Where in Daventry is Carmen Sandiego?

I t was the best of...oh, enough with this running gag, which has obviously run its course. As reported on page eight, Sierra On-line and Broderbund were on the verge of merging, having signed a letter of intent to that effect on March 8. But it may as well have been a postcard of intent, for the deal fell through by month's end. According to Ken Williams, this resulted from "disagreement regarding management structure of the consolidated company." Or could it have really been creative disagreements over their first joint title, *Where in Daventry is Carmen Sandiego?*, as rumors hint?

SPA awards

Chosen by Software Publishers Association members, the following games won "Excellence in Software" awards: *King's Quest V* for Best Role-playing/adventure (SPA members still don't know the difference between the two), *SimEarth* for Best Simulation and Best Secondary Eduction, *Faces* for Best Action/arcade, *LINKS* for Best Sports, and *Railroad Tycoon* for Best Strategy.

Speaking of *Railroad Tycoon*, a Mac version is shipping this month (and don't forget to order QB editor Shay Addams' new book, *Railroad Tycoon: Master Strategies for Empire Builders* — see page 16).

And more awards

The Computer Game Designers' Conference also named a batch of award winners recently. (Unlike the SPA awards, these were picked by game designers, not publishers.) Best Gameplay went to *Secret of Monkey Island*, *Loom* got Best Interface, *Sim City* took Most Innovative and Most Socially Responsible, and Lucasfilm's Greg Hammond was named Best Producer. *Wing Commander* captured three awards: Best Technical Achievement, Best Visual Presentation, and Best Audio Presentation.

Again?

Yes, and these are the awards that really count, the QuestBusters awards for Excellence in Adventuring:

Best Quest of the Year
Bane of the Cosmic Forge

Best Animated Adventure
Secret of Monkey Island

Best Fantasy Role-playing
Bane of the Cosmic Forge

Best Non-fantasy Role-playing
The Savage Empire

Best Special Effects
King's Quest V

M & M III update

As *Isles of Terra* went into production, startling details came to light. Calling it "a fresh start," Jon van Caneghem says this one will not import characters from previous *Might & Magic* quests.

Many favorite spells, such as Lloyd's Beacon, will still be on tap, however, and the icon-based interface looks like one of the best to emerge since *M & M* switched to MSDOS-first game design. It should be out in early June. (John Cutter, formerly with Cinemaware, joined the New World team in time to work on this *Might & Magic*.)

Sex Olympics and more

Sex Olympics is the latest Brad Stallion quest from Free Spirit Software, out for ST and Amiga. A Mac *Loom* and Amiga *Bard's Tale III* also arrived on the scene.

Lucasfilm shakeup

Big changes are in store at Lucasfilm. The game development team was mysteriously teleported from their offices at Skywalker Ranch to work in San Rafael. (They say the games division, which has grown from ten to over 100 people, ran into a county regulation limiting the number employees at the Ranch.)

Lucasfilm has hired Nintendo's "ultimate game guru," Howard Philipps, as Executive Producer for video games. Their first one will be *Star Wars*. (The videogames department, incidentally, moved *into* offices at the Ranch rather than out in the boondocks.) Ron Gilbert, though he's employed there till he finishes the *Monkey Island* sequel, is leaving to pursue other projects.

And they have a new General Manager, Douglas Gwen, whose mandate is apparently to turn a profit while expanding the company's product line to include educational as well as videogame and computer game titles. They're placing an Executive Producer in charge of each product line, but no decision has yet been made on who will head up the graphic adventure games. See pages two and eight for more developments at Lucasfilm.

Options

Shay Addams'
Adventure Road™

Paragon recently teleported a pair of view-only demos into the QB office: *Twilight 2000* and *Megatraveller 2: Quest for the Ancients*. Both offer an appealing feature, allowing you to **print out your characters' stats.** I was more intrigued by *Twilight.* Based on a popular paper and pencil RPG dating back to 1984, *Twilight 2000* takes place in Poland a few years after a nuclear war in 1992. It's one of the few paper and pencil RPGs I have actually played, but it was so long ago that all I remember about the game was **gunning down a little old lady for a sack of potatoes.**

That and the extensive arsenal of military hardware, which is emphasized in Paragon's computer adaptation. There are scads of skills, too, and the visuals employ a 3-D, animated display and a vehicle simulator reminiscent of *Battlezone,* the arcade game. War game fans who like role-playing may like this one (though that seems **a rather small niche for a computer game).** Set for June, it boasts an original character creation system instead of recycling an existing one, and supports 256 colors, Roland, Ad-Lib, Sound Blaster and Covox sound.

Now that I think about it, I also played the *Traveller* RPG, which *Megatraveller* is based on. (All I remember about that one, though, is **gunning down a little old alien for a sack of mutated potatoes.)** The *Megatraveller* game system has been totally redesigned. A new graphic interface features lots of icons, the combat system is a vast improvement, and there are over 100 worlds to explore. The MSDOS version supports 256 colors as well as Roland and Ad-Lib sound, and should be out this month. An Amiga version is planned for the fall.

Indy takes a dive
Lucasfilm's next Indiana Jones adventure will take him underwater to **seek the city of Atlantis.** Being done by Hal Barwood, who co-wrote and produced the films *Dragonslayer* and *Corvette Summer,* it will be the first Indiana Jones quest not based on a movie. Instead, it's adapted from a comic book published by Dark Horse Comics.

Ron Gilbert is working on a sequel to *Monkey Island* in which LeChuck's brother is out for revenge. Lucasfilm plans to release the original *Monkey Island* for **Commodore's CD-TV** this year, along with *Indiana Jones and the Last Crusade* and *Loom.*

Top Ten Reasons to Become a Computer Game Designer
10. Have a good excuse to drink Jolt Cola and eat Doritos all day.
9. Be able to impress 11-year-old kids with your important job.
8. So you can write off all the movies, books, comics and games you'd buy anyway.
7. To remove the anxiety caused by an excess of money and material possessions.
6. To get free games and magazines because you're "in the industry."
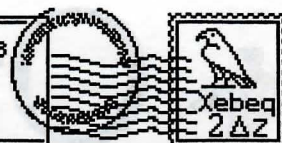5. The intellectual challenge of deciphering royalty statements.

Twilight 2000

4 Seeing your name in six-point type on page 64 of a 64-page manual.
3. So you don't have to go to work wearing a tie — or anything else, for that matter
2. It explains to your spouse why you're always playing a game instead of working.
1. Babes, Babes, Babes!

This list came in from Steve Peterson, President of Hero Software. We are now looking for the "Top Ten Reasons to play Adventure Games. The winner will get an extra year of issues on their sub.

Book Report: If you enjoy **fantasy fiction, Ultima** and/or both, look for a paperback called *The Forge of Virtue.* It was written by Lynn Abbey, whom fantasy fans will recognize from the *Thieve's World* series. The story is set in Britannia, there are these cards, these virtues, and a party of four adventurers...beginning to get the picture?

Magic Candle II, as we all know, is late. "*Really* late," according to Ali N. Atabek, the author. The game is being "written from scratch," and Mindcraft apparently intends to **get it right the first time.** *Magic Candle II* may be out by the end of this month for MSDOS adventurers, or early June.

Dear QuestBusters:
There's a disturbing trend in games today, one that has significantly affected my purchasing decisions, and one the industry needs to address immediately. Bugs. Many major releases of late are bug-ridden. *Ultima VI,* for example, was unplayable on the EGA machine, and *Harpoon* took a nose dive at the most inconvenient times. And now you talk about "major errors" in *Lord of the Rings* and other games! What seems to lie at the bottom of the issue is intense pressure to get a product on the shelf by a certain time. As a result, quality control is limited, and we're buying games we can't use. I think we gamers could use editorial help in letting publishers know we don't want their stuff if it's not going to work.
    Steve Pratt

Yes, it's true. The Evil Marketing People have taken over, and they are shipping games with known bugs in order to avoid missing Christmas sales. Astute gamers have already begun avoiding the first release of a game that is shipped for a Christmas release when they've had previous bad luck with the company, preferring to wait a month for the debugged version to arrive.)

QuestBusters™
The Adventurers' Journal

Best Quest of the Month: Space Quest IV

W hat began with *King's Quest V* has reached fruition in *Space Quest IV*. What am I talking about? The new presentation and interface of Sierra adventures, of course. Sierra has outdone themselves with "Roger Wilco and the Time Rippers." Indeed, they are spoiling adventurers with their latest games.

