



QuestBusters™



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November, 1990

\$2.50

Thousands of Ultima VI players destroy their games!

Well, maybe the exact number of *Ultima VI* programs and saved games destroyed in recent months was slightly exaggerated. But according to Richard Garriott, quite a few have been wiped out forever and ever by unskilled use of the programmer's shortcuts that were left in the original.

As reported here last month, some of those ALT key tricks actually rewrite parts of the program — permanently. As a result, all the ALT tricks, Iolo's Cheat Menu and other programming tools have been ripped out of the upcoming Amiga version.

If your game is irreversibly ruined by the ALT Key from Hell, you'll have to send the disks and \$5 to ORIGIN for replacement. (Fact is, nary a single *QB* subscriber has notified us of such a disaster, probably because most of you are experienced enough to make back-up copies of the program and your saved game before conducting radical experiments.)

Using the ALT 213 trick to peer at the land is apparently safe, since it doesn't write to the disk. The Cheat Menu looks safe if you stick to editing your characters' stats and don't fool around with objects and the other options.

On another tangent, Garriott says the fact that 666 is part of the program code for the location of the Gargoyles' Castle is purely coincidental. That in fact, the Gargoyle world is 256 x 256 in size, so any number higher than that "rolls over." In that case, you subtract 256 from 666 until you get a number lower than 256, which is the true location: 154.

Now just the first two digits of 154 together, and you get a six. Add them all together

and you get ten; subtract the last digit, four, from ten, and you get a second six. We had to search long and hard for the third six. But if you divide the address of the Gargoyle Castle, 154, by 6, you get 2.56, and moving the decimal place two notches to the right yields the length and width of the Gargoyle world.

Despite these amazing facts, soon to be published by Time/Life Books, Garriott insists the numbers 666 were not intentionally worked into *Ultima 666* (whoops, that should be *Ultima 6*). He did point out that the numbers 6, 6, and 6 were the coordinates of Earth in *Ultima I*, and that a range of mountains in *Ultima II* formed the digits 666.

New quests arrive, slowly

October was a very slow month for computer games, since everyone seems to be running behind schedule. Final versions of *Buck Rogers* and *Monkey Island* actually showed up for MSDOS, as did ST and Amiga versions of *The Immortal*. EA changed the name of *Starkiller*, previewed here last month, to *Hard Nova*. EA's *Fountain of Dreams* shipped for MSDOS (it's their *Wasteland* sequel).

Interplay's *Lord of the Rings* is in final beta test and should be out by mid-November for MSDOS (Amiga by February). So should the follow-up to *Future Wars*. Called *James Bond: the Stealth Affair*, it's set for Amiga and MSDOS, probably not ST. In early 1991, the third game, *Cruise for a Corpse*, will hit.

Tunnels & Trolls

When we spoke with Jon van Caneghem about *Tunnels & Trolls* last month, he said they were printing up the boxes. This month he said they were shrink-wrapping them, and since they have to put the disks and manuals in first, we can safely assume it's on the shelves by now. No dates are set for Amiga and Mac cons.

Savage Empire

ORIGIN's new RPG utilizes expanded memory, so you get music in addition to sound effects if you have Roland, Ad Lib or Sound Blaster.

Battletech II

This one has 26 scenarios, not the six reported in a certain sneak in a certain magazine, and is out for MSDOS.

Conversions

Dragon Wars Amiga is out, with a GS by Christmas. *Magic Candle* is going to Nintendo by next fall. *Carmen Sandiego USA* is now a GS title too. *The Fool's Errand* can now be played by ST and Amiga gamers. *King's Bounty* C-64 shipped, and the Mac should be here by January. Accolade converted *Les Manley* (this month) as well as their new one, *Altered Destiny*. (A *Les* sequel looks likely.) And Access changed their minds and are making *Mean Streets*, *Crime Wave* and their latest adventure, *Countdown*, available for Amiga questers.

Might & Magic 3

New World Computing is going full-steam ahead on the new *M & M*, aiming for April. It will be for MSDOS first, with full VGA graphics. Their first science fiction

game is set for April.

Book of Ultima price hike

Compute Books says the retail price on *The Official Book of Ultima* will hit \$15.99 in January, so if you plan to buy it, do so today.

Mindcraft & Omnitrend

Mindcraft is now publishing Omnitrend games, while the latter concentrates on development. The first one Mindcraft will market is an enhanced *Breach II*, with four new scenarios and an updated interface. Next will be Omni's starship combat game *Rules of Engagement*, the first in their IGS (Interlocking Game System) line.

EA & Sony deal

EA has a weird promotional deal going with Sony products ending in the word "man." They have ten MSDOS titles and eight Amiga titles, which includes

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Six years of QuestBusters!

Yes, once again, we are celebrating six years of QuestBusters. (And in the spirit of ORIGIN's "Ten Years of Ultima" campaign, we may be celebrating it till the end of time). To celebrate, we're giving subscribers a chance to obtain *Quest for Clues III* without paying the customary \$3 shipping and handling charges. Anyone with a USA, APO or FPO address who advance orders the book by November 15 can get it for a mere \$25. Since most of you live outside Arizona, you'll save thousands in sales tax.

Shipping on international orders will be slashed in half: \$3 to Canada and Mexico, \$6 to other overseas addresses. (Be sure to make checks or postal money orders payable in US funds.)

Remember, your order must be post-marked no later than 10:47 PM EST, November 1990.

Don't forget, in fact, have it etched on the windshield of your car, that *Quest for Clues III* has complete solutions and relevant maps to these sterling quests:

Arthur (Infocom version)
Bad Blood
Battletech I
Centauri Alliance
Chamber of Psi-Mutant Priestess
Champions of Krynn
Circuit's Edge
Code-name: ICEMAN
Conquests of Camelot
Curse of the Azure Bonds
Deja Vu II
Dragon Wars
Drakkhen
FISH
Future Wars
Gold Rush
Hero's Quest I
Hillsfar
Hound of Shadow

Indiana Jones Last Crusade
It Came from the Desert I
Journey
Keef the Thief
Knights of Legend
Leisure Suit Larry III
Loom
Magic Candle
Manhunter: San Francisco
Neuromancer
Police Quest II
Space Quest III
Space Rogue
Starflight
Starflight 2
The Kristal
Transylvania III
Universe 3
Usurper: Mines of Qyntarr
Windwalker
Wizardry V

With each book, you'll get three extra issues added to a regular subscription, two to a First Class, Mexican or Canadian, one for overseas. And editor Shay Addams will autograph every book!

Six more years of QuestBusters!

Would you like to see it happen? So would we. So we'll let you in on a secret: we don't make enough money on the journal to keep publishing it. Of course, we never have — it's the sales of books, games and other products that keeps us going. And since we're approaching Christmas, the time everyone buys at least one computer game, why not order it from *QB* this year? If only 1/4th of you do so, the sales would enable us to absorb next year's postal rate hikes and keep the sub prices where they are.

News

Teleported from previous page

the MSDOS *Populous*, *Starflight 2* and *Bard's Tale 3* and the Amiga *Powermonger*, *Populous* and *The Immortal*. Buy one, and you can get a Walkman for \$15, buy two and a Watchman will cost \$85, and if you pay for three games, you can buy a Discman for \$120. The deal last through March and 3,000 software stores (Eggheads, Walden, Electronics Boutique and Software, Etc.) are participating.

Chaos in Cupertino

Once again, those loveable rascals at the Journal of Computer Game Design are getting together for a Conference on designing computer games, which will actually be in San Jose (it just didn't alliterate with chaos, gang). For information, write them at 5339 Prospect Road, Suite 289, San Jose CA 95129-5020.

No more news

That's right..nothing else happened in October, and we refuse to make things up just to fill this space.

Letters
to the
Editor



Dear QuestBusters:

I just read Tolkien's *The Hobbit*. It has a map with Elvish runes. They reminded me of the runes from *Ultima*. I translated the map runes with the key from *Ultima VI*, and it came out the same as *The Hobbit*. Does ORIGIN have permission to use the rune language? Are there more links between Tolkien and *Ultima*?

David Ehmann

You don't need permission to use the runic language, which was probably derived from Latin and Greek in Germany about 300 AD. Garriott calls Tolkien a major influence, and even used Hobbits as a character class in the early games.

Dear QuestBusters:

There are too many games to waste space with reviews of ones you think are bad. Publish more and shorter reviews, more clues and walkthroughs.

That's All

Too many magazines have that attitude. Unless someone publishes negative reviews, you'll never know about a bad game till you've bought it. More clues? We'd love to publish 'em. But first someone has to send them in. A three-page Keys sounds great from this side of the disk.

QuestBusters™ The Adventurers' Journal

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Best Quest of the Month: Altered Destiny

The most worthwhile games (or books, films and songs, for that matter), don't stop at entertainment, but inspire a fresh look at the world, a different perspective that may even affect the way you view other things. That happened to me when I played *Altered Destiny*: I felt compelled to reconsider the way I write reviews, and as a result did this one differently.

Instead of outlining the plot, describing the features and judging the graphics, puzzles and other elements, I'm going to give you an inside look at how those opinions (and that's all a review is, no matter who writes it) were formed, a journal of my trip through this fantasy land.

It all started when I, P. J. Barrett, went to pick up my TV set at the repair shop. The clerk had given mine to the wrong customer, a Conan-like figure I'd seen toting a sword as he walked out the door as I entered, so he gave me that guy's set as a loaner. It was a lot nicer than mine, so I took it home.

My girlfriend Trudy soon arrived, ready for an all-night film festival on cable, so I made some popcorn. While she slipped into "a surprise" she'd hinted at earlier on the phone, I turned on the set and — before you could say "fast forward" — felt myself gripped by some invisible force and yanked into the set.

Floating in space, I dangled in front of a huge head whose shape was outlined by stars. This being, who called himself Jon-Quah, was surprised to see me, since he'd been expecting the barbarian whose TV set I'd been using, to be

Type: Animated Adventure
Systems: MSDOS (640K and hard disk required; 8+ MHz, AT class recommended; CGA, EGA, VGA, MCGA, Tandy 16-color; mouse optional; Ad Lib, CMS, Tandy 3-voice, Roland, Casio, generic MIDI)
Planned conversions: Amiga

pulled through the tube.

