense of discovery in which the discoveries are actually useful. If you find out that Greater Demons are always casting a certain spell, you already know what it will probably do in combat, so you can go, "Aha, I can use this spell." So to my mind, anyway, it gives the player a greater sense of mastery of the fantasy world.

One of the things that kept happening in *Wasteland*...Ken says there's a Blood Cult in Needles, and also a Church of that Blood Cult in Las Vegas. As we were retrofitting stuff in Needles, we built a link between different religious groups and things going on. Servants of the Mushroom Cloud again show up in Needles and in Vegas; the Guardians of the Old Order are certainly a force unto themselves and very strange, but when you wander around in their Citadel, you see that these guys have been collecting artifacts from the pre-war times and you find things you recognize, and through experiencing *Wasteland* you can believe that yeah, 100 years ago the bombs did fall and this is what's left over—it all makes strange, perverted sense.

Continued on page fifteen

# Walkthrus: Wizardry IV & Return to Atlantis

By Frank Evangelista  
(Verified by Linda Brooks)

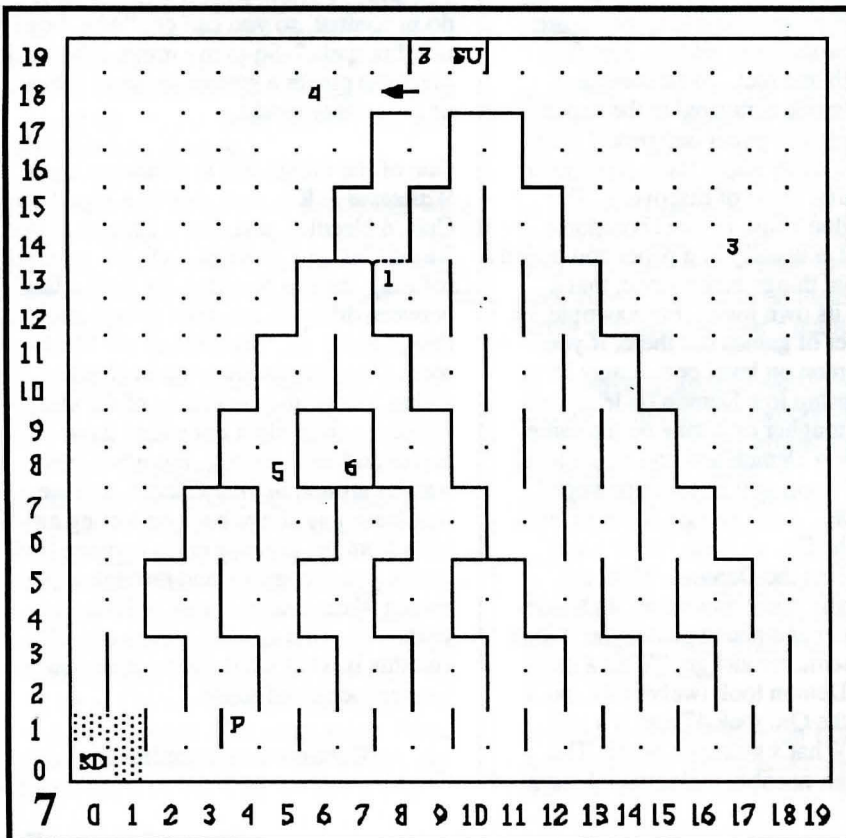
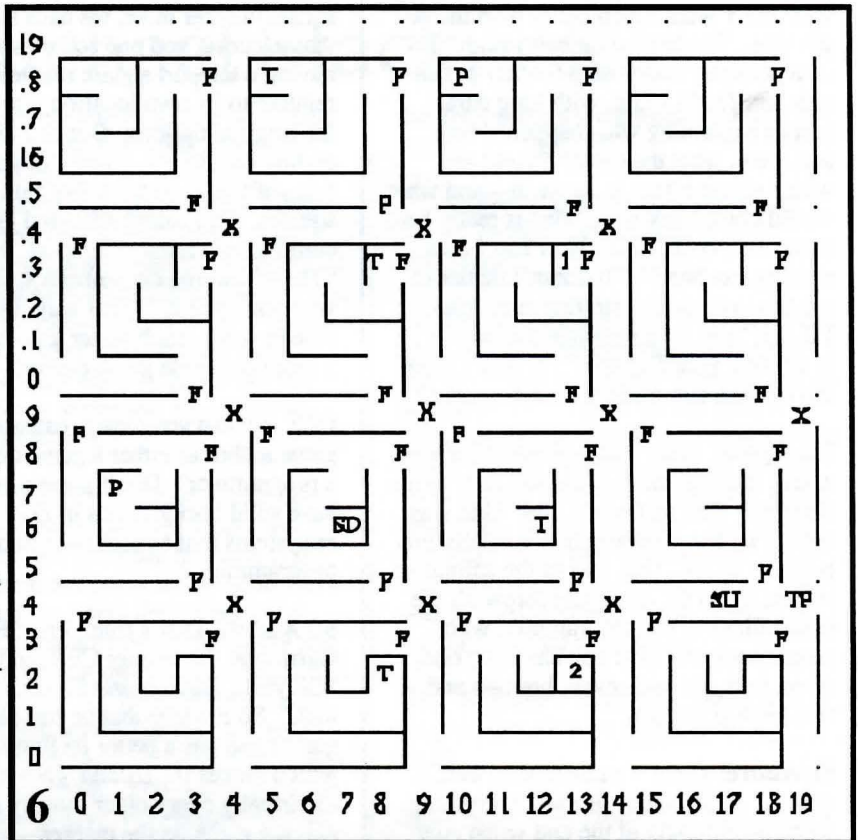
## Level 7