And *Space Quest IV*, combining the perfect interface for animated games, excellent scanned artwork, a compelling musical score and neat sound effects with a wild time-crossing plot, is the best and wackiest of the series.

A cartoon introduction recaps Roger Wilco returning from his adventures in *Space Quest III* to Magmetheus for a little rest and

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Type: Animated Adventure
System: MSDOS (640K, 286 performance & hard disk required; VGA, EGA, CGA, MCGA, Tandy 16-color; Ad-Lib, Roland, Sound Blaster, PS/1, Game Blaster; mouse or joystick recommended; VGA and 16-color versions are in different packages, 3.5" and 5.25" disks in same package
Planned conversions: Amiga

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relaxation. Poor Roger! His rest lasts only a few minutes before the Sequel Police enter the bar where he's bragging about his exploits to take him away to kill him.

Ripping through time

Next a young blond-haired guy shows up, knocks out the time cops and push Roger through a rip in time. Roger looks up at the status bar and realizes that he has gone into the future — into the time of *Space Quest XII: Vohaul's Revenge II*. Yes, Roger's nemesis is at it again!

The rest of the plot unfolds rather slowly. To talk about specifics would only spoil the game for you. However, there are a few surprises! Roger must find out what Vohaul's up to and spoil his plans, but Vohaul is kept from Roger until the middle of the game. Until then, Roger must

journey to *Space Quest X: Latex Babes of Estros* and *Space Quest I: The Sarien Encounter* via the time pod he finds on the destroyed Xenon of *Space Quest XII*.

The time travel stuff doesn't get as intense as the *Back to the Future* movies, but if The Two Guys from Andromeda (Mark Crowe and Scott Murphy) ever make it to *Space Quest X*, they will have to integrate the plots very well, or one of those space-time paradoxes might happen and we all go boom.

Icons all over the place

With its all-icons interface, *Space Quest IV* is as easy to play as it was frustrating to play previous Sierra games when you picked the wrong phrase with which to accomplish something, and told the program about it with a type-in-the-words parser. I strongly suggest using a mouse or joystick to play *Space Quest IV*.

After using the interface, you will see why. A row of icons pops up at the top of the screen every time you move the pointer up there. Otherwise, the screen is devoted entirely to the current scene.

There are just enough icons to do the job, which makes for a streamlined interface. From left to right, they are: Walk, Look, Action, Talk, Smell, Taste, Inventory and System. If you click the right mouse button or second joystick button, the cursor on the screen will change in order to the shape of the first six icons, and then cycle back again.

Next you simply click on the location, object or person that is the target of the command. Or you can select the icons from the row at the top of the screen until you are comfortable with the mouse or joystick. The choice is yours.

If you want to use a particular object from your inventory, go to the inventory screen by clicking on the inventory icon, then select the object. When you return to the game, that object is added to the cycle of icons accessed by the right mouse or second joystick buttons.

By Russ Ceccola

Arts and crafts

The graphics are as nice, if not better, than those in *King's Quest V*. Once again, the backgrounds come from scanned paintings and the moving objects blend right in, especially in VGA. Even in 16-color graphics, *Space Quest IV* looks really

The 256-color version

nice, but it's best in VGA. A couple of visual puns will not be as funny at other graphics levels.

In particular, when you travel back to *Space Quest I*, all the graphics except Roger and the time pod are exhibited in the old Sierra style. The difference is noticeable, and you really feel as if you've traveled back in time.

The animation in *Space Quest IV* is very fluid and the bit-mapped characters look nice while moving, instead of jumbled. *Space Quest IV* takes advantage of expanded memory on your machine if you have it. This feature comes in handy with the level of detail in the graphics, which is player-adjustable.

Scrolling graphics!

Brand new to *Space Quest IV* are scrolling graphics. As a first for Sierra, *Space Quest IV*'s scrolling scenes turned out really well. Though the scrolling is fluid, the game does slow down as you are walking between locations that are 'connected.' Not all parts of the game involve scrolling graphics, but where it comes into play, it is a nice addition to an already great game.

Space Quest IV could have been done without the scrolling graphics, but this technique helps you realize the spatial relationship of a lot of locations. In a couple of places, this knowledge helps in solving puzzles.

Music and sound effects are excellent. The game takes full

advantage of sound boards and the internal speaker. Playing *Space Quest IV* with a sound board in place is another experience entirely. The game is fully scored, and the background music sets the tone for the current screen. More than anything, this atmospheric music makes for a fun listening experience. The sound effects, from the pings of laser shots to the digitized voices of certain characters, are top-notch and realistic. Hats off to the talented musicians on *Space Quest IV*.

If *King's Quest V* and *Space Quest IV* are any indication of future Sierra titles, you'd better get a VGA card and Sound Blaster or Roland sound board now, because the experience with them is unmatched in the 3-D adventure genre.

Puzzles: lost in time

The puzzles are not terribly difficult. In fact, there aren't many objects you can manipulate in solving a puzzle. Most of them have a straightforward purpose and are discarded after use. The puzzles are sequential in the Galaxy Galleria Mall in the *Space Quest X* sequel, and it is pretty obvious what to do and where to do it.

Space Quest IV 's difficulty comes from the use of the time pod. Because you can journey between at least two time periods at any given point, you may get confused about the need or lack thereof to solve additional puzzles in one of the time periods. I spent an hour walking around in *Space Quest I* before I realized by journeying back to one of the other time periods that I was done with *I*.

However, there are two places you can't get past unless you have paid careful attention to the background animation on a couple of screens. In both cases I was frustrated and would not have made it any further without hints. Many of you may stumble upon the solutions by accident, and only after this will you realize how much these parts of the game should have been removed or made more obvious.

Sierra has been notorious in the past for allowing their players to get to a point in the game beyond which they can go no further because they were not at an exact spot at the right time. Hopefully, *Space Quest IV* is

an indication that Sierra is making their games more player-friendly, since the number of such situations was reduced significantly from past games.

You'll find two arcade games. One involves making burgers at Monolith Burgers by adding the ingredients on an assembly line. You will only do well at this game with a mouse. You play it to get money needed elsewhere in the mall, but you can take the money by skipping the game. Naturally, you don't get the full number of points.

The Ms. Astro Chicken game in the arcade requires a buckazoid to play (you have some to spare) and is only included as a humorous diversion. You throw eggs at dogs and hicks with shotguns as you fly through the air. You can actually finish the game, but you get no points (a disappointment).

Time pod time

Using the time pod involves choosing six alien symbols from three rows of fifteen to make up a destination code. Because of the large number of combinations, you would be wasting your time to try to figure out the codes manually.

Discovering two of the codes are puzzles in the game, I did manage to stumble upon a code that transported me back to *Space Quest III*, again drawn with primitive graphics. So there may be more codes in the game that take you to other places for fun without needing to get there to finish *Space Quest IV*. I'll leave that up to you. Please send other codes to our QuestBusters for publication.

Humor runs throughout the game. The *Space Quest* series has always been one of my favorites because it spoofs other space games, movies and books. Nothing is protected from the Two Guys from Andromeda and their poisoned pens.

In *IV*, Monolith Burgers and buckazoids are back, as are a lot of references to previous games in the series. Check out the software bins in the software store in the mall. You'll even find spoofs of other companies' games!

Probably the funniest parts of *Space Quest IV* are all the references to modern day pop culture, from the

'I've fallen and I can't get up' commercial and the pink bunny beating a drum a la the Energizer bunny to the stores in the mall, *Twin Peaks* and the movie *Poltergeist*. *Space Quest IV* is full of chuckles.

Conclusions: This one is better than *King's Quest V*, Sierra's best quest until now. The Taste and Smell icons serve no purpose other than humor, but it looks like they'll be standard icons in future games, because *Space Quest IV* comes with a generic manual. Only the supplementary issue of *Space Piston* magazine talks about *Space Quest IV* via articles and ads. It also acts as copy protection.

Hopefully Sierra will leave well-enough alone and not change the interface or new presentation, intermission animations and all. Everything that was great about the *Space Quest* series shines through and is made more enjoyable because you have to devote a minimal amount of time dealing with an interface to express your ideas.

The stories in this game and *King's Quest* were weaker than those of previous Sierra quests, not as holistically structured so that all the little parts fit together to form the big picture (sort of like building Mount Rushmore with Leggos). Maybe the designers have been concentrating so intently on the new interface, they let the creative side of the quest slip. Now that the interface that began in *King's Quest V* has been perfected here, they have no excuse.

