

QUESTBUSTERS™

The Adventurer's Newsletter
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Amnesia: Thanks for the Memories

From the moment you awake in Manhattan's Sunderland Hotel, it is clear you are in for a singular experience. The author, science fiction and mystery writer Thomas M. Disch, did more than just sell the rights for Electronic Arts to turn one of his novels into an adventure—he invented this mystery specifically for the medium and wrote every word of the text. [Ray Bradbury wrote much of the text in Telarium's *Fahrenheit 451*, but since it was a graphic adventure his influence was not as pervasive as Disch's.] It was programmed with the "King Edward" adventure language by Kevin Bentley at Cognetics, Corp.

Some parts of the story are structured in a linear fashion that leads you into the next sequence of events. The first time you leave the hotel room you can go to the elevators, stairs, or wander down the hall. But after returning to your room from the sauna, you cannot leave until answering the phone—and upon leaving will be automatically transported downstairs to meet Luke Dudley in the lobby. In such sequences the prose consists of lengthy passages that cover several succeeding screens; instead of typing a command, you hit "return" to see subsequent paragraphs. The linear structure keeps the game from getting bogged down by a reader/player who insists on going in the wrong direction to investigate the wrong things, and simultaneously transforms what might have been an ordinary adventure into a work of authentic interactive fiction.

Amnesia also strikes an effective balance between logical puzzle-solving and the literary aspects of the text adventure. A *Mind Forever Voyaging*, for example, did a good job on the latter but didn't have enough puzzles. *Trinity* boasted even better writing than *AMFV* and a variety of puzzles, but lacked the story-like structure and dramatic pacing of *Amnesia*. *Amnesia* also stands out in the area of characters, for the people you meet here have more depth and substance—more personality—than the inhabitants of many adventures.

The game's first problem is to find some clothes so you can get out and look around.

It's not a hard one, and graduated clues to all the puzzles are encoded in the manual. Clues in the game include the inevitable matchbook found in nearly all mystery novels and games, a note you wrote to yourself before losing your memory, and an address book full of phone numbers. Encounters with people you meet on the street may also prove helpful. Some puzzles are riddles, many involve objects, and others require conversing with characters such as the desk clerk and Luke Dudley.

Goin' to the Chapel

Luke is a loudmouth Texas redneck determined to see you marry his daughter in the hotel chapel. It seems you've stood her up once already, and now he's packing a pistol to ensure you don't slip away this time. If you're not wearing the white tuxedo he sent up to your room, Luke accompanies you back to the room to make sure you put it on—and he'll shoot you dead if you don't cooperate. If you marry his daughter, you'll read a neat wrap-up that leads to one of the game's many alternate conclusions. In this case you get more than a paragraph summing up the ending, for Disch tells you what happened in the years after the wedding, right up to your death. Even though you haven't found the best solution, you get more of a reward for your efforts than in other adventures. Disch works extensive dialogue through the liberal prose passages, providing a richer, more resonant atmosphere than adventures whose text is predominantly descriptive narrative.

Luke calls you John Cameron, and so does the desk clerk. Just when you begin to believe that's your name, someone else calls you Xavier Hollings. Through dreams and flashbacks you realize something must have happened to you while you were in Texas recently, that you discovered something so important that someone wants you to forget it permanently. Decked out in the white tux, you'll stroll the streets of Manhattan to search for clues to your identity and the people responsible for your

memory loss.

Those streets are accurately reflected in the program, which covers both sides of two disks. St. Pat's Cathedral, Times Square, Washington Square Park—all the familiar landmarks are in place. Surprisingly, so are numerous places unfamiliar to anyone but residents of the Big Apple. I didn't check out the entire city, but did return to my old neighborhood in the West Village. There at the corner of Bank and Washington I found a restaurant exactly where it stands in real life. Checking further, I noticed that even Jane Street—so small and obscure that most New Yorkers can't find it without a map—is programmed into the game. The geography includes 650 streets and 4,000 locations. To cover them all would take a lot of walking, but fortunately the entire subway system is available so you can hop a train to speed things up. No mapping is necessary, for the package includes a street and subway map of the city. However, you will have to keep a list of the locations of restaurants and coffee shops like Chock Full-o-Nuts.

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Wizardry 4 & Ultima 5

by Barry Bedrick and Ronald Wartow

At the monthly meeting of the Washington [DC] Apple Pi Users Group in August, 400 enthusiastic club members got to see demos of two of the most eagerly awaited games in the country. Sir-Tech's Robert Woodhead [the redoubtable Trebor himself], co-author of the *Wizardry* series, and Origin Systems' Richard Garriott, better known as Lord British, author of the *Ultima* series, showed up along with representatives from several other software companies. *Wizardry IV, The Return of Werdna*, was demonstrated by Robert Woodhead, and Lord British showed the ongoing *Ultima V*. In *Wizardry IV* you become the villain from previous scenarios,

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Adventure Hotline

Apple ACS Club

The Adventure Construction Set Fan Club recently opened up an Apple Archives. Eight ACS adventures are ready for trading or purchase. And expect many more--for the Apple and other machines--to follow. Electronic Arts will turn over all entries in their ACS contest to the club as soon as winners are announced. [ACS Founder Ken St. André is judging the contest.] An Amiga section of the club is also being organized. If you are serious about creating an adventure with ACS the club newsletter is an invaluable source of techniques and tips. To contact the Apple section, write to Lloyd Sandman, ACS Fan Club-Apple, 12305 W. Lord Lane, Tucson, AZ 85743. Ken St. André handles the Commodore and Atari sections and publishes the newsletter from 3421 E. Yale, Phoenix, AZ 85008.

The Latest Adventures

Infocom's *Leather Goddesses of Phobos* is out and will be fully exposed in next month's review. *Moonmist* is still just a press release around here. Written by *Witness* and *Seastalker* author Stu Galley, it's supposed to be an introductory mystery for women, with a Gothic setting. But *Moonmist* is also touted as enjoyable by men as well. Some versions are supposed to be out this month.

Electronic Arts is releasing a graphic adventure called *Dark Lord* for the Apple. Written and programmed by Kyle Freeman, its hi-res illustrations are reportedly drawn faster than in any previous game. It is set for November and will probably be the first of a series using Freeman's development system. EA also says *Starflight* has become the fastest selling IBM game in history, flying circles around *Flight Simulator*. [Wonder how sales would have gone if they'd called it *Starflight Simulator*.] Biggest news from Electronic Arts is that they will publish the sequel to *Questron* in December or January. Tentative titles are *Book of Magic* and *Legacy of the Ancients*. They're also importing *Dan Dare*, *Pilot of the Future* from England. This C-64 graphic adventure is based on a popular British comic book character, has a "whole new kind of joystick interface" and is supposed to be very puzzle-oriented.

Lucasfilm's New Game

Lucasfilm has based a graphic game on *Labyrinth*, the Jim Henson film. In it you must catch a Goblin king within the time limit in order to escape his labyrinth. Activision is working on *Portal*, a science fiction game with an icon-based interface. Mindscape is doing *Fairlight*, an RPG with a new perspective on 3-D graphics.

