Nine Princes in Amber

Amber, a world that first rolled through the skies in Roger Zelazny's series of fantasy novels . . . the "one true world of which all others are imperfect shadows" . . . is home of the Nine Princes. They are your brothers -- plotting and fighting among themselves as they wrestle for the throne while your father, King Oberon, is away. Four sisters round out the royal family, their likenesses fancifully portrayed on a set of Tarot-like cards that you discover right after the opening scene.

It all begins as you lie in a hospital bed where, unless you solve the first problem -- a thug bent on killing you with a hypodermic -- in two or three turns, you're finished. The initial scenes are set in contemporary California, but you'll eventually discover a way to travel through time and space to a land of mysticism and swordplay. There you'll regain your memory and assume your role in the swirl of plots and counter-plots.

To achieve this goal as Corwin, whose role you play in this story, you'll have to do some fast talking. The variety of verbs at your disposal is unparalleled in interactive fiction, words such as propose, nod, placate, spit, confess, plead, negotiate, bargain, placate, and flatter. (What? They left out cajole and wheedle?) This is character interaction at its height, a flowering of the imagination as you match wits with a wily cast of characters. Who do you trust? You've got to form a plan and enlist some of your brothers and sisters, but each is treacherous in his or her own way. The puzzles are almost entirely character-oriented and solved by talking to people; a

few objects (locked cases, swords, the Trumps) are scattered about, but don't play a big part.

With so many characters and such a variety of interaction, some interesting developments arise: after defeating Julian with your sword, do you spare him or kill him? If dead, he can't come back to attack you later -- but if spared, he might be grateful enough to help you later on. You never know with these Princes, but the agreements and alliances reached at the meetings produce interesting results without fail.

The cards bearing your family's faces are called Trumps. After you've "walked the pattern" (the ritual of coming of age for the Royal Family), you can use the trumps to contact your siblings, to teleport yourself or them back and forth, and do other occult deeds This pattern consists of five blocks that appear on the screen; they must be connected by selecting and correctly positioning blocks that look like the pieces of track on a slot-car set, the goal being to connect them all without a single mistake. You have to use your wits in another manner during the fencing phase, which snaps in whenever you are forced to fight instead of talk. The swordplay sequences consist solely of text: you choose fencing moves such as parry, thrust high, and 22 others in response to a description of the foe'slatest action. Some can even be combined, as in "feint cut low." The game cannot be saved in progress during the fencing or pattern-walking phases.

The jacket says this game has 40 possible

ADVENTURE HOTLINE

The best news of the year: a raft of new adventures and role-playing games, many of which were originally scheduled for release this summer and fall, has hit the distant shores and shelves of software stores across the nation. These include Spellbreaker (Infocom), Essex and Brimstone (Synapse/Broderbund), AutoDuel (Origin), Lucasfilm's 3D shoot-'em-up-in-a-maze-game, Eidolon (Epyx) and the two Telarium games reviewed in this issue.

Sir-Tech says MacWizardry will ship in time for Christmas, but don't look for Mines of Oyntarr and Return of Werdna. The latter probably won't be available until at least the spring of next year. (This should give role-players enough time to finish Ultima IV and The Bard's Tale.) Oyntarr is an all-text fantasy adventure game -- the first of the Usurper series being written by Scott Thowman.

Another role-playing game, Origin's Moebius, may be out by December; it was in the final playtest stages at press time. In '86, Origin has plans for at least two new games. Undead is a classic vampire game based on a Steve Jackson board game; it's supposed to hold close to the original Bram Stoker novel. Voyager, which may not be out for a year, sounds like an engaging combination of adventure and animated role-playing. Atari owners will be happy to hear Origin is striving to pack Ultima IV into 48K for them. Look for it in about three months. IBM and Mac will follow. Ultima III is being converted for Amiga and ST, with IV a few months later.