I'll be anxiously awaiting *Space Quest V* because of *IV*'s anticlimactic ending. Just like an episode of *Twin Peaks*, *Space Quest IV* leaves you cursing the designers for ending the game the way they did. It finishes the plot lines of the current game, but leaves too many questions in your mind for future sequels. Aaaaarggghhh! Now go rip through time as Roger Wilco, the Rodney Dangerfield of outer space!

Difficulty: Novice to Intermediate
Protection: Code in manual
Price: $59.95
Company: Sierra

The Prognosticator

Prognostication is a sketchy business at best. Looking ahead into the month of May (especially when it is barely April) can be a foolhardy experience. Developers still aren't quite up to speed from the vacation they take just after the new year. It makes for a very dark and cloudy crystal ball.

Thus, I have forewarned you. You enter into reading the remainder of this column at your own risk. The visions that emanate from the mind's eye of the April Seer can be as confusing as the *Spirit Of Excalibur* interface, though seldom worse, as I'm sure many of you would agree.

Death Knights of Wrigley Field?

SSI must be riding high, coming off the release of the very successful *Buck Rogers* and *Eye Of The Beholder*. Everyone must be wondering what great adventure they have in store for us next? The crystal ball shows excellent graphics and artwork, gobs and gobs of data, and yes, finally, *digitized sounds*!

But wait, is that an Astro-Turf covered fighting arena? No, it looks like Wrigley Field, and those aren't Kobolds, they're baseball players! Let me shake this ball up a little...nope, SSI is definitely working on one heck of a baseball game — and since we don't cover sports games in *QuestBusters*....

Next time you walk off a cliff...

...you could be playing *Lemmings* from Psygnosis. This will be their first PC product. Many of you know Psygnosis from their excellent Amiga titles, and *Lemmings* is surely one arcade game worth looking into. Work has almost ground to a halt here. We find testers actually wanting to play this game before and after work, but unfortunately during work also.

Obitus is also coming from Psygnosis for the PC. *Obitus* is a fun role-playing adventure in which you maintain four separate kingdoms. The most impressive feature of *Obitus* is its smooth scrolling. Scrolling kills a lot of other would-be top-of-the-line games, but not here. All scrolling is smooth and fast. The sound support is deep, centered around sampled sounds for those of you who actually listened a few months back and got a Sound Blaster. (To those of you who didn't, I told you so!)

New From ROVco!

Just when you thought it was safe to assume you knew about all the sound boards available, COVOX releases yet another board. You have to give them credit. They just don't know when to quit. COVOX has designed some of the best sound option paperweights in the business. The *Speech Thing* is just that, some *thing* that people kind of remember seeing way in the back of some small magazine somewhere.

Next they came out with the Sound Master (*most* definitely not to be confused with Sound Blaster) and added another fine paperweight to the catalog. It did support Atari-type joysticks, remember? Somehow I didn't think you did.

Then they came out with the Voice Master. They had this idea that we all wanted to speak to our spreadsheets and games for some reason. Turns out they tripped over an unplanned use for the board. A few developers like using it to record some of the samples in their games. Other developers think it makes a nice step up from the old paperweight.

Well, we may have the first sequel in paperweight history: Covox is now selling Sound Master II. Actually it isn't such a bad card. It's Ad-Lib compatible, has a Sound Blaster-like DAC for sampling and supports MIDI (as does the Sound Blaster, but they even include all the cables needed to do it right). At $229, it also retails for $10 less.

The problem is that because the Sound Blaster is selling so well, the street price of the Sound Master II will be no better than the same. Also, with the second generation of the popular sound boards coming, expect the prices of the first generation boards to drop significantly. Bottom line, once again: *buy a Sound Blaster*.

And Now For Something Completely Different

The American Optical Society has reported that the number of near-sighted people is increasing and is directly related to computer use. They also point out that those most affected are computer gamers, who tend to stare at the computer screen for long periods without blinking, and thus without relieving their eyes of the built-up tension.

Broderbund, needing to make up for lost ground after the break-up of their anticipated merger with Sierra, has plans to capitalize on this dilemma with a sequel to their ever-popular *Print Shop* The development staff is finishing a computerized optical program complete with a 256-color VGA eye chart: *Squint Shop*.

Squint Shop comes complete with actually digitized samples taken right from the doctor's office. While you're fine-tuning your results on the eye chart, a voice asks: "Better or worse?" One feature I like is the simulation mode: you type in your actual prescription, and the graphics go out of focus perfectly. A cataract driver is planned in a future version. *Squint Shop* should be available in the fourth quarter.

By Rich Heimlich

Rich Heimlich is President of TCSC, Inc., a quality assurance testing firm specializing in entertainment software.

P roduced by Westwood Associates, *Eye* is the fourth game in the *Dungeon Master* style. It uses 256 colors and sound effects to produce a winning combination of sound and art.

It starts in Waterdeep, a city in the A D & D Forgotten Realms game world. The Lords of the city have commissioned your party of four to enter the sewers and stop an evil plot by an elusive fiend. You may recruit up to two more companions.

During the journey, you'll find an

The graphics style is the best yet seen in an A D & D game

unknown entrance to the Dwarven Ruins below the city and help the dwarves rescue their kidnapped prince. Gradually the group slices a path through the Drow, ThriKreen, Illithid and other guardians as they seek the most feared and powerful of all the monsters of the Forgotten Realms, Xanathar the Beholder.

Modified A D & D rules

Eye follows A D & D second edition rules, except that dwarven, elven and half-elven multi-class characters can progress to level eleven in all three chosen professions. I like this modification, since I have never agreed with the A D & D level cap for non-human races. All characters are limited to 11th level, or 10th level for clerics. The manual says thieves can progress to 12th level, but I was unable to get my multi-class thieves past 11th.

Unlike SSI's other A D & D games, *Eye* has no shops, training grounds, taverns, armorers, temples or inns. When he has enough experience, a character is immediately awarded the new level, skills and spells. In conformity with A D & D rules, Mage spells are acquired by scribing scrolls found in the dungeon.

Beside the 3-D picture screen are icons and message displays. Various screens that can be toggled on and off include the familiar "paper doll" character and inventory slots. In camp, spells can be memorized, prayed for, and scribed into spellbooks. Scrolls and potions are activated after being placed in the

By Al C. Giovetti

Eye of the Beholder

upper active hand of the character and activating them.

The mouse is far faster and more efficient. The keyboard is awkward enough to get you killed. Unfortunately you can't use both.

Puzzle solving

As in *Dungeon Master*, most puzzles revolve around finding keys, buttons, wall shelves and floor plates that open or close doors, walls, pits and magic portals. Others involve using teleporters with the correct combinations and permutations of banks of switches. There is no autosearch feature or perception skill, so you must look for everything (and unlike in other SSI quests, the NPCs don't give hints on where to look.)

Combat is really a puzzle of using the right spell, weapon or artifact. The *Dungeon Master* "box step" can be used to dance your way to victory with various dangerous partners, the sideways "crab step" to inspect each and every wall for buttons to push. You can use your cursor hand under all circumstances, and can walk even when every character is paralyzed.

Like *Bloodwych*, *Eye's* combat is simplified to a single mouse click. (From the keyboard, two keypresses are needed). *Eye* lacks the auto-spellcasting feature of *Bloodwych*.

Type: Role-playing
Systems: MSDOS (640K required, hard disk recommended; CGA, EGA, Tandy 16, 256-color MCGA/VGA; Soundblaster, Ad-Lib
Planned conversions: Amiga

Features

The refined object management system remembers where you dropped items, so you can leave caches in strategic places and return for them later. The 30 x 30 levels are easier to map than the more realistic but sprawling hallways of *Dark Heart of Uukrul*. There is no auto-mapping.

Eye sports a tremendous, timesaving enhancement over the spell memorization routines in earlier A D & D games. You need only set the spells to memorize once, and they will be memorized automatically each time you rest later on, unless you change them.

But in some ways, *Eye* takes a step backward. *Bloodwych* introduced non-player character interaction to the *Dungeon Master*-style quest, requiring that you learn to communicate with monsters and NPCs to survive, and the free flow discussions were the highlight of the game. *Eye* has only a half-dozen set encounters involving communication with NPCs. You can't change or modify the outcome of these communications, save within very narrow parameters of answering three set questions at the most.

Conclusions: *Eye* lacks many state of the art role-playing features, such as automapping, autocombat, and automatic searching or perception skills. All the puzzles have been done before in *Dungeon Master* and *Bloodwych*, and the lack of significant character interaction is disappointing.

