CRIMSON CROWN: Transylvania II

Antonio Antiochia's long-awaited sequel opens beside the pond where *Transylvania* ended. Sabrina, the princess you (hopefully) rescued long ago, is by your side, along with a new adventuring sidekick, Prince Erik. You won't actually see them, but can talk to each and get them to help in a number of ways (as with Gorn in *The Quest*).

RHYMES & RIDDLES

Their assistance is instrumental in attaining the goal: find the vampyre before he can learn the secrets of the Crimson Crown, which the fiend has stolen from the King of Wallachia. Sabrina contributes magic, Erik has a strong sword arm. And sometimes you can say "Sabrina, talk to Erik" and get a hint from his response. More consistently useful advice comes from a "spectral sage" who materializes intermittently as you wander through the haunted forest. His tips are in the form of four-line poems that may offer clues in the form of riddles, or just fill you in on the plot.

You'll also have to solve several riddles in the game's first stage, three of which are posed by the Gryphon, a mythological beast who will reward you with a powerful and vital item. I've always had more trouble with riddles than with any logical problem; in fact, I usually just give up immediately because the abstract metaphors of many riddles often prove as elusive as fame and fortune to This Adventurer. But this time I stumbled across a successful method for getting a logical handle on riddles, one that is being added to the legendary Adventurer's Code: Find the verse with the "operative phrase," then narrow it down to specifics.

Elaboration: Riddles usually consist of four verses, one of which is an operative phrase that gives a general idea of the answer. After figuring out what to look for, you can use the other verses or a simple process of elimination to zero in on the solution. Example: one of *Crown* 's riddles has a line that says ". . . in the hearts of men do I dwell" -- logically, this could only refer to an emotion. From this conclusion (deduced by myself) *QB* 's Feng Shui Consultant, Sabona London, quickly pinpointed the answer by analyzing the other verses to see which emotion they best described. When she said to punch in "fear," the Gryphon told me I'd hit it.

OUT OF THE WOODS

To proceed beyond the first stage, where you'll encounter the tree trunk in the forest, the wizard's castle, and other familiar sights from *Transylvania* , you must collect certain items, find a "strange word" and the way out. The puzzles that aren't riddles are object-oriented and are more difficult than those in the original game. (It's also much

ADVENTURE HOTLINE

Activision has a new mystery game, Borrowed Time. Set in the '30s, it's written and illustrated by Interplay Productions, who did Mindshadow. The latter game is now available for Macintosh and Amiga. An Atari ST version is also imminent.

The $1,000 prize for best game created with Adventure Construction Set is still wide open: Electronic Arts just pushed the deadline back to March, 1985. EA has released the Apple version of Bard's Tale and the C-64/128 con is set for December, as well as Heart of Africa (Commodore first), a sequel to Seven Cities of Gold. They've also got a new science fiction role-player, Starflight, for the IBM only right now. Look for reviews of these in upcoming issues.

Origin hopes to have the Commodore Ultima IV ready for November. Auto Duel will be in gear as soon as they change the spark plugs and rotate the tires.

Penguin says an Atari 800 version of Crimson Crown is underway. And The Quest and RingQuest are being redone with the new Comprehend system.

Hayden's Novel Construction Set is already on the shelves for IBM owners; the Mac version should be out there any day now. They have another in the TimeQuest series, Holy Grail, that will be reviewed here soon.

Duffy needs help! A lot of subscribers have asked for a second clue column, one that provides answers to some of the latest games. So send in the clues and solutions you've discovered recently. We'll sort them out and publish the most useful ones. Free ads in "Waiting for Duffy" will still be available for anyone who wants to request help on specific puzzles and problems.

CRIMSON CROWN

bigger, taking up both sides of the disk.) I enjoyed unravelling these problems because they are the kind that you can make as much progress with subconsciously as you can by banging your head against the wall. The first night I played until stopped cold by a half-dozen puzzles. The next day, many of the answers intuitively popped into in my mind -- like magic -- the minute I started walking around.

