QuestBusters™

Lurking Horror

By William E. Carte

This is not a typical Infocom game: It can't be called a mystery or science fiction and should not be confused with *Moonmist*, a "ghost story" in which you are really a detective. Instead, *Lurking Horror* introduces a new kind of story to the Infocom catalog: horror. Don't expect the kind of gorey horror typified by *Halloween* and other contemporary slash films, for this is literary horror along the lines of the eerie tales that formed H. P. Lovecraft's "Cthulhu Mythos." (A computer in the game even bears Lovecraft's name.) The result is as intriguing as it is different.

Penned by Dave Lebling, the story takes place on the campus of G. U. E. Tech, reflecting M. I. T., the school where the Infocom story itself began. You've put off doing an important term paper that's due the next day. Despite a blizzard that has blanketed the entire campus with snow, you brave the storm and make your way to the campus computer center to pull an
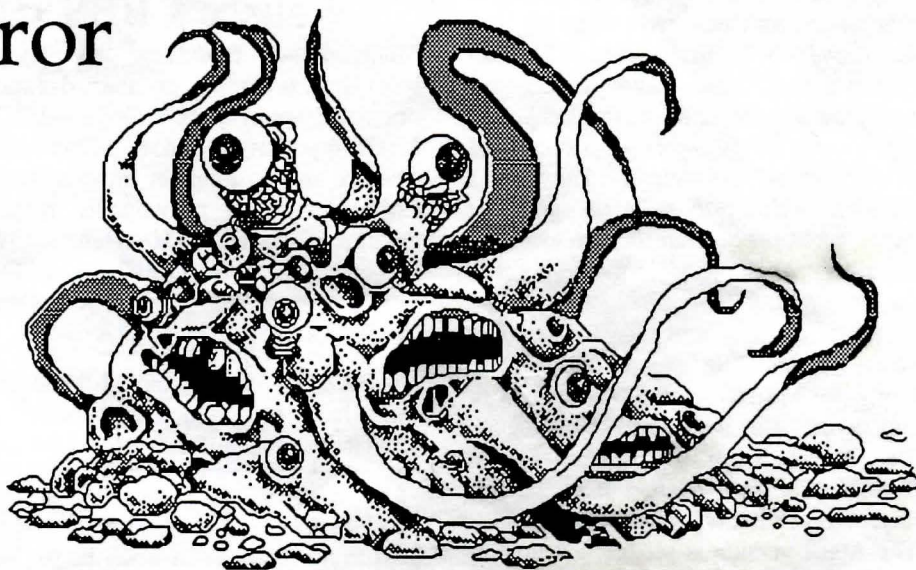
all-nighter. But the weather and that deadline are just the first of your troubles.

Like Lovecraft, who borrowed the trick from Arthur Machen and Bram Stoker, Lebling successfully employs the device of making a fantastic story believable by introducing evidence in a letter, a rare book—or in this case, a word processing file. After logging onto the computer,

you discover a mysterious message in place of your term paper files. The message tells of a hideous creature, a summoning, and even a sacrifice. Then you "see" a picture of the monster onscreen and faint from fright. When you awake, your files have vanished forever and you now possess a peculiar looking stone. Drawn by the stone into the building's subterranean rooms and halls, you ignore the student manual's warning about the dangers of the underground tunnel system that has been closed for years. Something is wrong here, something that demands your exploration of these nether regions of the world of academia; besides, this would be a short game if you didn't head for the basement.

You must search from the building's outer dome to its deepest dungeons. (The snow storm prevents you from straying far from the building.) In the assortment

New Conversions: A Closer Look

By Shay Addams

A good conversion is one that makes the reviewer want to play it all the way through, even if he or she didn't even finish the original version. That happened to me with several new Amiga and Macintosh games. The best conversions I've seen recently are the Amiga and IIGS *Bard's Tale* and *Space Quest* for the Macintosh, games that make amazingly perceptive use of these computers' capabilities.

For years I've heard the theory (or opinion, or whatever) that detailed graphics aren't important in a role-playing game because they can't compete with the imagination of the individual playing the game—that a good program is one that effectively stimulates the player's imagination. I agree with the last half of that sentence, but anyone who thinks good graphics are mere window dressing hasn't seen *Bard's Tale* on the the Amiga. Though I've played

the Apple and Commodore programs and didn't expect to devote more than a few minutes looking over this one, I spent the rest of the night roaming about Skara Brae and its dungeons. The intricate, colorful artwork is unparalleled in computer gaming. Each encounter was like turning the page of an ornately illustrated book, and I soon started tracking down more monsters just to see their new images.

The sound effects are also startling. When you get healed in a temple, a circle of hooded monks sing a weird Gregorian-style chant that astounded me even more than the flourish of trumpets and other instruments that play the Bard's songs. He plays a mandolin inside the Guild, and you can hear each pluck of the strings as well as the notes. Mouse control makes a big difference, mainly because you can select which spell a character will cast by clicking on its name in a list instead of

New Releases

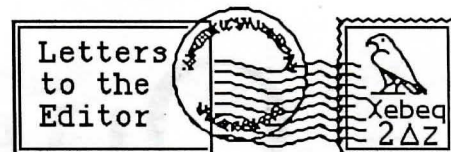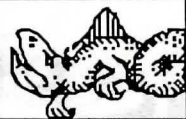Avalon Hill's *Dark Horn*, a strategy-style game with a fantasy setting, is out for the Apple and C-64. *Dan Dare: Pilot of the Future*, just landed; Electronic Arts flew this action adventure over from England for the C-64. Broderbund has also imported two British action adventures, *Cauldron I & II*, both on the same disk for the C-64. A pair of educational games from PolarWare, *The Spy's Adventures in North America* and *The Spy's Adventures in Europe*, are available for the Apple and IBM; a C-64 version's on the way. *Alternate Reality, The Dungeon*, may be a reality by the time you read this. So should *Leisure Suit Larry* for MS-DOS and ST, with IIGS in July, Mac and Amiga set for August. The sequel to *Wizard's Crown—The Eternal Dagger*—boasts new spells, improved combat and other new features. The Apple version is set for this month, C-64 in August and Atari 8-bit in September. Firebird's three-part parody, *Knight Orc*, will ship for multiple systems in August.

In the Offing

Infocom's new motto must be "Never say never," for Brian Moriarty is working away on *Beyond Zork*, which will introduce a new interface and game style. Their next text game will be *Plundered Hearts*, set in the 17th Century. *Maniac Mansion*; a comedy graphic adventure by Lucasfilms, is scheduled for August (C-64 and Apple). It's being distributed by Activision, which is planning an action adventure, *The Last Ninja* (C-64 for late summer, with MS-DOS, Apple II and IIGS to follow). Biggest surprise this month: *Bard's Tale III* will come out on the Apple first rather than the C-64. *Wizardry IV* and *V* are still vapor-quests, but Lord British says *Ultima V* is still on track for late summer.

MacAdventures

Silicon Beach Software's *World Builder* is getting popular, and a good source for user-created graphic adventures for the Mac is Educomp. You can get off-the-wall games like *Enchanted Pencils* and *Death Mall 3000* for $10 each, and don't need *World Builder* to play them.

They've also got a multi-player *Star Trek* game, *Net Trek*, for 2-5 Macs using Appletalk. (Educomp, 742 Genevieve, Suite D, Solana Beach, CA 92075)

Sir Wallace's BBS

Modem-armed Floridians can pick up hints and programs on the adventure-oriented "Sir Wallace's Guild" BBS in McClenny (904-259-4658, 11PM-7AM). They're also looking for more software. CompuServe has permanently reduced daytime access rates to $6 an hour for 110-450 baud, $12.50 for 1200-2400.

A View to a Sale

The Mist, *Goldfinger* and *A View to a Kill* have been added to Mindscape's Thunder Mountain line of $14.95 games.

Alternate Reality Map

Lost in the City? You won't be for long with ARM+, a detailed map that shows each Guild, Inn, Tavern, one-way doors and other features of the first game in Intellicreation's *Alternate Reality* series. Broken down by color and taste, an accompanying list tells the effects of 53 potions found in the City. You also get a log sheet for record keeping. It costs $3.99, which includes shipping, and is available from Mars Merchandising, 15 West 615 Diversey, Elmhurst, IL 60126. Or call 312-530-0988. Be sure to say you heard about it here.

Conversion Update

An Amiga version *King of Chicago*, the Macintosh dud of the year, is on the way. By August the Apple e and c *Space Quest* will be on the shelves, but none of Sierra's 128K games will be converted for the Commodore 128. In addition to those in the cover story, *Black Cauldron* and *Donald Duck's Playground* are being readied for the Mac.