The twelve-level maze is too small, and the quest over too soon. The winning screen is just a short text message of congratulations — no full-screen graphic to reward the valiant efforts of your adventurers. The lack of multiple save games is an unnecessary nuisance and inconvenience to the game player.

To *Eye's* credit, it surpasses *Dungeon Master* and *Bloodwych* graphically. Instead of the same monotonous graphic, walls are composed of five different styles of "wallpaper," from red brick sewers to purple velvet and carpet . The crisp and realistic 3-D animation gives you the "you are there" feel, and the activation of the magic portals is worth the price of admission by itself.

Acquiring and using the vast array of artifacts, armor and weapons is a joy. An avid reader of A D & D books, comics and other TSR material, I was thrilled just to have such a realistic game about my favorite subject. Despite its deficiencies, *Eye* is fun to play and should please the most discriminating adventure gamer, especially hard-core A D & D fans who are not looking for a lengthy quest. Highly recommended.

Price: $49.95
Difficulty: Novice
Protection: In manual
Company: Westwood/SSI

Lightspeed

As the pilot of a starship the size of Manhattan, you have been sent to claim a new world after our has been irretrievably polluted. You can choose to explore an introductory star system or a harder variant. There you'll meet alien races with whom you can trade, fight or sign peace treaties. To keep your new colony safe from attack, you must ally with some aliens and attack others.

As in *Starflight*, role-playing elements abound, from equipping your ship with hardware to alien interaction. And as in *Wing Commander*, flying a space ship in fast-paced battles is a big part of the action. The flight simulation is better than *Starflight*, but the role-playing and sense of adventure isn't as strong. And while the role-playing is more intensive than in *Wing Commander*, and the filled-polygon animation more fluid, *Lightspeed* never quite comes together as a game.

You'll switch among several screens: the main cockpit, to maneuver the ship and fire certain weapons; the blaster cockpit, engine room, navigation, and a fighter cockpit. The engine room is a full-screen, animated, buzzing and

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Type: Role-playing
Systems: MSDOS (512K, 640K for VGA/MCGA; requires hard disk, two lo-density floppies, or one hi-density; CGA, EGA, Tandy 16; Ad Lib, Roland, Tandy 3-voice)
Planned conversions: Amiga

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humming representation of the ship's five main systems: shields, main gun, thrusters, blasters, and spin drive. All require specific components, depicted by spinning or glowing icons.

You'll notice empty slots for more components, which improve the performance of each system. New ones are obtained by trading, and by fighting alien ships and scavenging the debris. Your starbase provides trade goods, data disks that *everyone* wants. Fighting is quicker but riskier, since your ship may be damaged.

Alien encounters constitute the bulk of the experience. Though polygon-type graphics are intrinsically less detailed than their

By Bernie Yee

bit-mapped brethren, Microprose did an exceptional job designing exotic starship classes for each alien species. Animation is far smoother than possible with bit-mapped renderings; the only thing that left me a bit flat were the explosions, which look like shooting shards — not quite the billowing, brilliant orange-yellow-white of a *Wing Commander*.

You can run into alien ships by meeting up with their starbase in a planetary system, or encountering them in "spin-space." When meeting up with starbases, you launch a probe to initiate communications. Next an animated picture of the alien supposedly tips you off to his moods and motives — if you watch their "faces" carefully. You can elicit info on other aliens (all skewed from the current alien's point of view), trade for components or resources (obtained by claiming unclaimed planets with resources), or negotiating for a peace treaty. Treaties are key for protecting your would-be New Earth from attack.

Operation "Space Storm"

Or you can take the American route and open fire. The most potent but slowest of your three weapons systems is the main gun, firing a ball of subatomic particles that knocks enemies for a loop. But if your target has an anti-gravity field generator that negates the particles, you must knock it out with missiles.

Each missile can be used as a piloted fighter (fastest, maneuverable, armed with blasters), a kamikaze (piloted and rammed into an alien), or a guided missile. The first two may be piloted remotely by switching "cockpits" and can even be recalled if your enemy goes up in a ball of polygons before it hits. A guided missile is just aimed and shot.
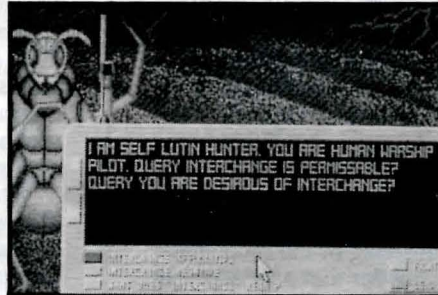
But alien ships have defensive blasters that, unless you outmaneuver them, can take your missile out before it gets close. You have your own defensive blaster (another cockpit screen), which can zap fighters or destroy incoming energy blasts. You'll find yourself switching back and forth from the various cockpits in battle. Destroy a ship, and you can scavenge fuel or components. But if you take out an alien starbase, don't expect them to be friendly in subsequent encounters.

New way to fly

Interstellar travel is accomplished by a spin drive, *Lightspeed*'s version

of hyperspace. Meeting up with another ship results in either its field overriding yours and taking you out of spin-space, or you doing that to the other ship. Once that happens, all that's left is to let 'em have it.

Intersystem travel is sort of a misnomer; you can maneuver around enemy ships, but you never see the planets. They are represented on an information screen, where you can choose to plant a mining complex (your ship can hold three) to exploit resources. *Lightspeed* falls into the

The menu-based interface for alien interaction is reminiscent of Starflight

trap of making stars go by as you engage your "impulse engines." This looks nice, but wouldn't really happen because the stars are too far away.

Who stole the rest of my game?

And that's it. Yep, you fly around, talk to aliens, trade with them, mix it up from time to time, and try to mine as many planets to get resources to help set up your new colony. You can't explore planets (much less see them), and there are no puzzles to solve. The plot is nearly non-existent compared to games like *Starflight 2*. Little features, like the 3-D targeting system and star map, are useful and pretty, but don't add to the substance. **Conclusions:** *Lightspeed* is technically outstanding, with excellent graphics and sound effects. You can pilot your fighter around the rear of an enemy ship, skim its hull and strafe the surface, like Luke Skywalker did to the Death Star. The story is "politically correct," but the idea of having to wipe out a whole race to preserve your own is relatively unsavory. Maybe Microprose has been putting out too many military simulators that emphasize the dehumanization (here, literally!) of the "enemy." Should politics and ethics come up as issues in a game (or a game review)? Yes, but only if the game is about politics and ethics. *Lightspeed* was all the more disappointing because it has so much going for it.

Difficulty: Novice-Intermediate
Protection: Manual
Price: $59.95
Company: Microprose

Of geeks, game developers and wanna-bes

One small tactical nuke in San Jose during the second weekend in March, and the U.S. Homework Accomplished Index would have skyrocketed. Some 550 computer game developers — a gaggle of geeks, nerds, wannabes, and "computer scientists" — gathered at the Hyatt for the 5th Annual Computer Game Developer's Conference. The aforementioned parents' dream failed to materialize, however, and the attendees survived three days of milling about and discussing in minuute detail the intricacies of making toys for rich kids of all ages.

In truth, the CGDC is the premier (and only) gathering of the folks that bring you games for that machine you justified as a home workstation. Sponsored by the Journal of Computer Game Design, the conference consists of seminars and lectures, and an awful lot of just plain hanging out.

The orientation is strictly towards computer games, with video game designers expected to stand in corners and look remorseful. It is a bellwether of the industry, for you can gauge the direction and demeanor of the trade by simply lounging about and listening. This year's unofficial mood, as interpreted by This Reviewer, was panic and concern for the small developer.

Merger Mania

The dominant topic of conversation was the announcement of a merger between two leading publishers: Sierra and Broderbund. Sierrabund or Broderline, depending on one's current loyalties, was revealed the day before the conference began.

While several folks from both companies were present, they were all developers and project managers — the folks that actually build the products — and thus not high enough in the corporate bureaucracy to embody offical spokespersonhood and make pronouncements. The official line, as garnered from press releases and news reports, is that Sierra would acquire Broderbund.

The reality, as conveyed by some of the slightly stunned employees, is that the two companies planned to merge and form the world's largest software publishing concern. Distribution and finances would be consolidated, while the component companies would maintain separate

publishing operations and keep the doors open. This isn't new to Sierra. They acquired developer/publisher Dynamix of Eugene, Oregon, about a year ago, and Dynamix continues to operate with a degree of independence out of their home base in the Northwest.