THE BIG PICTURE

Graphics vary in quality. Some of the more than 100 illustrations are relatively simple two-color line drawings, while others display hi-res detail and rich color. None of the spot animation so ubiquitous in previous Penguin adventures is seen here. (No sound effects, either.) But you may still toggle back and forth between the current graphic and an all-text screen to speed up the action. Well-executed special effects frequently dramatize events, especially one that presents a character's speech superimposed over the picture instead of in the four-line text window below. Vivid graphics -- like those depicting the vampyre's blood-red eyes -- and a custom character set highlight these scenes.

A COMPREHENSIVE PARSER

This is the first adventure programmed with Comprehend, Penguin's proprietary development system. Penguin can now program an adventure in Comprehend, then write an individual interpreter for each computer. The interpreters access the same Comprehend code, which therefore doesn't have to be converted for every computer, a time-consuming task. Formerly Penguin released everything for the Apple first. Now they can do simultaneous releases, as Infocom has been doing for years. This is a boon for non-Apple owners.

Comprehend also acts as the parser. It is an articulate one, accepting full and multiple sentences, realistically working with adjectives, prepositions, pronouns and other parts of speech. Even complex commands are processed and acted on very quickly, far faster than Telarium's parser. (Disk access for graphics is also speedy.) My only complaint is that if your command contains a word that isn't in the program's vocabulary (over 1,000 words), the parser doesn't specify *which* word, but curtly says "I'm sorry. I don't understand." (At least it tells you this much, information not provided by the Bantam/Imagic parser, among others.)

WHAT? NO FLYING SAUCER?

After three nights of playing, I still haven't reached the distant castle of Karel Thurg, home of the vampyre, and have yet to see a single flying saucer or alien -- but here are a few more important things I have learned: Inventory management is important, as you can only carry a few things simultaneously. There's no time limit, a factor in the first game. Some mapping is required; but the layout isn't as devious as the first game's. You want teleportation? You got it. (A tip: try a magic word from *Original Adventure* .)

I haven't had so much fun inside a graphic adventure in months. As always, it's the puzzles that make the adventure, and *Crimson Crown* is stocked with a plentiful supply of carefully planned puzzles whose clues are cleverly but fairly concealed. A finely tuned sense of humor prevails throughout, and all I'm wondering now is how long we'll have to wait for *Transylvania III*.　　　　SA

Computer:　　　Apple (64K), C-64/128, Macintosh, Atari XL and ST
Planned Conversions: Amiga, IBM PC
Skill Level: Intermediate/Advanced
Saves: 3 (on game disk)
Price: AP, C, AT, $34.95; others, $39.95
Manufacturer: Penguin Software

A MIND FOREVER VOYAGING

The freewheeling humor of Steve "Planetfall" Meretzky is notably missing in the first of Infocom's Interactive Fiction Plus line, and appropriately so. For the story portrays a harrowing vision of the future, a window into an alternative world that seems all too possible a reality, a first-hand look at what might happen if religious cults and right-wing politicians team up to take over the government. As effective social commentary, *AMFV* may be the first work of interactive fiction to also qualify as interactive literature.

However, this is not your standard "look rock" adventure, for few conventional puzzles await the logical-minded mavens of adventuredom. Instead, Meretzky has composed another sort of adventure, one with a new perspective on interaction that makes this experience more like reading a book. Of course, you are still the protagonist.

RYDER'S ON THE STORM

The story opens in the year 2031, where you've just been "awoken" by Dr. Perelman and have learned for the first time that you are actually PRISM, the world's first computer that thinks like a human. This was made possible by software that runs a simulation of everything that happens to a human from birth. Your ongoing simulation of the life of Perry Simms has been prematurely disturbed so you can run another simulation, one that will project the long-range effects of The Plan.

The brainchild of redneck Senator Ryder, The Plan aims to "eliminate moral decay" and restore America's respect as a world power. Oh, and to save the world from imminent destruction by terrorists armed with pocket-sized nuclear bombs and other neat examples of tomorrow's high-tech community.