Conversion Update

Penguin has put out a Comprehend version of *Coveted Mirror*. The Apple version was just released at \$17.95, others to follow. The Mac *Star Trek* [512K or +] is on the shelves. Apple and Commodore releases of Firebird's *The Pawn* should be ready by Christmas. SSI's *Shard of Spring* for Commodore is out. Origin's *AutoDuel* and *Moebius* Commodore versions, scheduled to go out in September, were delayed and should ship this month. *AutoDuel* for the ST, Mac and Amiga is planned for November. Then the Atari 8-bit. *Ultima III* is ready for the ST and Amiga. *Space Rogue*'s launching has been scrubbed until January. In the new versions of *Ultima IV* you can now save the game while in a dungeon--now that's progress.

Wizardry 4, Ultima 5

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Werdna, imprisoned by his foes. You must escape from confinement, gather allies and strength, and fight your way past many of the very heroes and champions developed by players of the three previous scenarios. [These characters were taken by Sir-tech from actual player disks.] *Wizardry IV* will be more puzzle-oriented than previous *Wizardrys*. Woodhead let the audience try its hand at solving the first puzzle, getting Werdna, with no weapons or tools [or clothes for that matter], out of a windowless, doorless room. Woodhead promises--or threatens--much tougher puzzles ahead, along with mind-bending mazes that will take many hours to map. The graphics are similar to those from the third scenario, released almost three years ago. He also revealed that *Wizardry V* is in development and will be a sharp departure from what has gone before.

Lord British continues to refine the *Ultima* universe to an astonishing degree and keep it within 64K of code, and *Ultima V* will be twice as big as its predecessor. The formerly squared off corners of the graphics are rounded and more detailed. The outside terrain now includes waterfalls and other new landmarks. Rooms and locations are crammed with detail: clocks, beds, bathroom fixtures, mirrors that reflect characters who move in front of them. The dungeons looked very impressive and represent an unprecedented leap forward in 3-D detail. The passage of time will be an important factor; at night, characters you are looking for will be found at home rather than at work, and darkness will fall over the land. Displays of the circles of illumination from a row of lampposts and of the sweeping beam from a lighthouse drew well-deserved applause. The story will be a continuation of the prior game's characters and theme, with many new wrinkles.

Amnesia

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That's because you have to eat regularly. Otherwise you'll pass out and wind up in a hospital, where the nurse also calls you Hollings. [In this case the next stop is a courtroom where you go on trial for committing a murder during an escape from the state penitentiary in Revoltillo, Texas.] To get food you'll need money. You can panhandle in the streets, or engage in a more enterprising activity that I never thought I'd be doing--washing windshields of cars stopped at a red light, hoping to get a tip [which proved almost as lucrative as publishing this newsletter.] Time passes, night falls, and the street scene changes as the office workers head for home and the junkies and hookers claim the sidewalks. You'll grow weary and must find a place to sleep--not easy or safe in a town like New York, and you can't get back into your hotel room because the cops have it staked out. They also know you as Hollings the escaped murderer. But even you don't know if you're really a killer, or if you're being framed to keep your mouth shut about whatever you uncovered in Texas.

Two Parsers

The vocabulary boasts 1,700 words, which are interpreted by two parsers. One handles commands dealing with directions on the street, the other is for situations involving people and things. Both are fast and accept complete sentences and multiple commands. You can ask people about things, tell them about things, and carry on the kinds of dialogue to which veteran mystery fans are accustomed. The parser doesn't always parse the entire command; sometimes it just scans it for keywords. A preacher told me I could "kiss the bride," so I tried to "kiss the preacher" just to see what happened. The response was the same as if I had typed "kiss bride," which means the parser just looked for the word "kiss" and didn't go any further. In another case it got confused when I tried to use a pay phone a second time. First it said "You've already deposited a quarter" and wouldn't let me put the money in. But when I tried to dial it told me "You must deposit a quarter." I finally gave up on the second phone call, though this was the only parsing snafu that really interfered with the

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QuestBusters™

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Tass Times in Tonetown



Get set to expand your vocabulary if you plan to enter this alternative reality, for *Tass Times* takes you to a place where the language is as eccentric as the vernacular of *A Clockwork Orange*, an offbeat world whose slang is as distinct and colorful as that of the 50's beatniks or the 60's hippies. Tass, for example, means "cool" or "radical," while a "toner" is a person who knows how to dress "tass" and who hangs out at Fast Freddy's.

It's important to get "tass" if you want to finish this graphic adventure, which was designed by Michael and Muffy Berlyn at Brainwave, Inc., and produced by Interplay. Otherwise there's no hope for your grandfather, in whose Rocky Mountain cabin this story begins.

Gramps is missing, and a quick search of the house turns up a weird science project of his—a "hoop" that serves as an entrance to another dimension, the world of Tonetown. Your dog Spot accompanies you on the trip, and the minute you get there Spot starts talking. He says his name on "this side" is Ennio. At the Tonetown Times, he is also known as Ennio "The Legend," a nickname earned by his skills as an investigative reporter. By any name, he is an engaging character, always eager to get on with the business of making more legends.

It won't take long to find the villain of this tale, Franklin Snarl. And you won't have much trouble recognizing him as the bad guy: venom dripping from his fangs, Snarl looks like a cross between a snake and a raccoon, though he's supposed to be part pig and alligator as well. Snarl has been buying up all the choice real estate in Tonetown and putting up condos and high-rise buildings. He's also the chief suspect in the case of the missing Gramps. If you get in his way, expect to get dead. For such a charming adventure, Tonetown can be a real killer until you get to know the ropes.

That involves getting "tass," and you'll never find Gramps until you do because the locals will hardly even talk to you. So drop in to the local "Tique and spend a few guitar picks [the local currency] on some new clothes. Maybe a Troppo jumpsuit and a hooplet. Get your hair dyed pink and stick a few green feathers in it. Beginning to get the picture? Tonetown is sort of a New Wave Twilight Zone, where the weirder you look the more normal you appear to everyone else. And if you don't look like you belong there, the locals figure you're just another "stupid tourist".

Once you've established yourself as a tass toner, though, you can go to work with Ennio to cover a local rock concert for the Tonetown Times. The two of you can explore the national park northeast of town, try to find a safe route through the swamp [watch out for that Crocogator!] as you wander around this wacky environment. In the process you'll meet more of the locals: the editor of the Times, a rock groupie

named Stelgad, and the band she's so crazy about, the Daglets--and acquire a cute little Blobpet, a furry creature who comes in handier than you'd think a Blobpet might. Interactions with certain characters is important, but most solutions hinge on objects rather than quizzing people verbally. Mapping is recommended but won't be laborious.

As always in a Berlyn adventure, there are scores of witty one-liners waiting for the player who types in a command that seems logical--or is simply an action taken out of desperation: "I had already tried everything else, so I figured why not eat the mushroom?". Some programs don't bother coming up with a special response for commands that don't lead to solving a puzzle. I've found a sense of humor is always a good sign in a game, for it means more than just a few laughs along the way to the conclusion. Its presence indicates that the author has anticipated some of the oddball things a player might try to do and devised amusing responses. And the only way for a game designer to do so is to spend a lot of time looking at the game from the player's perspective, which inevitably results in a much better game in other respects.

The Interplay scheme for presenting a graphic adventure has been improved since *Borrowed Time*. You still see the picture on the left side, with a text window below. And the top right portion displays icons that represent your current inventory. But the list of nouns and verbs that were formerly selected via joystick or mouse has been replaced by eight pictures depicting the actions that result if activated.

A hand is shown dropping an item: moving the cursor over it and hitting the button has the same effect as typing "drop all." [These words appear in the text window.] Save game, load game, look, talk to, and other common commands may be selected in this manner, which is more efficient than the former lists of words, many of which were never applicable to the current situation. By positioning the cursor over a person or object and hitting the button, you obtain the same results as if you'd typed "examine thing." The description appears in the text window. An onscreen compass rose lets you move in the four directions by using the joystick in the same manner. If you wish, you may still play the game entirely from the keyboard.