For the independent developer, however, the announcement was greeted with some trepidation. Of the three companies, only Broderbund works with independents these days. Sierra and Dynamix develop their products almost exclusively with their own salaried staffs.

While word was that nothing would change other than consolidation in the operations end of the business, many development groups attending bemoaned what they saw as the potential loss of a publisher for their efforts. [See page one for update on the merger, which didn't happen after all.]

Feeding frenzy

Coupled with the recent decline, if not demise, of Cinemaware and Mediagenic, this news contributed greatly to what one publisher's representative (a producer) referred to as a feeding frenzy among developers.

There were public relations packets created by newly formed development houses — Dreamer's Guild, Trilobyte, Equilibrium — strewn about on tables, as well as a message board crammed with help wanted ads from even more development groups... it's a buyer's market out there for the publishers right now, and a lot of good programming, art and design talent is on the streets looking for gigs. At past conferences, This Reviewer has always noted an atmosphere one of quiet negotiating in dark corners; this time it was outright headhunting with overtones of desperation in every hallway.

Apple arrives: 10 years late

The conference opened with a reception hosted by a long absent member of the computer game community: Apple Computer. In what came as something of a revelation to most attendees, Apple has apparently decided to acknowledge the fact that people use their machines for playing games as well as achieving self-

fulfillment in creative expression as regards numbers and business presentations.

In fact, the folks in Cupertino have gone so far as to employ a (gasp) consumer evangelist, who gave away a low-end Mac II as a raffle prize at the awards dinner and listened to lots of frustrated and somewhat inebriated game designers moan about his company's longstanding policy of treating the game developer community like an irritating-but-not-fatal social disease.

The framework for the conference (bear in mind that no one is up to admitting that they attend the event for the sake of hanging out with old friends and acquaintances) was a program of lectures and roundtables discussing everything from approaches to artificial intelligence to the evolution of taste and social responsibility in game design.

The Chris vs Chris Show

Highlights included the Chris debate (Roberts and Crawford) over presentation vs playability in games (no one won, but it did degenerate into slinging sales figures at each other at one point); designer-programmer interface (shout slowly); and a hilarious keynote speech by science fiction author Bruce Sterling in which the audience was urged to "celebrate your geekhood" and to "be dangerously weird."

The awards dinner (rubber chicken or beef and an assortment of steamed plants) was marked by a virtual sweep in product awards on the part of Lucasfilm, Maxis, and Origin Systems. In accepting an award for *Loom*, author Brian Moriarty wryly noted he was delighted to lose his bet with a fellow designer that the voting would follow attendance (Lucasfilm led all companies with 24 registrations at the conference, followed by the next nearest bloc of 15 attendees).

Producer of the Year Greg Hammond (Lucasfilm) announced his retirement (he's going to work with one of the only semi-independent computer game developers Lucasfilm deals with). Stay tuned, however. At the current rate of internal reorganization it's anybody's bet what LFL's lineup will look like next month. If nothing else, 1991 looks like a year of dramatic change in the game software biz to This Reviewer.
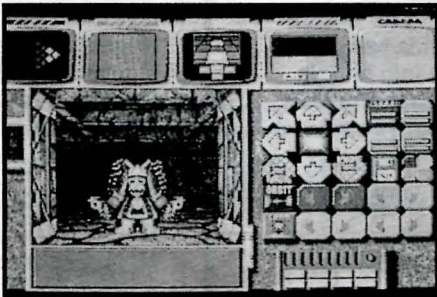

By This Reviewer

Captive

The most engaging of the *Dungeon Master* clones yet, *Captive* presents a never-ending variety of wall graphics, monsters, puzzles and challenges. And *Captive* surpasses any game known in sheer size. Antony Crowther of England programmed 65,536 levels of approximately 15 x 23 squares each, and it is estimated that 20 to 40 years

It's easily a better Dungeon Master clone than Chaos Strikes Back

will be required to finish the quest.

Asleep at the wheel

Unjustly sentenced to a long term of cryogenic sleep, you awake prematurely when a computer failure turns off the cryogen statis field. Unless you escape your cell, you will die there. A search cell turns up a briefcase computer with a galactic communication device that connects it to the rest of the known galaxy. For days you search the galaxy for a way out, ultimately assembling a party of four robot androids.

Through computer commands, you must guide them to find and rescue you. There is little documentation. Through trial and error, you learn to use the computer briefcase, the robots, and the devices the robots find and purchase from the multitude of merchants.

Robot Development

The robots have individual values for attributes and skills such as dexterity and vitality, brawling and swords. Scores for each increase as you kill opponents, and find treasure in the form of gold and equipment.

Robots' damaged body parts are interchangeable, are damaged individually in combat, and can be repaired replaced, exchanged and upgraded at the appropriate market.

The Interface

The keyboard, hot keys and mouse are simultaneously operational. A mouse is essential, for you must make multiple right mouse button presses in battle (joystick is not supported).

As in *Dungeon Master*, the numeric keypad can be used to control movement in the mazes, while the other hand is free to control various functions from the first-person display and the icon matrix. Experimentation with the icons is necessary to effectively use the interface, since instructions do not come with the game.

Five screens at the top of the screen are activated when devices are plugged into the droids' brain sockets. Accessories like filters, optics to modify visual circuits, radar, and motion detectors can be purchased at the markets. Treasure and hidden switches can be found in cabinets on the walls. The numerous wall sockets will recharge your chest batteries and provide a powerful beam weapon.

Combat

Initial combat is conducted by clicking the right mouse button on the hand icons of the two robots in the front lines of your group. Later you will acquire better weapons and related skills. Doors and ladders may be used to bash the foe into submission. Simply lure the monsters into the doorway or under the ladder, then close the door or jump down on top of them.

Win a battle, and you might find cash, weapons, cameras, ammunition or other gear. Experience is also

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Type: Role-playing
Systems: Amiga (512K); ST (512K; 1 meg for enhanced featuers; no hard disk support on either version
Planned conversions: MSDOS

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awarded, which translates into levels for each of skill. You must be level 9 in brawling before you can train in swords, for instance, and level 9 in swords before training in handguns.

Getting Started

The quest really kicks off when you have control over the droids, a space ship and a lander drifting in space. After installing chips in their sockets, you tell the droids to land on the planet and find the door to your prison.

You've got to solve a puzzle to find uncover the rest of this sprawling maze, where you must find a probe that, installed in your ship, gives directions to your next objective on another planet. This involves exploration, combat and button-pushing to find a special access code. Finally, you must find a quick, short way out of the complex before you blow up the place.

Graphics and Sound

Illustrations are colorful16-bit graphics that employ at least 32 colors in the enhanced mode of the 1040 STE and the Amiga 500. As in *Dungeon Master*, items fly through the air and monsters are animated for full effect.

A musical score and digitized sound effects provide very realistic background and atmosphere. Monsters grunt when hit, swords clang, and characters scream when they run into walls. Amiga and STE machines provide stereo surround sound when hooked up to a stereo or played through stereo speakers or headphones.

Drawbacks and strong point

The automapping screen is too small and uninformative, and there is no autocombat. Inventory is limited to a total of 24 items, including gold. Getting a group started can be difficult. The glut of items and their uses can be very obscure and impossible to figure out without help.

Intelligent object management allows you to return to pick up dropped items. Ten saved games is more than enough for the avid adventurer. Once you get the hang of the game, you can usually avoid the pointless dying sequences. Due to the large size and the continual changing of challenges, the game does not lose its initial interest and keeps on giving as you play.

Conclusions: Buy this one, and you may never get another productive thing done for at least 20 years. *You* will become the captive. It is a quality product in graphics, sound, design and game play, and I found nary a bug. Recommended for those who love *Dungeon Master* or *Eye of the Beholder*, this is an exceptional feat of programming and an exceptional value for the money.

Price: $49.95
Protection: ondisk, non-standard disk formatting
Difficulty: Herculean

By Al C. Giovetti

Walkthrough: James Bond in The Stealth Affair

The Solution
Save your game before every animated sequence. you can accelerate ("+"), or decelerate ("-") the action to make the arcade sequences easier to complete. Save the game often, and label the saved files intelligibly.

Getting past the Guard
Examine newspaper box. Examine coin return slot. Use coin on coin slot. Examine newspaper, note which country is making peace talks. (Germany) Enter bathroom.

In First Bathroom
Enter stall. Operate briefcase. Take American passport. Examine American passport. Take currency (in passport). Take pen. Examine calculator. Take unused passport. Use unused passport on opening of passport falsifier. Select nationality on falsifier to Germany. Operate enter button. Operate briefcase. Return to lobby. Use new passport on customs official.