Sierra's Seventh!

Sierra celebrated its seventh year in June by putting *Mystery House*, Roberta Williams' game that launched the graphic adventure genre, into the public domain. For $5 you can order the Apple version,

Dear QuestBusters:
Why aren't there more role-playing games on the market? There's an abundance of text and graphic adventures, but not many RPGs. The few that are out there, games such as *Ultima*, *Phantasie*, *Shard of Spring* and *Questron*, are well-supported, but we're lucky to see 5-6 a year.
Larry Paprocki

One reason they take longer is that most companies doing text and graphic adventures have their own program development systems that can be used to create their next game, while role-playing game programs, except in the case of some sequels, are commonly written from scratch. (And scratch is awfully hard to write with.) But we're actually seeing more role-playing games than ever. Until three years ago you could play an Apshai, Ultima or Wizardry, but that was about it. Now there are dozens from which to choose, and many more on the way.

Dear QuestBusters:
I feel obliged to answer a point in the review of *Indiana Jones* in the May issue. Anyone writing a review of a Mindscape game must have played more than one of their games in order to understand the secrets of their games. About the mechanics of the game, I agree. About the puzzles, I disagree. Finding the jewel on the animal skin is quite easy. All you need to do is take the key first and then look at the skin. The clue comes when you first enter the door from the roof and see Plebinheim holding the key and looking at something you can't see. In this game there is numerous ways to die, and it is exceptionally tough even for a Mindscape adventure. But the clues are there. They just have to be interpreted correctly.
Brian Smith

QuestBusters ™

Legacy of the Ancients

*T*he mailman had folded the package three times, jumped up and down on it twice and backed up over it with his truck before finally stuffing it into the box, so I was amazed that the disk inside still worked. And once it loaded, I was equally surprised to find that the game's goal is *not* to seek and slay an Evil Wizard. (So many of them have been killed in the past five years, the Evil Wizard should be placed on the endangered species list.) *Legacy* entrusts you with the quest of destroying the Wizard's Compendium, a leather scroll you found on a dying thief. Reflecting the arcane lore of a dozen wizards, the scroll's dreadful power threatens to wipe out the world of Tarmalon. The scroll, according to the manual, has passed through many hands since being stolen from the Tarmalon Galactic Museum 10 years ago.

Apparently some sort of interstellar franchise, a chain of Galactic Museums was established among the stars by the Ancients over 50,000 generations in the past. (Thus the game's title, for the Ancients considered the Museums their legacy to the people of the universe.) Your quest begins inside the one on Tarmalon. Doors lead out into the land if you want to go monster-hunting right away. A shrewd gamer will do some sightseeing first, for throughout the corridors you will discover exhibits on the town of Thornberry, a Pirate's Treasure, a fountain and other alluring places and things.

Windows on the Worlds

Each exhibit requires a Museum coin of jade, topaz or another gem before you can view it and read the explanatory text that scrolls up in a window beneath the picture. (You begin with a couple of jade coins and have to find more outside the Museum.) *Legacy* gives a novel twist to the notion of windowing, for viewing an exhibit is like peering into a window on another world. Some beckon you to travel to the place they describe and accomplish a quest, such as finding the Pirate's Treasure and a brilliant sapphire coin at the bottom of a series of mazes there. But no matter where you go on Tarmalon, you'll soon be attacked by thieves who steal the Compendium. That leaves you to concentrate on other quests that eventually lead you to the scroll.

Affixed to the walls of the Museum, torches flicker and dance in remarkably refined animation. You get a first-person view of this and other mazes, whose contents are also lavishly illustrated. Joystick or keyboard control lets you turn, advance or spin about while inside a maze. Outside, the countryside is colorfully depicted from the standard aerial view so familiar to all role-playing fans. Your sole character moves around visiting villages and towns while fighting off monsters.
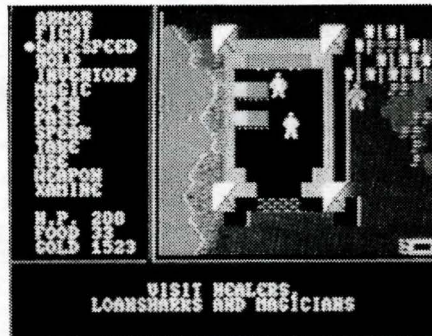
When he strolls into a shop, the roof disappears and reveals the merchant or other characters with whom you may interact for clues, food and other useful items such as climbing gear or a boat. The roof reappears when he exits, and I liked this "pop-top house" approach, mainly because it reminded me of my favorite arcade game, *Xevious*. Sound effects add another layer of realism to the *Legacy* experience: squishy footsteps in the swamp, for example, and the surf rolling in as you walk along the shore.

Combat consists of merely punching the joystick button to attack with a readied weapon. Magic spells are invoked by holding the button down until the list of commands on the left side of the screen turns yellow, then moving up or down the list and choosing "Magic" and the spell's name from a list. (Other commands include Xamine, Climb and about a dozen more.) Spells are bought in stores. Some, like Magic Flame, work anywhere, while Befuddle and others work only in dungeons. The Seek spell conveniently teleports you to the Museum. But to enter it you'll need an access code obtained by spinning a wheel, similar to the copy protection scheme seen in other EA role-playing games.

It's more exciting to do battle in the mazes, where exquisitely detailed creatures flicker and flash when attacking. Some appear to advance down the hall toward you, and the limited form of ranged combat means that you won't be able to hit some fiends unless you have a long-range weapon or an appropriate spell. Text announces when you're being attacked from behind or another direction. It is easy to elude attackers on the surface, but not those in the mazes. Get killed and you'll be resurrected at a random location. You must reboot the game to restore your character from the save disk (it is played on the two-sided program disk, not the usual copied scenario disk). You can save the game while inside a dungeon. Disk access is extremely brisk for the Commodore.

Character Development, Action-style

There is no choice of race, class, etc., when creating a character, and character development is simple but offers a few twists. You must succeed at mini-arcade games to boost traits. For Dexterity you have to shoot down attackers that fly at your center-screen gun in increasingly faster waves. (But do poorly and you might *lose* Dexterity points.) Some arcade games are found in towns, while the Stones of Wisdom (which is like playing liar's dice to increase Intelligence) is in the Museum. Hit points and gold can be found in boxes in the dungeons, and the Museum Caretaker promotes you when you're ready. Playing blackjack and flip flop can bring in lots of gold in a hurry. In Flip-flop you bet which numbered slot a ball will land in after it bounces off arrows that erratically shift direction as the ball rolls to the bottom of the screen. The variety of ways to earn money is outstanding.

The Caretaker doles out clues, and will provide useful tools if you return with the things he wants. Puzzles center on finding and figuring out how to use certain objects to get into and out of places and to deal with particular characters and situations. None are very difficult, and the manual gives good advice and even some direct answers. Mapping will pose the major puzzle for many. There is no grid system, but traps, vents and various trappings on the floor simplify the cartography process. There are 24 dungeon levels in all, and one is at least eight levels deep. These mazes are good for novice mappers to learn basic cartography principles.
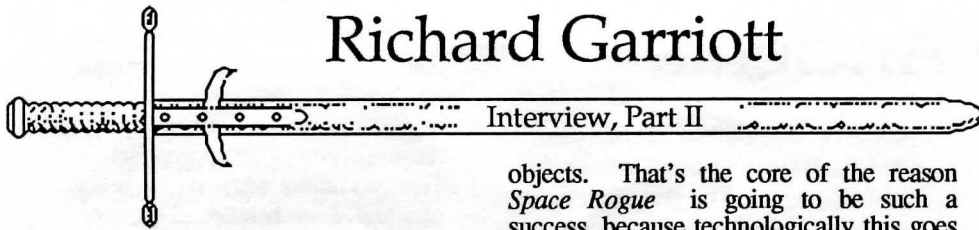
Richard Garriott

Last month "Lord British" revealed details about the upcoming *Ultima V*. In the rest of the interview he discusses a range of other games Origin has under development.

QB: What other new games has Origin got planned for this year?