You can "quicksave" or "quickload" a game by pressing a function key [or typing the command], and all games are saved on the program disk. My favorite feature of the Interplay system allows you to type in a string of directions--n.e.w.s-- and move immediately to the final destination without stopping in each of the intermediate ones. Even though the program has fast disk access, this still saves a great deal of time. The disadvantage is that you might miss a clue if you bypass a place because you think you've already searched it

thoroughly.

The parser is capable of dealing with full sentences and multiple commands. [It acted weird in one situation, but I was playing a pre-release version and assume that will be corrected.] You can't get hard copy of the text, but won't need it anyway. One of the program's outstanding features is the music, especially on the Commodore and probably on the Amiga and ST too. Syncopated rhythms, unusual instrumentation--it's the first adventure game that rates a rock video on MTV, and *Tonetown* definitely has the best original score in an adventure so far this year.

The graphics are good too, showing off plenty of wild colors to match the bizarre lifestyle of the Tonetowners. Spot animation [and I'm not just talking about Spot the dog] is worked into many scenes and keeps the eye entertained while the brain grapples with a puzzle. None of the problems are serious brain-scramblers, and clues are abundantly scattered throughout the text and a copy of the *Tonetown Times* that serves as documentation. You don't get points for solving puzzles. One thing I liked about the game is that there's a sense of discovery as you explore Tonetown. Another is that the plot is two-fold: after I rescued Gramps, he told me we've got to do something to stop Snarl's project from... well, maybe you'd rather hear it from Gramps.

Conclusions: The things I liked most about Tonetown were the characters, the story, and the humor. Players who prefer adventures with a strong story line and friendly [well, most of them] characters will enjoy a visit to Tonetown. The only people who might want to pass on it are hard-core adventurers--anyone who cracked *Spellbreaker* will eat this one for breakfast. Its most enthusiastic audience will probably be younger players [under 15], and it's also a good one for the family to play together.

System: Apple II, C64/128, Amiga, Mac, ST, IBM PC & Jr, Tandy 1000

Skill Level: Novice

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Compnay: Activision

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Roadwar 2000: See the USA...



After *AutoDuel*, I couldn't wait to hit the road again. I even started playing a non-computer game for the first time in eons--*Car Wars*, the Steve Jackson game *AutoDuel* was based on. So from the day SSI announced *Roadwar* I've been eager to get behind the wheel. When it arrived, I looked under the hood and discovered an unusual role-playing game that gives you two parties of characters to develop. In addition to getting your gang members promoted, you have vehicles whose attributes must be increased. Gang members are developed by winning battles, while the cars' traits are improved by finding body shops and garages. You can have hundreds of gang members and will command up to fifteen vehicles in combat tactical combat.

The scenario unfolds across a futuristic America where you wage war on the highways and streets in your quest to fulfill a long-range mission. A series of catastrophes have wrecked the nation. First a fanatic sect in another country sends over people infected with a genetically engineered bacteria, and the deadly disease starts a national epidemic. While scientists work on an antidote, someone drops nuclear bombs on key cities. Other towns are taken over by satanists, survivalists, the mob and local gangs. Next a foreign army invades from Mexico, and then the fallout from the bombs mixes with the bacteria to turn some victims of the disease into mutants afflicted with an even deadlier strain. In this vision of America's future, the last thing you'll hear someone say is "Have a nice day." [But look on the bright side: you don't have to pay a fortune for car insurance, there are no seat belt laws, and your inspection sticker never runs out.]

The nation's sole hope lies with eight scientists who were sent to different cities to develop a cure. They've finished their work and must be found and brought back to the GUB [Government Underground Biolab], but no one even knows where to start looking. In the GUB, the Director is waiting until he finds a gang leader strong enough to qualify for the mission of finding and retrieving the scientists. To do so, you must take over enough cities by defeating their current rulers.

The Gang & the Vehicles

There are five classes of crew: Escorts, the weakest, up through Armsmasters, the most effective. Characters are not rolled

up: you start with a few and must recruit more along the way. Some of them are promoted when you win a battle, so your gang's crew is constantly changing in quality and size. You'll eventually find three specialized crew-types called Cronies: doctors, drill sergeants and politicians. They help the gang in different ways. With a drill sergeant to train your troops, they will fight better and are promoted faster.

Vehicles include 19 kinds of cars, trucks, and buses, which vary in size, speed, maneuverability, armor, crew capacity and a range of other factors that are analagous to things like character's hit points, armor points, and so on. They come in three sizes: small, mid-sized and large. You don't buy or design cars as in *AutoDuel*, but find them by typing "V" to search for a vehicle while in town or on the road. The results are random, and sometimes you'll find food, or ammo, or some other supplies, or you may run into another gang and have to fight your way out of town.

Better Call Maaco!

If looting nets you a salvageable vehicle, you can take the car, or refuse it in hopes of finding a something else, like a tractor trailer with more firepower and space to carry food and fuel. A salvaged car will still be in bad shape until you've found a garage or other facility and had it repaired, the automotive equivalent of getting a character healed at a temple. This is accomplished by typing "L" to loot the area and hoping you find a garage. Many of the vehicle's characteristics may be improved in the same manner: find a speed shop and all your car's acceleration rating will be boosted, locate a foundry and their structure [armor] value is raised. Cars carry only two kind of weapons, crossbows or firearms. Run out of ammo and your team automatically start plunking arrows at the enemy.

Long and Winding Roads

Most of the time your gang is represented by a single car on a map of North America that encompasses everything from southern Canada through the top half of Mexico. The entire map covers about ten screens, so you only see a small region of the country at once. Nine terrain features--mountains and forests, oil wells and cacti--are seen, plus over 120 cities and the roads that connect them. To drive, you hit a key from 1-8 to move north, northeast and so on, and

the car moves one space across the map. Below it three lines of text display messages and the most frequently used options: (L)oot for food, ammo and other stuff, look for (V)ehicles, and search for (P)eople. You'll also see the name of the city or current terrain type, the time and date, and brief text messages.

A search for people may lead to a battle with the local gang or a chance to recruit new gang members from the bands of mercenaries, armed rabble or even the needy--but sometimes they'll just attack you. By responding to a prompt, you may flee, wait, fire at them, or send envoys. Sending envoys is the only way to get new members, but sometimes they will be slaughtered and a foot battle commences.

Shoot first and you'll get the edge on them, but might wipe out potential recruits. The suspenseful aspect of this is that you don't know who you're facing until you've made up your mind what to do and punched the key. The combat report appears in the three-line window, where a series of lines describes the action: Armsmaster killed, Bodyguard killed, etc. After a battle the "Aftermath" display tells what you've won: food, ammo and other supplies, but never money. There is no money in *Roadwar*, which may be a first for a role-playing game.

To take over a town you must defeat the current rulers in foot combat, and may have to do so several times. But there is no option for attacking the local rulers. As with repairing and finding cars, you have to keep looting or searching for people until you randomly find the enemy you're seeking. At times I got tired of repeatedly punching the "L" key and hoping for the best. I can understand the logic of having random results for most of the activities, like looting for food or ammo, but the inability to challenge a city's rulers at will doesn't make as much sense--and slows the game down unnecessarily.