Getting the Baggage, Leaving the Airport
Speak to welcome hostess. Examine telegram she gives you. (Note name and flight). W. Use airline ticket on guard. West to baggage claim. Examine bags until you find Martinez' bag. Take the bag east to bathroom.

The Second Bathroom
Enter stall. Operate baggage. Examine razor. Operate razor. Exit stall. Use electric cable on electric socket. Use **b1gg1g2** on **b3n**. Exit bathroom. W. Use new passport on customs official. West to taxi sign. Wait and enter taxi.

Downtown
W. Enter bank. Use currency on bank clerk (twice). Exit. E. Use coins on florist. Take red carnation. Use red carnation on James. Go to park. Sit on bench. Wait until you are given the key. E. Enter bank. Use card and key on bank clerk. Go to vault. Use key on safe 2475. Take little box. Examine envelope. Take envelope.

Escaping the Cave
Examine the ground. Operate ground. Use ropes on piece of metal. Examine rock wall until you feel a fresh breeze. Operate pickaxe at different points on east wall until you notice it having an effect, and repeat until you have cleared a passage. Exit cave. Save game. Complete arcade sequence to return to land. (Come up for air before you suffocate halfway through the third screen.)

Back on Land
Go to the beach. Speak to the man twice. Use coins on man. Go to hotel lobby. Speak to the receptionist. Take stairs to top floor, last door at the end of the hall. Operate door.

Escaping a Deep Six
While on the boat, operate bracelet. When you reach the bottom of the sea, save. Operate bracelet. Swim next to girl. Operate girl. Swim for surface

Searching the Palace
After negotiating the arcade maze, operate hall door. Examine statue. Operate statue's arm. Use little box on safe door. Operate validation button. Operate up and down buttons, watching little box to tell which numbers are part of the combination and the order they're in. Once you have the correct number for the column, operate lock combination to proceed to the next column. After entering last number, operate validation button. Take little box. Operate lock combination. Examine envelope. Take envelope.

Boat Chase
Save. Avoid rocks until you're beside bad guy, then crash into him. In second arcade sequence, avoid bad guys until you reach the sub.

Deep Sea Diving
Follow small schools of fish to get across screens safely. On sea floor, examine seaweed. Move close and operate **921w228**. E. E. E. Examine palm tree. Operate tree. operate button. Enter tunnel. Operate port-hole.

Escaping the Cage
After everyone leaves, use pen on lock. Use watch on wall twice. (once for the left wall, once for the far right wall.) Climb across line until in front of grill. Operate grill.

Getting past the Bathroom Soldier
After the mazes, operate soldier. Take clothes. Take boots. Take laces. Take napkin. Examine sink. Take glass. Use laces on soldier. Use napkin on soldier.

Getting past the Thumbprint I. D.
Go to the storage room. Operate and examine all drawers. Take blank stamp and laces. Use laces on James. Go to quarters. Examine clothes. Take mission instruction. Operate garbage disposal. Take lifeboat. Go to NE corridor (officer will send you to get a glass of water). Return to quarters. Use **gl199** on **f45nt13n**. Go to officer's station. Use **f5ll gl199** on **4ff3c27**. While he's **873nk3ng**, take stamp on desk. Return to quarters. Use stamp on ink pad. Use inked stamp on mission instruction. return to NE. corridor. Examine thumbprint I.D. Operate cigarette case. Examine cigarettes. Operate cigarette with **bl52 73ng**. Use **c3g172tt2 p1p27** on **199**. Use fingerprint on fingerprint I.D.

The Guard behind the Glass
N. N. Use authorized mission on mailbox. N.

Endgame
Use electric cable on electric plug. Operate razor. Use razor on **t719hc1n**. N. After island surfaces and razor speaks, use **c3g172tt2** with **728 73ng** on **c4mp5t27**. Operate Otto. Use compact disc on CD player. N.

Endgame II
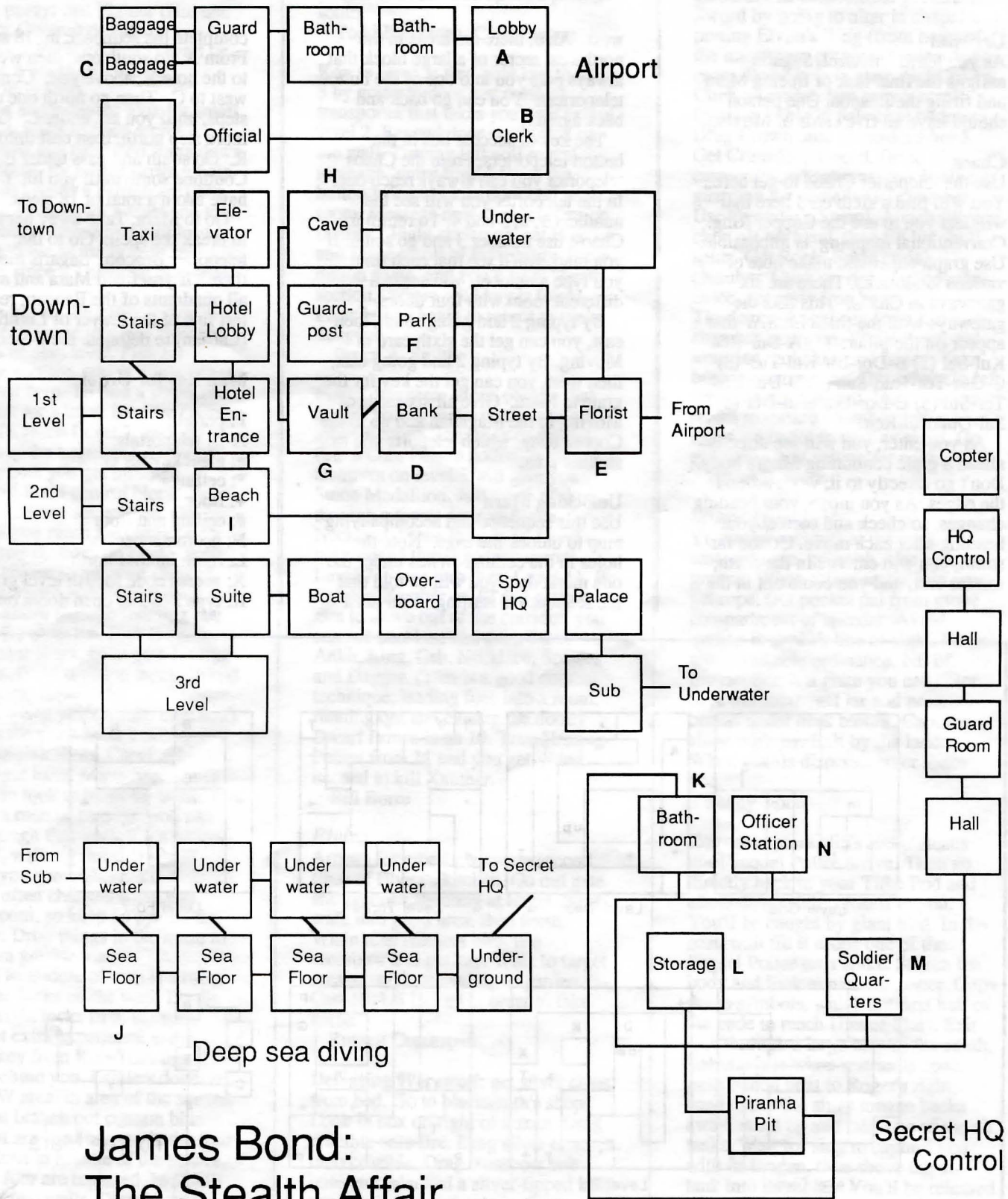Use **2l19t3c b1n8** on bomb. When falling, operate life-boat

Map Key
A: coin
B: telegram
C: baggage, razor, razor cable
D: coins
E: red carnation
F: key, card
G: little box
H: pickaxe
I: bracelet
J: elastic band
K: clothes, boots,laces, glass, napkin
L: laces, blank stamp
M: mission instructions, life-boat
N: validation stamp

New QuestBusters Code!
Boldfaced numbers are coded: 1 = a, 2 = e, 3 = i, 4 = o, 5 = u, 6 = y, 7 = r, 8 = d, 9 = s.