When you enter simulation mode, you assume the role of Perry Simms, who lives in the city of Rockvil tens years after adoption of the Plan. With a recorder, you can observe the Plan's effects and report them back to Dr. Perelman. Your recorded data from the first run indicates the Plan will have beneficial effects, so it is adopted and part two begins. As the game progresses through four stages, you'll be running simulations depicting life 10, 20, 30, 40, 50 and 60 years in the future.

During the simulations, the game follows the usual adventure format of walking around, examining things -- but you'll find no treasures of gold or jade to loot, and the key to the only locked door is already in your pocket. The reward is knowledge, gained by witnessing the changes in the daily life of Rockvil's citizens. Meretzky's vision of the future -- the futures, really -- paints a thought-provoking picture, one that makes *AMFV* the *1984* of interactive fiction.

ON THE MODE AGAIN

After exiting simulation mode, you become PRISM again. While you're PRISM, not Perry, the game often feels like *Suspended* , minus the robots. You can't walk around to investigate the situation, but must enter communications mode to observe things in different parts of the building or to talk to people, or into library mode to read files on current events like the emergence of the Church of God, a new federal police agency and other topics. Interface mode enables you to operate various peripherals attached to PRISM: with one, you can control the building's ventilation and heating, another maintains world-wide traffic schedules.

By part three, your simulations have led to controversy and a National Guard takeover of the building. You're forced to do something, not just wander around and take notes for Perelman, or you'll be shut down -- and we all know that sinking feeling when the computer dies in the middle of a program. These situations are the only real puzzles, and they're not as difficult as Infocom's "Advanced" rating suggests. It's far easier that *Hitchhiker*, which was rated as a "Standard" level game.

With all the extra memory (128K is required to play this game), Meretzky has ample space for extensive prose passages. The parser has been outfitted with a remarkable feature called oops. If the parser tells you "I don't know the word 'interfaxe', you can type "oops interface" and the parser automatically inserts the correction into your previous command. This saves retyping the entire command, consequently sparing fast but sloppy typists like Shay Addams a considerable amount of time. In other areas, the parser is more sophisticated (though once I caught it eating peas with a knife) than that of other Infocom games. Usually these are subtle things. If you say "transmit buffer," it now asks "worlds news buffer, special report buffer, or record buffer?" rather than just saying "which buffer?". With these enhancements, Infocom clearly heads the pack in the parser department, once again setting a new standard by which others will be measured. (If only it could be retro-fitted into programs with less than 128K -- but face it, as 48K was once the memory standard and 64K is for the moment, the day of 128K is rounding the far turn and closing fast.)

This game is sure to spark diverse reactions: veterans may say it's not hard enough, reviewers and maybe a few English lit. professors will debate its literary merit, the FBI will launch a full-scale investigation of Infocom's political background (only kidding with that last one, folks). While I enjoyed the story's unique qualities, I felt it was over all too quickly -- a fast read that would have had more play-value if the first two parts of the game had been a bit more difficult. Even so, Interactive Fiction Plus, as Infocom calls this new line, has a promising future, a future much closer at hand than any of the futures envisioned by Meretzky in this game.   SA

Computer: 128K Home Computers (512K for Macs)
Skill Level: Novice/Intermediate
Price: $44.95
Manufacturer: Infocom

MacAmazon

Recently converted for the Macintosh, *Amazon* is a challenging interactive movie written by Michael Crichton (author of *The Andromeda Strain*). As an agent of a top secret research firm, your mission is to find the Lost City of Chak in the Amazon jungles and locate its fabled emerald mines.

Paco, a wisecracking parrot, offers occasional clues, and a mini-computer provides help by enabling you to call headquarters. The amount of help they provide depends on which of the three skill levels you choose. Little mapping is necessary: a map of the jungle is included, and HQ will often give directions.

The two-word parser is fairly comfortable, but doesn't give useful feedback if you command isn't understood. Encoded in Cairo typeface, solutions are included. Your name is incorporated into the dialogue. The full-screen graphics entail lots of shading and span two disks. All-text screens tell some parts of the story, an unusual presentation that works well.