Three Combat Modes

On the road and occasionally while in a town you will encounter road gangs like the Hot Rod Lincolns and the Mother Truckers, and a prompt asks if you want to fight a detailed tactical combat. If you decline, the encounter is resolved like foot combat. It's fast, but you can lose more crew and cars this way and will also run out of ammo in a hurry. Say yes to "detailed combat," and you're prompted to flip the disk. The map

vanishes, and you can auto-deploy your crew in your cars, then fine-tune the arrangement by moving individuals around. They can be on top of and inside the vehicles. Or you can choose to manually deploy them all, though this would take longer than the battle if you've amassed several hundred gang members.

Then you can go for "quick combat" or the full-blown tactical game. In quick combat, the details of each car-to-car attack are reported in 6-8 lines of text. You have more control, for you can first select your cars' targets by allocating a total of 10 points at the enemy's interior, topside, and wheels. You also get to make decisions on which size cars yours will try to knock out by ramming. Quick combat is safer and doesn't take long to resolve. You still don't get to maneuver or pick individual targets, for once you've made the few decisions you are allowed, the battle's text report scrolls up the screen until one side wins.

The Main Attraction

In a fully detailed tactical battle, your cars and the enemy's are illustrated with a choice of two kinds of icons: a cartoon-like profile view, or cars shown from an aerial view that makes it easier to see which way they're facing. The icons appear in a setting that matches the location. This may be an eight-lane highway littered with wrecks, farmland or forest, or the narrow streets of a city. [In each, you can use the standard arena or have a fresh one randomly generated.] These combat arenas are bigger than the screen, and you can scroll around them to see the enemy cars before moving your own. Display speed of combat reports is adjustable in the "quick" mode but not in the others. My only problem with this was that sometimes the reports in a full-scale battle flew by so quickly I couldn't tell whose car it was talking about when it said "vehicle crashes." And there's no way to scroll the text down to reread it.

You control your cars individually in a battle that can last from 15-30 minutes. The number of times a car moves in each movement phase depends on its speed, and after I got 15 cars to direct I found myself thinking like an air traffic controller. Then in the firing phase you can target individual cars and whether you want to shoot at their topside crew, interior, or the wheels.

Tactically, it helps to view the cars as tanks and the buses and bigger vehicles as artillery units. One effective tactic is to use small, fast cars to draw the enemy within range of the artillery. In some encounters, especially in open terrain on a generated battlefield, the computer directed a fairly intelligent plan attack on my forces and

gave me more of a run for my money than in other encounters. There is no difficulty setting.

The transfer and board phase is the most distinctive aspect of the tactical game. At the end of each turn, you can transfer people back and forth between the top and interior of a car and between two adjacent cars. Some might get killed while jumping, but those who make it to an enemy car will attack the crew. Kill them all and you have the option of capturing the vehicle.

For strategic and tactical purposes, the cars might as well be ships: destroyers, cruisers and battleships. This is a better analogy because of the way your men leap from their cars like pirates on the high seas. One of my favorite activities in *Roadwar* is to go into a battle with 14 vehicles and try to capture a van, which isn't easily obtained by looting.

Though there are three combat modes, you have to fight at least a few of the detailed tactical battles in order to complete the game. At the outset you are limited to six cars. Each time you win a detailed combat while in full control of all your vehicles, this limit is increased by one car up to a maximum of fifteen. This is also a good way to obtain larger amounts of supplies than usually found by looting.

On with the Quest

It's not all "shoot and loot," for some diverting scenes are in store for the persistent road warrior. Wine country in California presents a situation in which you must decide what's best for your gang and type in the choices. And be sure to drop in at the SSI offices in Mountain View for a lengthy text passage starring the author of *Roadwar*, the Stetson-hatted, dingo-booted Jeff Johnson.

The actual questing is less demanding than the tactical game, for when you press a key to loot, look for people or search for cars you are basically rolling dice that randomly determine the results of your effort. That's the main reason it takes 50+ hours to complete, since even if you know what to do you still have to get lucky with the program's hidden dice. To find the scientists, you must often take over the city they're hiding in, then use the "people" command. After playing a week I've found only one, Alex Trotier. The game doesn't furnish clues to the whereabouts of the scientists, so you have to check out every city. [After you find most of them, GUB gives you a homing device that speeds up finding the others.] So while on the main map you must work up a general strategy for conquering cities and looking for scientists. I took Canada first, then headed

for the Coast after uncovering a clue.

There are 19 more one-key commands, and sometimes you will be prompted to type responses to questions. One practical feature is the "Empire" command, which displays a screenful of information you would have to record on paper in most games. This includes a list of all cities you have captured, scientists you've found, passwords and other info.

At times I had to forego searching for the scientists to look for food, fuel or other supplies that were running short. [Up to 255 units of any item may be cached in the cities and picked up later.] Without a supply of anti-toxin obtained by trading medicine to the healers found in certain towns, my gang was struck with the disease and many of them died.

A strong sense of character development emerges in this game, for you have to keep a sharp eye on the stats of your gang members and your cars. This--and playing out the full-scale tactical battles--were the most enjoyable aspects of the game for me. I like *Car Wars*, and *Roadwar*'s tactical battles employ similar game mechanics that are almost as much fun.

There is no provision for using two disk drives, and the early game requires constant saves to another disk. Though fast, the frequent disk access was annoying until I adjusted to it. [I played the Apple version, and will report on this aspect of the Commodore game when I see it.] There are no sound effects. Locations of scientists, your starting place and other things are randomized at the beginning of a new game. The 20-page manual is clear and concise, but you still have to spend time figuring out the intricacies of the game mechanics in many areas, such as transfer and board.

Conclusions: Definitely not "more of the same," *Roadwar* blends the tactical mindset of a war game with the character development of a role-playing game, and does so far more successfully than *Wizard's Crown*. Its detailed combat sequence can be enjoyed as a game in itself. The novel elements of *Roadwar*--the pirate-inspired "transfer and board" option and the concept of having two parties to develop--make it a fresh challenge. I wish there had been more puzzles and clues, and a more interactive design for choosing your actions in the cities. But I still recommend it for those seeking an unusual quest--unless you don't enjoy playing out tactical combat scenes.

System: Commodore, Apple
Planned Conversions: Atari 8-bit
Skill Level: Novice
Price: \$39.95
Company: SSI

The Bard's Tale: A Walkthru

To keep things interesting, traps have not been pointed out in this walkthru. These directions have been verified, so if you get lost try using SCSI and comparing your location with the route indicated on the maps. Before entering the dungeons, cast these spells: LERE [or GRRE], MACO, and SOSI [or SESI], and YMCA. Good luck!

So, you're ready to tackle one of the world's toughest role-playing games? Then follow me into the world of *The Bard's Tale*. In this game you are trying to find the evil Mangar the Dark and destroy his grip on the innocent city of Skara Brae. If successful you will be rich beyond your dreams.

Character Development

The first step is to build up your characters so they can survive traps and battles. Mages should be developed so they can cast the higher magic spells, while fighters are built up to do most of the dirty work. A Bard is essential. Try to have level 13 characters before attempting to use this walkthru. One way to build up characters is to slay the Samurai that guards Rakhir Street. Then get any seriously wounded characters healed, go back and kill him again. If one character dies and you decide to create a new one, you might want to advance him faster to catch up with the others. To do this, send him out with just two companions, so when they win a battle the experience points will be divided among three people instead of six.