Mindscape is importing three graphic adventures from England for the Commodore line: Quake Minus One, Shadowfire (also for Apple), and Lords of Midnight. All feature joystick control.

The winner of last month's contest was Marlene Collins of Peoria, Illinois, who received a copy of Essex. This month's winner will be selected at random from the sub list.

NINE PRINCES IN AMBER

endings. Many are different ways to die, the standard meaning of "alternative endings" in adventure games. Here the various means of death are related to your dealings with the other characters. Your chief opponent in the tale is Prince Eric, and he or his henchmen may kill you with a surprising variety of methods. Or you might kill Eric -- thinking you've won the game -- only to see King Oberon return and have you executed for treason. As a result, the different deaths feel more like the end of a story rather than just contrived ways to punish the hapless player.

But there's more, for some *real* alternative endings await the intrepid adventurer in Amber, conclusions that constitute four degrees of winning. The optimal solution is to be crowned King, of course, but if you alienate the wrong people on the way to the top, the ending might say you've been crowned but it looks like trouble is on the way. When I first heard about adventures, I thought "this is great, I can determine how the story ends." But 99% of them offered but one successful conclusion. This is the first game that truly fulfills my original expectations of what an adventure could and should be: interactive fiction of the highest calibre.

The graphics look familiar at first, the same horizontal band across the top third or half of the screen. But many of the illustrations are vertical rather than horiztontal, running down the left side of the screen, with accompanying text on the right side. Usually this occurs when a person's Trump is used to illustrate the individual. It's a dramatic difference that affords the artist a sense of perspective impossible with conventional graphic schemes. There's an abundance of text, and after seeing most of the pictures I preferred turning off the graphics and playing it as an all-text game. The aurally-oriented adventurer will get an earful of finely reproduced musical and sound effects: hunting horns blare, flutes

trill, phones ring.

Telarium has evidently supercharged its parser, for it analyzes commands much faster than in the company's earliest games. As before, it accepts full and multiple sentences, though some situations are rigged to respond to key words no matter how they're used by the player. In one instance, you can say "read cards" and get the same response as if you'd said "read book," which is what you're expected to do in this situation. "Read desk" gives you the same answer. The game is linear in this sense, at times nudging you along in the intended direction. After reaching the cliff, your brother Random goes north. You can type "west, south" or whatever, but each command has the same effect as saying "follow Random" or "north."

The quirk that proved most distracting involved a deck of cards I couldn't get from a locked case. Someone entered moments later. After he left, the program's next passage read: "You idly riffle the cards" -- when I didn't even have them! The case was still locked. Obviously, this was an oversight of whoever wrote the text, not the logic, but it's the kind of little thing that reels the player back to reality with a logical inconsistency.

Fortunately, that doesn't happen often enough to detract from the story, whose engaging plot of intrigue and Machiavellian politics unfolds in an enchanting world peopled by substantially developed characters. If you've enjoyed adventures that emphasize character interactions, *Nine Princes in Amber* is a must-play. If you're happier looking under rocks and collecting treasure, look elsewhere -- unless you're looking for a new and remarkable experience, which is what adventure is really all about.

Computer: Apple, IBM PC, C-64/128
Planned Conversions: Macintosh, ST
Skill Level: Intermediate
Saves: 10
Price: Apple, IBM, $39.95; C-6/128, $32.95
Manufacturer: Telarium (Spinnaker)

INCA

Most Indiana Jones-style games have been graphic adventures like *Mask of the Sun*, but *Inca* invites all-text aficianados to search for the fabulous treasure of the Temple of the Sun, hidden away high in the Andes Mountains. It's the first in Hayden's TimeQuest line, which require 128K and 80-column capability. The extra memory has been used for "real-time" action in which events occur even if you don't type in a command. (Synapse introduced this trick in *Mindwheel*.)