Surprisingly, the best audio and visual effects of the original game -- things that should have really sparkled on the Macintosh -- suffered in the conversion. Vivid color I didn't expect, but lots of little touches, like the animated parachute slowly descending, are sadly absent. Also, you can't use copy & paste in the text window; at least the notepad is available. The conversion just doesn't tap the Mac's unique powers. Still, it's an intriguing adventure that proceeds in a more linear fashion than most, with a clearly defined progression from beginning to end.

Computer: Macintosh, C-64/128, IBM, Apple (64K)
Skill Level: Player-Selectable
Saves: 10 (on game disk)
Price: $49.95
Manufacturer: Telarium (Spinnaker)

Finally, someone has done more than merely wrap a new plot around the classic but clichéd formula of "seek and slay the evil wizard." With *Avatar*, Richard Garriott boldly expands the concept of character development; in doing so, he transcends the very nature of fantasy role-playing games. Instead of "search and kill," the goal is to search and *become* -- an avatar.

AVATARS 'R' US

Avatar is a Hindu term describing the incarnation of a deity such as Vishnu, but I gather that Garriott is using a more abstruse definition: the embodiment of a concept or philosophy in a person. The philosophy here is a Code of eight virtues -- human values such as honesty, humility, spirituality and valor -- that must be pursued throughout the quest. (This is reminiscent of the Knights of the Round Table, who sought to accomplish more than offing an occasional dragon.)

Their attainment is mandatory, for you must become a partial avatar in all eight virtues before you can find the fabled Codex, whose arcana enables you to fulfill the quest by becoming a true Avatar. Character development in the traditional sense -- increasing your character's rating for attributes like strength and charisma -- is part of this game, but Garriott's latest work opens a new window on role-playing.

HOW LOW CAN YOU TAROT?

The journey kicks off with a series of full-screen graphics and scrolling text in which a fortune teller reads Tarot-like cards and asks multiple choice questions based on the combinations that may appear. Answers determine your profession -- Fighter, Paladin, Bard, Druid, Tinker, Ranger, Shepherd, Mage -- and other aspects of the game. Your party may consist of up to eight characters, but you can't "draft" them with the usual method of character generation. Instead, you have to ask people whom you meet in your travels if they will join the quest. Be prepared for a lot of rejection: after four nights that finally resulted in my convincing a lone Bard to join me, I was beginning to wonder if I had bad breath.

By attaining partial avatarhood, you will you be more capable of swaying others to join your party. A Tinker in Minoc, for example, said she would like to join me, "but you are not sacrificial enough." In his two-story castle, Lord British, who addresses you by name, doles out advice on how to proceed in this endeavor. Elsewhere in the castle, a royal seer called Hawkwind (hardly an original name -- remember *Dragonworld* ?) will tell you when you're ready to enter the shrine for partial elevation in a particular virtue. Runes, mantras, and meditation are the key ingredients required to enter and use the shrines.

SWORDS & SORCERY

Combat and magic systems have been upgraded for convenience and variety. New weapons include halberds and flaming oils, but Garriott has extensively revised the magic system. Now you can't buy spells, only "reagents" in the form of rare herbs like bloodroot, mandrake, and ginseng, which are mixed according to formulae revealed in an ornate 62-page manual. Then the spell is readied and may be cast with a key-punch. Based on the authentic methods of medieval alchemists, this process is more realistic than magic systems of other RPGs. You may also summon up four types of energy fields that affect anyone who passes through them.

The interface is familiar, but game-play mechanics have been streamlined for convenience. The character representing yourself does all the talking and holds all gold, so you never have to indicate who is doing what (except in combat). Weapons,

armor and herbs are also pooled, and the Ready and Wear commands let you use any of these that the selected character can handle. Even food is pooled, and it lasts longer than in *Ultima II* or *III*. These features are welcome time-savers that all adventurers will appreciate.