Nonetheless, he was stuck with me, so Jon-Quah explained briefly how his brother, Helmar, had possessed the Jewel of Order way too long and that unless I retrieved it, the universe was due to expire shortly. (He never really said whether he meant his universe, my universe, or if both our worlds were parts of the same universe. Not willing to take a chance, I accepted the challenge. Actually, I was propelled headlong to the planet Daltere

before I could reply, and soon realized that saving the universe was my only hope of getting back to Earth to see Trudy's "surprise." The length to which some men will go....)

Following this entertaining animated introduction, I set out to explore Daltere in the usual manner, by pressing the cursor keys or mouse to move about, pausing occasionally to look at things and attempt to take them. My onscreen persona and the graphic scheme as a whole resembled those I'd seen on previous quests in the worlds of Sierra. The parser, too, felt familiar, yet proved itself far smarter.



Runes Island

Rising above it all

But that's getting ahead of the story. There I was, on this strange planet that seemed to consist of a mere four or five locations. Soon I ascertained this was just a portion of the world, a Floating Village composed of lighter-than-air rocks held to the surface by long and sturdy roots.

Bizarre things called floaters drifted past on the wind as I ambled east to "Near Two Structures" and pondered the purpose of some large vats of colored liquids that were replenished by big raindrops of pigment. Here and elsewhere I observed a wider use of patterns and textured backdrops than in *Manley*, and far more intriguing and atmospheric prose.

Inside the nearby hut, I met Anlar, the weirdest armorer I've yet to meet. He makes swords by shaping metal with his bare hands. Even weirder, he gave me a sword rather than selling it to me. Anlar had high hopes I'd track down Helmar and the Jewel and save the world.

I was on the verge of doing so, when I fell off the side of the Floating Village and died. Yes, dead in less than five minutes, a new world's record for This Adventurer. I died similar deaths a dozen or more times by venturing too close to the edge, especially after I'd punched the + key to speed up the animation.

But I was able to restore a saved game quickly, for *Accolade* adventures employ one of the world's most convenient systems for saving and loading. You can name each of ten saved games, and save or load one with a few simple clicks or keypresses. You may even change to a different directory, which allows an unlimited number of saved games.

Returning to the bluff where I'd arrived from Earth, I peered into a canyon and observed various life forms, concluding the floaters began their flight somewhere in its depths. Try as I might, I could not climb down a vine, so I headed north. Inside a house, the first tangible clue arose in the form of a sign held aloft by a pair of floaters. The sign merely said the owner was visiting a nearby island; the real clue was in its means of support, the floaters — aha! a visual hint in graphic game.

Outside again, I raced east and was confronted with another cliff and another dead end. After slipping off the side and dying six more times, I finally noticed a large floater supporting a platform that intermittently hovered near a patch of grass on the cliff's edge.

The worst that could happen was that I'd die a seventh time, so I walked onto the platform. So what if this was an easy puzzle: I still appreciate the little animated sequence that rewarded me with pictures of the floater drifting across the sky to a smaller "island."

Vindah the visionary

Runes Island consisted of a sole location, where I conferred with a mystic named Vindah. He offered to do some of his divinatory stuff, but first demanded an Indella bird. He gave me some clues on where to find it and how to lure it within range of my greedy, grasping inventory. Then I was off on my shuttle back to the first Village.

The cage I needed to catch the bird was easy to find, but where were these woods Vindah assured me the bird would be found? Where were the bright colors he said would make good bird bait? Apparently both were far below on the planet's surface. But the big floater's platform serviced only Rune Island and the Village, and I couldn't find another shuttle. The only way off the island, it seemed, was via one of the small floaters that kept gliding past. So I grabbed one — and it shot straight into the air, exploded and dumped me back on the ground.

Convinced I was on the right track, I retraced my steps. Had I overlooked a clue or an object, or failed to ask Anlar about something? As it turned out, I had raced past a set of stairs on my first trip to the east side of the Village. So now I raced down them (an animated affair that involved no tortuously guiding P. J.

By Shay Addams

Teleport to page five



The Prognosticator

Welcome to the world of crystal balls,

Tarot cards, Ouija boards, and other psychic phenomena.

While my methods of predicting the

future may not be quite as colorful, they do offer a more accurate assessment of what's in the offing for computer games (well, sometimes anyway).

Starting with this issue of *QuestBusters*, I'll give you descriptions and first impressions of a variety of games, generally well in advance of their retail release, so you will be ready for them when they do finally appear at the local software store. I'll also let you in on any interesting industry news and rumors that stray in this direction.

East vs. West Berlin, 1948

Appropriately hailing from Germany, this is a post World War II adventure game in which you are a CIA agent searching for information and clues that will lead you to an atomic bomb. Informants have provided proof that the Soviets have smuggled this bomb into West Berlin with the intention of holding the city hostage to their Communistic plans. If any attempts to disarm the weapon are discovered, the Soviets will simply detonate the bomb.

Berlin uses the same top-down view that many of you may remember from *Into the Eagle's Nest*: looking down onto the heads and shoulders of characters, with only the rooftops of buildings and cars visible. The biggest problem is the interactive interface.

Because it was developed by an overseas outfit, Electronic Zoo, the developers decided not to write a different set of text for each country. Instead, they developed a "universal" iconic interface. Have you ever noticed that whenever something claims to be universal, the only thing universal about it is that everyone, everywhere, seems to have problems with it?

This game is no exception. In typical adventure games like this one, you type

in English sentences and get responses based on that input. With *Berlin*, you have to build a sentence by selecting icons that represent different actions and meanings.

For instance, to ask the question, "Where is Colonel Harris?" you must point to an icon of a street sign with a question mark over it. You then point to a picture of Colonel Harris, and finally to a question mark. When your sentence is complete, you point to yet another icon that processes it. For simple one-dimensional questions, the icons are difficult to work with. For questions containing multiple parts, they become nearly impossible. You spend most of the time trying to figure out how to convert your word-based question to an iconic one.

Another annoying problem with the game is waiting for taxis. In order to travel around, you must either wait for a taxi to come by, or use a taxi phone to call one. If a taxi does come by (and I have waited up to 10 minutes for one to randomly do so), you must jump in front of it to stop it. Good thing this isn't New York! If you want to attempt it, you can wander the streets looking for taxi phones placed on some street corners. I have done this for long periods of time without finding one. What is needed here is a Taxi hot-key.

The quest is straightforward and very linear. One clue leads you to the next, and so on. Graphics are excellent, especially in VGA. One other caution though: I wouldn't play this game on anything less than a 12 Mhz 286 or above. Gameplay even in CGA mode will be very slow on anything less. If you can overcome the hieroglyphics and lack of transportation, *East vs. West Berlin* does have an enjoyable plot.

The Buck stops here

I will break one of my own rules and talk about a product that has already shipped, because it did so just a few days ago. In recent issues, *QuestBusters* has offered a few sneak peaks of SSI's *Buck Rogers: Countdown to Doomsday*. I

By Rich Heimlich

Rich Heimlich is President of TSCS, Inc., a quality assurance testing firm specializing in entertainment software. He has written for PC Games, Computer Gaming World and assorted newspapers. Rich bears absolutely no resemblance to the accompanying illustration, and we promise to find a more appropriate one by next month.

must tell you that I have not been a fan of SSI games in general, but *Buck* is a different story.

Those of you familiar with the A D & D games like *Champions of Krynn* and *Pool of Radiance* will feel right at home. *Buck* was based on the same engine used in *Secret of the Silver Blades*, but introduces some interesting upgrades.

The graphics are the best SSI has done in these games, and the interface has been fine-tuned to make it much more liveable. Gone is the cumbersome Icon Selection interface. Now you simply pick your graphic character from a group of pictures on the screen.

The most important change is the ability to control NPCs during combat. If you have a character in your party has leadership skills that are high enough, you may have total control during combat, depending upon a "roll of the dice." The story is good and original and will keep you busy for at least a good 50+ hours.

This is the best game that SSI has produced and is, without a doubt, one of this year's best games. If you were looking for a chance to try one of their games but avoided the *Dungeons & Dragons* games for one reason or another, this is it.

Don't believe everything the salesman tells you!

If all the press coverage for IBM's PS/1 and the Tandy 1000-RL have had you contemplating buying one of these new machines, I urge you to reconsider. In the case of the Tandy 1000-RL, I think Tandy has completely underestimated the home buyer.

The 8088 is dead as far as a new machine is concerned. No one who knows better is contemplating anything less than a 286 or 386-SX for a new computer. In addition, the 1000-RL has been the most problematic machine we have seen at our test center in a very long time. Save your money and write me c/o *QuestBusters*. I'll suggest a much more effective way to upgrade your system.

Sounds ominous...

Have you been looking at a sound board recently? If so, watch out for M-Sound. One of the big retail chains bought quite a few thousand of these boards when they listened to all the pre-release hype about it. The bottom line is that M-Sound just isn't what it was advertised to be. Furthermore, retailers certainly won't just sit back and lose their investment in them, so you can expect the salesmen to be pushing M-Sound on you when you ask about a sound board. I know of only one game that supports it, and believe me, none of the developers I know plan on doing very much, if anything, with it. Buy a Sound Blaster. You won't regret it.

Altered Destiny

Teleported from page three

down the stairs) and soon met Tentro.

The artist who drew Tentro and Anlar must not have been the same one who did the backgrounds and scenery, for the style seemed different. It was cartoony, with influences from *Heavy Metal* magazine and R. Crumb. (I saw the illustrations in MCGA mode, which consumes the most RAM because it uses 32 to 64 colors. In all modes, the pictures are fully bit-mapped for a rich and lustrous feel.)

Tentro's head looked like a big blue eraser. He sat behind a workbench and busied himself making frags out of those colored raindrops I'd seen falling into the vats. (Maybe, I reasoned, those were the bright colors I needed — but I had not been able to reach the vats outside.)

Frag, Tentro informed me, are fragmented bits of knowledge that each hold a fragment of information, such as part of a sentence. To read an integral part of the plot, I had to examine each frag in succession, a clever way for a game to reveal more of the story and at the same time, pose a puzzle (how to pick them up).

Little Orphaning Annie

It was here that I noticed the parser can deal with "orphans," as they were called at Infocom (where *Destiny's* designer, Michael Berlyn, wrote *Suspended* and my favorite Berlyn game, *Cut-throats*). Orphaning occurs when a parser gets the basic idea of what you're trying to say and asks you for a word to complete a sentence.

When I said "look frag," it asked: "which one, the square frag, the tubular frag..." and so on, the orphan being the word that was "left behind" in my command. This is only one of many ways in which it outperforms the Sierra parser in particular and most parsers in general.