THE LOST CITY OF GOLD

A 12-page "True-Life Adventure Novel" serves as documentation, telling how a Dr. Jamison finds an ancient gold brooch, an Incan artifact that is the key to the location of Tumbrez, the Lost City of Gold. You also learn of a pair of Peruvian dirtbags, Amaru and Captain Cupay, who are after the treasure. The manual contains other background, then ends where you enter the story. The first part of the actual game explains that Jamison has given you the brooch and sent you sailing on a steamer to Peru in search of the Inca treasure.

Cupay and Amaru immediately mug you and make off with the brooch, and you awake alone aboard the ship as the Peruvian coastline drifts into view. Ashore you'll explore towering stone monuments and Inca fortresses, canoe down treacherous white rapids, stumble into a headhunters' villagers, and hobnob with the chief of the Inca who still live in the area. It's a deadly jungle, where the unwary explorer is quickly "skewered by a thousand gold-tipped spears" or sacrificed to the earthquake god by chanting natives. Usually there's no resurrection. But if Amaru and Cupay catch you again -- and they invariably show up after your time expires -- you'll be reincarnated at a random location. All the death scenes are handled with wry humor that occasionally surfaces elsewhere.

Ken Smith's StoryTeller Presentation System shows each location's description in its own window, with the location's name posted on top. When another character speaks or something happens within the scene, smaller windows appear below the main one. Inventory and visible objects also get individual windows. There are a few cute special effects, such as text scrolling horizontally across the bottom of the screen, but time plays the most significant role in the presentation.

While you just sit there, things continue to happen around you in "real-time." If you don't type a word while sitting in the lifeboat off the coast, the boat drifts along the shore as sharks stir the waves, and a sequence of events unfolds as you finally float out to sea. It's like a slide show with text. Later on in the jungle, the drive suddenly whirs and across the top of the screen an inverse-colored text window announces the flight of a majestic condor high overhead. Characters may walk into the room, earthquakes may strikes, headhunters might grab you.

JEWELS OF THE INCAS

Puzzles are object-oriented, with slippery solutions. You'll find bizarre machines and devices to figure out while searching for the rare gems portrayed in another manual. (This sounds like *Serpent's Star*, but the gems serve a different purpose.) Inventory management is a problem. Mapping is necessary -- and *Inca*'s "maize" (a maze composed of a cornfield) is one of the few in which I've found more fun than frustration. You can check your score anytime: a horizontal bar scaled from 40 (Pen Cleaner) to the top score of 320 points (Royal Inca) is displayed on command.

The parser accepts full sentences like "give canteen to chief" and "put cheese dip on cracker," but won't stand for multiple commands. There's little real character

interaction: you can't even use the word "talk" or "say". And oddly enough for a time-oriented game, you can't "wait" to speed up the passage of time. The vocabulary feels adequate, though it could be bolstered in the synonym department.

THE FINE PRINT

I don't know if it's the parser or some other part of the program, but often the program lags a few seconds longer while accessing and displaying the next description. (At other times, however, several locations are stored in RAM and no access is required at all.) Another thing that slows down the game: there's no equivalent to Infocom's "brief" feature, so you have to wait for the new location's entire description to appear -- even if you've already read it 20 times. There's no provision for obtaining hard copy, but I hardly missed that.

In an unusual twist for this kind of game, I found the Inca's Temple of the Sun rather quickly -- but it had already been looted. The story is deeper than it seems at first glance, for the alert adventurist will soon realize that Cupay staging a coup in the Inca village and realize that he must be stopped at all costs. Scenes like this, when you discover -- through cold logic or blind luck -- something new happening in a place you've already visited, dramatically contribute to the game's effectiveness as a story, whose "screenplay" was written by Joe Emerson.