Garriott: *Space Rogue*, which Paul Neurath is writing, should be out by Christmas. It's a fantasy role-playing game (one-character, one ship) in which you travel through space with these 3-D graphics—Paul is actually a math major and is very good at algorithms and artificial intelligence—and his enemy spacecraft are not just dumb objects that point at you and attract. They actually have maneuvering capabilities and logical flight paths: You can follow them on these paths around ships and other objects, through asteroid fields, through star bases that are hollow in the center where you can land on the central pad—so you sincerely get the feeling you're flying around in space. Then when you land on a planet or starbase, it switches to a top-view, tile-graphic mode so you can travel through the starbase and reprovision your craft, have it repaired, hire more crew and that sort of thing.

QB: Like a combination of a flight simulator in space and role-playing?

Garriott: Yes. We've all seen flight simulators and other kinds of flight games, we've even seen some space games. But most of them, especially space games, are done with line drawings, so they're not very technologically impressive in my opinion. Even those that are give you a kind of jerk-jerk-jerk-jerk view of the world, and I find that disappointing and depressing, kind of disturbing. *Space Rogue* has a distinct advantage in that it uses a 3-D graphics package that allows them to do polygon surfaces. Just for example, you could take a standard *D & D* 20-sided die and put that image on the screen, color all the surfaces and do full clipping on that entire object rotating and translating in all the dimensions in real time. No flicker, no jerking, ok? Additionally you can have up to sixteen or so of these polygons on the screen at the same time, all doing that same thing, all in real-time with no flicker or jerking, fully masked and in color. And even masking between objects. That's the core of the reason *Space Rogue* is going to be such a success, because technologically this goes far beyond anything I've ever seen on an eight-bit computer.

QB: What's the plot line?

Garriott: People have just begun discovering a network of warp gates built long ago, which are actually portals to the farthest edges of the universe. And the people on the other end of these portals turn out to be rather hostile and are using the gates to slowly, methodically invade your territory. You can actually watch these craft come in from a distance and see them bombarding your bases and things. If you just fight them off at home, you're fighting a losing battle because there's an infinite number of them. So the solution is to discover the use of the warp gates, find a path into their territory and eradicate the enemy on his on turf, so to speak. By following them as they come and go you can discover the warp gates.

QB: It sounds like the kind of game I would like, since I really prefer the science fiction over the straight fantasy games.

Garriott: Yeah, it's something that is very appealing but technologically is just now reaching the stage where it can do well. With the capability of the graphics of *Space Rogue*, I can already envision a great deal more science fiction products coming out of that technology. And it's actually something we're already debating: What are we going to follow this game up with? Because it's really such a good idea, one that can be applied in a number of different fields.

QB: Could it be used in an *Ultima* or another fantasy game?

Garriott: Absolutely. If the first *Space Rogue* does well, which we fully expect it to do, we already have plans for sequels and development into a whole other genre of its own.

QB: Any other new games in the near future?

Garriott: We've got *2400 A.AD*, which is Chuck Buche's project. It's a kind of 1984ish future world in which the robots have been installed as the sentries and law-givers. And essentially they have taken over and the people have become like sheep, herded around by the robots.

You're the leader of a rebellion movement to retake the city from the robots. It's done in the *Ultima* style of presentation, with tile graphics and so on, but the visuals and types of interaction are futuristic. And these little robots move around as the non-player characters, and there are some other people, of course, but you have to be a little covert in your actions with them.

And Mike Berlyn is doing our first text adventure, *RAGER*. It's about a supercomputer working on a subatomic particle problem, using a human as an interface to help it solve the problem. However, it turns out the artificial intelligence in the computer is schizophrenic, and when you tie in with it you get trapped in its world. Initially it looks real, but you discover the desks are made of cardboard, and a cabinet might be painted on a wall or obviously two-dimensional. So you have to go around in that alter ego world and try to help the computer solve the problem—and escape, since that is also a problem.

QB: Why did you decide to do an all-text game?

Garriott: Because there are certain things you can do with text adventures that are impossible in a role-playing game. Normally we wouldn't do one—see, we're not interested in doing a regular text adventure. We're only interested in doing those that are state-of-the-art, that have other people or egos moving around in the game and interacting with you in a very realistic manner. And we figured that if anybody could do a good one it's Mike Berlyn, because of his track record of doing state-of-the-art stuff.

We're also starting in on doing a multi-player *Ultima*. James Van Artsdalen, who does our IBM and Macintosh translations, is working on a program that lets several people participate in the game. Two people can do this with different computers directly connected via modems, or even more can play via a system with multiple modems. We don't know if we'll be able to support packet networks like CompuServe because they may be too slow for this application. We'll do it if we can. What you'll buy in the store will be a package containing all the core graphic routines and the game development stuff (all the commands and so on), which you could even plug into your computer and play as a stand-alone. But with a modem you could tie a friend into the game, or up to somewhere between eight and sixteen other players, all within the same game.

QB: This would be best for people in the same city, then?

The Mystery of
The Vatican Cameos

by Robert Trueman

If I had but known as I sat down at my keyboard that gloomy March evening to play the role of my boyhood hero Sherlock Holmes that before me lay not one but *two* difficult cases, I might well have taken my trusty pipe and spent the evening rereading *The Hound of the Baskervilles* rather than playing *Vatican Cameos*.

I would call the second one "The Case of the Reluctant Parser." I say reluctant because the parser isn't really terribly bad in itself; it's just that its responses almost completely ruin the mood of the game. To such comments as, "We can't go there, Holmes!", "That's something we can't do now" and "You can't speak to the maid" (or another minor character on the scene), Holmes would have simply answered, "Nonsense!" and done his own thing. With each response I felt less and less like Holmes.

Instructions are input by means of an option bar. For example, if you highlight the "ask" bar and press return, the words "I WISH TO ASK" appear at the bottom of the screen. Next you type in the name of one of the characters at the scene and hit return, at which point "ABOUT WHAT, HOLMES" appears. Finally, you type in whatever it is you want information about. If the character has anything to say about that person, place or thing, the appropriate text is displayed. Most often, however, you get one of the responses mentioned above.

Having gotten that out of the way, *Vatican Cameos* isn't too bad a game. While I never felt as if I were Holmes, the place descriptions could well have been written by Dr. Watson, so it wasn't very hard to pretend I was actually in London, circa 1888.

Holmes is brought into the case by Jeffrey Pelton, who is accused of murdering Josiah Piedmont, a fellow boarder at Butler's boarding house. Pelton arrives at 221B to appeal for help because of Lestrade's comment that not even Sherlock Holmes could help him. Lestrade then let Pelton go, only to arrest him at 221B after Pelton has had time to ask for Holmes' help and to present him with some of the facts of the case. A nice touch! Naturally the case is much more complicated than a simple murder,

and before long Holmes winds up in pursuit of Moriarty (who else?) and the Vatican Cameos. The Cameos are a collection of small, ancient carvings done in obsidian that are of some interest to the Vatican, though the game does not explain exactly why.

The game offers two modes of movement, though only one or the other is available at any time. In one you move from one building to another by typing in the name of a destination, such as Scotland Yard or 221B. You arrive there in the next screen. The other form of movement is available only in what the game's writers call its "central structure," where you type in the familiar abbreviations for north, up and other directions. It is in this part of the game that you gather the first few clues, which enable you to learn the names of the buildings that make up the locations in the rest of the game. Obviously, these should be visited first.

For some esoteric reason known only to programmers—and therefore inscrutable to adventurers—you are allowed to visit this central structure only once, and after leaving it can never return. Be very careful while exploring the outside of the building. One step in the wrong direction and, blooey, it's gone. (Unless you reboot and start over, that is, which has never been my favorite use of computer time.)

Because this is a mystery, I am reluctant to say much more about it for fear I will reveal clues you would appreciate more if discovered on your own. A few cautions are in order, however. Be sure to note the difference between the commands "look" and "examine," as explained in the instructions. I found it expedient to always try both, so I wouldn't inadvertently miss anything.

The final part of the game takes place in court. There you must correctly answer, with one-word responses, ten questions put to you by the judge. While the game is extremely fair in presenting the information you need to answer these questions *somewhere* in the main body of the game, it is in this final phase that the parser's limitations become most infuriating. I lost my case more than once because of a hearing-impaired judge!

Only the current game can be saved in progress. Be sure and save while in the boarding house and before you go to court. You get about 88 hours to solve the case, which is more than enough time to visit all the spots, ask questions, etc. Perhaps it will be helpful, though, to know that shop hours are from ten in the morning to five in the afternoon, and that the pubs are open from two in the afternoon to eleven at night.

Conclusions: If you are a Sherlock Holmes fan, this game is worth your while. If not, your money can be better spent elsewhere.