I noticed a number of items in Tentro's place, among them a jar of color that he used to make frags, and a tube. (There was also "a bunch of stuff" on the shelf, which I repeatedly tried to get, use and look at, but was never allowed to; it was Tentro's "bunch of stuff," and the program insisted I leave it alone.) The frags seemed the most promising artifacts, so I examine them more closely.

The frags told more about the Order of the Jewel, a cult of Dalterians who focused on the Jewel in order to channel their psychic energies or something like that. (Since this can be done just as easily with common quartz, I don't know why they insisted on retrieving the Jewel from Helmar...unless, of course, there's no quartz on Daltere.) I also got hold of an invitation to a meeting of the Order, though actually getting hold of it, since it was a frag, was a neat trick. All I had to

do was grab the tubular frag and...then there they were, all four frags in my greedy, grasping little inventory (where, in addition to reading a description, I saw a small picture of each object when I examined it).

Fragged again

Then it hit me. A great idea, not a frag exploding in my fox-hole (note: this joke is aimed solely at Vietnam vets, especially officers; everyone else, just keep reading). Now that my inventory had been augmented, the additional weight (if such a factor exists in this game system, I reasoned) might prevent a small floater from rising abruptly, and perhaps allow me to drift down to Daltere's surface. And guess what — it worked. A brief animated sequence showed P. J. spiralling down and landing at The Crossroads.

One Accolade contribution to the genre is the use of bird's eye views to reflect long distance journeys, scenes in which your character is depicted by a tiny dot racing across the land below. This occurred when I took any of the four roads leading from the Crossroads.

The woods where the Indella Bird lived were easy to find, but when I finally located it and tried to get the bird in the cage, I encountered my first gamestopper. No matter what I tried, I couldn't get the bait in the cage. After wrangling with word combinations for a half-hour, I wound up looking in the cluebook provided by Accolade. (Fortunately it had returned in the morning mail, after I had mailed it to myself two days before to ensure I didn't peek at the answers.)

It turned out to be a two-step puzzle that reminded me of the Babel Fish problem in *Hitchhiker's Guide*. In retrospect, I could see how the clues were all there and made perfect sense, and how I might have actually solved it on my own had I chose to Indian wrestle with the puzzle a while longer. The key to the whole thing is to avoid looking at it like a puzzle in a game, but to put yourself in the frame of mind of a hunter setting a trap.

That's the kind of "total immersion logic" that distinguishes Berlyn's work, the kind that draws you into his fantasy worlds so effectively. This is a holistic adventure, a quest whose many elements are integrally linked to each other as well as to the fantasy itself, instead of serving merely as puzzles and situations arbitrarily linked by a plot.

Back at Vindah's with bird in hand, I was rewarded with a divination (though first he sent me back to the surface for another item). As usual in these matters, his answer to my questions about the future produced more questions, and soon I was off to visit the surface again in hopes of finding the Order of the Jewel for clues about the whereabouts of the Jewel of Order. There in the Scroll Room I

learned about the legends of the Yulas and the humans on Daltere.

After saving the game, I reflected on what I'd seen so far. I had admired several aspects of its early stages. By restricting me to a few locations, it forced me to concentrate on the resources at hand rather than meander about looking for answers and objects. I liked having to solve a puzzle or two to reach the next general set of locations. It reminded me of an Infocom game, something few graphic adventures (even Infocom's) have done.

Unlike Infocom's graphic adventures, some puzzles and clues insinuate themselves into the graphics and even the animation. To catch a ride on a floater, I had to position myself in its path, then type "get floater" when it sailed close by. The scene in which a pair of floaters held a sign aloft is another clever incorporation of clues into the pictures.

The deeper I delved, the more ambiguous and abstract became the puzzles that blocked my path. Countless creatures either ate my precious discoveries, or even worse, ate me! Death is a constant companion on Daltere, confusion a steady state of mind.

Top score is 350 points, as opposed to the 500 of *Les Manley*. Puzzles range from pure object manipulation, to acting in character (like the bird trap) to visual and animated challenges. The only thing missing is significant character interaction. That's not necessarily a critical comment, just an observation.

Like *Les Manley*, which suffered from sugary elevator music, *Altered Destiny* is weakest in this regard. Not in execution, but in the choice of music. With its focus on crystals and visions, the game appropriately uses New Age tunes that border on the pretentious. But it compensates with musical sound effects that accentuate the action the way Prokofiev did in *Peter and the Wolf*, using oboes, tympani and other instruments.

I heard the whole thing on a Roland LAPC-1, which sounded great even when the choice of music was poor. Most sound boards are supported, and an upgrade is planned for non-supported MIDI synthesizers (you'll only have to replace one file, not the entire program). A simple codewheel is the only copy protection, a highly commendable way to go. **Conclusions:** Accolade's second adventure is even better than the first, with better illustrations and more engrossing puzzles. The puzzles are part of a holistic story that reaches a conceptually higher plane than *Les Manley*, and I can't wait to see what happens when I finally get back to Earth and see Trudy again.

Skill Level: Intermediate

Protection: Codewheel

Price: \$59.95

Company: Accolade

Bane of the Cosmic Forge

I was never a member of the *Wizardry* fan club. While saving up to buy a C-64, I had heard so much about this legendary series that I expected it to be the best quest ever. But by the time I finally got an Apple computer, even the latest *Wizardry* scenarios were obsolete — and the designers seemed content to rest on their laurels rather than improve the product.

After going on so many full-color, hire quests on my C-64, I found *Wizardry*'s black and white line drawings on the Apple, well, let's be nice and just say "less than inspirational," regardless of the game's finely balanced combat system and other strong points.

But I'm finally having fun with a *Wizardry*, for David W. Bradley's latest outing is a joy to behold and a wonder to play. The quest is wrapped around the legend of the Cosmic Forge, a magical pen whose every scribed word is rumored to come true.

The pen was last seen in a castle ruled by an evil Lord and Queen who used it to conjure up catastrophe and horror of un-

precedented proportion, and in that very castle your search commences.

Your quest for the Cosmic Forge eventually carries you beyond the castle, and Bradley says the end game will depend on decisions you make throughout the adventure.

There are alternate endings of a sort, but not so cut and

dried that you can call them "conclusions A, B and C," for example. All players will face the same NPCs in the conclusion, yet the NPCs' interactions with them will vary depending on the program's evaluation of certain things the player has done. (Bradley has probably had more experience conducting live RPG sessions than most computer game designers, and this is reflected in the subtleties of his new system.)

Described by Sir-tech as "introducing the new generation of *Wizardry*," *Cosmic Forge* ushers in lush, detailed and colorful images and brings them to life with resilient, full-figured animation, while heralding a novel interface that makes spellcasting more fun and easier than ever. There are countless nuances among the eleven character races and fourteen classes, plus all the new skills, spells and so on.

Bradley, still at work on the beta version at press time, was undecided whether the program will import existing *Wizardry* characters. Even if it does, their names would be truncated and the characters would be shadows of their former selves. And besides, you can achieve the same results by renaming a freshly-rolled character (which can be done at any stage of the game).

In addition to Humans, Elves, Dwarves, Hobbits and Gnomes, your new characters may be Faeries, Lizardmen, Dragons, Felpurrs, Rawulfs or Mooks (so it's possible to add a Mook Monk to your party, and name him Mick, of course). You can choose a portrait to illustrate each one's face, and this may also be changed at any time.

An interesting new attribute is Personality, which affects your interactions with other party members as well as NPCs. Unlike in previous *Wizardry* scenarios, there is no such thing as character alignment in terms of good and evil, though Karma modifies all of a character's actions.

The new generation

The Bard is nothing new to role-playing, though it is ironic to see this profession in a *Wizardry*, since it was *Bard's Tale* that administered the *coup de grace* to *Wizardry* a few years ago. The Alchemist, however, is an original contribution: besides being able to cast spells, members of this class can also create their own mixtures, and their spells cannot be silenced by enemy magic. Of course, the traditional Mage and Priest classes are still part of the big picture.

Fighters and Lords, Samurais and Rangers, Monks and Bishops and Ninjas — joining these traditional professions

are the Valkyries, a class open solely to women warriors who, in addition to expertise in a whirlwind of weaponry, can also cast magic. Another newcomer, the Psionic, is a magic user whose spells focus on mental feats but who is also handy with Elm Arrows and a Bow.

How about some new skills? *Wizardry V* brought us a new

Physical skill, Swim, and *Cosmic Forge* invites us to master Academia as well as Physical skills. (Swimming seems even more important than in *Wizardry V*, for there are numerous bodies of water for the skinny-dipping dungeoneer.)

Some skills are merely old ones with new names. Skullduggery, for example, governs your

ability to disarm traps, and Alchemy is the art of casting spells. Others, however, such as Theosophy and Thaumaturgy, are innovative skills that lend resonance and character to the questing experience. And according to Sir-tech, Bradley's research led to the inclusion of over 400 authentic weapons, armor and other medieval items that enrich the authenticity of the expedition.

Stats 'n' stuff

Onscreen you see each character's portrait, beside which two vertical bars illustrate his or her Hit Points and Stamina. Along the top, six icons indicate whether certain group spells such as Enchanted Blade and Direction are active. In the scrolling list that's displayed as part of a character's statistics screen, each weapon, armor and other object is depicted with a little picture beside its name.

When a character goes up a level, the stat screen is displayed so you can watch each stat's figure being boosted. Then you allocate any freshly earned skill points. This display is a small but thoughtful reward for a job well done, one that added to the sense of accomplishment I felt upon attaining each new level.

There are two movement modes: move and turn. Clicking the mouse on the left arrow, or pressing the left arrow key, will turn your party to the left if you're in "turn mode," but will move them in that direction if in "move mode."

A menu of the most common actions, such as searching an area for hidden objects and reviewing a character's stats and possessions, is displayed when you



Welcome to the party

By Shay Addams

hit the return key. To pick one, you highlight the option, then punch return again. The mouse is an option I didn't invoke often, as I found it more convenient to work from the keyboard.

In addition to physical puzzles such as mapping, defeating traps, getting past obstacles and the like, there are intellectual puzzles. When talking to certain NPCs, you can type in a few words, as in a text adventure, and this capability will be used to solve certain puzzles and riddles, as in *Wizardry V*. It's also used to bring up menus for buying and selling items (and even stealing them) from some people.