**Artifacts:** Orange Rod (Hopalong Carrot), Dreampainter's Ka, Sword of West Wind, Sword of East Wind, Dragon's Claw (you can only take one)  
**Effective Monsters:** Priestesses, Goblin Shamans

After climbing the stairs from Level 8, you pass through an area that negates your Light spell. Use the candle for light to see the hidden door (1) at 8, 13, facing north. Make your way to the Altar (2). To obtain one of three swords, equip the three stones (Bloodstone, Lander's Turquoise and Amber Dragon) and put them on the altar. (The Dragon's Claw will restore hit points. The East and West Wind Swords have excellent hitting power. Save the game before choosing a sword if you want to replay it, since your choice of sword determines three of the endings.) The first time through this level, all you can do now is head for the Stairs Up.

Later, after obtaining Winged Boots from Level 5, you can equip them to visit the Blimp (3) and get the Orange Rod (4). (The Oxygen Mask from 9, 18 on Level 5 helps you resist the Mage's spells on Lev-

el 7.) Take it to the hidden door (5) at 5, 8, face east and invoke it to enter the Dreampainter's Room for the Dreampainter's Ka (6). (Do not equip the Dreampainter's Ka yet—it is necessary for the ending, and has only a limited number of uses.) But don't wear the Boots into the Dreampainter's Room, and don't invoke them unless you're wearing them.



**Level 6:**  
**Artifacts:** St. Rimbo's Digit, Initiate Turban, Arabic Diary, Cape of Good Hope  
**Effective Monsters:** Wights, Bishops, Master Ninjas

Lots of Spinners and False Doors make this maze tough until you learn how to determine

your location. The Jeweled Amulet casts a Dumapic, but you can also tell where you've been spun to by testing the doors to see if they're real or false. If both are false, for example, you have entered a horizontal row; if the door nearest you is real, you have moved north; if the door nearest you is false and the one further away is real, you have moved south.

First get the Cape of Good Hope (1) at 13, 13. After defeating one of this level's strong parties of monsters, you'll receive St. Rimbo's Digit (this may happen before you get the Cape). If equipped, it casts Tiltowait in battle. (The number of times it can be used is limited and appears to be random.) Then go to (2), the door at 1, 1, which can't be seen even with a Light spell—you must kick there to open it. This leads to a tough battle, so save before entering the hidden room for Initiate Turban and Arabic Diary. You'll be transported to the Stairs Up. (The stairs do not appear unless you are transported from (2), and disappear if you don't use them when asked.) Equipped and invoked, the Cape of Good Hope lowers your Armor Count and boosts your spell-casting and hitting power. The Arabic Diary is the book needed to enter the Gates of Hell on Level 9. The Initiate Turban casts a Halito (but hold onto it for





Continued from previous page

cover an area you won't (for it's too far away) or can't (due to radiation or another factor). Be careful with his settings (Neutral, etc.) or he may overlook the thing you want him to find. The valuable items found in each mission are not found in others: adrenalin pills are only in mission six, for example. Energy cells are found in different assignments, but you only need one because its power is restored between missions. Drop one into the hold after using it, and it will be restored; this works with smart bombs too.

#### **The Sea Thief Cafe**

Some of the background information found here is misleading and none is vital.

**Assignment One: The Golden Galleon**  
Find the gold and beam it up, not wasting any time. It is always close to the sunken ship. Items: smart bombs

**Assignment Two: The Weakest Link**  
Have RUF search one area while you search another to save time finding the patch and the cable. Beam the patch up to the ship and down again onto the cable. Someone in the Cafe says there's something else to find here, but it's not necessary for completing the game—if it exists at all.

#### **Assignment Three: Of Pearls and Sunken Ships**

The object is to beam all the radioactive barrels up to your ship and then back down after they've been drained. Again, don't waste time, especially with the separate group of objects on the scanner (a gang of crabbots). Items: toxicity sensor, transmitter, energy cells. They all look alike: cases with flashing lights.

#### **Assignment Four: Lost and Yet at Home**

A tough one. Some of the underwater medicines boxes contain vaccine and other poison, and you've got to get just the vaccines. But the toxicity sensor often gives confusing signals if two boxes are in the same area. So after you've beamed up all the boxes (indicated by the lack of a signal from your monitor), beam them down individually in different areas so the signals won't get mixed up. Those that trigger no signal on the toxicity sensor are the medicine. You must collect three with vaccine.

You'll also need the transmitter from the previous mission. Go to the AquaCity to

You'll also need the transmitter from the previous mission. Go to the AquaCity to the north and get close to their Comm dish, then turn on the transmitter to open the doors. Beam the correct medicine cases at the doorways of three different buildings. Items: You may also find a case that tells you RUF's location when he's sent on GOTO missions, but it's not needed to solve the game.

#### **Assignment Five: And Only One May Live**

First find the homing beacon and a propulsion unit. Use the propulsion unit to fight the strong currents (you'll need energy cells from Mission One). Turn on the beacon to locate the missing Coelacanth. Due to the currents, reaching it will be difficult. Once you find it, you can use the transmitter to release it, or beam it up to the ship. Either option will complete the mission.