THE KILLING FIELD

Trading fireballs with Rogues, Orcs, Balrons -- and new creatures such as venomous Pythons, Zorns, Headlesses, and Ettins -- occurs in a combat arena similar to that of *Ultima III*. But there's more variety, for the arena's layout resembles the immediate terrain: near the mountains, there are walls that block missile weapons; on a bridge, there are no obstructions. You must maneuver your questers, shown individually in combat scenes, to take best advantage of the terrain. More experience points and chests full of gold go to the victor.

The best change enables you to "flee" the combat arena. For this reason, your characters won't get wiped out as frequently as in preceding *Ultima* games. (Monsters, if severely wounded, may also flee.) And when your hit points are running low, you can "hole up" and sleep to restore them. Inns in the towns serve the same purpose and are cheap (for specific rates, read "See Britannia on $5 a Day," chapter five in my new travel guide on adventure vacations).

GEOGRAPHY 101

Britannia is a sprawling continent in a vast ocean, dotted with dungeons and castles, towns and villages. Sixteen times bigger than Sosaria, this land's immense scope won't dawn on you until you've sailed around it and discovered a plethora of mysterious islands -- break out the graph paper for this one. The twin moons and moon gates are part of the environment, still useful for rapid transit. And the dungeons of Destard, Wrong, and others, must be explored. Something new: mountains, forest, and other terrain types affect your

movement factor, as in *Xyphus* and most war games, so you may just get a "Slow progress" message when trying to move.

The location of some towns is loosely described in the 36-page History of Britannia; place names on the cloth map are written in a rune-like language that is easily decoded. Towns and villages are smaller but there are more of them.
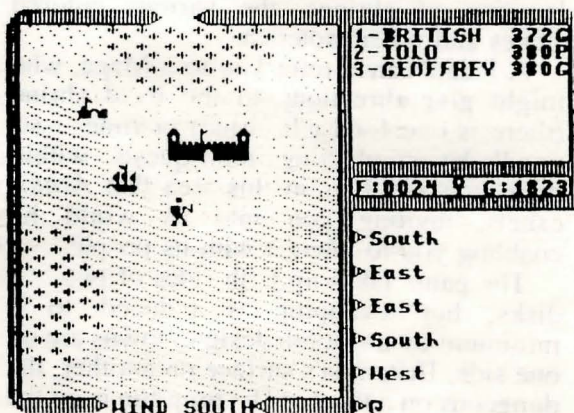
The party is seen here standing on a point of land that juts into the sea. To the North is a castle, while a ship rocks gently on the waves to the Northwest. Just above the ship one can see a town. The party consists of three travellers, British, Iolo, and Geoffrey, whose names appear in the Party Window.

Extravagant attention to detail is evident, particularly in the animation department: kids waving at you, a bull stomping the ground, the way the ship and horse pivot when you shift direction. And Britannia's people don't block your path as often as did the citizens of Sosaria.

Sailing is executed more realistically: you make the best speed by tacking, the poorest by sailing against the wind. There are three levels of water depth, some of which cannot be sailed across. Furthermore, you can only fire cannons broadside -- not at targets behind or before your vessel.

YO, VINNY!

Another major departure from convention involves the emphasis on character interaction. You can ask "name" or "job" or "health" of most people (and even a few of the Egyptian-style ankhs found in some locations). Repeat a key word from the

character's reply, and he, she or it might part with more information on the topic. Sometimes a Fighter will tell you what to say to a local or distant Bard in order to loosen his lips. Sprinkled with Lord British's inimitable sense of humor, such conversations may yield valuable tips on the location of shrines, the various colored stones and other esoterica.

A Paladin may refer you to a Mage, who might give directions to the local shrine (there is one for each virtue) or rune -- so you'll be conducting mini-quests within many towns. It is in this area that *Avatar* excels, inviting you into its world by enabling you to interact with its people.