Riddle of the Redstone

by Bob Guerra

Put a gun to my head and make me categorize this game, and I'd have to call it a graphic/text adventure. There are occasional graphic screens, many of which are reasonably detailed and even animated, as well as plenty of text to flesh out the story. In addition, *Redstone* features some great sound effects and computer music that's about as good as anything I've heard on the C-64. The problem is that *Redstone* plays unlike any adventure I've ever seen, graphic or otherwise.

As the game begins, you stand outside the front gate of the Redstone mansion, a 28-room house that, until very recently, belonged to the late Ashley Dillworth. You are one of six characters summoned to the estate on six different nights to take part in a "winner takes all" contest. Starting at midnight, you will search for the deed to the estate, and the person who finds it in the shortest amount of time wins the estate.

You arrive with a whistle, flashlight and a dictionary. Upon entering the drawing room, you are handed a set of maps and a white envelope containing the first of a number of clues that,

Walkthrus: Bureaucracy & King's Quest III

By William E. Carte

Home

W. Get all. E. Open door. Give ●✱✱■□ ✱□✱ to man. Get treats. Put wallet in pocket. Open door. E. N. N. W.

Travel Agency

Give ●✱▼▼✱□ to ●✱■▼. Get ticket. E. S. S. □□✱■ ○●✱●□□. Get ●✱●✱●✱▼. Examine ●✱●✱●✱▼. Examine ▲▼●○□. N. Drop treats. E.

Restaurant and Flat

Wait. (Order anything). Wait. (Order again.) Eat burger. ▲□◆▼✱. W. N. Get treats. N. E. Knock on door. S. [Flat] Give ●✱●✱▼ to man. Get mail. Examine magazine. (Notice ✱ ▲▼✱✱✱✱□.) N. W. S. W.

Bookshop

Open ✱○▲✱. Get ✱○○✱ ✱○▼○✱✱✱✱. Show ✱○○✱ ✱○▼○✱✱✱✱ to clerk. Y. Look at ✱○▼○✱✱✱✱. Give ✱○○✱ ✱○▼○✱✱✱✱ to clerk. Drop ✱○▲✱. E. S (three times).

Llama Pen

Read notice. Open mailbox. Look in mailbox. Look in pen. □□✱■ ▼□✱●▼▲. □◆▼ ▼□✱●▼▲ ✱■ ○✱✱●○□. Get mail. Examine flyer. (Notice ✱ ▲▼✱✱✱✱□.) N.

Mansion

□✱■✱ ✱□□□✱●●. N. E. S. Open door. W. S. Get □●✱■▼✱■✱. N. ▲✱□ □●✱■▼✱■✱ to macaw. Get mail. Examine booklet. (Notice ✱ ▲▼✱✱✱✱□.) E. Drop □●✱■▼✱■✱. N. W. S (three times). Wait (until you hear voice). N. W.

In Farmhouse

Wait (until weirdo appears). Say "◆■✱□□▼◆■○▼✱○l, ▼✱✱□✱'▲ ✱ □□✱✱□ ✱□■■✱✱▼✱✱ ▼□ ○l ○□○✱✱■." Wait. E. S.

At Gate

(After voice speaks) Say "○✱▼✱●●□l, ✱t'▲ ▼✱✱ ○○○ ✱□■▼□□●✱■✱ ◆▲ ✱□□○ ●□■✱□■." [Save] S. (Answer questions with boldfaced answers from the magazine included with the game. Don't preface with "say.")

Gaol

Examine door. ✱◆▼ ○○□▲ with ✱○✱✱▲□. Examine ✱■✱✱▼✱✱.

(column 2)

Push ○◆▼▼□■. Pull ●✱◆✱□. Get □□▶✱□ ▲○▶. Plug □□▶✱□ ▲○▶ into ✱■■✱○▼□□. ▲✱▼ □■ ✱■■✱○▼□□. ✱✱◆✱ □□▶✱□ ▲○▶ ▼□ ▶✱✱□✱□. N. Wait. Wait. U. Get mail. Examine envelope. (Notice ○ ▲▼✱✱✱✱□.) Open envelope. Read memo. Get ✱✱✱✱✱. North (into bank).

Bank

North (then east/west to ▶✱▼✱✱□▶●○ ▶✱■✱□). Y. Fill out slip (for $75). Go to ✱✱□□▲✱▼ ○■✱□□. Y. ✱✱✱✱ ▶✱▼✱✱□▶●○ ▲○✱□ ▼□ ▼✱●●□. Give ✱✱✱✱✱ ▼□ ▼✱●●□. Show Beezer card to teller. (Go to ▶✱▼✱✱□▶●○ ▶✱■✱□.) Make withdrawal. Y. Fill out slip (for $75). Give withdrawal slip to teller. S. S. Drop ✱✱□□▲✱▼ ▲○✱□. S. S. W. W.

Back Room, the Cab

Read page 3 (of address book.) Call (number). (Answer with your name.) Airport. (Give street name & number.) Wait (until man returns to phone). E. E. Wait (for cab, which may show up sooner if you go north, then south). Get in cab. Y. Show Beezer card to driver. Y. Wait. Wait. Pay $20 to driver.

Airport Entrance

N. N. [Save at Omnia Gallia desk] S. S. East (until you see a Lost and Found to the south). N. N. (Distance may vary randomly. If you don't see the Lost and Found, keep trying to go south until you find it, then north three.)

Air Zalagasa

Wait. ✱✱✱✱ ▼✱✱✱✱▼ ▼□ ✱●□✱. Direct. S. ✱●✱○○ □✱●●○□. U. Open grate. U. S. E. ■. N. Open grate. E. ✱□■▼□□●●□, ✱✱■ □✱□○✱▲▲✱□■. W. S. W. N. D. Examine speaker. □◆●● □✱✱ ▶✱□✱. □◆●● ○○□✱✱ ▶✱□✱. ✱□■■✱✱▼✱✱ □✱✱ ▶✱□✱ ▼□ ○○○✱✱ ▶✱□✱. D. D.

On (and off) the Airplane

Get airline magazine. Get safety card. Read safety card. Read airline magazine. Wait (for attendant to get order and bring food). Get up. S (five times). [Row Eight] Show ✱✱□✱✱■✱ ○○✱○l✱■✱ to ○○○l. Sit in ▲✱○▼ ✱. □□✱▲▲ ●✱✱✱▼ ○◆▼▼□■. Get up.

Seat 3B

Get laminated card. Read laminated card. Get up. S (to telephone). Answer phone. Y. Y. Y. Wait. Ask attendant

(column 3)

for ▲▼✱■✱●●✱ ✱○'○○✱. (You may have to move north once to find her.) Lift hatch. Pull hatch. Wait (until in air). ✱■□✱✱ □■ ✱○▼✱✱. Wait. Pull cord. ✱◆▼ ▲✱□○□ ▶✱▼✱ ✱○✱✱▲○ (after landing in tree).

In Pot

Put □✱✱✱□✱ ✱○□▼□✱✱✱ in ✱□○◆▼✱□. Out.

Antechamber

Examine locker. Examine handles. Read sign. ▼◆□■ ●●✱▼ ○■✱ ○✱✱✱● handle. ▼◆□■ ●✱✱▼ ○■✱ □✱✱✱ handle. ▼◆□■ ●✱✱▼ ○■✱ ○✱✱✱● handle. Open door. Enter locker. Drop airline magazine. Get ○○✱■■✱▼✱✱ ✱○□✱. Exit. Put ◆■●○○✱●✱✱ ✱○□▼□✱✱✱ in computer. (The next four commands must be in the order in which you found the four stickers, so the commands will vary if you found them in a different order.) □□✱■▼✱. □□✱■▼✱. □□✱■▼✱. □□✱■▼○.

The Switchgear Rooms and Airlock

(Read the display ◆□ ○■✱ ✱□▶■, ●✱✱▼ ▼□ □✱✱✱▼. It will tell you to enter the first numbered room and go in any direction, then ▲◆○▼□✱▼ ▼✱✱ ■◆○○✱□ of the previous □□□○ ✱□□○ ▼✱✱ ■◆○○✱□ of the current □□□○. Get the ○○▲▼ ✱✱✱✱▼ of the resulting ■◆○○✱□. If it is a l✱□□, go ✱✱○▲▼; a □■✱, go ▲□◆▼✱; a ▼□� ◆□; a ▼✱□✱✱, ■□□▼✱; a ✱□◆□, ✱□▶■; a ✱✱✱✱, ✱. Follow these directions and you will eventually reach enter the airlock.) Quit. E. (Follow directions through Switchgear Rooms.) [Airlock] Put ○○✱■○■▼✱✱ ✱○□✱ in door slot. Open door (repeat until it opens). N.