#### **Assignment Six: Too Far Below**

Ignore the information from Argos, which is incorrect. The twelve spheres you must beam up can be anywhere but are usually grouped together and seem to be basically south (so don't waste time looking north). Items: Adrenalin pills

#### **Assignment Seven: Strange Allies**

Head southwest to Tiwanaku's coordinates and pick up the cloaking device. This lets you approach the fake bombs without setting them off. Find the bomb case that Tiwanaku left for you and beam it up to the ship. When you find the real bomb (by scanning it), beam the bomb case down onto it.

#### **Assignment Eight: The Citadel Unsought**

To find the three tape boxes that must be beamed up, blow up the generator with your laser to reveal the hidden citadel to the west. Go there and knock out the installations with the laser. A smart bomb detonated in the middle of the installation will take out all four towers at once.

#### **Assignment Nine: The Hunter Trapped**

After locating the sub, beam down the buoy from your ship's hold. Bring the transmitter along if you want and take care of the second part of the mission at the same time by turning it on when you're next to the dish beside the sub.

#### **Assignment Ten: The Arch and the Chain**

Find the two columns south of the row of

Antarctic installations. Pass through the arch and go back in time before the installations were completed, then wipe them out with your laser. When you run out of air, you'll be beamed back to your ship.

#### **Assignment Eleven: Brothers of the Sea**

Take the transmitter with you, find the old dish and beam it up to your ship. Find the control center that is controlling RUF 2. Charge the center, beam down your dish and turn on the transmitter. If you're close enough to the center, you'll jam their transmission and incapacitate RUF 2. Beam RUF 2 up to the ship.

#### **Assignment Twelve: Ghosts of Friends and Strangers**

Upon reaching the drilling installations, scan the map you find there. It will blow up into six pieces, which you must find and beam up to the ship. Before leaving, you must knock out each of the drilling operations—just for good measure.

#### **Assignment Thirteen: When the Dead Shall Rise Again**

After finding the drilling installations, you have only a few seconds to knock out as many as you can before you're captured (which is unavoidable). Tiwanaku gives you a lecture that fills in the story behind the crimes. Then you're released into a maze of sorts, which is actually far southwest on the map (you have no contact with your ship). Notice the colors on the mirrors: gold on the left, red on the right. The one you want is just the opposite, since all the others are reflections (gold on the right and red on the left). If you fire a laser at the wrong one, you'll be automatically returned to the ship—seriously injured an unable to complete the mission. If you do it right, you'll regain contact with your ship. To save time, surface, go back down and knock out the drilling operations you started on.

#### **Assignment Fourteen: Return to Atlantis**

You can't do anything to the drilling operations. Take the transmitter and adrenalin pills. When you go past the 75 North mark, you'll encounter Tiwanaku in her little underwater saucer. You can't kill her. Surface. Use RUF to locate the control center and com dish, which should be beside each other. Charge the control center, using the adrenalin pills to handle whatever they fire at you. Turn on the transmitter when you get close enough.

# Impossible Mission II

By Tracie Forman-Hines

The original *Impossible Mission* could have easily made it to the top of the Surgeon General's list of addictive substances. That action quest pitted players, as acrobatic secret agents, against the evil Elvin Atombender—master scientist and builder of the best-guarded sanctuary since Masada. The object was to search various rooms in his fortress for pieces of colored computer cards, which were then assembled to form pieces of a puzzle. According to the instructions, you could gain access to Elvin's private quarters when all the pieces were put together.

Oh, there was a slight obstacle the agent had to overcome: a series of nerdy-looking but very lethal robots that guarded every room. You could jump over them, disarm them or occasionally outwit them. But in my case at least, the robots prevailed in the end. Despite a year's worth of valiant effort, *Impossible Mission* proved...impossible.

Enter *Impossible Mission II*, a diabolical sequel that measures up to the original (are you listening, Steven Spielberg?) and even outshines it in a few areas. If you liked the original, you'll love this—and if you never played it, be sure to give this new version a spin.

Like *IM I*, this is an action adventure: you can leave your mapping and note-taking chores behind, but you'd better brush up on your maneuvers with the joystick. The game starts with the same special effects as *IM I*: Elvin's voice, synthesized to Karloff-esque perfection, chortles, "Another visitor! Stay awhile...stay FOREVER! Hahahaha!"

The agent begins in an elevator shaft between two different sections of Elvin's home. Each section has its own motif: one section might be the living area, filled with plants and sofas and bookshelves, while another might be a gymnasium complete with barbells, or a garage littered with spare tires and gas pumps. No matter which section you enter, you'll always encounter robots.

There are four types of robots, though individuals vary widely within each type. The most obviously dangerous are the chubby little fellows decked out in Poin-dexter glasses. Not only are these guys lethal to the touch, but they also shoot

bolts of electricity that kill the agent. Another kind resembles a steam shovel. It doesn't shoot. Instead, it pushes you off the platform you stand on, or crushes you against the wall if it corners you. The third species doesn't affect the agent by touching him, but it lays bombs that explode when touched by an agent or another robot. The final, and most annoying, robot is the little, grinning elf that putters along and steals elevator platforms.

Your mission, should you choose to accept it, is to search the furniture in each section of the fortress for coded clues

(more on these later) or bombs, computer passwords and other tools you can use to achieve your main goal: searching the safe hidden in each area.

The safes are the key to *Impossible Mission II*. These contain musical codes you have to record on your pocket computer. Just drop a bomb to blow the safe open, search the hole and record the tune. When you've recorded seven different musical clues, you enter Elvin's inner sanctum for the final confrontation. (Sound familiar?)