Computer: Apple, IBM PC (128-K & 80-columns required for both)
Planned Conversions: Macintosh
Skill Level: Advanced
Saves: Five
Price: $49.95
Manufacturer: Hayden

Fahrenheit 451

Adapted from Ray Bradbury's novel, the Mac version of this graphic adventure puts you in the shoes of Montag, a fireman of a future America where the fire department, instead of putting out fires, burns books. The novel ended when Guy Montag deserted to join the underground, people who memorized books to ensure they wouldn't be lost forever to the flames. The adventure begins here, as you play Montag as he sets out to find the rebels in New York City.

Up to three individual illustrations may appear simultaneously across the top half of the screen, often combined to show panoramic views of the city. The clarity and texture of the graphics surpasses that of the original game, more than compensating for the lack of color. Text fills the rest of the screen. You can switch to all-text to speed up the game. below. There are sound effects and music (but one of the harmonies went disconcertingly flat in one scene).

Early on, you'll focus on survival, facing stormtroopers and robotic Hellhounds. Ultimately, you must liberate a stockpile of books before they're torched and rescue your girlfriend. Bradbury worked himself into the story. You can call him up for quotations from classic novels that, if spoken to the right rebel, opens up new paths. Coded clues in the manual also help.

Keyboard shortcuts are implemented for only a few commands: look,time, inventory and remember. There's no scroll bar for reviewing previous text. On all counts, Fahrenheit 451 fared better in its Macintosh incarnation than Amazon. Next month we'll look at the Mac version of Dragonworld.

Computer: Macintosh
Others: C-64/128, IBM PC, Apple (64K)
Skill Level: Intermediate
Saves: 10
Price: $44.95
Manufacturer: Telarium (Spinnaker)

ROGUE

There are two distinct types of dungeon games for computers: the epic kind that takes weeks to play (such as the *Ultima* s or *Wizardry*), and the simple, elegant games that take but an hour or so (*Beneath Apple Manor* or *Caverns of Freitag*). *Rogue*, from Epyx, may rank as the best of the latter sort.

FROM MAINFRAME TO MICRO

Rogue is a microcomputer adaptation of an old mainframe dungeon game. While I have never played the mainframe version, for the past couple of years I've seen it described in glowing terms by many computer FRP game lovers. If the Epyx version is true to the original, then what was said had some merit. Despite some rather annoying flaws in the version that is currently being shipped for the Macintosh, *Rogue* is a delightful little game that moves along at the pace one chooses and seems to always have a few surprises in store.

The game is quite simple. You are a single player wandering about in a 26-level dungeon, each level comprised of a maximum of nine rooms. You begin play with a magic mace (+1 to hit, +1 damage), a magic bow (+1 to hit) and a bunch of ordinary arrows. Your goal is to descend to the bottom level, find the mystical Amulet of Yendor, and return to the surface.

In the Mac version, your character is defined by a pair of bar charts -- one for Hit Points and one for Strength. (The IBM game displays these and other statistics numerically at the bottom of the screen.) Hit points are relatively straightforward: if you run out of them you die. You lose them when monsters pummel, claw, rend ,tear, or in some fashion abuse you. You can recover Hit points by Resting or by downing magical potions you find during your wanderings. In fact, you will always regain Hit Points as you walk about, as long as you

don't get into fights too frequently. Strength is a tad more unfathomable. It must have something to do with the damage done to beasts when you strike them, and goodness knows it may have something to do with the probability of landing a blow, but you are never told. Snakebite and poison robs one of Strength, and only a magical potion can restore it. Another potion will even raise it.
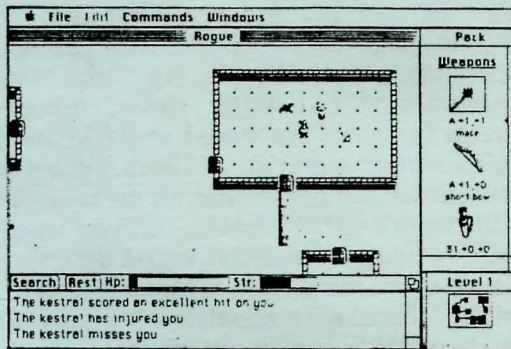
The Macintosh version is completely mouse-controlled and offers many keyboard shortcuts.