Persecution Complex

Read sign. W. Examine left screen. W. Examine left screen. W. Examine left screen. W. [Save] (Notice the first page in the address book; there is one change.) Plug computer into plug. □○■✱□○-□-✱○✱✱□ (for i.d.) □○✱■○□-▼◆□▼○● (for password). ✱✱□. □◆■. □○○■✱.✱■✱. ✱✱□ (until message says hacker is ○○□◆▼ ▼□ ○✱✱✱▲▲ ○ ✱✱✱●. Write down the ✱✱●✱ name.) □✱■. ✱✱✱✱-●.✱✱✱ (type this when asked which ✱✱●✱ you are □✱■○○✱■✱). Type [name of

[code] [code] is about to [code]] (when asked for [code] [code]. Y. [code] (until [code] occurs). W. U. Wait. Wait.

Hallway
W. S. S. W. Read letter.

King's Quest III

By Juha Kahilainen

Staying Alive
To avoid being zapped when the wizard catches you with magic items, complete spells when he is asleep or on a trip. Store things in your room by saying [code] [code]. Once you've got the map, save time by teleporting. When the Wizard is hungry, give him any of the food from the kitchen.

The Wizard's House
Wait until the wizard takes a nap or a trip, then enter his bedroom. Open [code] (under [code] to get [code] [code]. Close [code]. Open [code] (of [code] for [code] [code]). Close [code]. Open [code] [code] [code] (to get [code]). Look [code] [code] (to get [code]). Get [code] (in [code]). Get knife, spoon, and bowl (in kitchen). Get cup (on dining room table).

Learning Spells
[code] the [code] in the study and get the [code]. [code] [code]. [code] [code]. Enter the cellar. You must have all the ingredient's for the spell, some of which may be found on the shelf here. Open the book on the table to the corresponding page in the manual and follow instructions. Then close the trapdoor by pushing the lever, replace the book and put the wand back.

The Treehouse and the Money
Put [code] [code] [code]. (Climb the ladder that appears; save before entering.) Get purse (on table). If the robbers steal anything from you, look in the [code] in the [code] of the [code]. Go to the store and buy fish oil, salt, lard and a pouch. [code] [code] to get fur.

Language of Creatures Spell
Get [code] [code]. Catch chicken (beside house). Take feather. (Go to the desert and type "[code] [code] [code]," but don't hit return. Enter the desert and face right. When Medusa is close, hit return to kill her with the mirror.) Get [code] [code] (may be in another desert area). Get [code] (in drawer on top floor of bear's house; get [code] while you're here. If not on table, exit house and reenter). Take [code] (in middle of [code]'[code] [code]). Get fish bone (in cellar).

Fly Like an Eagle
Wait for eagle to appear at bottom of mountain, then wait for feather to fall. If it doesn't, go to another screen and return. Get feather. (Eagle may also appear in other areas.) You already have the rose essence and fly wings, and the saffron is in the cellar.

Teleportation at Random
Get mistletoe (in forest east of bear's house). To get stone, go to cave covered with web and [code] to an [code]. [code] [code] the cave. Now go to the cave to get the stone. (The ship also appears in the harbor now.)

Deep Sleep
Get acorns (on the ground near the treehouse.) Nightshade juice is in cellar.

The Cat Spell
Catch cat (you must be near it). Take hair. Mandrake root powder is in cellar.

Brewing a Storm
Fill cup with water (from ocean). Fill spoon with mud (in stream due east of the cave). Toadstool powder is in cellar, and you will have an empty jar left over from a previous spell.

Becoming Invisible
Get cactus (in desert by large rock). Toad spittle is on cellar shelf, and you get cactus juice during completion of spell.

Killing the Wizard
[code] [code] into [code]. When wizard asks for food, give him the [code] [code].

The Pirate Ship
Talk men (at tavern). Give [code] to men. Enter ship. To escape the ship's hold, get the [code] [code] and drop beside [code] [code]. [code] [code] [code] (twice). Jump to ladder. Get all your gear from the chest in the Captain's quarters. Get shovel (by the lifeboat). Climb the mast but don't enter crow's nest. Wait until you hear someone [code] [code] from the [code]. [code] to an [code] and [code] right until you reach the beach.

On the Beach, Into the Woods
You can dig up a treasure on the beach by digging five or six steps east of the palm tree. Follow the mountain path until you see a tiny stream crossing it. Walk upstream. To avoid the snowman, [code] to a [code] and move east two screens. Walk down, climb the wall (see map of Steep Cliff) and follow path to Daventry.

In Daventry
Climb up to the Land of the Clouds. Outside the cave, make [code] [code]. Go west and defeat dragon with the [code] [code]. Untie girl. Take her to the castle.

The Pawn

If you can't find the blue key in the niche behind the pedestal you will have to start over. Firebird says you must kill the adventurer in the first 50 moves, or he takes the key and rescues the Princess.

Might & Magic

Due to faulty disk duplication, several hundred of the first copies of *Might & Magic* may not play correctly when you meet the Dog. If you've completed the quest of delivering the vellum scroll, meeting the two brothers and finding the whistle—but the Dog doesn't reward you immediately, repeat the quest (with the same party). This should reset certain flags and correct the situation.

Destiny Knight

Had trouble playing the Apple version with two drives? EA is now including this advice with the manual: Start by booting the program in drive one, then put the character disk in drive two. When you arrive in the Guild—and after the disks stop spinning—remove the boot disk and put dungeon disk #1 in drive one. EA says they're looking into read errors that freeze up the the Commodore version in Garth's, so always save before entering. But they hadn't heard of two reports we got about the program erasing character disks while in a dungeon. This is apparently a rare phenomenon, and the best insurance is to backup your character disk frequently. (Which is always a good idea in any role-playing game.)

The QuestBusters Code

✿ = A	◑ = B	✳ = C	❄ = D
❋ = E	✺ = F	✵ = G	✱ = H
✦ = I	✶ = J	✷ = K	● = L
○ = M	■ = N	◻ = O	◻ = P
◻ = Q	◻ = R	▲ = S	▼ = T
◆ = U	❖ = V	◗ = W	▎ = X
▐ = Y	▮ = Z	↬ = 1	↝ = 2
✓ = 3	✔ = 4	✕ = 5	✖ = 6
✗ = 7	✘ = 8	✚ = 9	✐ = 0

Riddle of Redstone

supposedly, will help you find the deed. You learn that green, yellow and red pouches with additional clues are hidden around the mansion, and depending on the color, they may mean that you are on the right track, should be cautious, or that you are way off base.

Finally you read the first clue: "In my grandfather's time a rose is a rose didn't mean a horse of a different color." Then you contemplate momentarily on the possible meanings of the clue's three parts and decide that the first part might have something to do with time, the second with roses, and the third, horses (brilliant!).

Now let me point out the non-standard interface employed in this program. Until this moment all you have been doing is "press any key to continue." The first time you get to actually make a decision is when you type in which part of the clue you want to follow up on. Here you must type time, horse or rose. Say anything else, and the program spells out your choices.

Roses are Read

Let's say that, for no particular reason, you decide to select "rose." After typing the word and hammering away at the return key, you read a passage of text that describes your thinking process. Eventually you reach the conclusion (in the text, of course) that roses could be found in the rose garden or the greenhouse. It is here that you get to "interact" with the program for the second time by choosing one of these locations, the rose garden, perhaps.

On the way to the rose garden, however, you notice a trellis with the words "A rose by any other name would smell as sweet" written on it. You know it's a famous quote, so you decide to leave the garden and look it up in the library. As you turn to leave, you see a "rose-colored" (get it?) light directing you toward a maze. You're exhausted already, but must try to summon the strength to enter your third response in the game by typing either library or maze. Thinking you might be able to find a book in the library that is more exciting than this adventure, you enter "library" and (after reading a chunk of descriptive text and obtaining an insignificant clue) get to decide whether to look at the books or the maps. For those of you keeping count,

Lord British

Garriott: Yes. And we will most likely run a game of this out of our office. Basically we can almost gamemaster it. There could be a similar set-up in each town, and anybody could run one. Our intention is to let anyone capable of having multiple modems on their system have the network software. Anybody can be a node: Two people can play if they each own a package, just by calling each other. But to be a base, a multi-player node, you've got to have multiple modems and may need additional software. If the additional software is needed, we'll let anyone who wants it have it, since we're just supporting sales of our own products anyway.