The game takes up both sides of two disks, but swapping is reduced to a minimum by a smooth design: towns are on one side, Britannia's surface on another, the dungeons on a third. (The program is on the fourth; Britannia, where your saved game and characters' stats are stored, may be copied and used as a play disk.) Two-drive capability is a key-punch away. Sound effects are basically a carry-over from *Ultima III* ; without a Mockingboard you'll miss out on scores of intricate melodies.

Orc-slaying is still on the agenda, but the incorporation of such diverse elements as meditation and the emphasis on developing virtues as well as attributes, adds a new dimension to *Ultima IV* and to fantasy role-playing as an art, one that makes it highly recommended for all. (Incidentally, this game is no pushover: It took Richard Garriott over two years to write *Avatar* , and I'm beginning to think it's going to take me that long to finish it.)   SA

Computer: Apple (64K)
Planned Conversions: Atari XL (64K), C-64/128, IBM PC, Macintosh
Skill Level: Master Adventurers
Saves: One (on game disk)
Price: $59.95   ($49.95   through QuestBusters™)
Manufacturer: Origin Systems

The
Fourth Protocol

This unconventional adventure invites Commodore and Apple owners into the world of the "windows and icons" interface, formerly accessible only with a Macintosh, Amiga or a computers using GEM. Based on Frederick Forsyth's bestselling spy thriller, *Fourth Protocol* enrolls you as British agent who must foil a Russian plot to smuggle an atomic bomb into England. The Reds plan to explode the A-bomb and blame on an accident at an American military base. A complex story, it is divided into three different games. The first, in which you must determine the identity of a Russian spy who has infiltrated British intelligence, diverges from typical adventuring in more than just the interface.
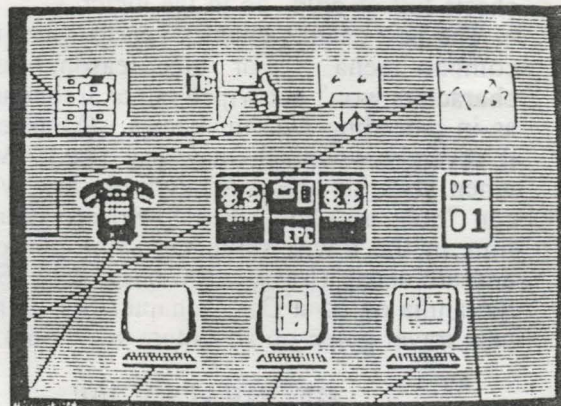
But first let's examine these windows and icons. All actions are represented by eight basic icons. To choose one, you direct a hand-shaped cursor around the icons and press the joystick button or hit return to activate one. Then a window opens up and displays information or more icons. There's no parser at all, though sometimes you can type in information. One window displays the conversation of other characters, another lets you store notes about phone calls. Punch up the file cabinet icon to review data you previously retrieved via modem from your agency's main computer. The activities

represented by the icons varies, depending on which of the three games you're playing.

"The NATO Papers" takes place at Cencom, MI5's communications section. Here you'll have to track down a traitor who leaked secret documents to the Reds. Instead of solving object-oriented puzzles, you must analyze reports about several dozen suspects and act correctly on your conclusions. A video camera-shaped icon brings up windows with mini-icons permit you to assign "watchers" to shadow specific suspects.

Reports may lead to new suspects, a dead end, or the traitor. The head of MI5 occasionally demands that you make a decision based on recent discoveries, done by choosing one of the actions listed on a menu. There's a time limit to contend with, and to win, you must deliver the spy's name and other evidence. Do so and you get the password needed to play the second game.

In "The Bomb," the Reds have already smuggled the A-bomb into England and you've got to find it before it explodes. This time you actually get to leave the office and trod the streets and subways of London. To move, you select a direction on the compass-like icon. To get, drop or use things, a hand-shaped icon is provided. You can talk to people, examine things with the eye-shaped icon and must map your path through London, so it's more like a conventional adventure than the first game. Again, your reward is a password for the next game.