Besides the addition of new robots, the best improvement in the game is the way you assemble clues. Instead of manipulating clumsy, confusing puzzle pieces, you use the pocket computer to line up the numbers you find.

Numbers are displayed along a three-digit grid. Each digit is controlled by an arrow that scrolls numbers up and down. A message informs you when one of the three digits is correct. Line up all three digits and you've completed a key, which lets you move to the next section of the fortress.

This is primarily a pattern game, although it requires jumping and dodging skills as well. While the map changes with every game, it's only the graphics and locations of rooms that really change. For example, in one game you might find a particular platform and object set-up in the gym section, while in the next game, the same room is filled with mainframe computer equipment instead.

The graphics are excellent, done in the same high resolution style you may have seen in Epyx releases like *Summer Games* and *Winter Games*, and the sound effects are superb. Particularly unnerving is your agent's anguished scream as he slips off

the edge of a platform and falls into oblivion. Don't worry too much, though, you have unlimited lives. Time is the enemy here. You can find extra time by searching furniture, but it still doesn't seem to be enough to finish the game.

**Conclusions:** So is *Impossible Mission II* really impossible? Maybe. Is it addictive? Absolutely. Should you check it out? Definitely.

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**Skill Level:** Advanced

**Protection:** Program

**Price:** ST, Amiga, \$50; others, \$40

**Company:** Epyx

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## IBM Conversion Ultima V

By Stephen King

It is simply amazing that each new *Ultima* is so much better than the last. Whenever a new one is released, I find that not only was all the pre-release hype true, but the game is even better than I was led to believe.

*Ultima V* begins a few years after the fourth chapter left off. Lord British has been mislaid (heaven help the royal courtesan), and you've been summoned to find him. Graphics use twice the resolution as previously, adding realism by eliminating that blocky look that gives the impression you are moving around on a giant checkerboard. Attention to detail is absolutely incredible.

Besides the normal battle sounds, there are many other sound effects: a harpsichord you can play, the crackling of the fireplace, and the tick tock of the clock are just a few. In addition to the usual rooms like the healer, weapon shoppes, etc., there are now bedrooms and barracks with beds for each citizen. These rooms are even personally decorated by the owners.

Combat is depicted much like in *Ultima IV*, but you now have direct control over where you want to hit, so you can now attack diagonally. Another new twist in combat is spellcasting. When casting a multiple-kill spell like Flame, it no longer selectively picks out your enemies. Instead, a cone of fire shoots from your Mage's fingertips.

Continued on next page

## Manhunter

Continued from page one

type in names of people and dig up their files in the Orb's main computer. The first thing I learned was that Reno Davis, a corpse I found when I investigated the explosion at Bellevue, was a Manhunter whose file said he was not dead, but transferred to Chicago.

### The Interface of the Future

Using MAD's "Info" features was the only time I had to type in words, for the traditional parser was replaced by what looks like a prototype for the CDI stuff (interactive games displayed on a TV or monitor via a new kind of compact disc player) that will soon be making a bid for your entertainment dollar. With stick, mouse or keys, you steer an arrow about the screen. Point it at a door, or sometimes to the side of the screen, and you'll be told to press enter to move in that direction, usually into an adjoining room. The cursor becomes a hand when it's positioned over an item that can be used or picked up. It's an elegant, convenient interface whose only drawback is that it limits the number and combinations of things you can do.

### Graphic Differences

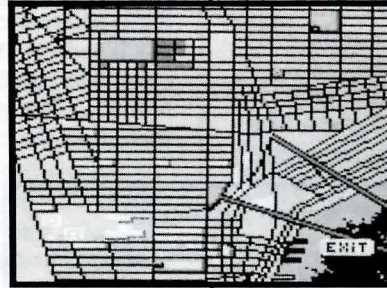
With double the resolution used in previous Sierra games, the new graphics look great on a Tandy. Rather than always seeing your character and manually directing him or her, you'll view most scenes from the first-person perspective—through the character's eyes.

But you will see your character's animated figure (as in former Sierra games) in scenes that can be depicted more entertainingly or naturally from that perspective; in these, however, his actions are completely animated and you never have to guide him around. Many other scenes, such as the one in which eyes fly out of a corpse and attack your face (they are really baby Orbs) are fully animated. Sometimes the graphics get gruesome, showing blood pouring out of a knife wound.

Windowing techniques accentuate other animation. In one scene, a gang squeezes your head till it pops off and your internal organs gush out through your neck. This appears in a window set into the main picture of the bar, which

makes it look as if it's being shown on a big-screen TV. Some clues are even animated, like when the bartender makes a certain motion with his hand and arm. (And fans of *Space Quest* will be pleased to learn that those ubiquitous keycards play a role in this game too.) Another attractive cinematic effect was accomplished by leaving most of the screen black, which highlights the art that appears in a small circle of light. The music and sound effects are also well-conceived and carried out.

We've all come to expect a variety of arcade-style games from Sierra adventures, and you'll find a good mix of entertaining mini-games that are never too hard to get in the way of the adventure. I haven't found a card game yet, but was amused by one whose goal is to throw knives and stick them between a bartender's fingers as they are splayed out on a table. Sierra did a good job of rewarding you for winning these mini-



games, like showing an animated display of the carnival when you win a videogame.