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this makes your fifth chance to make a decision in the game so far.

Realizing that it's pretty hard to look up a quote on a map, you type book, and—SURPRISE!—you find a green clue. This one convinces you the deed must be hidden in either the drawing room or the kitchen. And guess what? It is!!! Of course, I don't want to give away the solution, but if you can muster the fortitude to type one more word (and don't worry, you have a 50-50 chance) you will have actually solved the *Riddle of the Redstone* and won the game by typing only six words!

In all fairness, there are a few dozen ways the game may turn out, depending on the choices you make at branches along the way. However, even a persistent beginner should be able to complete *Redstone* within a few hours if he approaches it systematically. Despite the game's great sound track and nice visual effects, I felt cheated when I finished it so soon. Not only because it was too easily solved, but also because the game never really gives you anything to figure out, since all your "thinking" is done on-screen in the game text. There are also no objects to find, and no meaningful or rewarding way to interact with the environment. All you get to do is repeatedly select from one of two, sometimes three, options and enter it into the computer. Consequently, *Redstone's* multiple-choice format makes the game about as exciting as a SAT exam.

System: C-64/128
Skill Level: Extremely Introductory
Price: $24.95
Company: Software Investments Plus

**QB:** Sounds like a lot more fun than play-by-mail.

Garriott: Should be a lot of fun, we think. We hope to have it out by next summer, and it should cost between $30-$60. This will be able to tie different kinds of computers together, since the information being sent back and forth doesn't include any graphics, I could play on my Apple while you're on your IBM, for instance. The graphics will be full state-of-the-art *Ultima* graphics, but they'll already be in your computer.

QB: Any more surprises?

Garriott: I'm starting a second fantasy role-playing system. Now that I've hired on enough programmers to help me take care of the actual programming, it's freed up a lot more of my time for creative purposes. I've always wanted to work on something other than *Ultima* for the rest of my life, which is kind of what it seems like, so I've started a second role-playing game whose current in-house name is "Pirates." There's no telling what the final name will be. This will still be fantasy role-playing, but a whole new genre, a new time period and space, so to speak. It's more buccaneerish, a swashbuckling era with ships and other things. A full-blown role-playing game of the class of *Ultima*. In fact, in the Pirates game there will probably be two kinds of party members: individual leader characters with individual attributes, and your crew, which is essentially how many you have. So you'll have a few leader types and a number of crew types. I've got a new pseudo-tile graphic terrain system for it, which we're calling 2 1/2-D—*almost* 3-D. It's hard to describe because no one has ever done anything like it. Essentially, the *Ultima* tiles are two bytes by two bytes that show a top-view of the outdoors, but these are four by four and they overlap to give a first-person view outdoors. It's still in the conceptual stages, though, so there's no telling how it will end up.

QB: How far away is this?

Garriott: I think it will take a little more than a year to develop. Our entire company is now working in teams of programmers, so we can put things out much more quickly. For instance, without hiring the people I have so far, it would be another year before *Ultima V* came out—next summer. Now we think we can do the next *Ultima* in little more than a year.
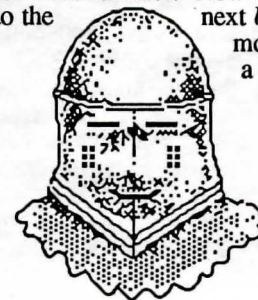
Lurking Horror

of rooms uncovered—a kitchen, a chemistry lab, an ancient chamber with a stone altar—you will meet a number of strange people/creatures.

The first person you'll deal with is the hacker. Examine him carefully, for he has something you need. If only you had something he wanted... Then you'll run into an urchin. Don't worry about him now. Just don't leave any valuable items lying around downstairs, for he seems to be an incarnation of the Thief in *Zork I*. The janitor and his waxing machine will block your progress unless you can disable his machine. Then there's the dreaded professor, who practices alchemy when he's not teaching chemistry. And rats—I haven't seen so many rats since *Willard*. While many scenes and situations are straight out of a "Fright Night" feature, none are stereotyped or clichéd—not even the slime thing or the detached but lively hand. The one monster I didn't run into (and which you would expect to find in a game whose name included the word "lurking") was a grue. That's doubly surprising when you consider that the grue was one of Lebling's contributions to the original *Zork* (he attributes it to a Jack Vance science fiction novel, *The Dying Earth*).

Manual labor is involved in some puzzles, from operating a forklift to cooking in a microwave and even doing some electrician's work. Since you're pulling an all-nighter, a source of caffeine would be nice, and you'll definitely need a light source. No brass lanterns are in sight, but a contemporary alternative will do. You'll have no magic spells at your disposal, but knowing the ins and outs of magic pentagrams will definitely be useful. By getting to the bottom of the unearthly doings at the university, you'll get a chance at saving the school, yourself, the nation and very likely the world from a horrorific fate.

The documentation is superb, including a student manual with an aerial view of the building complex. Copy protection is built into the packaging, so you can back up the unprotected program. A technical manual explains the Infocom approach to interactive fiction and offers a few tips for novices. You also get a packet of rattlesnake eggs and a coupon good for a $14.95 copy of *Suspect*, Lebling's murder mystery. As usual, the Infocom parser remains top gun.

Conclusions: *Lurking Horror* is exactly what a text adventure should be: The puzzles require real thought but are not impossible, and the story is original and convincingly conveyed. On a scale of 1-10, I give it a 9.5. Why not a 10? The ending was a little anti-climactic, because the story line had led me to expect more. Otherwise this is a great program, so study that student manual, boot up and get to work on that term paper!

System: Most Computers on This Planet
Skill Level: Intermediate
Price: $34.95, AT 8-bit & C-64; $39.95, others
Company: Infocom

New Conversions

typing in an abbreviation. No more DRBRs or SCSIs to look up in the manual until memorized. The IIGS version is equally exotic. William Carte tells me there's one place in a dungeon where, if you just stand there for a minute, a snake crawls out of a skeleton's eye! ST and IBM versions will also have custom graphics, sound and other features; look for them in the fall.

Sierra's Mac and Amiga Quests

In a desperate attempt to get a peek at the dragon outside Harkyn's Castle, El Cid and the rest of the crew went to Adventurer Heaven for the final time and I moved to another fantasy world—Sierra's *King's Quest* series. The Amiga versions (all three are out) look every bit as good as the original IBM games. Sierra, who invented the graphic adventure with *Mystery House* and reinvented it with *King's Quest*, can also claim the most original use of the ubiquitous crystal ball: The one in *KQ III* tells a complete story in a succession of faraway scenes that swirl across the globe's surface. Besides cursor keys and joystick control for guiding your character, the games offer mouse control. You can click on a spot and he moves to it unless blocked by something. *Space Quest* remains my favorite in this line. Disk access is slow on the Amiga 1000, though.

Not so for the Macintosh versions of *Space Quest* and *KQ I* and *II* (*III* soon), which employ a Mac-like interface not seen on other conversions. Most commands may be executed in a variety of methods, from pull-down menus (that will disappear until you move the mouse to the top of the screen) to keyboard shorts and several kinds of icons and buttons. Mouse-controlled character guidance is also available. The parser window is present only when you choose to type a command, so most of the time you're viewing a full-screen picture with excellent graphics and animation. The inventory window shows a list of items; click on one and you see its picture and a description. One pull-down menu holds useful verbs, another common commands such as "examine panel." Sierra's *Winnie the Pooh*, a children's adventure, is also out for the Amiga; it's a standard full-screen graphic adventure with no animation.

Roadwar 2000, Amiga

It's easier to keep track of your gang and supplies in the Amiga *Roadwar*: A statistics screen covers the right side, while the map of the USA occupies the left side. (The map took up the whole screen in the eight-bit games, so you had to call up a text screen for stats.) There are still pure text screens to study, one of which shows pictures of your cronies. It looks better, of course, though for some reason I still prefer the toy-like cars in the eight-bit versions. The main advantage of the Amiga version is faster tactical battles. A 30-minute battle in the eight-bit version is over in less than half that time, often faster on the Amiga. But sometimes the enemy cars moved *too* fast, and I couldn't tell where they'd gone or what they were up to without scrolling around (which is equally fast, at least). And I couldn't find a way to pause the quick combat's text display. *Phantasie* should also be out by for the Amiga.

Defender of the Crown, C-64/128

This new version is supposed to be improved over the original Amiga game. But the Amiga version arrived a day after the conversion and I haven't played it enough to comment fairly on the differences. It looks great and is a tough strategy game, so look for a full review of all versions (including the ST) soon. [For a full report on the above games: *Bard's Tale*, Jan, 86); *Roadwar* Oct, 86); *King's Quest III*, Feb, 87), *Space Quest*, Dec, 86).]