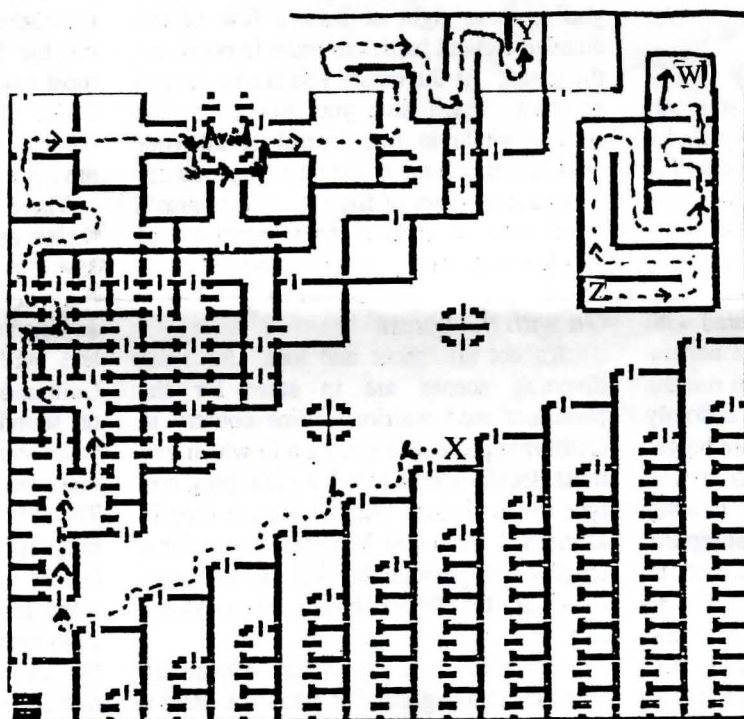
To equip the party quickly, use the old dummy scam of creating six characters who won't be used in the game and pooling their gold to one of them. Then delete the five broke ones, add five more and repeat the process. When you've got

1,000 gold, copy the character who's got it to another disk. Now you have 1,000 gold on each disk. Restart using the second disk, and create a new character. Give him the gold and copy him to the first character disk, then have him hand his gold to the first character, who now has 2,000. Keep doing this, doubling the gold each time, until you've got 100,000 to store safely with a character on a back-up disk. I keep one named "Got the Bucks" ready to step in whenever the party goes broke and has to resurrect someone.

of spells.

Finding the Sewers

Go to the Scarlet Bard Inn on Rakhir Street. Almost any character past the third level can kill the guardian Samurai. Inside the Scarlet Bard, order wine. The barkeep lets you enter the first dungeon. After entering the Cellars, teleport [or walk if you haven't got the teleport spell] to 4 north, 3 east, 2 down to find the name of the Mad God. Then you can return to the stairs by teleporting to -4 north, -3 east, -2 down.



Catacombs, Level 3: Starting at "X" in the lower center of the map, you go southwest, then north, finally to the "Y" that teleports you to "Z". "W" in upper right corner is the goal.

Spellcasters must be developed carefully to get an ArchMage as soon as possible. Ken St. André recommends this strategy: start with a Magician and have him learn three spell classes, then switch him to a Sorcerer and learn three more, then to a Wizard to rapidly acquire the game's most powerful spells. Have another spellcaster or two work their way through all the spell classes so you have a good mix

The Mad God's Temple

After leaving the Scarlet Bard, go to the Mad God's temple on the east side of the Grand Plaza. Inside, speak the name of the Mad God. See you in the Catacombs.

The Catacombs of Skara Brae

After leaving the Mad God's temple, you must find the Witch King who has the eye that you need to bring the Mad

God's statue to life. The first step is to cast Apport Arcane to 8 north, 11 east, 1 down. Take the stairs down and locate the space marked Y on the map. Go to and step on that square, which teleports you to Z. [To avoid traps, hug the south wall on the way to the west side of the maze.] Next go east three spaces, north once, and west three times. If you haven't lost your light you will soon. Then go north four spaces, east once. Now go south three spaces, east two, and finally, north. [See dotted line on map for path.] If you have followed directions you will now face the Witch King, at the location marked W. Defeat him immediately and you will get the Eye. If you don't get it, that means you don't have any room in your inventory for it. To avoid that, first check your inventory and make sure you have at least one empty slot. To exit the Catacombs, teleport to -19 north, -20 east, -2 down.

Harkyn's Castle, Level One

After exiting the Catacombs, head for Harkyn's Castle. Ken St. André suggests not killing the dragon that guards it, but having a Wizard spellbind it and serve as point man for your party. And get your Bard to sing an anti-magic song to cut any flame damage in half. This is an effective trick to use with the Jabberwock, too.

There are two important things on the first level. One is the stairs to the second level, the other is the Crystal Sword. To get the Sword, teleport 0 north, 19 east, 0 up. Again, first make sure you have room for it in your inventory. To get to the stairs from here, teleport 19 north, -19 east, 0 up. Take the stairs.

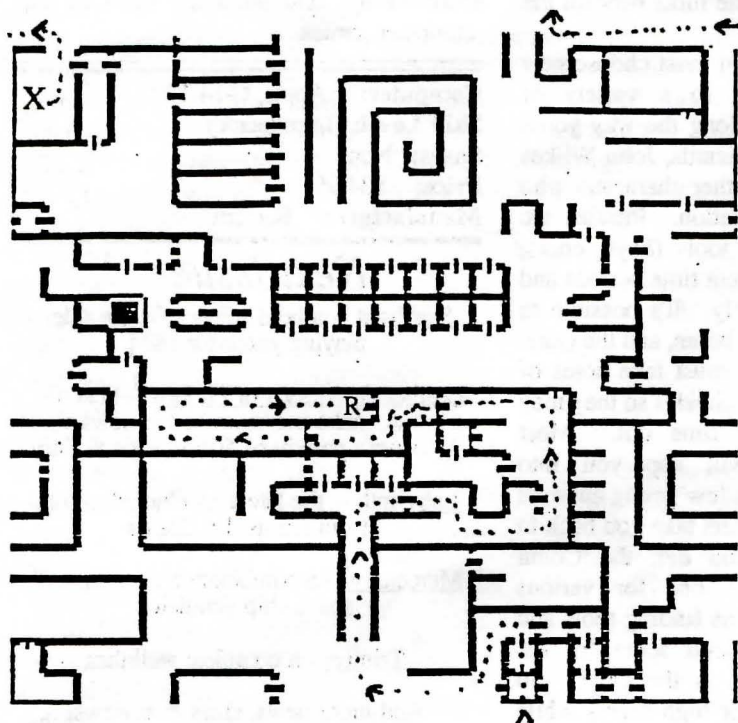
The winner of this month's contest was Byron Byrd, who won a copy of Starflight.

Harkyn's Castle, Lvl 2 At the top of the stairs, go east and then north until you reach a wall. [This route is also indicated on the map.] Go

now find an entrance to Kylarean's Tower.

Kylarean's Tower

Enter the tower by



Castle, Level 2: Starting at "X" in upper left, go west to right side, north to south side & wind around to the "R", location of the riddle & the fabled Silver Square

west seven spaces, then north and west, north twice, west, south two spaces, and west four spaces. Then go north until you come to a door. Go east three times and south once, then east three spaces. Go north four spaces and west five spaces. Move south and go west seven times. Go north, then go east until you reach a riddle. Pass it by typing VAMPIRE. Go east and then go west. You should now have the Silver Square--unless your inventory was full.