In addition to the city map, documentation includes a reference card

and the "Manhunter's Field Guide," which contains Sierra's new copy protection. They have given up on the popular and gamer-friendly "key disk" method and are now using the "type in a word from page 5, paragraph 4, line 21" method. Problem is, the program quits on you if you get it wrong the first time. Most such games allow you at least three mistakes, which are easy enough to make under these circumstances; in fact, I had to reboot the program three times the first time I tried to play it. And this is necessary even if playing from the original disks.

Speaking of disks, the package includes five large disks and two for people using a 3.5" drive. Since the disks are unprotected, you can move them to a hard disk and not worry about hidden files.

**Conclusions:** One thing that I really liked about *Manhunter* is that so far it has only killed me twice, and both times I was revived (after a clever message from the game's designers, who appeared on screen, all dressed in robes, and let me "back up to just before you got killed").

Maybe you like getting killed, restoring a saved game, and getting killed again, but I don't, so I appreciate this aspect of *Manhunter's* design. The interface is exceptional. Though I'm not sure it will completely replace the traditional parser, it is a nice alternative that I'd

like to see again. More functional and less intrusive than a menu-based interface, this one is also smoother than having to steer your character all over the screen. But the thing that makes this Sierra's most distinctive animated adventure yet is the premise of using MAD to tag people so you can get clues. It is original and different, and—most important—fun to play. Recommended.

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**Skill Level:** Intermediate

**Protection:** Type in words from manual

**Price:** \$49.95

**Company:** Sierra

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## Ultima V: IBM

Continued from previous page

Besides the richer look of the townes and overland, the dungeons have also been spiced up. There are now three distinct dungeon styles. Because of the higher resolution and better color spread, monsters approaching you in the dungeon settings look much more three-dimensional than the flat-looking ones that came at you in earlier installments.

*Ultima I* supports CGA, EGA, Tandy TGA and Hercules graphics, but there seems to be a problem interfacing correctly with a Tandy 1000TX equipped with a Tandy EGA board. It works as advertised on floppies when the E (for EGA) parameter is used to load the game, but if you try to run it from a hard drive, the copy protection interferes and it won't run even with the master disk in drive A. (For an in-depth review, see the July, 1988 issue.)

## L. A. Crackdown

Continued from page three

Anyway, I'm sure you get my drift. Realism is great! It serves the vital function of allowing the player to empathize with his game persona, but how about leaving the mundanities of the outside world to real life? Maybe we can just assume that the officers are taking turns sleeping (as cops do on a real stakeout) during "Time Compress," hmm?

### Look and Feel

The high-resolution, two-color CGA graphics, like those in many other Epyx games, use the familiar Cyan and Magenta primaries. Not my first choice, but hey, it looks better than *Police Quest* in the CGA color mode. There is no support for the larger palettes of EGA or Tandy CGA, but for the most part, there is no real need.

There are very few sounds in *L. A. Crackdown*. A one-voice theme song plays as the title screen is being displayed. Aside from this, the only sound effects I ever remember hearing were the engine sound of your van as you drive around the city and the pattering of your rookie's footsteps as he makes his way from room to room.

Aside from the usual registration card and advertising pamphlets, the *L. A. Crackdown* package includes a booklet called the "Narcotics Surveillance Manual" that gives you some tips on starting and playing the game, as well as the case file and criminal histories on the six major suspects.

It can be installed on a hard drive (C: drive only) for increased speed and convenience. It is copy-protected by the key disk method, so you will have to have your master disk in one of the floppy drives briefly as the game starts, but there are no hidden files to contend with.

### Misleading Packaging

One thing I do take exception to is that the back of the box displays only the C-64 graphics. It is common practice among companies to display only good looking graphics, and I find this very misleading to potential buyers.

A better system would be to use the three panels to show pictures of the best graphics like those on the Amiga, then the medium graphics as on the C-64 or IBM EGA, and last but not least, the

worst graphics, like IBM CGA. C'mon guys, let's strike a blow for truth in advertising.

**Conclusions:** Although an intermediate level is indicated on the package, *L. A. Crackdown* is really a game for beginning players. The lack of a parser and limited number of options make finishing it more a matter of perseverance than skill. My biggest complaint with it was that I eventually made several arrests based on evidence that I didn't understand.

For instance, I found a dead body, and was able to arrest one of Sim's gunslaves for murder, but why did it have to be him? I didn't see him do it and had no reason to believe it wasn't someone else. For this reason, I recommend this game only to rank beginners and hard core police game fanatics.

**Skill Level:** Novice

**Protection:** Key Disk

**Price:** Apple, IBM, \$49.95; C 64, \$39.95

**Company:** Epyx

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## Waiting for Duffy

*Duffy is upgrading the QB parser, so  
write these people if you can help.*

**Dungeon Master:** How do I get key from room on right after Riddle Room on Level 6? What good are Rabbit's Foot & necklaces? How do I get through disappearing wall in "I Hate to be Ignored" room on Level 6? Also need maps. Glen DeSena, 1014 Biltmore Dr, Winter Haven, FL 33881

**Ultima 2:** Have been playing for a long time but can't kill Minax. Antos has blessed me, but I don't know how to claim the ring, or to get the Quick Sword. G. Lisiak, 5646 Eagle Ct, N. Vancouver, B. C., Canada V7R 4T9

**Wizardry 3:** How do I kill L'kbreth? Cutthroats: What are coordinates of treasure? Infidel: Where do I dig in the sand? Chi Shum, 1941 3rd Ave, 6-E, NYC, NY 10029