Coming Soon: An In-depth Look at ST and IBM Conversions

KEYS TO THE KINGDOMS

Legacy of the Ancients

Carry at least 100 Magic Flames into dungeons, along with some Kill Flash spells. The latter will take out monsters within a certain range, like a long-range weapon. Healing herbs are a necessity. Watch out for ✳❄❖■▼ ▲❖◆✳s and ✳■◆✳✳❖✳▲, which can break weapons and eat armor. (Use ○❖✳✳ on them.) Revisit towns often, for their weapon and armor supplies improve with your character's progress. The 4 Jewels dungeon's 8th level is divided into four parts, each containing a jewel. It's full of false doors that lead to the next level but are dead ends. Be wary of trap doors that show up when you examine passageways, and never enter a trap door unless the door is visible without examination. You can't enter the door under the Spiral Room unless you've already seen the ✳◆❖□✳❖■ exhibit in the Museum. Carry several weapons in the Wilderness, where you'll need specific weapons to kill certain creatures.

Steve Ungrey and Randy Shuganski

AutoDuel

If you're not having luck at the casino, here's how to make lots of money at Amateur Night. The track won't let you compete if you have $5,000 and prestige of over 6, so after you've won twice (and prestige is 4), enter again but immediately leave the arena. This reduces prestige to 3 but won't cost any money. Enter again and win; prestige goes to 5 and you get $1,500. The next two times you enter the arena, run again to reduce prestige to 3. As long as you reduce it to 3 before entering, you can keep winning money until you have enough for a dream car.

Bob Brickeen

Might & Magic

Tto boost experience points quickly, create a second character disk with a dummy character and use the old Wizardry/Bard's Tale trick to transfer all gold to him until you have enough for your real party. (Or create a second party on your real disk and check into Erliquin's Inn, then rob the treasury at x11, y12. Surrender to guards and let one character gather all gold and check into the Inn. Put the one with the gold into main party, give his gold to one of them; repeat till rich.) Then go to Castle Dragadune, x13, y15, drink at the fountain and trade gold for experience points. To restore youth, go to x3, y7, face south, etherealize, teleport 3 south and turn the hourglass.

Keith Anderson and William E. Carte

Crimson Crown

For the end game you need the ▲✳❄❖□▼✳□, □✳■❄, ▲✳❄✳❖✳, ○□❱ and ❖□□□❱. ❱❖✳❄ the ▲✳❄□▼✳□ in the dragon's lair and ❄✳□ the ❖□□□❱ in the ❖❖▲✳■ in the statue room. ●□❖✳ ○□❱ and enter throne's antechamber. Call dragon and walk north. Take crown, tell ✳□✳❄ to ❱✳❖□ it. To break vampire's spell, touch erik. Then go to the beach and wait.

Eric Shew

To decode clues, see page 7. If you've got clues to recent adventures, send them in & qualify for next month's contest and perhaps win the adventure of your choice.

Waiting for Duffy

Duffy's in the basement, so if you need help, send in a brief ad.

Pawn: Got up mountain and have light. Now what? **Labyrinth:** How do I help Ludo? S. Kunz, 651 W. Sheridan Rd., Chicago, IL 60613.

Need help in Rendezvous with Rama and Aliens. C. Brown, 3314 E. Lee St., Tucson, AZ 85716.

Destiny Knight: Need help in Dargoth's Tower and Maze of Dread. How do I get to 4th level of Dark Domain. A. Kassabian, 6230 Amigo Ave, Reseda, CA 91335.

Space Quest: How do I destroy Orat? How do I kiss frog in Leather Goddesses? R. Garcia, 1350 N. State Pkwy, Chicago, IL 60610.

Wizardry 3: How do I defeat L'kbreth? D. Dixon, 15815 Doggie Ct., Peyton, CO 80831.

Spellbreaker: What good is the compass in Octogonal Room? What do you do in Roc's nest? C. Williamson, 144 Patricia, San Luis Obispo, CA 93401.

Pawn: Any help would be great! C. Cecil, Rte 2, 13E, Marion, TX 78124.

Amazon: After recovering my pack from the apes, can't recross river. W. Lucas, 6 Elmwood Ave, Dartmouth, N.S., Canada B3A 3E1.

Ultima 2: How do I kill Minax? M. Bertrand, 5213 Windsor Ave. S., Edina, MN 55436.

Brimstone: How do you get out of the Fury? Can help on Alice in Wonderland, Below the Root, Swiss Family Robinson, Zork 1 & 2, Hitchhiker and King's Quest 1 & 2. Leigh Henderson, 5145 Huggins Rd., Michigan Center, MI 49254.

Destiny Knight: Need help with snare in Maze of Dread.

Also need sequence of wisdom in Dargoth's Tower. Where is elven king in Rings of Zilfin? Can help with Bard's Tale, Shard of Spring, Ultima 2 & 3. Pat Jankowski, 16301 Dearborn Dr., Stilwell, KS 66085.

Destiny Knight: What do you do with speedboots, elf boots, sorcerstaff, Ali's carpet, breath ring? Is there something special about using Pipes of Pan? Rick Coté, Rt. 5, Box 382-B, Vashon, WA 98070.

Desperately need hints or solutions to Labyrinth, Mercenary, Spellbreaker, Brimstone. Tracy Gross, 2203 Park Ave., St. Joseph, MO 64503.

Need help with Zorro. R. Como, 94 Walker St., Staten Island, NY 10302.

Graduated hints for Bard 1 and 2, Amazon, most Infocom. Send SASE to Michael Bagnall, RD #1, Box 1025, New Freedom, PA 17349.

Can get not guilty plea in Perry Mason. How the heck do I get murderer to confess? Edgar Bork, 3202 Haggard St., Orlando, FL 32812.

Borrowed Time: Found claim stub in shack with Mavis. Want to go to Stiles Parking Lot. How do I avoid getting killed by thugs who shoot me every second turn after leaving the shack? Tony Fournier, R.D. # 3, Box 112, Bainbridge, NY 13733.

Can help with both Bards, any Ultima, Moebius & most Infocoms. R. Carpana, 2838 Roeblin Ave, Bronx, NY 10461.

Volunteers Needed!

If you can field questions about specific games, let us know & we'll publish a list of addresses to speed up the process of getting clues. Those requesting help will be asked to send SASE, & we hope to get at least one person from each coast and Canada for each game. The list will be updated every three months & mailed to those who request it.

SWAP SHOP

APPLE

Trade/sell: Adventureland SAGA, Cranston Manor, Ulysses, Zork 3, more. Send SASE for list: B. Blystone, POB 1313, Snohomish, WA 98290.

Want to buy 1st 12 Scott Adams games, esp. Golden Voyage & Savage Island 1 & 2. Also want AdventureLand, Pirate Adventure, Mission Impossible with graphics. B. Smith, 10035 Placer St., Apt D, Cucamonga, CA 91730.

Will pay up to $18 for complete original package of California Pacific's version of Ultima 1. Sell: Roadwar, $25. R. Lee, 4036 W. 27th Ave, Vancouver, BC, Canada V6S 1R7.

$30 @: Bard 1 or 2, Phantasie 2, Wizard's Crown. Roadwar, $25. ACS, $35. Murder on Zinderneuf, $10. Bilestoad, $15. Will trade or negotiate. J. Fenton, 7929 Townsend, Des Moines, IA 50322.

Trade only: Ultima 4, Moebius, Transylvania, Crimson Crown, Sword of Kadash, 9 Princes of Amber. Want King's Quest 1-3, Spellbreaker, Bard 2, ACS. Write first: E. Shew, Rte 2, Box 147, Pullman, WA 99163.

Will pay $15 @ disk for AdventureDisk collections of public domain games. Starshine, 704 1st St, Helena, MT 59601.

Want Tass Times, Bronze Dragon. Have 20+ level Bard characters & items to trade for unusual weapons, armor, etc. Also have Moebius, Hitchhiker, Bard 1 & 2. Write for list. J. Pontaoe, 820-D S. May, Chicago, IL 60607.

Will trade Moebius, Amnesia, Oo-topos, Crimson Crown, Xyphus, Bard 1 & 2. Want Might & Magic, Realms of Darkness, other RPGs. G. Politis, 7277 Leighton Rd., Columbus, GA 31904.

Want Time Zone, complete original package. M. Ingrassia, 5 N. Ohioville Rd., New Paltz, NY 12561.