Now APAR outa there and get your party healed up and ready to return to the Castle, where you'll find the Mad God by teleporting 1 north, -1 east, 1 up. Approach the statue and he will come to life. Kill him and you will be teleported to the Blue Highway, where you can

going south, then west into the house. Then go two squares west, one north, and west until you hit a wall. Go south once, then east until you hit a wall. Go then east until you hit a wall. Go south, turn right, and move one space. Find your way [using SCSI] to 11 north, 13 east, 0 up. From there go east a space, south a space, and west a space. To get past the Magic Mouth, answer STONE GOLEM and you will be transported to another room in Kylarean's Tower. Follow these instructions very carefully--or you may never return! [Editor: I got lost twice while following this section, but finally made it after blundering around in the dark for a long time.]

1. Go out the door and move east until you hit a wall. Lights will be going out around here.

2. Go south four spaces, west one space, and type SINISTER,

which opens an access door.

3. Go one space east, south five spaces. Move west until you hit a wall, then south until you hit a wall.

4. Turn on a light if you choose.

5. Go west one space, then go north until you come to a wall. Go west one space, then south all the way through the next door. After fighting the Green Dragons, you out the door [use light--LERE--to see door].

6. Go north until you hit a wall, then west one space. Go south until you hit a wall, then one space west. Go north until you hit a wall. Go one space west and move north six spaces. If you have room in your inventory, you will find the Silver Triangle.

7. Go five spaces south and east one space. Go south a space, then west once. Go south until you hit a wall and then go east until you hit a wall.

8. Go south until you hit a wall, then west once, north once, west once, north once. Go west two spaces, south five spaces.

9. Turn on a light [LERE or GRRE]. Go south a space, west a space, then south, south, west, west, south.

10. Defeat the Crystal Golem and take the south door.

11. Follow that passage without going through any door. This path will wind around for awhile so be patient. Eventually you will come to a set of doors, one going south and the other west.

12. Take the WEST door! The south door leads to a room from which there is no escape!

13. Go two west, five south, one west, south, west, south, east, two south, two west, one north, one west, two north.

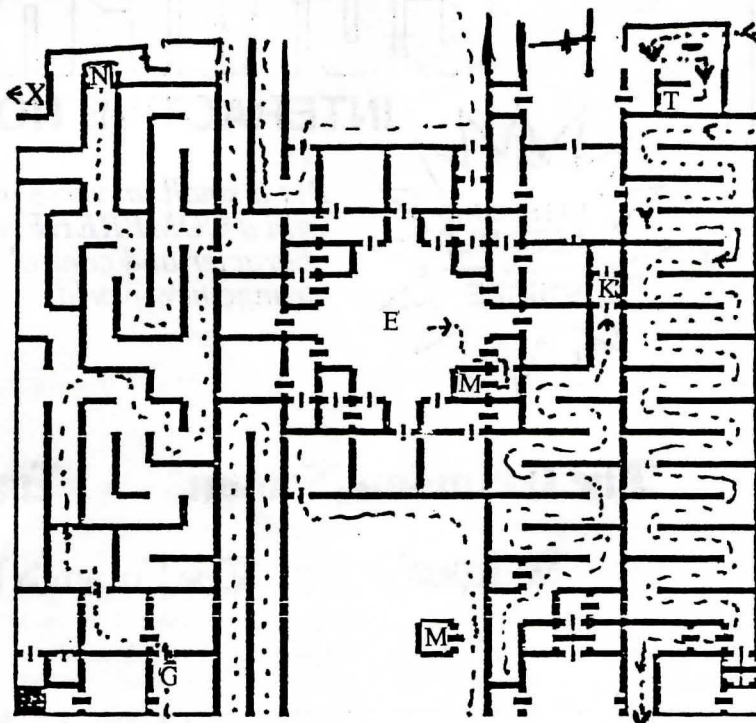
14. Go three spaces north, one east, one north, two east, one north. Face west and follow that passage until you reach a door. This door should be on a north wall. If the door is not on a north wall, DON'T GO THROUGH IT!

15. Enter the north door and get the key from Kylarean.

16. Go north and take the stairs out of the castle.

[This route is also marked on the map.]

Next Issue: Mangar's Tower



Kylarean's Tower: Start at "X", west to "T" & get ported to "E". The "M" means Magic Mouth, "N" [upper left] is Silver Triangle, "G" is Golem, "K" is Kylarean.

Mike Bagnall got Ultima 4 for sending in this solution. Do you have a walkthru to trade for the game of your choice?

CAVE OF TIME

Based on one of Bantam Book's "Choose Your Own Adventure" books, *Cave of Time* is an excellent introductory adventure for kids. In the books you read a page of text, then choose one of several responses listed below and turn to the corresponding page number. The game is structured similarly, with a menu of options below graphics that are often animated and backed up with good sound effects and short melodies.

The Time Grouches have stolen four objects--Abe Lincoln's stovepipe hat, for example--from different time periods. You must retrieve them from the Dungeon and return each to its proper setting. The story begins in the Cave of Time, where the Count of Time offers three choices: the left cave, right cave, or into the Dungeon. In the Dungeon, animated combat is necessary to get the objects; this involves swinging a sword [joystick- or keyboard-controlled] at the Time Ghouls who race across the screen. Another action scene takes place when you ride a Mammoth elephant.

After succeeding, you can return to the Time Cave and head left or right. Your destination is randomly determined and may lead to Lincoln's era, the Stone Age, the time of Castles and Kings or Scotland's Loch Ness, where Nessie lurks beneath the water.

In each situation you must choose new actions that can lead to a variety of entertaining scenes. Along the way you'll meet princesses, evil wizards, John Wilkes Booth, and dozens of other characters who engage you in conversation. Puzzles are centered on gathering tools (keys, corks, etc.) found in the different time periods and using them appropriately. It's possible to go around in circles for hours, and the game can't be saved, so you must take notes of the correct sequence of choices so they may be repeated the next time out. Most incorrect decisions will zap you into another time period. A few wrong answers lead to death, while others take you back to the beginning. If you die, the Count displays two scores: one for various accomplishments such as finding tools and winning battles, a second score for the amount of time spent in the cave. So players can compete for high scores while

striving to ultimately complete the quest.

With cartoony characters popping up all over the place and its "no typing required" interface, *Cave of Time* is a great way to wean younger family members off the shoot-'em-ups and introduce them to real computer games.

Computer: Apple, C-64/128

Skill Level: Introductory

Saves: None

Price: \$34.95

Manufacturer: Bantam

Next Issue

Starflight -- a bold science fiction role-playing game for IBM

Leather Goddesses of Phobos -- beat me, whip me, make me write bad reviews about Infocom's parody of 50's science fiction

Labyrinth -- the latest graphic adventure from Lucasfilm Games

Mercenary -- a combination adventure & space ship simulator

Trinity -- a complete walkthrough

And more news, clues & reviews!

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Amnesia

Continued from page 2

game.

An exclusive scoring system keeps track of points in three categories: detective, character and survival. The three scores are totalled to determine your overall score and rating--"totally amnesiac" at the outset, followed by "merely forgetful" and other appropriate ranks as you progress. In addition to displaying your current score, the status report reveals your energy level [which goes up when you eat], as well as inventory, cash and other factors.

Disk access is brisk and frequently unnecessary, for in some situations the text to be displayed in the next few responses is loaded into RAM. You can get hard

copy of the game in progress. The copy protection is cleverly incorporated into the story so it never gets in the way. You get a wheel with names of the streets and avenues. When a stranger asks you for directions, you must use the wheel to look up the correct cross street and name it for him. Three games can be saved on another disk, which is never enough for This Adventurer. [Just format two save disks.]