ICONS VS. PARSERS

For some of these activities, the icon-based interface is less comfortable than in the first game. Selecting a direction, for example, requires several steps that consume more time than it takes to just type "n" for go north. The interface is more fluid and better-suited to the first game, though still fun to play with in the second -- especially if you're a lazy spy who likes to lean back in the chair and issue commands with the joystick. Another snag is that some actions require going through a series of windows, which -- because every

message stays on-screen for a full five seconds -- can turn a simple action into a tedious chore. There should be some way of closing the text windows immediately if you've already read them six times.

"SAS Assault," the final act, features a parser and full-screen graphics. Well, make that full-screen graphic: everything happens in one room, where you must disarm you bomb you've finally uncovered. While you attempt to get to the bomb and defuse it, animated KGB agents dash in and attack you. If they get you, the bombs goes off in a flurry of animation and sound effects. To nail them, you just say "attack KGB" and hope for the best. So this game pitches back and forth between battling the Russian agents and figuring out how to to disarm the bomb using information gathered in the first two games. Consequently, the going gets pretty intense -- and if this weren't enough, the third game cannot be saved in progress.

SO WHAT'S THE SCORE?

In the first game, you are scored on two things, prestige and progress. The former determines the number of watchers you can use, the latter your progress in solving the main case as well as others that crop up during the game. You'll face other problems in the second game as well. The second has a "spy efficiency rating" as a score. Often presented with unusual special effects (a digitized photo, for one) and sound effects, all the elements of a solid spy story are present here. You even have to decipher passwords with the manual's three decoder pads. John Lambshead and Gordon Paterson have succeeded in creating a story that propels the player into Forsyth's fiction, an adventure in which you must think like a spy in order to win.

For C-64/128, want to sell or trade some of my 30+ adventures for Seastalker & King's Quest 2. Chris Raudonis, 45 Pelham Rd., Hudson, NH 03051.

IBM PC games: will trade Ultima 2 & 3 (complete with docs). Also Zork 1 & King's Quest. Want any good adventures. Write or call (not collect) before sending game. Thane K. Sherrington, RR # 2, Port Hood, Nova Scotia, Canada, B0E 2W0. (902) 787-3387.

C-64 games, trade or sell: Deadline, Zork 1, Hulk, Mask of Sun, Amazon, Indiana Jones, Transylvania, Dragonworld. Joel Wright, 2341 Charbonneau, Waco, TX 76710.

Apple: Planetfall, Deadline, Serpent's Star or Cutthroats or Seastalker. Trade or sell, have hint books for all but last. Want any Infocom or Telarium, Mask of Sun, Time Zone, or Adventure. Write 1st. John Lema, 431 Alphabet St., Holbrook, NY 11741.

Will trade complete Apple copies of Sorcerer or Gruds in Space for same of Fahrenheit 451, Shadowkeep, Dragonworld, ACS, Robots of Dawn or Timeship. Mark Fujimoto, 1646 Komo Mai Dr., Pearl City, HI 96782.

Apple: Will trade 12 Infocom games, all 3 Wizardry's, Ultima 3 & more. Send list of what you want & I'll try to fill order. Thomas Blake, 3002 Pendell Lane, Ft. Smith,

Arkansas, 72901

Apple: will trade originals of Zork 1, Enchanter & Starcross, w/docs but no box. Can also trade Infocom maps & hint books for these. Want originals of Sorcerer, Sundog, Hitchhiker's, Infidel, Cutthroats, Coveted Mirror. Write 1st. Philip R. Christensen, Academy for Educational Development, 1255 23rd St. NW, Suite 400, Washingto, DC 20037.

Looking for Infocom games for CP/M 8" disk. Buy or trade. David Aultfather, 13209 Dossau Rd., Austin, TX 78753.

Apple games, trade or sell: Mask of Sun or Serpent's Star, $30. Coveted Mirror, Suspended or Wizard & Princess, $20. Oo-topos, $24. Transylvania or Xyphus, $22. Escape from Rungistan, $25. Eamon master w/utilities & a new adventure, $5, 5 fully packed adventure/game disks for $25. Scottie Freeman, Knott Route, Big Springs, TX 79720.