Trade/sell: Phantasie 3, Ogre, Realms of Darkness, Autoduel. Want Labyrinth, Might & Magic. B. Johnson, 11743 N. Willow Cir., Houston, TX 77071.

For sale: Ultima 1, Moebius, Autoduel, Phantasie 2, Wizardry 1 & 2, Might & Magic, Bronze Dragon. Most $10 or less. J. Hollingsworth, POB 27, Kelso, WA 98626.

Suspect, Moonmist, HiJinx, Ballyhoo, Bureaucracy, $25 each. T. Slinger, 17300 17th St., Suite J-322, Tustin, CA 92680.

COMMODORE 64/128

$20 @: Bard 2, Wizard's Crown. Send SASE: D. Owings, LTC #563, POB 7001, Longview, TX 75607.

Sell/trade: 130+ games, new & old. Want anything good, esp. Cinemaware stuff & SuperKit. Send list: B. Bowen, 3 Peekskill Rd, Nelsonville, NY 10516.

Trade/sell: Bard 2 or Ultima 4, $27. $10 @: Gemstone Warrior, Spell of Destruction, Aztec. Bard 1, $20. $12 @: Kaiv, Mask of Sun. C. Cecil, Rte 2, Box 13E, Marion, TX 78124.

$15 @: Wrath of Denethenor, Rings of Zilfin, Wizard's Crown, Leather Goddesses. $10 @: Ballyhoo, Cutthroats, Suspect, Witness, Infidel,

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Legacy

An evil warlord does turn up near the end of the game, and naturally aims to destroy the world with the scroll. Besides polishing him off, you'll have to deal with some bizarre attacks by the scroll itself. I haven't finished it yet, but QB Guild member Larry Paprocki says the ending is "pretty good...not as good as *Questron*, but tons better than the *Ultimas* or most of the others except the *Phantasie* series."

Conclusions: Written by *Questron* authors Chuck and John Dougherty, *Legacy* is reminiscent of that game in some ways, while other aspects bring the *Ultima* series to mind. But the unusual premise of having the Museum as a central point from which to sally forth on various quests gives the game a unique feel. It also bolsters the story line and atmosphere by employing more text than most RPGs. *Legacy* offers a rewarding experience (fun, in other words) for people who don't want to master an intricate magic and combat system and devote three months to a program like *Bard's Tale*—or who want something to play while waiting for the next hard-core program to be released. It would also make a good introductory game. And at $29.95 this opulently illustrated quest is a real bargain.

System: C-64/128
Conversions: Apple 64 (Oct)
Skill Level: Novice
Price: $29.95
Company: Electronic Arts

Adventure Hotline

then copy and give it away at will. Roberta is completing a children's adventure, *Mixed Up Mother Goose*, before starting *King's Quest IV*. *Space Quest II* will be subtitled *The Attack of the Insurance Salesmen* and feature a new interpreter and a graphics driver that allows more detail and a unique "spraypaint mode." That should be ready by Christmas. *Police Quest* has been delayed, and John Williams gave this off-the-wall reason for a program falling behind schedule: A former policeman, author Jim Walls took his family into hiding after a convict he'd arrested (and who also shot him) escaped from a nearby prison. Sometimes real life is even stranger than any adventure scenario.

# Book of Adventures is Back

We finally tracked down both volumes of Kim Schuette's clue books, which Arrays bought back from Continental Software. See the back page for details on ordering.

New Guild Members

New members this month are: D. M. Campbell and K. Oliver for *Shadowgate*, Brad Kinman for *Phantasie III*, Charles Don Hall for *Realms of Darkness*, Samantha Kunz, whose map of *Alternate Reality, the City*, was used to double-check William Carte's map, Edgar Bork for *Perry Mason*, Stephen King for *Ultima IV* and Richard Akemann for *Star Flight*. For being the first person to send in a verifiable solution and maps to these adventures, each will get the adventure game of their choice. (Write first before sending a complete solution.) Keith Anderson won this month's "Keys to the Kingdoms" contest and a copy of *Wizardry*. Next month we'll also have a random drawing for a free game plus a special contest to boot.
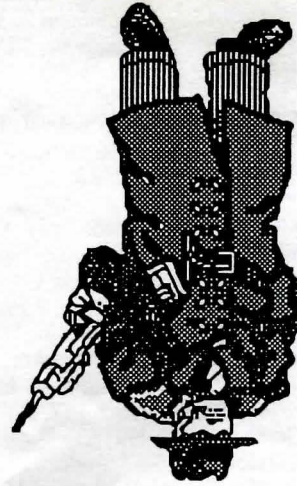
SWAP SHOP

Continued from page 11

Mindshadow. Many more, most in mint condition. B. Malmut, 412 E. 81st St, NYC, NY 10028.

Bard 1 characters, all classes: level 100+. Same for Bard 2, 200+. K. Rice, 133 Purdy Ave, Moncton, NB, Canada, E1C 7W3.

Want Standing Stones with complete docs. M. Bagnall, RD #1, Box 1025, New Freedom, PA 17349.

$20 @: Trinity, Moonmist, Labyrinth, Ultima 1. $10 @: Wishbringer, Deadline, Oo-topos, Seastalker, Zork 1. Write 1st. C. Konecnik, 873 Yorkshire Lane, Crystal Lake, IL 60014.

Will buy/trade, especially interested in older games like early Scott Adams. Send list. Sheila Hazelwood, 308 Newcastle Dr., Ft. Walton Beach, FL 32548.

IBM & Quest-alikes

Trade/sell: King's Quest 2 & 3, Black Cauldron,

Moonmist, Trinity, more Infocoms. Want: Ultima 2, Spellbreaker, Hijinx. M. Olsen, 2541 Flint Ave., San Jose, CA 95148.

Sell only, $20 @: Zork Trilogy, Enchanter, Sorcerer, Wishbringer, Infidel, Suspended, Starcross, Cutthroats. Will include maps for each, docs or box for all but Zork. Wizardry, $30. F. Escobar, 7613 Starnberg Lake, Corpus Christi, TX 78413.

PCjr, trade/sell: all King's Quest, Space Quest, The Quest, Leather Goddesses, Hijinx, Ootopos, Black Cauldron, Wishbringer, Fantasic 4 and more. M. Manderino, 104 Lagoon Rd. SE, Winterhaven, FL 33884.

ATARI

Trade/sell, $20 @: Pawn, Phantasie I, Alternate Reality. $10 @: Sword of Kadash, Arena, Wanderer, Gateway. J. Chinnock, 53 Edgewood Rd, Summit, NJ 07901.

ST: Trade/sell Brataccus, Roadwa & others. Michael Pearson, 5918 S. Elizabeth, Chicago, IL 60636.

Tons of 800 games. Write for lists. Jim Hollingsworth, POB 27, Kelso, WA 98626.

Passport to Adventure

For a 10%-20% discount on NEW games, order from QB—and get 3 extra issues of QuestBusters for each game. If you don't see the game you want, write for price.

Legacy of Ancients: C....$25
Lurking Horror..AT 8 & C-64, $30..............others, $35
Phantasie 3: AP, C........$35
Roadwar Amiga.............$35
Book of Adventure I or II. ..$20
Destiny Knight:.............$37
Earthly Delights:.....AP, PC, Mac.............................$25
Might & Magic AP........$45
Oo-topos:AP, C, PC......$18
QB Mapping Kit for:
A: Text/Graphic games.....$5
B: Role-playing games.....$5
Specials: Ultima 4 for C-64, 1 copy only, $45.

Enclose $2 for shipping & handling. Make check payable to QuestBusters. Sorry, no Canadian or overseas orders. PA residents add 6% sales tax.

Canuck Bucks

Canadian orders only, Canadian funds only.

Labyrinth..C, $34; AP, $37
Tass Times..C, $34; AP & PC, $37; Mac & Am, $44; ST, $49
Infocoms..C & At 8-bit, $34; others, $37
Destiny Knight..C, $38; AP, $47
Amnesia.C & AP, $38; PC, $47
Ultima 3..C & At 8-bit, $49; others, $54
Ultima 4..C, At 8, AP, PC, $54
Breakers..C, $38; AP, PC, ST, $43
The Pawn..C, AP, Am, ST, $46

Please do your homework. We cannot be responsible for hardware incompatibility. Shipping, add: 1, $3; 2, $5; 3, $6. Sask. residents add 5% sales tax. Cynical Software, Box 387, Springside, Sask., Canada S0A 3V0.