**Uninvited:** Can't get past ghost in bedroom, reach ceiling light in bathroom, open door in den (no key!). What good is greenhouse? M. Blackwell, 6201 Fountain Ave #104, L. A., CA 90028

**Titanic:** Need any help on this game. Activision & the developer in England sent hints, but they are inaccurate. Wayne Townsend, 641 Plomosa Ct, Fremont, CA 94539

**Dragonworld:** How do I get out of Cupola? In small door after scaring warrior? Amazon: How do I get in antechamber rooms? What is bottle on floor for? Chris Carlucci, 15927 Viewfield Rd, Montsereno, CA 95030

**Black Cauldron:** How do I get past witches? If not by giving mirror, then what? Chris Kelly, 3709 Sandal Lane, Cincinnati, OH 45248

**Bard's Tale II:** How do I cure my party of poison after defeating Toxic Giant? Ron St. Pierre, 405 Urban Takao, 4-2-17 Takao-dori, Nada-ku, Kobe, Japan 657.

**Dark Lord:** Need help. Also with Leisure Suit Larry & Maniac Mansion. Donald Kawamata, 1624-D-1 Liholiho St, Honolulu, HI 96822

**President is Missing:** need help. Rich Worles, 789 Grafton St., Worcester, MA 01604



# Keys to the Kingdoms



## Pool of Radiance

To defeat the trolls and ogres in the Rope Guild, recruit two heroes in the Training Halls and put them in positions three and six. Equip Fighters with bows and arrows. Keep attacking the same troll until it's dead, or it will regenerate. Need help with the orcs in Sokol Keep's castle antechamber? Once combat starts, retreat toward the north door, firing arrows as you go. The monsters will follow and will be



easy pickings. To clear the Kuto's Well block, go directly to the well in the center of the map area. Enter the well, go to the northeast part of the Catacombs and defeat Norris the Gray. Then you can use the Catacombs to rest and recuperate. In Vahlingen Graveyard, enter the crypt at 4, 6. Defeat the two squads of skeletons and move to 7, 9. Search to find 5,000 experience, money, gems and jewelry.

Get more points and items by defeating the Spectre in the tower in the southwest corner. (Use the Stinking Cloud spell.)

Lou Tometich

If a shopkeeper offers more for a weapon than the Armory says it's worth, equip it to see if it's magical. The key battle in the Rope Guild, have Magic Users cast Sleep spells on the ogres to form a living wall between your party and the trolls. In Sokal's Keep you'll find a useful scroll at 6, 13 and a Great Hammer at 15, 6. At Podol Plaza, use "disguise yourself as monsters" option. To avoid fights when you meet a monster group, use "sly." Listen for info from them. There's a temple at 1, 14 where you can rest. Visit the Pitt at 6, 8 and the Orc Temple at 14, 8.

Danny Peterson

## Uninvited

The Rec Room and the Cards: Operate grammophone. Operate key on cabinet.

Open cabinet and speak to doll: Specan Heafod Abraxas. Close cabinet. Open E door. E. Get bouquet. Open NW door. Open N door. N. (The following series results in the combination to the safe.) Open desk. Examine card. Write down atomic number of mercury. Drop card. Examine and drop remaining cards until you have written down the atomic numbers of Silver and Gold. NW (2)

Edgar Bork

## Dr. Dumont's Wild P. A. R. T. I.

At the Science Art Museum, go S, E, N. Turn faucet. S. W. N. E. E. E. Connect xjsft to generator. N. Connect xjsft to slab. SW. S. Open door. S. Turn faucet. Turn handle. Turn wheel. N. Close door. W. Take rock. NE. NE. Examine slab (repeat until codeword appears). W. Type codeword. Take laser. (Go to Planetarium.)

Stephen Payne

## 2400 A. D.

Here's how to get a Field Disperser and a Plasma rifle. (The Field Disperser protects you from almost all damage from robots and allows you to walk through force fields. You won't need passcards (the Plasma Rifle will blast doors open, ZAK's (blast the robots too), or energy cells (plenty of nodes, and no need to worry about 'bots). To get the Field Disperser, go to the D building of Megatech and take the transport up. Break down the door to the south. There are five cabinets along the right wall in the next room. The middle one has the Field Disperser blueprints. Take them to Les in Megatech building F and say cmvfqsjout and he'll build one for 3,500 credits.

To get a Plasma Rifle, you must constantly buy weapons from Wes throughout the game. Eventually he'll offer a broken Plasma Rifle. Hugo is the only one who can fix it, but you'll need more part. Find the Multiplier Tube in the trash behind Gilbert's Electronics. Buy a Microstat from Larry's Electronics. Say sfhvmbups to Gilbert, who'll trade an Energy Regulator for the Microstat. Buy

an HV Oscillator from Larry and take it these three items and 550 credits to Hugo. Many more weapons and devices are sold in the Underground complex. Try out a variety of them to see which ones work best for you.

The Transporter Guidance Device, needed for one approach to the Main Computer, is in the Underground. Go to South Station and walk along the tracks to the west until you find a locked door. Break it open and take the ladder down. Go south through the force fields and dismantle the Protectors. Break down the locked door to the east. Break down the third door on the north wall. The Guidance Device is on the third pipe to the left.