There are also other characteristics governing your player -- at least one would believe so by virtue of finding a treasure that raises Dexterity -- but again, you are never told about them.

The game begins on Level 1 of the Dungeons of Doom. As you move around, the hallways and surrounding rooms are revealed on the screen. Hallways are usually one square wide; rooms are of varying dimensions. Sometimes an entire room will be shown upon entry, while at other times one must explore to see the whole picture. When you are exploring rooms, the occupied square and the adjacent square(s) are shown.

The rooms may contain nothing at all, or any combination of monsters and treasures. Monsters will often be sitting on top of a treasure, so it pays to be aggressive. There are 26 types of monsters, ranging from Emus and Bats to Dragons. Different kinds have different tricks, such as immobilizing you and then whomping on you a few times

before you regain movement, so be advised to avoid being in a direct line with the critters armed with long-distance weapons. The treasures are either Scrolls, Wands/Staves, Potions, Armor, Weapons, or Food. (You also find plenty of gold, but there is no place to spend it.)

While food is pretty straightforward (there is bad food that doesn't seem to sustain one for nearly as long as the good stuff), the treasures are tricky. Weapons and Armor may be cursed, becoming difficult to drop and having negative hit probabilities or protection factors. The Potions, Rings and Staves may be very helpful or quite damaging -- or simply do nothing at all. The only way to find out what they do is to use them. There is a very handy Scroll of Identify, which permits you to determine the true nature of another item, but the only way you can determine which scroll will help is to keep trying them out as you find them, until you find the Identify Scroll.

RANDOM CHAOS STRIKES AGAIN

One of the beauties (and drawbacks) of *Rogue* is that the placement, nature and quantity of treasures and monsters is completely random, both within a single game and for each new game. Thus, although you may eventually figure out what each item does in a given game, you can never know what an item is until you try it out in each successive game you play. It gives the game remarkable playability, but it also means that many of the games you play are quite impossible to win. Hardly seems fair.

The random nature of items in *Rogue* leads to this reviewer's single biggest complaint: the documentation, or lack thereof. The booklet accompanying the game tells the player almost nothing beyond how to play. Since the player can never know what he will encounter in a given game, it seems foolish not to provide lists of what the possibilities are... i.e., the names of all the items and monsters. Furthermore, it is hard to make intelligent decisions about certain treasures such as the aforementioned Dexterity-raiser without knowing what Dexterity is or does. It is somewhat akin to going into the dungeon blindfolded -- you do not even know your own makeup, what your particular character's strengths and weaknesses are. Nor do you know which form of enhancement pays off best. Does a Ring of Searching guarantee you'll find hidden doors, or does it merely raise the probability? In a game where each move reduces one's resources, it is vital to know how much time to spend searching if one is allegedly getting magical aid. And so forth. With a game that randomizes all aspects, there is no excuse for withholding information from the player.

All in all, *Rogue* is a very good game. It does not grow old quickly, nor does it suffer from the classic Adventure syndrome of once you've won, why play again? It has great replayability and quite a bit of depth. There is one final caveat for those who purchase the Macintosh version. It has the annoying habit of crashing on the 10th level. Not always, but frequently enough to make one wonder how it got past Quality Control. Perhaps that bug found a Ring of Invisibility during beta testing....   dwp

Computer: IBM, Macintosh
Planned Conversions: None
Skill Level: Intermediate
Saves: One
Price: Mac, $40; IBM, $30
Manufacturer: Epyx

"Guilty!" the juror announced, and for the third time tonight I watched the L.A. cops drag my client Laura Kapp off to jail for the murder of her husband Victor. She's innocent, of course, so I've already filed a motion for a retrial (by rebooting the disk). And this time I, as Perry Mason, will get her off the hook. With luck, I may even dupe the real murderer into confessing right there on the witness stand -- just like in the TV show this graphic adventure is based on.