Magical menus

The interface shines in the area of spellcasting. First you pick a realm — Fire, Earth, Air, Water, Mental or Magic — by moving the cursor through six boxes, each designated with a corresponding icon. When the cursor rests in a box, a list of that realm's spells is seen on the right. You hit the return key to select that realm, then scroll through the list to pick a spell.

Now for the fun part. Beside the cursor, six dice are lined up horizontally. Each time you press the arrow key, the die to the right is highlighted, increasing the power level of the spell and its affect on the target you choose. I have no idea why the inclusion of dice on the screen made this aspect of the interface so much fun, and can't guarantee that anyone else on the planet will respond similarly, but I felt it gave the quest a stronger sense of game-playing without detracting from the fantasy.

There are 77 spells. I'd hate to have the job of dreaming up new spells for magic-oriented games, since gamers expect variations on spells such as group damage, sleep and summon monster in every adventure, yet also crave new and exotic incantations. Deathwish, Pain Blast, Brain Death — *Cosmic Forge* has its share of new names for old spells, and useful new spells such as Mindread.

A few spells affect others. Air Bubble protects from bad air, but the Bubble may be damaged if you also cast Purify Air. Wizard's Eye is a useful spell, providing an aerial-view map of the party's vicinity; the stronger the spell, the more you see.

A fresh look at first-person graphics

In addition to the individualistic graphics treatment that made exploring the dungeon halls and rooms so enchanting, *Bane's* scintillating 3-D effects transformed combat into an exciting experience. The Brigands, Bats and other monsters look more natural than in a *Bard's Tale*, for example. Rather than appearing

as flat-featured figures, they're well-rounded and more fleshed out, exhibiting a greater illusion of depth and detail. And when your character throws a dirk or casts a fireball at the foe, you see it appear in mid-air before your eyes and grow smaller as it zips through the air and strikes the enemy.

The animation, instead of relying on jerky frames in which monsters shift through series of poses, is smooth, almost liquid. Swords jab in your face, vines writhe at your feet, and bands of Rogues move about as they maneuver for position. Bradley promises some visual surprises as you approach the end game, but wouldn't hint at their nature.

Spells are often animated, with glowing green doughnut-like shapes for Sleep spells, blazing yellow orbs for Fireballs. Monsters explode when they die, which I found particularly satisfying.

The combat system is also armed with many new options. You can Swing or Thrust a sword, for example. Instead of just choosing to Parry, you decide whether to dodge, guard or rest. Only Ninjas could hide in *Wizardry V*, but Thieves and Monks can too in *Cosmic Forge*. The most intriguing combat option is Subdue. This allows you to hold a monster for questioning, rather than slay it.

Fast, color-coded combat reports keep you informed of each attack's result, and the text isn't surrounded with borders as in the last two *Wizardrys*. Combat reports indicate the amount of damage done and whether you or the monster was hit in the head, arm or other part of the body. You can adjust the delay, and the action and animation are brisk when played from a hard disk.

The animation ripped along at 16-megahertz and was still good and fast at 12 as well. Bradley says it's being tested on the old 8088 machines to make sure it's playable at slower speeds.

Depending on his training, a character armed with a secondary as well as a primary weapon may attack more than once, up to a maximum of four times, in the same combat round.

The difficulty setting — easy, normal or expert — adjusts the number and strength of the monsters. You can change the difficulty setting at any time except mid-battle.

No music is heard, but there are lots of atmospheric sound effects. And the sound effects are digitized, so you don't need a third-party sound board. Graphics are in CGA and 16-color EGA and VGA. Even without full VGA support, this *Wizardry* is a work of art. A 256-color VGA upgrade is scheduled for early next year.

There is no need to return to the Castle to save your game, which can be done anywhere and almost any time. A new option lets you quit without saving, and the program finally supports hard drives.

How "Wizzified" is it?

This is not the old *Wizardry* with new features, but an entirely new game system that was even written in a different language (C, rather than archaic Pascal) Yet *Wizardry* vets will find enough familiar aspects to make them feel at home.

The dungeons may look vastly different, but their layout is similar to that of previous *Wizardry* mazes. Those treasure chests must still be examined for traps and disarmed, even if the process is a whole new ball game. And though there's a new magic system, many spells have familiar effects.

As in all *Wizardrys*, you occasionally reach a square that summons up an on-screen message, and must hit the return key to proceed. The oak doors with their creaking, metal hinges look and sound worlds apart from *Wizardry* doors, yet they inspire the same sense of anticipation and dread as you prepare to kick or lockpick them open.

As I hinted, there's more to do when you attempt to pick the lock on a chest this time around. Numbers flash in little boxes on the right side of the screen, and the colors in the boxes above them switch intermittently from red to green. To pick a lock, you must hit the return key when all the boxes are green. Get it wrong, and the lock gets jammed. A similar test is called for if you try to force a chest open.

The bracing animation and intricate yet easily mastered game system make *Cosmic Forge* a compelling if not outright addictive experience. I found it difficult to tear myself away from the dungeon, wanting to stick around just long enough to advance my Mage "one more level." But every time I finally did so, I realized there was just this one room I hadn't explored, way over on the far side of the maze, so my usual two-hour sessions always lasted most of the night.

Conclusions: After years of plodding along at the back of the pack, *Wizardry* is back in the running. Bradley has hit the "Party Order" button and moved *Wizardry* from its position as the last member in the group all the way up to the front ranks of role-playing in the 90s, and this quest may be the one that puts Sir-tech back in the running. Certain to please veterans of the original series while attracting new adventurers to the worlds of *Wizardry*, *Bane of the Cosmic Forge* is highly recommended. (Because I was playing a pre-release version, I can't go all the way and call this Best Quest of the Month — but I was tempted!)

Company: Sir-tech
Difficulty: Intermediate to Advanced
Protection: Codeword
Price: \$59.95

Walkthrough: *Future Magic*

Character Creation

Put at least 20 points into Comprehend, so you get four skill points when you gain a level. Allocate no more than 10 points each to Strength and Charisma (you won't need to increase Charisma past 10). Give 15 each to Stamina and Dexterity. Try to build Speed quickly while advancing through higher levels. Later on Strength, Stamina and Dexterity can be increased in the Towers of Caldorre for \$1,000 per point. You can increase any characteristic by one point for each level or rank achieved. Early on, focus on increasing Stamina and Speed to 20. Start with at least one character who has Speed of 20, so the crew can enter the Sky Elk Club on level 793 of Caldorre's third tower to find two Energy Bades (far better than the Gyro Pike), two Laser Reflect Armours and an Artesian Lens.

Assign skill points to Contact Weapons and Projectile Weapons at the outset. Buy a Gyro Pike (\$160) on Ceyjavik at x2112 y480. Contact and Edged Weapons save money on ammo. Gyro Pike is the second best Contact Weapon. Loot your armory for enough cash to buy Gyro Pikes. If you opt to retrieve the Energy Blades from the Sky Elk Club, build Edged Weapons skill instead of Contacs.

Grager's Yacht

Right after warping into Caldorre, you will be attacked by Raiders. Fly quickly to the little blue ships (use long-range scans). When blue ships appears on the upper left-hand or main screen, target them. Most of them are transport vessels. You want the space yacht, which will hail you aboard. Talk to Grager till you get enhanced movement and targeting capabilities. Back on your ship, use "PRG" program and set the lasers to target engines. (When attacking Raiders, you must destroy their engines before you can board their ships.) You're now a match for the Raiders.

Norjaenn Shotguns

Don't go to your Ship's Armory yet. Go to Norjaenn (hyperwarp, using solar hyperdrives, which is cheaper than using thrusters over long distances). You will find chests with weapons and shotguns in the little western town at 1728, 992 on Norjaenn. One shotgun is in the southwestern office (in the office building in the northwest part of town). A large Armory with shotguns and good armor is in the Ranchers Bar in the northeast part of town. The Armory is behind Kann's office. A chest with weapons is just behind the door to the room off the office in the Farmer's Bar in the southeast part of town. In the Offworlders' bar in the

northcentral portion of town, extra ammo is in the room in the northwest room.

Money and Statistics

You need money to buy ammunition but except for shotguns and steel-mesh armor, most good weapons and armor are found, not purchased. (By the time you need a Kevlar Suit or a Laser Reflect, you will be in the Battle station and able to get combat armor.) Items not shown on pages 32 or 33 are treasure and should be sold for money as soon as possible.

With Science Runs you can safely net \$500 per mission, more for going to Norjaenn. Mine Elonium on Caldorre and sell it on Norjaenn. You can board the Raiders for reward money; the Tesselators are worth \$600. In the middle and end game this is the way to raise money.

How to Gain Experience

Each time you go up a level, get enough money to increase your Dexterity or Stamina. A good place to advance levels after the initial few is with Ice Tigers at Borkin on Ceyjavik at (730, 426). Enter an entrance room kill all the tigers that attack, then go back to your ATV and repeat the process. The building with the most Ice Tigers is the Command Center in the southcentral area from the Science Outpost. Follow the ice canyon to the northwest of the Outpost, where there's another area to loot and kill vermin. Kill only red creatures and don't fire on dark-blue one unless they are Fighter Pilots.

Kill only red dots. Dark- and light-blue characters are friendly and should not be killed. Killing friendlies can result in losing hard-earned statistics. Killing dark-blue characters may result losing energy that is acquired later. To increase the levels of energy acquired later, travel in the ATV over the surface of the planet and heal injured animals. Do so before you start to earn energy points by solving some of the puzzles of the game.

As you advance in levels, initially increase your Weapons skills, then Reconnaissance. Gunery is important only to the pilot. Mining is of negligible value.

Missions

As you earn more experience, check the "FED" channel for raids on convoys (yellow ships). This channel is mainly used as your source of missions, which will lead to treasure and the solution. You must wait for the missions to be displayed before you go and solve the riddle. Certain actions are necessary to acti-

vate special events. When docking at Caldorre, your ship will always be docked on the southern corridor in the first docking bay to branch off the corridor to the west.