Brian Riggs

## Star Command

Princess Versilda's location is randomized, but she is always on a planet in a sector that is reached through a black hole. The coordinates of the black holes are (10, 29), (28, 14) and (23, 6). Enter each one and search every planet in the sector that lies on beyond until you hear a radio message. Make a cargo delivery on that planet and you'll find the Princess. After rescuing the Princess, you'll get a mission that takes you to a planet where illegal trade is going on between the Insects and Robots. Go to the coordinates specified in the mission briefing and engage the Robot Recon Probes in battle. To destroy them, you need at least a Katana class Escort ship and a decent weapon, preferably a 1.25 MT Nuclear Missile. Before firing at the Probes, have your character Aim three times to get the best possible aim. You must aim again after each shot, so it would be prudent to possess some form of defensive hardware and a Missile Killer.

David Heidt

The "Typo of Death" edition of the QuestBusters Code: count one letter back—RC = QB.



# Swap Shop

Trade or sell your old adventures with a free ad. (Adventures only, no pirated software, limit of 10 games per ad. Please state system.

## APPLE

Trade, or \$12 @: Infidel, Suspect, Earthly Delights, Critical Mass, Zork 3, Dragon's Eye, Rescue at Rigel, Bard's Tale 1. B. Blystone, POB 1313, Snohomish, WA 98290

Almost every adventure for the Apple: All Ultimas, Wasteland, 2400 AD, Bard 1-2, Elite & 100s more. \$10-\$25 @, send SASE for list. D. Gauthier, 1035 Highland Ave, Dayton, OH 45410

Wasteland, \$20. Deathlord, \$18. Beyond Zork, \$16. AR: Dungeon (& hint book), \$16. Many more, send SASE for list. R. Robillard, 52 S. Main St., Baldwinville, TX 01436

Mindwheel, \$22 or make offer. Write 1st. D. Griffin, 29881 Preston Rd., Pueblo, CO 81006

Sell: Ultima 2, 3, 4; Wizardry 1, 2, 3; Bard's Tale, Ikari Warriors, ACS, Archon II, Zorro

and more. Write 1st, let's swap lists. Chi H. Shum, 1941 3rd Ave, NYC, NY 10029

Trade/sell: 2400 A. D., Bard's Tale 3, Wizardry 4, King's Quest 3, Space Quest 2, Shard of Spring. Brad Kinman, 510 Laurel Rd., Easley, SC 29640

Mac, \$15 @, 2 @ \$25: Legacy, Dragonworld, Fahrenheit 451, Borrowed Time, Mindshadow, Zork 2, Transylvania, Crimson Crown, Reach for the Stars, Sword of Kadash. D. Campbell, 9772 Via Pavia, Burbank, CA 91504

Trade/sell: 50+ games & adventures. Also GS stuff & new releases. K. & S. Wadsten, 20318 Livonia, MI 48152

\$10 @: Gemstone Warrior, Interactive Fiction, Expedition Amazon. \$15 @: Mystery House, Empire of Overmind, 7 Cities of Gold, Realms of Darkness, Suspended. Bard's Tale, \$20. Ultima 5, \$25. Will buy or trade for Timeship (original only, with docs). Gayle Ann Stanford, 3281 Foxgate Dr., Memphis TN 38115

Want: Leather Goddesses, Hollywood Hijinx, The Pawn. Have Bard's Tale 1-2 (w/ cluebooks), Amnesia, Moebius. Will trade, buy, sell. M. Scholz, 1019 California St., Woodland, CA 95695

Trade: Ultima 3-4, Bard 1-2, King's Quest 2, Might & Magic, Beyond Zork, more. Want Wasteland, Ultima 5, Deathlord, others. Will

swap lists. D. Stewart, Rte 5, Box 1235, Hillsborough, NC 27278

\$30 @: Bard 3, Deathlord. \$25 : Wizardry 2. \$10: Spy vs. Spy 1-2 (on same disk. All 4 for \$75, or any reasonable offer. Rich Sanford, 77 Locust Hill Rd, Darien, CT 06820

## COMMODORE

Trade/sell (\$12 @): Tass Times, Titanic, Moebius, 9 Princes in Amber, Portal, PSI 5 Trading, Law of West, Mindshadow, Cauldron, Gate of Dawn. Send list and/or offer. L. Parsi, 28-34 41st St, Astoria, NY 11103  
Sell/trade: Legacy of the Ancients, Pirates, any Phantasia & more. Write for list. WANT TO BUY AMIGA 500, NEW OR USED. K. Cridebring, 4501 Cadison St, Torrance, CA 90503

Trade/sell: Might & Magic, Ultima 2-3, Bard 1-2, Questron 2, A. Reality: Dungeon, many Infocomms. Want Wizardry, Realms of Darkness, Tass Times, Wizard's Crown. Send list &/or offer. R. Perez, 1140 Burke Ave, Bronx, NY 10469

Trade: Defender of Crown, Heart of Africa, Alice in Wonderland, Swiss Family Robinson. Want Oo-topos, California Games, One on One. Chris Kelly, 3709 Sandal Lane, Cincinnati, OH 45248

Rescue Rachel, a C-128 text/graphic adventure on 2 2-sided disks w/hints, solution. State 1571 or 1541 drive. \$6 or trade. Tony

Continued on next page

## Interview

Continued from page seven

**St. André:** Hopefully the game will hold together. All computer RPGs force you to fight a vast number of monsters, probably to keep you from falling asleep. Except for, say Infocom games, in which a monster dies if you have the right object when you meet him, and you die if you don't. *Wasteland* is less fighting monsters for the sake of fighting monsters; unlike *Might and Magic*, in which you must kill a million monsters to get tough enough to reach the end game and kill the biggest monsters of all, no matter how high you go up in levels in *Wasteland*...how high *can* you go, Mike?