Now, where did I go wrong? Maybe I missed something in Vic's penthouse apartment, which I visited right after Lieutenant Tragg called and told me he'd arrested Laura at the scene of the crime, a smoking gun nearby with her prints all over it. The day before, she had retained me to represent her: after spending a year in a local sanatorium, she'd just got out and learned Vic wanted a divorce. At the apartment, Tragg let me examine things (I even managed to make off with some items that looked like potential evidence). Perhaps I didn't check thoroughly enough.

Or did I send Paul Drake, my private eye, off to investigate the wrong thing? Paul was waiting for me when I left the apartment. Maybe I overlooked one of the eight files that waited on my desk at the office? They contained Paul's brief notes on the people expected to testify for the prosecution. I suspected one of them killed Vic, but had only a hunch to go on and knew the judge wouldn't let me introduce that as evidence.

The judge didn't mind when the district attorney -- Hamilton (call him "Ham") Burger -- introduced the gun and bullets as evidence. And his witnesses: Tragg, a ballistics expert, some wimpy restaurant critic (Victor ran the Argos Restaurant), Julian Masters (Vic's partner in the place), Suzanne Masters, the doorman of Vic's building, and the rest.

When Burger asked a question, I could sit there like a dummy, or object. Sometimes Judge Northrup would immediately overrule my objection, but often he'd ask for my grounds. I could say leading the witness, irrelevant, hearsay or any of three others.

Then I got a chance to cross-examine the witnesses. Now I've played plenty of adventure games -- *Deadline*, *Ripper*, *Earthly Delights* -- but have never been able to question people as articulately as in this case. I could ask the doorman "How many people entered the building on Friday?", Miller "Why would Julian kill Victor?" or "Were you involved with the Mandarin?" (It took awhile to master the trick of constructing such complex sentences, but a handy chart with examples expedited the process.) I could even "whirl towards jury" and engage in other courtroom theatrics.

During the testimony, Paul kept popping back in to report on his findings. These led to new lines of questioning, new witnesses, or dead ends. Then I could send him out again before getting back to the trial. In case I forgot what had happened while I was talking to Paul, Della, my legal assistant, would read back a summary of the current witness's testimony. (I could also say "repeat" to review Burger's most recent question.) Della was ready to call potential witnesses for me and persuade them to testify. She would even suggest effective questions to ask during cross-examination. I spent most of my time analyzing testimony for discrepancies, keeping Paul and Della busy, and searching for the Big Three in any murder: motive, means and opportunity.

Between witnesses, I glanced over at the jury. From their expressions I could gauge their reactions to my handling of the case. I didn't have to find the real murderer, just convince the jury that Laura didn't do it. Locating a witnesses for the defense seems vital, but I couldn't even dredge up a character witness for schizophrenic Laura.

When it was all over, the jury announced the verdict. They didn't even recommend clemency, but asked for the harshest possible sentence. I've since learned that alternative endings include a hung jury, Laura's acquittal, and the optimal solution, in which the killer breaks down and confesses while on the witness stand.

This was my first "courtroom in the computer" case, so I frequently consulted the manual, packed with information on legal procedures and terminology. I also appreciated the lists of nouns, verbs, adjectives and prepositions (21 of these, an impressive selection). At least once, the parser made me wait for 20 seconds while it wrestled with a particularly complicated (but acceptable) command. Most of the time parsing was expediently executed. The flexibility this parser gives the player in sentence construction is outstanding and is responsible for the game's heightened sense of character interaction.

Witnesses always testified on the right side of the screen, displayed in a vertical illustration. The text ran down the left side. And there was plenty of text, so much that this is really a text adventure with graphics. The sound effects and music kept me from drifting off when the testimony got boring.