By Paul Shaffer

Airport

Baggage — Guard — Bath-room — Bath-room — Lobby **A**

Baggage **C**

Official — Clerk **B**

Downtown

To Down-town

Taxi — Ele-vator — Cave — Underwater **H**

Stairs — Hotel Lobby — Guard-post — Park **F**

1st Level — Stairs — Hotel En-trance — Vault — Bank **D** — Street — Florist **E** — From Airport

Vault **G**

2nd Level — Stairs — Beach **I**

Stairs — Suite — Boat — Over-board — Spy HQ — Palace

3rd Level — Sub — To Underwater

Secret HQ Control

Copter — HQ Control — Hall — Guard Room — Hall

Bathroom **K** — Officer Station **N**

Storage **L** — Soldier Quarters **M**

Piranha Pit

Deep sea diving

From Sub — Under water — Under water — Under water — Under water — To Secret HQ

Sea Floor — Sea Floor — Sea Floor — Sea Floor — Under-ground **J**

James Bond: The Stealth Affair

Walkthrough: The Dark Heart of Uukrul

This is part four of the solution by C. F. Shaffer, verified and edited by Al C. Giovetti.
Copies of parts one (February), two (March) and three (April) are still available as back issues.

Urxaszel

As you leave Urxaszel, Sagaris assigns the final task of freeing Mara and firing the Beacon. One person should have all five cards of Moving.

Chaos

Use the teleporter Chaos to get here,. You will find a sixth card here that will lets you to use the Copper Ring. Conventional mapping is impossible. Use graph paper and make note of various landmarks. There are six gateways in Chaos. This lists the gateways with the title N.E.S.W that appear on the pillar: (1) A-Dur-Ren-Kul-Sal (2) B-Dor-Bir-Kul-Tus (3) C-Osa-Tek-Rud-Sun (4) D-Dur-Hut-Ter-Sul (5) E-Dor-Lor-Ran-Dur (6) F-Sal-Dur-Kul-Ren.

As you enter, you will see directly ahead a grate containing Mara's body. Don't go directly to it; work around the edges. As you move, your heading changes, so check and correct your heading after each move. Go too far south, you will emerge in the north; too far east, and you come out in the west. Also, there are areas in the northwest sector of a large block that always puts you into one of the button teleporters. You can go back and back again.

The key to success lies in the button teleporters. From the Chaos teleporter you can always reach one. In the teleporter you will see the numbers 1, 2, 3 and 4. To return to Chaos, use number 3 and go south. If you map, you'll see that each time you type a number, you are in a different room with four doors.

By typing 2 and going south, then east, you can get the sixth card of Moving. By typing 2 and going east, then west, you can get the key for the grate to Mara. Give all six cards of Moving to the Magician and go to the Copper Ring, which teleports you to another area.
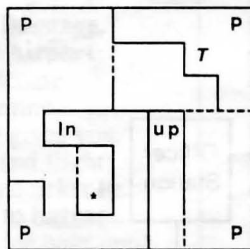
Unlocking Mara

Use this sequence and accompanying map to unlock the cage. Note the holes in the ceiling. When under the one marked A, you will be told that the sequence is starting. You must complete the sequence in 18 steps. From A, go south one, then west one to the hole V, above you. Continue west to C. Then go north one or two steps, until you are under L. Go one more step north, then east until under R. Go south and pass under E. Continue south until you hit Y and have taken a total of 18 steps.
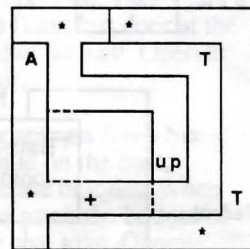
Go to Mara. Take away her amulet to break the spell. Go to the teleporter Beacon. Sagaris meets you there. If you freed Mara and armed all quadrants of the Beacon, recite the last line of the Prayer of Lighting (Lairian) to detonate the Beacon.
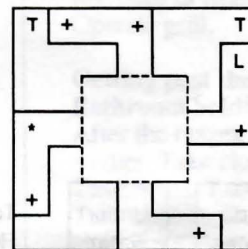
Map Key for Urqol

P: portal
A-D: teleportals
g: giant key for G
*: ceiling
+: floor
#: ceiling and floor
N: necromancer
L: room lurches north
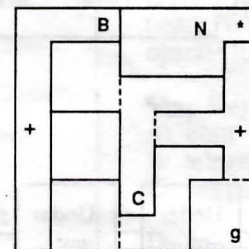X: access code for 7th level grate
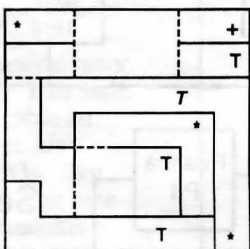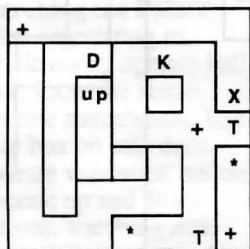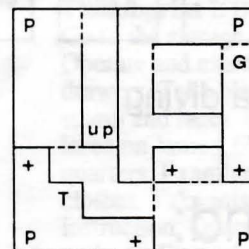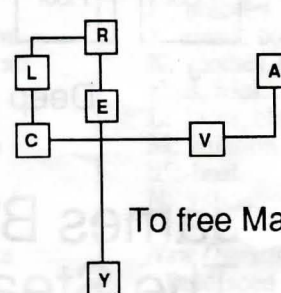K: type 2-1-3 to open doors on level 5

Level One

Level Two

Level Three

Level Four

Level Five

Level Six

Level Seven

To free Mara

Urqol

Eye of the Beholder

A good party: one Fighter (Human, Dwarf or Gnome) or Paladin (Human), a Fighter/Thief (Dwarf or Gnome), a Mage (Elf) and a Mage/Cleric (Elf).

Assorted suggestions: look for small buttons in walls to open secret passages. If you can't find stairs down to next level, try falling down a hole. If you can't reach a certain area of a maze, go up or down a level and look for another entrance that will lead to that part. Save as many keys as possible, since a Thief can pick some locks.

Level 1: get all the daggers, which you have to insert into odd carvings on walls of next level. Pick up anything you see, which might trigger things that help. To find a secret room here, look for a brick brighter than the others. To reach Level 2, pick up skeleton at the beginning, and go to square where you get message "Proposed flood control block 4/1355" and one square east. Go south till you reach the circle on the floor. Drop skeleton on circle. Walk to gate farthest to the west through the southern wrought. Open door and follow eastern passage (passing one gate) to the skeleton. Pick it up, retrace your steps, go to gate leading to ladder. Drop skeleton on circle and push button. Enter gate.

Level 2: when you find the key, don't use it on the three locked doors, as a Thief can pick them. Check all corners and halls. **Maze area south of ladder:** look at runes on walls. If it says it's a rune of passage, you can walk through that wall. If it's a rune of travel, walking through it will teleport you somewhere. Your heading often changes when you enter a room, so keep an eye on the compass. Drop things in the maze to keep from getting lost.

Level 3: in middle of map is a room with three locks on the wall. Do the left and right locks first, because you'll get extra experience and another key from Kuo-Toas that appear behind you. Ladders down are in the NW area, in area of the square. Halls that branch out contain blue gems that are used as eyes in the four indentations in middle of the square. After all four are replaced, two halls appear in two walls. Door in center of square leads to level 4; watch for spinners.

Level 11: in long room in southeast, with word "cwhat" on wall, is a secret button. It's on one of three squares in middle of room, and opens a passage south.

Todd Blackman, Chris Larson

Key to level 3: find gold key to reach 3 by going to door just north of transporter that takes you near exit of level 2. Beyond door is a button on the wall. Turning left will reveal the message "entry level." Press the button twice to close door and move room. Message now says "correction facility." Fight skeletons, get Bow and Mage scroll of Invisibility. Press button again, and you'll be at "death section," where gold key is found. Press button again to return to main dungeon.

Bruce A. Smith

Portal triggers: stone objects that trigger portals make it easier to get around. Stone Sceptre is on level 4. (Take Cure Poison potions with you.) Dwarves on level 5 will give you Stone Medallion. Just north of them, through a secret door, is Stone Necklace. Stone Ring is on Level 6, but reached through stairs up on Level 7. Stone Orb is on Level 11. By fighting Xanthar on 12 and getting him to move out of the corridor, you can run past him and get a Stone Ankh, Ring, Orb, Necklace, Sceptre and Dagger. (This is a good combat technique, leading foes into a room, running out and closing the door.) Dwarf Prince is on 10. Take Healing Potion from 11 and you get Wand needed to kill Xanthar.