Locations of important characters and artifacts

Alex Kann: bar on Caldorre tower #3. Bribe him with \$2,000 for information. Grager and his assistant: on space yacht (little blue dot (ship) traveling about the Caldorre Solar System
Robert Kann: in the Ranchers's bar in the western town on Norjaenn
Grayper: Farmer bar in the western town on Norjaenn
Jason Dephard: owner of offworlders' bar in western town on Norjaenn. (Also talk to another light blue character in one of the bars in the western town on Norjaenn
Warhawka leader: at the beacon that appears on Caldorre
Koshal leader: in bear cave at x1012:6 y622:8.
Shadar: First talk to the dark blue Farmer in the Farmers' bar in the western town on Norjaenn, then go to the Stryker Rift at x1169y677. Follow the canyon to the cave entrance. Inside is Shadar (one of Malcolm Trandle's henchmen).
Sentinels and Kedro, their leader: x922:7 y1121:14
Virginia Karamatu: in science laboratory on Ceyjavik, in northwest part of lab
Science laboratory: follow the ice canyon northeast of Borkin on Ceyjavik to the entrance in the snow at the dead end of the canyon.
Key of Thor: level five of Volcano that's reached by using the sub in the sub bay at the northern end of the corridor found at the bottom of the stairs in the Science Lab
Book of Spells: level two of the Battlestation at x1786 y958
Malcolm Trandle: y1785 x952 on level 2 of the Battlestation.
Battlestation: found by hyperwarping in your space ship from y2220 x1321 to y3884 x3305.

Mission One: the Koshals on Caldorre.

Talk to the Warhaka leader in the funny looking hut in the middle of the villiage. He will tell you where to find the Koshals. Keep using LNG in the mazes to check the location of your party. Don't bother exploring every room unless curious. Treasure is usually found at the entrance to the rooms or on the wall directly opposite the entrance (except in the Farmers armory). Armories are in out of the way places. Have room for treasure: there is at least one Tesselator the armory is opposite the Koshal leader in the Koshal temple in the far northwest of the maze. Once you talk to the Koshal leader go back and talk to the Warhaka leader and settle the dispute.

By Al Giovetti

Mission Two: Science Lab and the Key of Thor

Go to Ceyjak when assistance is requested. Go to the command center, enter the door and take the left corridor. One step toward the room at the end of this corridor, you will find a chest. Take the right-hand branch off the corridor and go into the second room on your left. Walk through the room until "1) View monitor" appears in your action window. Talk to V. Karamatu. Follow the ice cavern and find Virginia Karamatu in the north west of the first floor of the laboratory. Loot the armory east of Karamatu and go to the second floor by the tubes, also found east of Karamatu. Follow the corridor north to the aquarium and sub bay entrance. (Further down this long corridor are the Electronic Arts offices, where you can gain experience by killing the EA rowdies.)

Work your way to the largest room and go to the far side to find the submarine. It automatically guides itself to the volcano entrance. The volcano is full of acid-breathing green dragons. Your goal is to find the good armories and treasure and get past the dragons in the last series of rooms to get the key. Do not get bogged down fighting the dragons in this last set of rooms after and north of the temple on level five. Follow the passage around to the west and north and take the passage to the north off the map and away from an infinite supply of deadly green dragons. Get the key, which will take you out of the volcano to level one of the laboratory northeast of Borkin.

Mission Three: the Farmer-Rancher dispute

Go to Norjaenn and speak with Jason Dephard. Then you must talk to the Farmers and Ranchers until a Farmer tells where the rift is (read paragraph 53). Go to the rift and talk to Robert Kahn and Graeger. Convince the leaders you'll retrieve their kidnapped children, then go down one level from the northeast portion of the screen. Use LNG when you get down the "elevator." Loot the armory in center-screen and go to the north, then west, then south to confront first Shadar's henchmen, then Shadar. When you defeat Shadar, Dephard will appear and tell you where to find the Sentinels (paragraph 30), y992:7x1121:14. You will now gain the powers or (A)tributes (activate by targetting with the space bar then pressing A). This lets you Mind Probe the Raiders.

Mission Four: Mind-probing the Raiders

Save the game and spend some time programming the computers. Save the game, then attempt to program the computers. If successful, save and try again. If not, re-

store the saved game and try again. This is time-consuming process, so be patient and wait till your communications officer finishes his/her job before you do anything else.

Board a Raider ship and sequester a Raider. Target him, activate attributes, select Mind Probe. The Raider does not have to surrender to be Mind-probed, just be quick and do it before your men kill him, or get him where your men can not get at him (Only one Raider in 30 surrenders, and when you are able to Mind Probe, even fewer do). Do not talk to the Raider, or he'll kill himself before talking. The Raider will give you the coordinates for the Battlestation. Hyperwarp from y2220x1321 to y3884x3305.

Mission Five: the Book of Spells

First go to Malcolm's chambers. He won't be there yet, but his treasure chest will. It holds Neuron Flail, Edged Spinner, Neutron Gun (20-60 damage), Bur-bolator (worth \$20,000), EA Passcard, etc. See mission six below for the route to Malcolm's chambers. Avoid the Battlestation till your characters are Commander or High Lieutenant level. Fight Ice Tigers to gain the needed levels. Board Raiders for the Tesselators to raise money to increase attributes. Use Energy Blades or gyro pikes to kill the Ice Tigers.

The Battlestation is arranged on an 8 x 8 grid of 20 x 20 maps. There are five basic 20x20 maps in a pattern on the 8 x 8 grid. The five patterns on level one are solid rock, space ship bay, a map containing the elevators, a map with an armory and a map with one ship tube.

All armories contain one LR laser, one thermocaster, three Crysprism (ammunition for all blasters), one Thermal Pak, 2-3 AK Magazine, 2-3 Gauss Magazines, 2 Uzi Magazines, 1 Tesselator, 1 combat armor. Quickly visit at least five armories and equip your men with thermocasters, LR lasers and combat armor. Do not throw away or leave behind any Energy Blades, neuron flails, or edged spinners. Energy blades are very good weapons for walking around in the Battlestation with characters at the level of captain, and save lots of ammo. (Obtain the Energy Blades as loot along the way. The armories can only be entered from below or from the lower parts of the east and west sides of the maze 20 x 20 square. Use the long-range scan to pick up the general shape of these squares. All armory squares are exactly alike, as are all squares of a particular type for a particular level.

All elevator levels have a ship bay tube to the south, and the elevator shafts to level two just south and east of center. Ship bay tubes transport you back to where

your ship is parked and can be used as an emergency escape hatch out of the Battlestation. All squares except solid ones have ship bay tubes. Armory ship bay tubes are north of center to the west and east. Use a long-range scan to find them.

To reach the Book, go from the bay where your ship is parked to y956 x1792, x956 y1793, x957 y1793, x957 y1792, x958 y1792, x958 y1791, x958 y1790, x959 y1790, then straight west to x959 y1787, x958 y1787, x958 y1786. Here you will find the elevator to the second level where the book is located. Do not move. Save the game now. Use long-range scan to find the Book. The corridor that leads to the north has a guard with a rapid-fire Thermocaster. Before this battle, equip your men with thermocasters and LR lasers. Step into range, turn around and walk away. This allows the men behind your point man to take a shot at this character one at a time, in a wave, as you move back through the ranks. This technique is very effective in battle where men are injured. The wave motion speeds up firing and speeds up healing the injured soldiers. If someone dies, reboot and try again. The Book is to the north and west of this guard. A Plasma Gun is found in the room just west of the guard, so have at least one weapons slot open to get this valuable weapon. Go back up to level one, then go south to the ship bay transport tube and take it back to your ship bay. Your ship bay will always be x955 y1792.

Mission Six: Malcolm Trundle

To reach Malcolm go to y956 x1792, y956 x1791, y956 x1790, y956 x1789, y955 x1789, y955 x1788, y954 x1788. Take the elevator to level two. Go around to the other side of the level and take the elevator down to level 3. From there (y954 x1788) go to y954 x1787, y953 x1787, y953 x1786, y953 x1785, y952 x1785. Take the elevator to level two, where you'll find Malcolm. (Guards and Raiders on level three of the Battlestation are tough, but the armories have plasma guns, plenty of ammunition and treasure.)

To fight Malcolm, hold down the right arrow or the 6 key on the numeric keypad until the dark blue "ATT" rectangles appear in the upper right and left corner of the screen. Then hit the left or number 4 key once, twice, three times for as long as the ATT rectangle is visible. Dark-blue is not good enough: ATT must be printed on the lower portion of the rectangle. The right arrow appears to change the rectangle, the left one appears to activate it. Activating a DEF red rectangle just gets you wounded.

QuestMakers: Legend Entertainment's Bob Bates

After Activision bought Infocom, cancelled ongoing game contracts and got rid of the in-house designers, Bob Bates, who wrote *Arthur* and *Sherlock*, decided to design his own development system for adventures. It took about a year, and after he got backing for Legend, Bates asked Steve "Planetfall" Meretzky to write Legend's first graphic adventure.

Bates: At Legend, we're betting the conventional wisdom — that the only kind of adventure game that will sell today is the Sierra-style 'move the man around the screen interface' — is wrong. I feel that the people who used to play Infocom games are still out there, they're just waiting for someone to give them what they want. By that I mean puzzles, not just special graphic effects.

QB: What kind of puzzles?

Bates: They're the kind of puzzles that you think about when you're *not* playing the game. Some will be obvious to an experienced adventurer the minute he walks into a room, but they will grow more difficult as the game progresses, until you have some real lulus by the end.

But the graphics will be special too. We're using hi-res EGA mode, which is rarely seen in games. That will give us excellent graphics, and we won't be stuck with 40-column text, which is good because there is a lot of prose in our games. I've shown *Sorcery 101* to some dealers, who were amazed to hear it used EGA graphics; everyone thought it was VGA.

QB: Will they be interactive graphics?

Bates: On the screen there's a text window, a graphics window and a menu. The player can control what's in the graphics window: inventory, a map, a picture of the current location, a text description, or his score and other information. When the picture is in the window, you can click on objects to get things done. A single click performs a "look" on it. With a double-click, the program will try to do the obvious thing with the object: a light switch that's off will turn on, a takeable object is added to your inventory, and so on. You can also pick a word from the verb list, then click on an object to perform that action on it.

QB: The "verb list" interface in most graphic adventures has been very limited. How did you handle that potential drawback?

Bates: We have about 130 verbs all told, and they are accessible to the player at all times. Seventeen or eighteen commonly used ones, such as take and drop, are at the top of the list. Below those, in a very easy-to-reach menu, is an alphabetical listing of all the verbs. My personal belief is that any proficient typist will use the type-in interface, and that anyone who doesn't like to type will use the mouse and menus.