Incidentally, it took some shrewd questioning to pry loose the significance of this game's subtitle, "The Case of the Mandarin Murder." On the night of the murder, Victor and his secret lover were scarfing down lo mein and fortune cookies at the Mandarin's grand opening. Until you've exonerated Laura, this game is a lot like Chinese food: it's so much fun you'll want to play it again in thirty minutes. sa

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Back to BASICs

AdventureDisk, the Apple "newsletter on a disk," has compiled some of the best public domain adventures on three "AdventureGame" disks. Each contains several all-text games that are written in BASIC.

As Cindi Lauper almost said, "Public domain authors just want to have fun," so the consideration 'but will it sell?' doesn't get in the way of the designer's imagination. The results are sometimes clever and hilarious, occasionally silly and stereotyped. *Alien Escapade* , for one, succeeds by combining fantasy and science fiction themes: the goal is to rescue a princess -- a *Martian* princess. Titles of the others should give you an idea of what to expect.

Disk 1 has *Star Wars Adventure* (by Donald Brown of Eamon fame), *Hide, Lost Dutchman's Gold, Planet of the Robots, Sword & Sorcery, Scary Cave, Treasure, Alien, Ula Tor, Space Gorn* and *Smurk*. On Disk 2, you'll find *Kidnapped, It's About Time, Magic Castle, The Room, King Tut's Tomb* and *Enchanted Island*. Disk 3 has *Alien Escapade, Quest, Necromancer's Lair, Necromancer II, Empire Strikes Back,* and *Baseball Adventure*.

Listed on a menu, the games are each disk are loaded individually upon selection, a convenient arrangement. Par for the course for public domain fare, the parsers are primitive; text passages are usually brief. I also encountered a few bugs, nothing fatal. You can't save a game in progress, but most can be solved in a single session. Playing games like these makes you appreciate how quickly and dramatically the adventure game has evolved since 1978.

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

IBM PC/jr games for trade: Seven Cities of Gold, King's Ques 1 & 2, Transylvania,

Pinball Construction, By Fire & Sword, Lode Runner, Ultima 2 & 3, Wizardry, Gato, Zork 1, By Fire & Sword, Archon, Mindshadow, Murder on Zinderneuf. Robert Reid, 404 Shelley Place, Goldsboro, NC 27530.

Apple games, trade or sell: Rendezvous with Rama & Dragonworld. Want Amazon, Spellbreaker, Ultima 4 or AdventureMaster. Must be originals with docs & boxes. Aaron Chou, 7032 Stratford Rd., Woodbury, MN 55125.

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 50 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.

Need help in Ripper. Have found clue under blood & had Holmes decipher both messages; identified all parties but dwarf; climbed ladder (to no avail), put all items in study; tried to close stuck closet door. Now what? J. Swienty, 7951 Saloma Ave., Van Nuys, CA 91402

♟ Waiting for Duffy

Duffy's downing double daquiris at a dive in downtown Denver. But if you're stuck in an adventure and need help, send in a brief ad. And let us know when to delete it, too.

Suspect: How do I get evidence to arrest Alicia? What's the deal with Smythe? In Dragonworld, what do I do with the Cenotaph & small door in Hall of Mirrors? Can help with Hitchhiker's, Zork 1-3, Sorcerer, Deadline, Starcross, Planetfall, & some Lucifer's Realm. Aaron Chou, 7032 Stratford Rd., Woodbury, MN 55125.

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, 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.

Where are keys in Ultima 2? In 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

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.

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.

I will pay $7 to anyone who can provide me with accurate maps of Mantor's Mountain in Questron. Shawn Gelegan, 1876 Idlewood Circle, Hanford, CA 93230.

Next Issue:

In January, we'll cover the final installment of Infocom's Enchanter series, Spellbreaker and the Mac version of Wizardry. Another of Hayden's TimeQuest series, The Holy Grail is on the agenda. For science fiction fans, Essex is definitely all systems go. Eidolon, George Lucas' first game in the adventure category is a possible.