Conclusions: In many adventures you project *yourself* into the role of a character, but here you project yourself into the role of a person created by Disch and--through the character's recollections, fragments of thought, and dreams--learn to identify with that person. As a result this adventure is strongly character-oriented in an unexpected way. This holds true for the "supporting actors," who are individuals with substance and grit. *Amnesia* has a rewarding mix of puzzles bound up in a well-structured story that makes this a highly recommended challenge for all disk drive detectives. It's also captivating enough to hold the attention of players who generally stick with fantasy and science fiction adventures. And it's a great way to practice getting around town before a trip to the City.

System: Apple [64K]

Conversions: C64/128, IBM [both November]

Skill Level: Intermediate

Price: \$39.95, Commodore; \$44.95, others

Company: Electronic Arts

A Walkthru

SPELLBREAKER, Part 2

by Mark Revesman

[continued from the September issue]

This is the classic twelve ball puzzle, in which you have three weighings on a balance pan to determine which ball is different. In this case, you use JINDAK to

indicate brightness instead of a pan to indicate weight. (The brighter pile does not necessarily contain the correct cube.) The logic is as follows:

A) Take x1, x2, x7 and x8. JINDAK. Go to either step B) or C).

B) If the piles glow identically, the correct cube is one of those you removed, in which case you:

1. Put x1 in the first pile. Put x2 in second pile. JINDAK.

2. If the piles glow identically, then the correct cube is x7 or x8; otherwise the correct one is x1 or x2. Regardless, take x1 and put x7 in first pile. JINDAK. Go to either a), b), c) or d).

a) If the piles were identical and aren't now, then x7 is correct.

b) If the piles were identical and still are, then x8 is correct.

c) If the piles were not identical and still aren't, then x2 is correct.

) If the piles were not identical but are now, then x1 is correct.

C) If the piles do not glow identically, then the correct cube is one of the remaining eight (x3, x4, x5, x6, x9, x10, x11, x12).

1) Remember which pile is brighter.

2) Drop all cubes.

3) Take x3, x4, x10, x11 and x12. Put x3 and x4 in second pile. Put x10 in first pile. Note that the eight cubes left are in three sets: those that are in no pile (x11 and x12); those that have switched piles (x3, x4 and x10);

and those that have remained in the same piles (x5, x6 and x9). Go to either 4), 5) or 6).

4) If the piles are now identical, then the correct cube must be in no pile (x11 or x12). Therefore, take x3. Put x11 in second pile. JINDAK. Go to a) or b) below:

a) If the piles now glow differently, the correct cube is x11.

b) If the piles are still the same, the correct cube is x12.

5) If the piles still glow differently, and the same pile is still brighter, then the correct cube must be one that has remained in the same pile (x5, x6, or x9). Therefore, take x5 and x9. Put x9 in first pile. Put x12 in second pile. JINDAK. Again, the three remaining cubes are in three sets: no pile (x5), remained the same (x6) and changed piles (x9). Go to a), b) or c) below:

a) If the piles no longer glow differently, the correct cube is x5.

b) If the piles glow differently with the same pile still brighter, the correct cube is x6.

c) If the piles glow differently but

with the other pile brighter, the correct cube is x9.

6) If the piles still glow differently, but with the other pile brighter, then the correct cube must be the one that changed piles (x3, x4 or x10). Therefore, take x3 and x10. Put x10 in second pile. Put x12 in first pile. JINDAK. Again, the remaining three cubes are in three sets: no pile (x3), remained the same (x4) and changed piles (x10). Go to a), b) or c) below:

a) If the piles no longer glow differently, the correct cube is x3.

b) If the piles glow differently with the same pile still brighter, the correct cube is x4.

c) If the piles glow differently but with the other pile brighter, the correct cube is x10.

BLORPLE the correct cube (the "x#" cube identified above) [490]. Take key and book and burin. Down. Write "sand" on "x#" cube. Unlock cabinet with key. Open cabinet. Take vellum scroll [500]. Learn BLORPLE. Learn BLORPLE. Put book in cabinet. Close cabinet. Lock cabinet with key. REZROV door. BLORPLE "sand" cube [525].

Put all in zipper (you may want to drop all but the cubes, burin, knife and vellum scroll; this is not necessary, but time is of the essence in the next room). Carry the vellum scroll, burin, "magic" cube and zipper (containing all the other cubes and the knife for light).

Up. Take sack. Enter zipper. Close zipper. Open sack. Take flimsy scroll (GIRGOL). Copy GIRGOL to vellum scroll (you must be holding "magic" cube. Drop flimsy scroll. Transfer everything from the zipper to the sack (nothing but the flimsy scroll may remain in the zipper, but you will have to act fast or you will die of hypothermia; the best bet is to keep track of everything you have and pick them up by name; i.e., take "water" cube and "earth" cube and Put all in sack. Take key and "light" cube . . . etc.)

Once everything is in the sack, take the "magic" cube (or never put it in the sack). BLORPLE "magic" cube [550]. Take vellum scroll and knife. East. Wait. Hit figure (this ensures that he paralyzes you with plenty of time to recover). Wait until the figure "prepares to jump into the hypercube." GIRGOL. Take "magic" cube. Put knife (or any non-magical object) into the tesseract [600].

There now, wasn't that easy?

KEYS TO THE KINGDOM

RoadWar 2000:

Recruit a lot of people at every opportunity, then get rid of most of the Escorts by sending them to scout a city. This is also a good idea when you're running low on food. Always look for people after taking a town; that's how you find the scientists. After a battle you can usually count on the next people you meet to join your gang instead of attacking. Limos are the best all-around vehicle. Do all vehicle searching before looting, when repairs are possible; this way you won't have to go back to looting to repair a car you just found. Try to get a bus or trailer to carry lots of supplies and for heavy firepower. Tires are the most common item, so don't overload your cars with them.

In combat, concentrate firepower on the most dangerous cars--limos, flatbeds and buses--first. Use your medium-size and large vehicles to ram smaller cars. Shoot topside gunners off the vehicles you want to capture. Try to maneuver cars so they aim at enemy vehicles at a 45-degree angle, which allows them to fire twice during each round. Turn buses and other big vehicles so they can fire from either [or even both] sides. Get into the habit of immediately fixing tires after combat. After fighting mutants always check your gang's health in case they were infected.

Phantasie II

There are lots of red herrings and useless information. When you emerge in the second half of the Netherworld, do not go immediately to the dungeon on the left of the screen, which is the end game, and one tough sucker. Heed the warnings about the oracle in the first dungeon. In fact, forget him/her/it altogether.

Elite

Be sure to always check the planetary status screen after you get a "Right On, Commander" message the next planet you land on. This might be the "warning" of a special mission. People who have done it say it's supposed to take at least 200 hours to attain Elite status.

View to a Kill

Q gives you what you need to open the City Hall door.

Shard of Spring

Be sure to write down everything you learn, like the names of people and especially any song lyrics you happen to hear. You'll need the information when you reach the end game and have to answer some questions. In one dungeon there is a gold lock but no corresponding key on that level. The key can be found in a hidden room on the second level. To find it you have to keep bumping into the walls until you discover an unmarked secret door.