But with the menus you can play faster and have fewer opportunities for errors. If you want to "take the big hairy frog," a double-click on the frog is a lot faster than typing the phrase. And even if the verb you want to use was not one that could be executed with a double-click, say you want to "hit the big hairy frog." Clicking "hit" on the menu and on the frog in the picture is a lot faster than typing. And let's say you want to "hit frog with 12-pound hammer," you could click on hit, and the verb menu disappears and is replaced by list of prepositions that make sense with that verb. That makes it impossible to type in an inappropriate preposition. And if you pick "hit" from the verb list, then click on the frog in the picture, the word "with" appears in the preposition list; then you could pick "12-pound hammer" from the object list. The beauty of this is that the preposition menu is hidden until you need it.

QB: Tell us about *Spellcasting 101*.

Bates: This is Steve Meretzky's story of Ernie Eaglebeak, who longs to win the affection of his neighbor Lola Tigerbelly. But his evil stepfather Joey Rottenwood has apprenticed him to shovel dragon dung for seven years. In the first puzzle, Ernie must escape so he can attend Sorcerer University and learn enough magic to win Lola's heart (explaining the subtitle, *Sorcerers Get all the Girls*.)

It's filled with the kind of humor Meretzky is known for. At a frat party, you learn the Skonn spell, which is an "enlarge bust spell." Naturally the player tries it on every girl he meets, but it never works. It is used to solve a puzzle, though in a less than obvious manner. You can play the game in naughty or nice mode. It's sort of like a *Leather Goddesses*, which was criticized because it teased but didn't deliver — *Sorcery 101* delivers! One location is called the Island of Amazons in nice mode, but in naughty mode it's the Island of Horny Women. The story takes place in the world of Peloria, where your travel about from island to island in the Fizzbottle Ocean. It comes on nine 360K disks.

QB: How about your game?

Bates: Mine doesn't have a name yet. The essence of the story is that you're traveling through time, chasing a villain who is altering history by influencing key historical figures to do things differently. You've got to set things right. It takes place from 1361 BC through 1940 AD. If you played my Infocom games, you know I do historically accurate stuff. In each of the nine time periods you visit, I looked at six cities, such as Cairo, Peking, Rome and Mexico City. You can go to each of those cities in each time period, and a specific historical event is connected with each. King Tut, for example, and (though perhaps controversially) Moses in 1361, also the year of the first recorded eclipse, and near the end of the time when Stonehenge was built, close enough that I don't feel bad about including it. Other events and people include Caesar's assassination, Cleopatra, Attila the Hun's advance on Rome, Charlemagne, Cortez conquering the Aztecs, the Spanish Armada, and the signing of the Magna Carta.

With the Spanish Armada, for example, the villain has convinced Sir Francis Drake to leave the fleet and go to Dover, at precisely the time Drake defeated the Spanish. Your job is to get Drake to return to the fleet. If you don't, you won't be able to return to your own time, because history has been altered. Instead, the time machine shoots you into an altered history in which there's a Spanish-speaking London. It's like a series of historical what ifs.

One of the game's attractions is that you'll be able to interact with all these historical characters: Churchill, Mussolini and Hitler in 1940, for instance. And these are the kind of puzzles I like to write: putting objects in their native environments, but finding unexpected ways to use them. And the time travel angle lends opportunities for some unusual puzzles. You can go back into the past and do things that will enable you to solve a puzzle in that location in the future. That's a really neat part of the game, which is not going to be easy (though it will be fair).

Legend's new quests will be for MSDOS with at least 512K, though 640 is recommended. Otherwise, you may lose some of features, such as the Undo command. They'll support Roland and Ad Lib and offer Real Sound for people without boards. *Spellcasting 101* should be out by now, and Bates' game is scheduled for spring. Amiga and Mac versions are under consideration, but won't be out for some time even if they do happen.

Countdown: interactive intrigue

Sierra held a virtual monopoly on animated adventures throughout the Eighties. But several companies have thrown down the interactive gauntlet since then — and are challenging Sierra much more successfully than their counterparts did when aiming to end Infocom's dominance of the adventure game market five years ago (remember Spinnaker's short-lived Telarium label, for instance?). While most have adopted a "look-alike" approach in going after Sierra's audience, Access devised a more original presentation scheme in *Mean Streets* and elaborated on it in *Countdown*.

The plot, in which you awaken with amnesia and struggle to regain your identity before getting on with the main objective, is just a shade less than original. And the first puzzle — escaping from a locked and guarded room — took me all the way back to the days of *Escape from Rungistan*.

Inside a CIA nuthouse

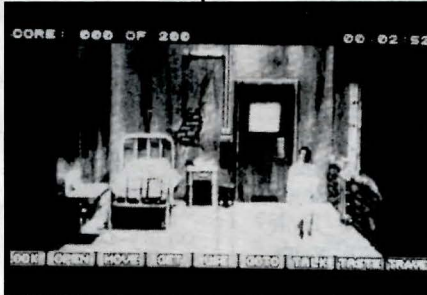
Eventually you realize you're a CIA man who was framed for a murder and tossed into the Sanctuary, a combination asylum and safe-house where the CIA locks up trouble-makers. Unless you escape the cell, you'll get a lobotomy in the morning. And once outside the cell, you must get out of the Sanctuary and crisscross Europe and the Mideast in pursuit of terrorists from the Black December group.

All this has to be accomplished in 96 hours of real time, and an onscreen clock ticks away the seconds. Certain puzzles and situations incorporate the time element. Guards patrol the halls at regular intervals, for example. If you save the game inside a room, exit and get caught

immediately, you can restore the game, then watch the clock and exit ten seconds later to avoid capture.

(You can save up to 85 games and give them eight-character names. When you get killed, the restore game option automatically highlights the last game you loaded.)

The interface lets



you click on buttons or press function keys to use a limited number of verbs such as look, get and talk. This is an enhanced model of the *Mean Streets* interface, offering more involved character interaction. You move the cursor

around with arrow keys, mouse or joystick. I found a combination of mouse and function keys the most efficient way to get things done.

Graphics are semi-interactive. After choosing to "look," you click on something in the picture to extract a description of the object. You can "use" things, but are limited to using the objects in your inventory. After choosing to use a key, you then click on a door or drawer in the picture to hopefully unlock it.

Snags & snafus

The drawbacks to this otherwise effective interface lie in the limitations it imposes on the conceptual nature of the puzzles themselves as well as on the player's efforts to solve them. You can't use an object on another object, which reduces the variety of puzzles.

A bigger snag is that once you've picked up an item, you can't look at it. That means you can't read its description again, which necessitates extra note-taking. And you can't drop it, then look at it, either; I never found a way to get rid of anything except to use it successfully, in which case keys and other items remain behind when used.

There weren't enough textual clues, and I had to squint a lot to spot the little things in the pictures, things that are usually vital to success. One refreshing change since Access's last game, *Crime Wave*, is that you won't have to spend all that time fighting mini-arcade battles.

Even with a few flaws in the interface, the object-oriented puzzles are satisfying

and reasonably logical. Character interaction is crucial to puzzle-solving, for many of the people you'll meet will help if you handle them appropriately.

Talking to, asking about

When you choose to "talk," the person's picture appears, with a row of new buttons that determine your attitude or action: help, pleasant, hassle, bluff, ask about, offer, leave. Punch the "hassle" button, and a sentence or two of your dialogue is displayed at the bottom of the screen, while the person's response shows up at the top.

Profitable conversations depend on stringing together an appropriate series of help, pleasant and other attitude selections that relate to the person and situation. After winning over the guard, for example, I found out what he wanted and was able to give it to him. Only then would he deliver food to my cell, along with the knife that proved so handy.

In order to get as much help as possible, you need to establish a good relationship with a character before using the "ask about" option, which lists several names of people, places and things. After discovering new people or events, be sure to re-visit people, since the new names will be added to the list.

Top score is 515 points. I had around 100 by the time I got out of the Sanctuary, which should give you an idea of how much more there is to accomplish on the outside. At this stage, the "Travel To" command becomes available. By choosing a destination from the lists of places displayed below an onscreen map, you can move directly to a new area. Your choice of air or train travel determines how long the trip takes and how much it costs.

After finding the CAD, a Computer Access Device reminiscent of the MAD in Sierra's *Manhunter* series, you can access the CIA computer for information on people you meet or hear about. Objects may also be analyzed, and you can obtain E-Mail messages from other characters. Unlike MAD, CAD occasionally displays hires pictures.

A visual extravaganza

Countdown is not just a succession of full-screen pictures in which you walk around and get killed while trying to solve puzzles. Instead, the designers called on a variety of cinematic techniques to increase the fun you have while walking around and getting killed.

Once outside the cell, you see your character hugging the stone walls as he moves along the ledge to find an open window into an unlocked room. Rather

By Shay Addams

Continued on next page

Conversion Castle

Mac Wizardry 1990

When the first *Wizardry* scenario, "Proving Grounds of the Mad Overlord," showed up in 1984, some of us Mac owners blithely assumed that we were riding the "wave of the future." We were tantalized by the prospect of further *Wizardry* conversions "real soon" as part of a swelling tide of new fantasy role-playing products for our superior little machine.

But the subsequent conversions never arrived, and because of the cantankerous copy-protection scheme, even "Proving Grounds" proved impossible to play on anything more powerful than a 512K Mac. Meanwhile, with a few notable exceptions, the flow of new adventure games for the Mac has virtually dried up, as manufacturers channeled their efforts into the MSDOS market.

Now, just when all hope seems lost, Sir-tech has come out with a new (slightly) and improved (certainly) Mac version of *Wizardry I*. It was developed by programmer Terry Monks, who added better dungeon graphics, limited animation of the monsters during combat, and in-game mapping crystals.

But Monks' most significant change was his replacement of the problematic on-disk copy protection with a new "Magic Word List" that cannot be photocopied. When you begin the game, the program requests a coded word from the list. It's a nuisance, surely, but beats having to insert the master disk every time, as in the original Mac release. With this change, the first scenario will now run on any Macintosh with at least 512K memory, and can be run entirely and easily from a hard disk.

The dungeon graphics have been redesigned for greater atmosphere and realism. Now you can even detect the faint outline of certain secret doors if you look closely from the correct angle, something I don't recall from the earlier conversion but which I certainly appreciated!

The tiny icons in the monster window are now animated — Undead Skeletons, for example, literally toss their heads from side to side — but there are still no thrilling battle sounds during combat.