**Stackpole:** The mechanism is there for you to go up to 50th level, but the levels are called ranks and I forget all their names. Most people I hear of are reaching Fire Grenadier.

**St. André:** So it's not necessary to reach 50th level to win, and even at higher levels your characters should still be recognizably human, not guys with mega-attributes and thousands of hit points.

**Stackpole:** The progression is that you get better and better destructive equipment. And from the game designer's point of view in balancing the game, the question was "How do you reign those weapons back in?" You just make a limited supply of bullets. So if someone just rock and rolls on full automatic all the time, eventually he'll find that, hey, there's no more bullets. One of the other things we tried to do was to make it an experience in which you didn't have to get "out of the game" until you were done playing—you don't really go up in level, you go up in rank. And how do you do that? You radio back to headquarters and tell them in essence what you've done, and they reward you with a promotion. The only place it breaks down is when you have to allocate attribute points to your character. Other than that, and that's a very minor thing, you don't have to get outside the game, you don't see the numbers go flying by as much as in other games, in which you worry about going up in levels or switching class alignments. It's creating that mythos and keeping you in it as opposed to saying 'you're really only playing a game'. You're not thinking about the game system.

**QB:** Will there be a *Wasteland II* ?

**St. André:** Only Brian Fargo and his lawyers know. [Interplay now manufactures and markets its own software, but EA holds the rights to *Wasteland* .]

**Stackpole:** A better way to put it might be: will there be a *Wasteland*-like game with a similar system that allows for transferring in characters from *Wasteland*? Yes, there will be. It may even be called *Wasteland II*, but I doubt it. And there's a project that Liz Danforth and I are working on—a *Wasteland*-based game, a little one-disk game all to itself, that you can play using the original program. And we'll both be working on different projects for Interplay and other companies. You'll also see a lot more involvement from other non-computer game designers. I know Interplay is also talking to other paper and pencil game designers like Paul Jaquays (who did TSR's *Enchanted Wood*), SSI hired George McDonald (*Champions*, from Hero Games) and MicroProse has a couple of people who worked for Heritage and TSR. I think computer games will be a lot better for it.

Continued from previous page

Fournier, RD 3 Box 112, Bainbridge, NY 13733

Bard's Tale 1: \$17. Amiga Bard 1, \$20, and Bard 2, \$25. Paul Shaffer, 1705-C, O'Shea Ave, Bowling Green, KY 42101

\$15 @ or trade: Defender of Crown, Legacy of Ancients, Last Ninja. \$10 @ or trade: Phantasia, Roadwar 2000, Spell of Destruction, Black Magic, Portal, ACS, Heart of Africa. C. Burkart, 1320 Crosby Ave, NYC, NY 10461

\$15 @: Roadwar, Beyond Zork. \$10 @: Trinity, PSI 5, Killed Until Dead, Labyrinth, Hacker 2, Seastalker, Oo-topos. Craig Konecnik, 873 Yorkshire, Crystal Lake, IL 60014

#### IBM & QUEST-ALIKES

Trade/sell (\$10@): Shadowgate, Police Quest, King's Quest 3. Want fantasy RPGs, mainly Ultima 2 & all Wizardrys. Joe Lore, 34 Woodford St, Worcester, MA 01604

Am building IBM clone & need these parts: 135-watt power supply, 5.25" drive & controller card, CGA & other cards. If you've upgraded & have any of these lying around, write me: Tom Radigan, 264 Addison Rd., Riverside, IL 60546

Sell: Wizard's Crown, \$20. ACS, \$10. \$15 @: Black Cauldron, Mindshadow, Gauntlet. E. Su, 11 Kuchler Dr., Lagrangeville, NY 12540

Trade/sell: Moebius, Space Quest 2, Police Quest, Wizard's Crown, Roadwar 2000, Tass Times, Wizardry, Bureaucracy, Leather Goddesses, Hitchhiker and more. Robert Garcia, 1350 N. State Parkway, Chicago, IL 60610

Trade/sell: Pirates, Universe 2, Bard 1, Master Ninja, Wizardry 1-3. \$20 @. James Bumgardner, RR 1 Box 136, Fillmore, IN 46128

Want Apsai Trilogy, Police Quest, Space Quest 2, Lurking Horror, Stationfall, Border Zone, Might & Magic, Bard's Tale. Will buy/trade (have most of older Infocom and King's Quest 2) Carl Stubblefield Jr, 3780 Ramblewood, Flagstaff, AZ 86004

#### ATARI

ST: Paladin, Heroes of the Lance, Beyond Zork, Guild of Thieves. \$15. J. Hollingsworth, POB 27, Kelso, WA 98626

ST: \$10 @—Knight Orc, Questron 2, Space Quest. R. Podlesak, 11616 SW 4th Terrace, Yukon, OK 73099

ST, trade: Barbarian, Dark Castle, Defender of Crown, Gauntlet, Rogue, Time Bandit, Dungeon Master map & spell list, & more. Want Obliterator, Ultima 4, Pirates, Autoduel, other new titles. Jayson Hogan, 502 N 75, Seattle, WA 98103

8-bit: \$10 @ or trade: Age of Adventure, Mask of Sun, Ultima 1, Zork 1, Questron. C. Burkart, 1320 Crosby Ave, NYC, NY 10461 93117

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