Trinity

How to Flummox a Skink

First you need a skink. Push the lever in the tower when the shadow clicks on the third lever. Go to the ossuary & enter the door. Skinks are best flummoxed with a pair of light sources. Drop the lantern where you find the walkie talkie, put splinter in crevice. Now take the skink.

This month's clues were contributed by David Granite, Charles Don Hall, Row Wartow, Rev. William Carte, Brian Smith and Shay Addams. Send in the answers and strategies you've discovered in new games and help rescue a lost adventurer somewhere from wandering around in a maze looking for a radiation suit and a piece of rope for the next three years.

Waiting for Duffy

Duffy's stuck in traffic, so if you're stuck in an adventure send in a brief ad.

Can help with Phantasie, Ultima 3, Bard's Tale, Questron & many others. Need help with Perry Mason, Dragonworld, Mindshadow. Need someone to play Lords of Midnight, Dragonriders of Pern with. If you live on Staten Island & want to play get in touch. S. Bugaj, POB 1997, E. Hampton, NY 11937. No collect calls!

Need help! Wizardry, Knight of Diamonds. Need solution to last riddle on level 6. Mike Bertrand, 5213 Windsor Ave S., Edinu, MN 55436.

Send SASE for free help in Zork 3, Hitchhiker's Guide, Black Cauldron, Witness, King's Quest 1 & 2, Witness, Enchanter. Jennifer Shulman, 12 Ardmore Rd., Scarsdale, NY 10583.

Moebius: Can't get off Earth Plane. Am 10th level, all lives. Phil Raino, POB 750, Randolph AFB, TX 78148.

Bard's Tale: Need help! Can give help with Amazon, Cutthroats, Zork 3. H. Stecker, 406-S. Dellwood, Cambridge, MN 55008.

Ultima 3: need help. Can help with Zork 1, Planetfall, Cutthroats, King's Quest 1 & 2, Black Cauldron, Amazon. Todd Draper, POB 4366, South Bend, IN 46634.

Have maps & hints for Zork 1-3, Enchanter, Sorcerer, Infidel, Witness, Deadline, Planetfall, Starcross, Original Adventure, Sherwood Forest. David Aulfather, 13209 Dessau Dr., Austin, TX 78753.

Need help with Bard, my first game ever. Jeff Kidder, 2050 Scenic River Rd., Baxter, MN 56401.

Crimson Crown: After Eric gets & wears crown in last room, how do I survive vampire? Brian Smith, 3035 Montego, Plano, TX 75023.

Fantastic Four: How does Thing escape tar pit? King's Quest 2: How do I cross poison lake? Have 69 points, no keys. Can give graduated hints for Essex, Spellbreaker, Franktured

Faebles, Below the Root, Alice & Crimson Crown. T. Walsh, 116 Homestead Cr., London, Ont., Canaa N6G 2E8.

Ultima 4: What is pure axiom? Is this the answer to last question, "What does thou possess if everyone may relay on your every word?" Spellbreaker: What do you do in octagonal room? Can help with most Infocom games, Amazon and Ultima 2,3,4. A. Lucyshyn, 239 Stevenage Dr., Longwood, FL 32779.

Spellbreaker: How do I go east in Magic Room? Looking for maps of top 3 levels of Manger's Tower in Bard? Aaron Chou, 7032 Stratford Rd., Woodbury, MN 55125.

Bard: Can't find onyx key in Harkyn's Castle or entrance to Kylarean's Tower in sewers. Eric Muery, 1408 Forest Lane, Sulphur, LA 70663.

Zork 1: Can't find ancient parchment. Have all treasures. C. Jacobs, 12 Spring Ave., Wakefield, MA 01880.

Can give free help in Black Cauldron, Witness, Enchanter, King's Quest 1 & 2, Zork 3 & Hitchhiker. Send SASE to Jennifer Shulman, 12 Ardmore Rd., Scarsdale, NY 10583.

Can give serious help with Bard's Tale. Need help with Hitchhiker, Zork trilogy, Rama. Willing to trade information. Mike Bagnall, RD #1 Box 1025, New Freedom, PA 17349.

Can give serious help with Bard's Tale. Need help with Hitchhiker, Zork trilogy, Rendezvous with Rama. Will trade information. Mike Bagnall, RD #1 Box 1025, New Freedom, PA 17349.

Expedition Amazon: How do I solve final 1-person maze? G. Stanford, 3281 Foxgate Dr., Memphis, TN 38115.

Need help with Sundog and Suspect. Can help with Infocom and others. Chris Muller, 514 SW 34th St., Apt 6., Gainesville, FL 32607.



SWAP SHOP

Got a houseful of old adventures? Trade 'em off with a free ad. [Adventures only, no more than ten games per ad.]

APPLE

Sale: \$20 each, Zork 1, 2, Deadline, Amazon, Mask of Sun. \$18 each: Strange Odyssey, Voodoo Castle, Murder by Dozen, Mindshadow. All original with docs. Andy Lucyshyn, 239 Stevenage Dr., Longwood, FL 32779. (305) 869-6571 (not collect).

Macintosh: \$15 each, Ultima 3, Enchanted Sceptres, Legacy, Hitchhiker's Guide, Hacker. All originals w/docs. Call or write Mark L. Bowman, 190 North Ave., Frankfort, IL 60423. (815) 469-3936.

Wanted: Crystal Caverns.

Write first. T. Walsh, 116 Homestead Cr., London, Ontario, Canada N6G 2E8

Have 2 unopened packages: Ultima 3 & Hitchhiker's. Will trade for AutoDuel & Bard's Tale (complete packages.) Write first to Ahmad Jassem Al-Nusif, POB 38305, Dahia, 72254, Kuwait, Arabian Gulf.

To trade: all four Ultimas, the Zorks, Moebius, Transylvania, Fahrenheit 451 & more. Looking for ACS, Questron, Sorcerer & others. Write 1st: Paul Berland, 4430 N. Francisco, Chicago, IL 60625.

Games to swap, just request list. Am very interested in Questron & Original Adventure. Frank Lee Linne, POB 45, La Vernia, TX 78121.

Trade! Have 250+ games, adventures and utilities. Want anything good. Send list of your programs. Jon Champlin, Moffat Rd., Nelsonville, NY 10516.

\$15 each: Interactive Fiction, Sands of Egypt, Gemstone Warrior. \$20 each: Mystery

House, Cyborg, Empire of Overmind, Wizardry 3, Shadowkeep, 7 Cities of Gold, Suspended. \$25: Ultima 3, All are originals w/docs. Will buy or trade for Questron, Timeship, Zork 3, & Prisoner 2. Write 1st. G. Stanford, 3281 Foxgate Dr., Memphis, TN 38115.

Want Amazon, Dragonworld, & Indiana Jones. Send for list of 300+ games. K. Kraus, 33 Fox Hill Rd., Shrewsbury, 01545.

Interested in trading all types of adventures and FRPs. Send list of what you have to trade and games you want. Ba Ha, 4111 Sunset Dr. # 24, Los Angeles, CA 90027.

Trade or sell: Ballyhoo, Perry Mason, \$25 each. Will trade for Mindshadow, Essex, or Alter Ego. Must be originals with docs. A. Chou, 7032 Stratford Rd., Woodbury, MN 55125.

To trade (all originals): Enchanter, Nine Princes in Amber, Perry Mason, Fahrenheit 451, Rendezvous with Rama, Below the Root,

Swiss Family, Alice in Wonderland. Write for list of these & some strategy games like Rails West, Scott Huang, 14 Equestrian Ct., Huntington, NY 11743.

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