When you discover the special map-

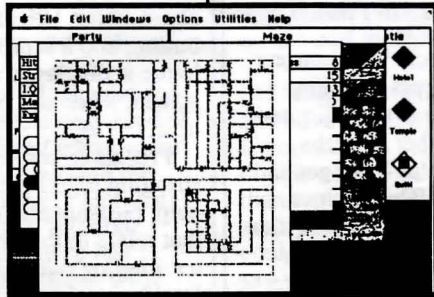
ping crystals scattered throughout the dungeon and invoke their power, a vague image of an entire level may appear on-screen. Monks found this feature so useful in his own work, he decided to leave it in for weary players.

In the layout of the maze, locations of messages and traps, and other respects,

Wizardry I remains the same, so there is little reason to run out and buy it again if you've already completed the previous version. But if you're stuck with the original Mac game and it won't play on your new machine, Sir-Tech will cheerfully upgrade your program for a mere \$8. [And if

you never played it at all, then you can't really call yourself an adventurer, can you?]

Sir-Tech is also promising a Mac version of the second *Wizardry* scenario, *Knight of Diamonds* by Christmas, and *Bane of the Cosmic Forge* should be appearing for the Macintosh about the same time [see page six]. So perhaps things are not as bleak for Mac adventurers as we thought!



A-mazing changes

Countdown

Continued from previous page

than showing the Sanctuary halls with full-screen pictures, *Countdown* displays a top-down view of your character as he walks through the corridors, where animated figures of the guards are also seen.

To enter a room from the hall, you first click on the "open" button, then on a door. Next you hit the "go to" button (which is also used to exit a room through a door or window), then on the door again. While this two-step process is inconvenient, you can execute both actions on any door in sight, no matter how far it is from your character. This saves a fair amount of time, and even better, frequently saves you from getting caught.

The illusion of depth and true 3-D in the full-screen pictures is weaker than in any of the competition's animated adventures. But the scenes you see when you talk to people are exceptional, using Access's "Motion Graphics" and animated cell techniques to show the person shifting through several poses and expressions that gave me the impression I was watching digitized videotapes.

And when an action triggers a flashback, you'll see several animated scenes that have a movie-like feel and are distinguished by digitized sound effects and voices that are in synch with the action (this game lip-synchs better than *Madonna!*). Access says the 256-color graphics were so good, they didn't want to tone them down for EGA or other modes; the Amiga conversion should look and sound great too.

Access says *Countdown* supports the "major sound boards," but that's not so, since the Roland isn't supported at all. For people with Rolands or no board at all, Real Sound technology provides plenty of disarming, digitized sound effects.

The program spans eight 360K disks and is easily installed on a hard disk with 2.5 megs to spare. Unless, of course, you're running DOS 4.01, which intermittently caused problems with this process on my ZEOS. The installation routine said my hard disk didn't have enough space for the program, even though there were 36 megs left; Access located the problem, which was related to DOS, and is fixing it on future releases.

If you have the same problem, they'll replace disk one. But you'll be playing a lot faster by simply copying all the files to a directory on your hard disk. Apparently the installation routine is the only part of the program affected by this DOS anomaly.

You can play *Countdown* from floppies and without a mouse or joystick, but this is not recommended unless you have absolutely nothing else to do for 47 years.

Conclusions: *Countdown* is the most visually exciting in the new wave of "interactive movies" and surpasses *Mean Streets* in every way. The wealth of detail evident in the animation and cinematic effects make it worth checking out for Ludlum fans who prefer razzle dazzle graphics over good old-fashioned puzzles.

The designers emphasized style over substance, giving us great graphics and an ineffectual parser. If that's what you want, though, this is the game for you. And finally, it lacks a sense of humor and a pause feature, so you're more likely to swear than laugh.

Skill Level: Advanced
Copy protection: None
Price: \$59.95
Company: Access



By Stephen Payne



Keys to the Kingdoms



Escape from Hell

Things to find in **City of Eternity**: Mirrored Shades from prisoner in fire pit, Happy Face pin from clown, Laptop in Office of Redundancy, Basket o' Forks and Garbage Can Lids in 6th Court, Trench Coat and Silver Necklace from Tom the Rockstar. In the **Recruitment Center**, you can find: Hell Badges (bluff the Sergeant) and the Demon Shield in the Treasure Room. The debate is in the Examination Room. **Lessons can be found** in these places: Lockpicking at Training Camp, Rifle lessons from guard at Training Camp, Bow and Arrow from Thucydides in Limbo's Library, Melee Weapons from Marc Antony in same library, Pistol Shooting from book in Examination Room at Recruitment Center.

Scott Haverly

Dark Heart of Uukrul

The clues to the **12 riddles of region Urshas** are: (1) frail (2) inside (3) need (4) dragon (5) teeth (6) hum (7) engrave (8) knee (9) ash (10) underfoot (11) renounces (12) icicled. Each clue comes from questions you receive. When used in front of a secret door, you get a pattern of diamonds and cubes. The use of the diamonds and cubes gives the combination to the entrance to the Dragon Room in the south of the diamond-shaped rooms in this region. At one point you can read the messages that tell you what to do with the answer, which is entered into the Rhombus Room buttons.

At the north end of the diamond you'll find the **Karui Mirror**. When you see the vision, have your Priest use the Prayer of Kuuraoth while standing in front of the Mirror. Note the first letter of each of the answers for a message. To find the Riddle Room, go to the center area and climb down either of the two holes.

In the **Urlasar region**, check out the Meeting Room for a secret door to find a valuable gem. In the Temple, which is arranged in a large cross, find the Shrine where Rings are awarded to your Priest. In the center of the back wall of each Temple is a secret door leading to treasure. **Behind Fshofth's Temple** there is no door leading out: stand in front of the mural, summon Fshofth, then genuflect to exit. South of the Temple area in Urlasar, a zigzag passage leads to the Magic Circle, where inscriptions give clues about the six pieces of the heart. You must go to the Catacombs to get the two keys and one Stone Heart. One key opens the grate just north of the teleportal

Borasil, south of the temple; the other opens a secret door at the end of a north-east passage in the Catacombs, guarded by a Spinner. The heart is in a corpse; use your sword.

C. L. Shaffer

Earthrise

Screwdriver (standard): with force field knocked out, check the spacesuit. **Screwdriver (Phillips)**: go up to the antenna and remove screw. At panel, press open. Look. Save. Take screwdriver. Restore. Down to box. "Turn dial right (or left) to R3L1R6L4." Open and cut wires. Up. Get screwdriver. **Cable**: go to clearing. Walk east into invisible door to Holo Control Room. Open panel. Cut cable. Get. Retrace steps. **Repair Time**: Go to broken cable in tunnel north of power planet and "weld cable." Go to **Navigation Room**. "Strip cable with cutters. Replace link with cable." Go to **Engine Room Console** and "press button." Going home: Head for pod. Throw cake found in kitchen. Enter. Sit. Press return button. Stand. Leave shuttle. Go to communications panel. Call Earth. Lie down on couch. Press close. Press return. Stand. Down to Cryo Room. Lie down.

Fred J. Philipp

Dragon Wars

Find Lanac'toor's Spectacles in a large, square room to the northwest in his Lab. An energizing pond in the Magan Underworld is found five steps west of the entrance to the Lansk Undercity. You can find a healthy Fighter in the Freeport tavern. Use the Soul Bowl at the stone of Zaton in the Mystic Forest. Find Namtar in the Depths of Nisir by casting Soften Stone, but get a huge supply of Dragon Stones before looking for him.

Caryn Neumann

Magic Candle

Sudogur's god: yenna, benivo, heb, benna. **Crezima's god**: tuem, obotem, kefluem, maeslem. **Pax** (X105, Y112): ishthyam, sermian, idelioz, obotem. **Kalb** (84, 9): idelioz, fydelia, heb, tharimo. **Bedangidar** (148, 66): samanadax, tifgararno, kemt. **Bedangidar's god**: eftah, yenna, olm, tiz. **Wolf Rock**: 59, 10. **Teleportal houses**: Pheron (6, 6), Shendy (19, 78), Kherbel (108, 85), Khiriss (136, 33). **Candle Hall**: 113, 33. **Bedangidar**: rescue Somona from level 1. Get Brennix on level 6. **Shadrum**: Read Zukkamear scroll in a locked chest down the Hall of Venom. **To get the circlet**, go down the Hall of No Return, reach the east wall and go south. **To enter Mear-**

dom: ask Beratt in King's Castle about it. **To enter Sargoz**, use sphere-pyramid-cube in Khazan and you'll be teleported there. Shadrum is on the Isle of Giants. Ask every Wizard you see about teleportals. Use lens **to read the Zirvanad** and write down everything you need. The ultimate party should include Kruga, Nagi, Madir, Tamas, and Dokar from Crystal Castle.

Duey Hua

Ultima VI

Don't waste time trying to get into the northeastern room of Wrong/Covetous on level one (coordinates 0A4 003 1). You can teleport into the room by using the forbidden ALT 214 command, then descending the ladder. There's a dungeon there, as you can see from level two by using Wizard's Eye. But there's nothing there but level one monsters, and it goes nowhere.

Jack Higbie

Rings of Medusa

There are islands at 02 degrees, 46 minutes S 08 degrees 19 minutes W, 83 degrees 18 minutes N 105 degrees 46 minutes W, and 61 degrees 22 minutes S 158 degrees 39 minutes E. Sea battles are unnecessary, unless you really like those dumb cannons. So buy cargo and troop ships. Save after every little gain. Money is the main element, but don't get serious until you have 20-30 million. Medusa can be conquered with about 30,000 troops in A-1 condition.

Betty D. DeMunn

Secret of the Silver Blades

Mines: after going through malfunctioning teleporter on level eight, follow corridor on level nine and go down to level 10 (B). Head east (fighting lot of tough encounters) to get to dungeon entrance.

Dungeon: there are teleporters on levels 10, 8, 4 and 2. You need three keys for the castle: Brass Key, level 7; Silver Key, level 4; Gold Key, level 1.

Brian Kupfrian

Conquests of Camelot

Gaza Port: go with Hazm the boy. **Al-Sirat's house**: ask him about the six goddesses and the Grail. Remember the symbols he gives you. Leave. **Hill**: go south and ignore man. **Desert**: go east to next screen. Go south, then east. Don't drink the water. Draw your sword. Go east, then north. **Pool**: watch woman run. Go down stairs. Drink water and leave. Go up. If Jabir attacks you, draw your sword and kill him. Go up again.

Mercenaries: give men five silver coins. Go left. Follow wall. When you get to the screen with the lamb, go to the gate and draw sword at man.