C-64: want Serpent's Star, Infidel, Sorcerer, Blade of Blackpoole, Gruds in Space, Planetfall & Cutthroats. To sell or trade, I have Amazon, Dragonworld, Tracer Sanction, Starcross, Suspended, Deadline, Mask of Sun & all Zorks. Tim Fox, 734 Strobel N.W., Grand Rapids, MI 49504.

Apple 2e: Seeking Original Adventure, buy or trade. Have Sorcerer, Transylvania, Seastalker, all 3 Zorks, Serpent's Star, Ghostbusters,

broadsides, Flight Simulator. Docs, hints & maps for all adventures. Frank Lee Linne, POB 45, La Vernia, TX 78121

Waiting for Duffy

Need all the help I can get with Questron. Will glady pay for hints and/or maps. Frank Lee Linne, POB 45, La Vernia, TX 78121.

Where are keys in Ultima 2? I'm at level 5, and haven't found any yet. In Mask of Sun, what do I do in room with large boulder? D. Angelotti, 600 Primrose St., Haverhill, MA 01830.

I can help anyone with Mask of Sun, Wizard & Princess, Ulysses, some Secret Agent 1 & some Serpent's Star. Stanford Lin, 1702 Aftonshire Dr., Greensboro, NC 27410.

How do you solve final one-person maze in Expedition Amazon? G. Stanford, 3281 Foxgate Dr., Memphis, TN 38115.

Questron: what other uses does the magic power have? T.L. Earnest, Jr., POB 329, Athens, W VA 24712-0329.

Waiting for Duffy

Duffy's at a Doobie Brothers look-alike contest in Des Moines this week. But if you're stuck in an adventure, send in a brief description of the situation it, too

Stones of Sisyphus: How do you get past the dogs in the kennel? In Asylum, I need all the help I can get - will pay for complete solutions to either game. Brian Smith, 3035 Montego, Plano, TX 75023.

Free hints for, answers, and/or maps for all Infocom games except mysteries. Send SASE to Dana Clapp, 207 W Waupansie, Dwight, IL 60420.

Stuck in The Mist. How do I start the truck? In Questron, Mesron wants to see me; how do I go about meeting him in castle? Can help anyone with Mindwheel, Tracer Sanction, Amazon, Mindshadow, or Dragonworld. Call or write Karen M. Lee., 444 Bridgton Rd., Westbrook, ME 04092. (207) 797-7985.

Free Hints for many new games Mindwheel, Mindshadow, Critical Mass, Lucifer's Realm, etc. Need help on Masquerade & Rama. Timothy Walsh, 116 Homestead Cr., London, Ontario, Canada N6G 2E8.

Need help in Hitchhiker's. How do you get the common sense particle? Also need help on Dragonworld and Amazon A. Bundschuh, 635 E. Comstock, Glendora, CA 91740.

Where are keys in Ultima 2? Mask of Sun: what do I do in room with the large boulder? D. Angelotti, 600 Primrose St., Haverhill, MA 01830.

Can help on Enchanter, Zork & Original Adventure for $5 + map. Need clue on Ice Maze in new Adventure. Looking for CP/M Infocom games for 8.5" disk. D. Aultfather, 13209 Dossau Rd., Austin, TX 78753

Amazon: Need all the help I can get. Will pay for answers. Can help on Planetfall, Deadline, Seastalker, Cutthroats & Serpent's Star. J. Lema, 431 Alphabet St., Holbrook, NY 11741.

In Amazon, how do you get across the bridge? In Sundog, how and where do you buy the ground scanner? Can help with Quest, Mask of Sun, Zork I. William Hall 1110 44th St., Sacramento, CA 95819.

Next Issue:

40 possible endings? That's Nine Princes in Amber, maybe the most interactive adventure yet. Then we'll visit Peru in Inca, go underground in Rogue, a new RPG, and explore The Cave of Time. In January, look for Infocom's latest, Spellbreaker.