Bill Borre

Elvira

Arrows for crossbow are on second floor of Elvira's kitchen. Go out gate and practice shooting at target. Next walk into grass area, then north. When man releases bird, fire crossbow and get key. Walk to target area, open door leading to garden. Cast Herbal Honey in order to take herbs.

Russell Greenspan

Defeating Werewolf: get silver cross from bed. Go to blacksmith's shop. Look in box on right of screen. Drag crucible onto fire. Drag silver cross onto crucible. Drag crossbow bolt onto crucible, and a silver-tipped bolt appears in your inventory. Go to stable, turn right. Approach man, watch transformation. Use silver-tipped bolt. Forward, then left. Get iron ring, gold ring and horse hair.

Creature in catacombs: get Crusader Sword by going to altar in chapel and putting Elvira's Ring (from heart of the maze) into octagonal recess in cross. Enter hole in altar. Get Crown. Click on mural. Use prayer scroll found in Bible in pale blue bedroom. Drag Crown onto Crusader's head. Get Crusader's Sword. Go to catacombs, where creatures is always guarding the same burial chamber. Use Crusader's Sword. Attack till you chop off his hand, then till his skull splits. Get Rock. Enter burial chamber. Click on right sarcophagus twice, get rusty iron key.

The fat cook: get salt from torture chamber in prison. While there, get iron ring, gold key and bones. Take bones to catacombs. Drag them to left sarcophagus. Close it. Now you can return to torture chamber and get tongs, essential to finding chest. Go to kitchen, use salt on fat cook.

Edgar H. Bork

Space Quest IV

Ye wacky wabbit: at the start, go east, get rope, go north. Use rope on ground. When rabbit walks into snare, get rope. Get pocket pal from glove compartment of speeder. Avoid getting in drone's line of sight. Forget about unstable ordinance. NE of intersection is a grate you can enter. In sewer room, get jar and press button under desk blotter. Capture slime with jar. Exit by the ladder. When guards disperse, enter space pod.

Sanny Yoon

Estros: explore cliffs and plateaus until Sequel Police arrive. Then go directly back to your Time Pod and climb down stairs closest to you. You'll be caught by giant bird. In the nest, wait till it drops one of the Sequel Police on a spike. Search the body and look at piece of paper. Copy down symbols, which are first half of the code to reach Ulence Flats. Exit nest through a large hole to the south.

Submarine: when restraints open, push button next to Roger's right hand. Once the slugs tongue backs away, stand up and take one of the air tanks. Wait for slug to capture you with its tongue, then shove the air tank into its mouth. You'll be released and taken to Galleria.

Damien Harris

Galleria: Get the lost ATM card. Go to Big and Tall Shop; clerk has what you need. Work at fastest food place

to earn 26 Buckazoids. After you're fired, follow that cigar. Go to ATM machine next to the software, then to women's store. Clerk will help shop for new outfit. Then clean out the account and change into your old clothes. Go to computer store. Get hint book. Unless you've been to the Dome, don't bother with the Radio Shack. You'll return here later. At the arcade, play two games of MS. Astro Chicken, then walk all around the arcade. Wait for Sequel Police. As soon as they're splitting up, leave. Get on bottom walkway, ride it around till you get to west entrance of Skate-O-Rama. Go to Skate-O-Rama and "fly" straight up to roof. Go west, then down when Police appear. Get out of Skate-O-Rama and proceed as fast as possible to the arcade, where you can steal the Time Pod.

Sanny Yoon

B. A. T.

At the start, enter bathroom stall (east, then north). Buy food and drinks as soon as possible. Talk to woman at Night Bar about Merigo. Pay her. Locate Glockmup, who responds to Merigo. Try Hot Quarter Streets. Go to museum about 2000 hours and talk to Glockmup. Buy Xifo Club pass (or kill him).
At 0100, go to Dance Club. Set your B. O. B. to accelerate before entering. Dance with Lydia till she joins you. Reset B. O. B. at 1300, go to arcade and access machine. Wait for Sloan. Beat him at Bizzy game. Ask him to join. Now you can enter airlock. Then head for Xifo Club.
Underground city: entrance is in ruined building adjacent to Astroport Square. You'll need Electronic Key (Merigo) and Jewel (Lydia and Kortakis) to enter and complete.

Fred J. Philipp

Bane of the Cosmic Forge

Level 2: find Key of Spaces in a room in SW corner of second floor (take stairs in middle of long hall on west side of first level).

Steve Pratt

Lots of experience: after reach level 8, go to Queegueg's shop, enter and exit. Turn right, go forward two spaces. Turn left, go to end of hall. Turn right. Go all the way down and past through the two doors. Save game. Go up stairs and hold finger on left or right turn key. This spins you around, which attracts wandering monsters you can fight for lots of points.

Greg Chatham

End Game: use tinkerbell at Circle of Stone in Enchanted Forest to summon queen of faeries. Ask here what to say to Delphi. This is also your last chance to stock up on supplies. Spend most of your money, since Delphi will take all your cash in exchange for the Staff of Aram.
To enter Temple of Ramm and cross pit: equip first character with Goat's Mask and Staff of Aram. **To kill vampire and Rebecca:** use silver cross, equip first three party members with Holy Stake of Wood. Use Holy H2O. Equip mirrors. Cast Web and Anti-Magic on Rebecca. To read King's diary, use Ring of Stars.

R. T. Vicedomini

Buck Rogers

For lots of combat experience and fairly easy monsters, explore the surface of Mars. Whenever you successfully bypass animals, you get experience; if drawn into combat, you get even more. Remember to keep a couple of Rocket or Plasma Launchers distributed among the party to speed up combat. **Space combat:** go straight for the jugular. Forget about juryrigging anything except your weapons (unless in critical condition). Keep pounding till you pilot has the "Board" option available. Use it, and you can easily capture the enemy ship's crew. (Again, use those Rocket Launchers!) This tactic is very effective against scout and medium class ships. Against heavy cruisers, aim for the control section before trying to board.

Andrew Phang

Legend of Faerghail

For lots of money, sell the Amulet you get when you leave the village. Dismiss the entire party, reboot, reinstall the party, leave village, and get another Amulet to sell.
Clydane: the count suggests going to Monastery. Dismiss one party member, then go north into maze and add old man to the party. Hold onto leather pouch and go to end of maze. Answers for elementals: **f372, 815ght27, 2ch4, 2629.** Note Oracle's statements. Go south for Staff of Age. Leave maze, head south to Abbey or Monastery, dismiss old man.

C. F. Shaffer

Chaos Strikes Back

Save as many keys as you can. Try lockpicks on each lock before using a key. Most locks requiring iron, gold or onyx keys will yield to a lockpick. You'll find a skeleton key on the maze's top level. **Wrath of God maze:** use Fireball Cannon to get rid of most demons in Demon Cavern.

Setting it up may require some fancy footwork, but it's worth it. Activate all the transporters you find (use iron keys or lockpicks on the locks, insert coins into every slot you find). There's a button on the wall inside a teleporter. Push it to materialize right next to the Demon Cavern (useful in later trips to the Fulya Pit, when you have to enter via a different route.) After all Demons in Cavern are killed, you should find a master key that opens the master lock, your final obstacle to the Fulya Pit.

Andrew Phang

War of the Lance

Whitestone forces should try to eliminate Highlord leader Kitiara; if done in early stages, Highland forces won't get Dragon Lord Armour and are more vulnerable. (f you're Highlord, hide Kitiara in Neraka till you get the Armour.)
If Whitestone, send diplomats to Zhakar and Throtyl, because they are in middle of Ansalon and it would be easier to attack Neraka. Keep two Clerist Tower Infantry on the fortress and send the last of the three to fight. **Both players:** don't send diplomats to Thorbardin and Tarsis; by the time you get the nation's force to get to the middle of Ansalon, the War of the Lance will be over.
Highlord dragons can conquer a nation by themselves by surrounding the capital and attacking (won't work on powerful nations with large armies in capital). Make sure Whitestone Infantry that has the Gnomish Technology is on the attack in Neraka, also Dragonlances and Good Dragons if you have them.

Tory Richard

Tunnels & Trolls

You'll need six items on **Uncertain Island:** Khazan's Staff, Bag of Winds, Horn, Crystal Skull (in Castle Overkill's Throne Room, kill Shang and Marionarsis), Heart of Fire (A1, in lava-surrounded clearing) and Demon's Eye (D2, K10). Kill Silverton Queen. Kill Dragon with Death Wand.

Fred J. Philipp

DarkSpyre

You can save the game at any time by pressing Alt-S.

Fred J. Philipp

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