Derek Figg

Ultima IV: Shrine of Humility

This shrine is guarded by 30 Daemon parties, but you can skip the battle with this trick. When you balloon is exactly one square south of the shrine, quit and save, then reload the game. Upon doing so, you'll see your party has landed where you saved the game, one square south of the shrine, where the terrain is foothills (normally you cannot land there). This enables you to avoid the guards. Do not save directly on the shrine, or you won't be able to enter it. This trick can be used anywhere there is rough terrain. (It was discovered on the C-64 version; other versions have not been tested.)

Paul Spurvey

Neuromancer

If having trouble defeating AIs at the advanced stages of the game: don't waste money on an expensive cyberdeck, for you can obtain later cybereyes free. Stick to the Samurai Seven, which works fine and saves money. Acquire the skill chips from the Pong monks, Julius Deane (the door across from Maas Biolab), Emperor Norton in Matrix, and Fin in Holografix. Begin breaking the ICE of Panther (224, 112, Zone 0), Tozuku (440, 80, Zone 1) and Hōsaka (144, 160, Zone 3: Hi-tech Zone of Chiba City) to increase your ICEbreaking skills, acquire more powerful ICEbreaker programs and be able to conveniently access the extra upgrades. Go to the Bank of Berne in Freeside, making sure you have money for a few extra trips back and forth between Chiba City and Freeside. At the **Bank Manager's office**, enter cyberspace and reach DARPO (336, 240) and Screaming Fist (464, 160) to get extra ICEbreaking software. Then go to Turing Registry (432, 240) to upgrade your AI fighting skills to five and Psychoanalysis to four. This does the trick, since you haven't defeated any lesser AIs. Then go back to Chiba City and start smashing the less powerful AIs. Toward the end of the game, you'll reach level 12 or 13 on most AI fighting skills, which gives you extra punch when you confront Neuromancer and its powerful allies.

Edwin Stark

Dragon Wars

The **Gatlin Bow** is a liability unless used in conjunction with the **Magic Quiver**. The Bow will shoot all 63 arrows when set to Full Burst, and since the Magic Quiver replenishes itself, it can be used to inflict lots of damage on each

turn against any foe within 20 feet. This makes it one of the most powerful and reliable weapons. Since it can be used by a second rank character (one not in hand-to-hand combat), it adds significant firepower. The Bow is in the Armory of the King'shome Dungeon, in the north-central part of the map. The Quiver is in the Phoeban Dungeon, behind the door that requires the password Halifax. **The Kill Ray spell:** is very useful because it inflicts intensive damage at a range of 50 feet. It's found in a chest in the same room as the spectacles in Lanac'toor's Lab. **The final battle with Namtar:** must be fought three times in the Depths of Nisir after aid from the Dragon Queen. You're then deposited in the Magan Underworld for two more battles with Namtar. Any save after starting the battle sequence will prevent further exploration of any place except the Magan Underworld, since all exit stairs disappear. (You can, however, replay the game using your stronger characters.) Save after the first three battles to assure a good chance at the end game. While Namtar is out of range, have characters use Black Helms (to cast Zak's Speed, one found in entry room at Necropolis, the other in the Armory in the King'shome Dungeon), the Wand (casts Group Heal, found in a chest on the coast of the Mystic Wood), and the Battle Wand (casts Battle Power, found in Lanac'toor's Lab, near spectacles. Have your first four characters equip Dragon's Tooth to allow hits at a range of 60 feet. Dragon Horn will cast Rage of Mithras to attack at 70 feet (found in Dwarf Clan Hall behind three secret doors). Make sure each item you plan to use in the final sequence is well charged so it can be used multiple times in five battles. The Charger spell is in the City of Free Hall and obtained by winning the battle with the Order of the Sword.

Joe Madigan

Champions of Krynn

The most vital **Mage spells** are Fireball, Stinking Cloud, Lightning Bolt, Ice Storm and Fire Shield. You'll have lots of cash to spend later in the game, so buy important stuff (such as scrolls, potions of Healing, Wand of Magic Missiles) the first chance you get. The best non-magical monsters to fight (for lots of experience points) are the Minotaurs in Sanction. A couple of Stinking Clouds will have them at your mercy. In Kernan, Myrtani's Base contains a room full of treasure, but collecting it will really slow down your party during the battles ahead. Get the most valuable stuff, like Gems and Jewelry, and leave the rest behind. You can easily defeat the three Red Dragons at the end with a couple of Fireballs. After winning, return to Kernan and Sanction.

Andrew Phang

X-Men: Madness in Murderworld Use Storm or Nightcrawler to get up through holes. To do so, put "use power" and move the joystick up. Use the space heater to get the circuit board in the statue without breaking it. Before going into the haunted house, "use" garlic necklace on current character. This should keep all monsters on that level away from you. Keep all the X-Men alive, or you can't use the machine at the end of the game.

Greg Chatham

Questmaster I

Tunnel: Spring trap with twig. Eat cheese. **Bulldozer:** enter. **Door with wheel:** turn wheel, open door, north, look south, close door, turn wheel. **Crevice:** Open ladder, put ladder across crevice, cross ladder. **Equipment Room:** open drawer, open box. Look or leave and turn return to look for blueprint and instructions. Charge torch till full (look meter). **Mutoids:** pull trigger, look. **Panel with pads:** push blue pad, west, south. Enter south hole. West (don't linger). SW. Look table. Buy clips. NW. Look sign. Avoid south side of stream. **Yogi:** Look Yogi. Answers: (1) your character's name (2) death to colnar (3) teleportation. North. Get saddle. Go to stream. Get reed. Breathe through reed. Wait till men leave. Get chest. Up. Open. Get talisman (prism). Go to hole in fence. Attach clips to fence. South to bird. Give birdseed. Put saddle on. Climb on.

Fred J. Philipp

Centauri Alliance

In later levels, look for 9mm Sterling Machinegun, Cazlite Lasers 03 and 04, and the best weapon of all, the .30 Browning Machinegun. The Browning can be loaded only with 7.62 mm ammo, found on various monsters. To copy the 7.62 mm ammo, or anything else, return to HQ and remove all characters. Reboot, but don't use the saved game. Push a key to start at HQ. Add all the characters and transfer desired equipment to a character, then remove him, add him, transfer to a different character, etc. Reboot and return to HQ to find many copies of the equipment. Repeat as often as desired.

Robert Breezley

Keys to the Keys

Each month two contributors to Keys get the game of their choice. The winners are randomly selected. Please send clues and tips to recent adventures—those not covered in previous issues, walkthroughs or *Quest for Clues*. [All clues become exclusive property of *QuestBusters*.] This month's winners: Betty D. Demunn and Joe Madigan.



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

\$10 @: Wizard's Crown, King's Quest 1, Sundog. \$20: M & M 1 w/cluebook. \$15 @: Bard 2 w/cluebook, King's Quest 3. \$5 @: Wishbringer, Planetfall. Bard 1, \$6. Send SASE for list of more. Tim Prokott, 849 SE 23rd Ave, Minneapolis MN 55414

Sell/trade: \$12 @: M & M, Pool of Radiance both w/cluebook. \$6 @: King's Quest 1 & 2, Labyrinth. Wizardry 1, \$8. Bard 2 w/cluebook, \$16. Want Dragon Wars, Champions of Krynn, Pirates, Bard 3, Deathlord, Times of Lore. Will buy. Scott Slonaker, 7399 Ridge Meadow Ct, Westchester OH 45069

Sell: Bard 1, 2 & 3 w/cluebooks: \$20 @. Wizardry 1-2-3, sold as set only for \$30. Wizardry 4, \$15. CBS AdventureMaster, \$10. Bruce Smith, 9244 Timberline Lane #B, Cucamonga CA 91730

Trade/see (\$15): Wasteland w/cluebook. Want Dragon Wars, Phantasie 1-3 & character editor. L. Brooks, 146 East Dr, East Alton IL 62024

\$5 @: Oo-topos, Adventure to Atlantis, Sword of Kadash, Hitchhiker's Guide, Cutthroats, Leather Goddesses, M & M 1, Infidel. Annette Smith, 2 Red Oak Ct, Buffalo Grove IL 60089

Will buy old graphic adventures like Lantern of D'Gamma, Back in Time, Psychosphere, Robots of Dawn, Lion's Share and The Philistine Play. Will pay with foreign bank draft in US funds. Chris Livingstone, 17 McDougall St, Milson's Point, NSW 206 Australia

Sell for \$20 @: Bard 2 GS & cluebook, Keef the Thief GS, Dungeon Master GS. \$5 @: Last Ninja GS, Ring Quest, Space Quest. Trade any one for Dragon Wars, Pool of Rad GS, or Cryllan Mission GS. Dan Young, 295 Still River Rd, POB 69, Still River MA 01467

COMMODORE

Will buy C-64: Breakers, Planetfall, Pawn, Guild of Thieves, Pirates, Killed Until Dead, Deja Vu, Mean Streets, Amnesia, Maniac Mansion. H. M. Whitley, 1651 Madison Ave C-3, Anderson IN 46011

Amiga: sell/trade Iceman, Future Wars, Sci-Mutant Priestess, Manhunter 2. Want classic or new RPGs like Bard 1 or Dragon Wars. C-64: have M & M 2, Questron 2, Future Magic. John Lewis, 2520 Catalina Way, Irving TX 75060

Sell only, C-64: Knights of Legend, \$15. \$10 @: M & M 2, Space Rogue, Future Magic. L. Turner, 2729 Reunion St, Violet LA 70092

Sell only, C-64: Battletech 1, Bard 3, Eternal Dagger, Elite, Hillsfar, Heroes of Lance, Legend of Blacksilver, Ultima 5, more. David Mullen, 6718 44th Ave N., Crystal MN 88428

MSDOS & QUEST-ALIKES

Sell/trade: mostly 3.5" games. Steve Lake, 90 McKay St, Beverly MA 01915

Sell only, 5.25" games. \$15 @, all 11 for \$130. Add \$3 postage. Dragonstrike, Infestation, Keys to Maramon, Sci-Mutant Priestess, Leisure Suit 2, Omincron Conspiracy, Police Quest 2, Trinity, Zombi (import). Corey Silver, 14L Jeanne-Marie Gardens, Nanuet NY 10954

Will buy Beyond Zork, Lurking Horror, Stationfall, Hollywood Hijinx. L. Klein, Rte 2 Box 317, Oldtown ID 83822

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