

QUESTBUSTERS

The Adventurers' Journal

Vol. IX, # 10

October, 1992

Not sold in stores

Westwood's The Legend of Kyrandia

For many centuries the Kingdom of Kyrandia and Nature lived together peacefully and enjoyed mutual care and protection. The Land presented to the people of Kyrandia a gem, the Kyragem, as a symbol of their alliance, and this tranquility lasted until the Court Jester, Malcolm, killed the King and Queen and stole the Kyragem.

Fortunately, Kallak, Chief of the Mystics, was able to magically seal Malcolm within the confines of the Castle. Fearful for his grandson Brandon's safety, Kallak fled to a remote area far from the castle to raise him. Without the Kyragem, the land is now in despair and magic is weakening.

Psycho clown on the loose!

Finally, the magic enchantment holding Malcolm prisoner fails, and his shackles wither. Malcolm the Mad Jester is loose. He has escaped the magical confines of Castle Kyrandia, and your grandfather has been turned to stone! As Brandon, you must locate the Kyragem, the Gem of Cohesiveness that is capable of concentrating magic powers, and restore it to its rightful place.

So begins Westwood Studios' latest game — *Legend of Kyrandia* — a foray into the graphic adventure genre, and the first game of Westwood's "Fables and Fiends" series [Westwood is now a subsidiary of Virgin Games but with their own label]. It follows their recent, graphically impressive and puzzle-intensive hits of *Eye of the Beholder I* and *II* [which they did for SSI].

by Fred J. Philipp

A lot like Sierra

This time you're out of the dungeon and into the daylight of the magical, mystical land of Kyrandia. The somber, foreboding music Westwood used in *Eye* is nowhere to be heard. Instead, an uplifting, melodic, fanciful musical score that is consistent with this magical fantasy romp plays throughout.

In so much as imitation is the greatest form of flattery, the game feel is very much Sierra-like in its hand-drawn graphics and character presentation. Its appearance is especially reminiscent of *Kings Quest V*, one of the most enjoyable games I have played. The game screen consists of a graphic shot of your current



location in the upper two-thirds, with a message bar below, and beneath that a bar representing Options, Inventory and a space for the Amulet. Options include save, load, quit and game controls (music, sound, speed). There are an unlimited number of saves.

There is no scrolling as you move from location to location. Your character walks around as in a Sierra game, growing larger or smaller as he walks to the background or foreground. You'll witness an abundance of animation, characters to interact with, objects to locate and figure out how to use, and spectacular 256-color VGA sequences.

A few clues

The opening segment is primarily informative, but don't head to Timbermist Woods until you have the Amulet. Also, note the shape of the dent in the tree. And if the wood cutter seems to be

taking his time, you had better return to Brynn right away.

As you progress from this opening sequence, you'll witness over 100 brilliantly rendered scenes presented in four chapters of progressively more challenging quests. A captivating soundtrack and the fluid and realistic animation complement the story as it unfolds.

Ye interface

The elegant point and click interface is simple to master and a joy to play. (Honest — it says so right on the box.) In fact, the interface is indeed fluid and easy to master. Everything you do, talk, look, get, drop, enter, exit, use and so on is accomplished with the mouse cursor and left button.

When you point to something and click, you'll get some type of response on the screen if the item/person is relevant to the game (and in some cases even if it's not relevant). Up to ten items you pick up may be carried in your Knapsack.

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Shay Addams'

Adventure
Road

EA acquires Origin

The once independent land of Britannia is now just another part of the Electronic Arts empire. EA recently acquired Origin by swapping 1.3 million shares of their stock for all of Origin's stock (which was held by Richard Garriott, Robert Garriott and their parents). Origin, who for years remained so independent they even refused to go public, is now a wholly-owned subsidiary and will remain in Texas, where they will continue to produce games for EA. The Garriott brothers and Chris Roberts are committed to staying with Origin for at least four years.

Darklands

Well, it finally shipped. But MicroProse's long-vaunted foray into "realistic fantasy" (a contradiction in terms from the start) will be a disappointment for most RPG fans. Hold off on this one until you read next month's review. If you already have it, a patch can be downloaded from MicroProse: (410) 785-1841; go to files section for DARK51.ZIP. Or call 771-1151, ext. 350 for a free patch disk.

Might and Magic

The Clouds of Xeen was set for a late September ship. We just saw an impressive demo, and a near-final beta is due in a few days. In the spring, *The Dark Side of Xeen* will arrive: put both on your hard disk, and they'll be interlocking, so you can travel from one side of Xeen to the other. Both are stand-alone quests, however, and you can work on them simultaneously. Solve both, and you'll get a special alternative ending with all kinds of special effects and so on.



Might & Magic: Clouds of Xeen

Dynamix in the desert

Jerry Luttrell dropped in last month to show off some of Dynamix' new games. *Betrayal at Krondor* combines their 3-D flight sim technology with a story-intensive fantasy RPG that goes beyond what Origin did with *Ultima Underground*. And the CD versions of *Willy Beamish* (IBM and Sega) have voices that read the standard room, event and object descriptions out loud, and include lots of new animation and art. *Space Quest V* will spoof *Star Trek* by placing Roger Wilco in charge of his own star ship.

In the offing

The season's nearly upon us — the trickle of new quests is turning into a stream that will soon flash-flood the bottomlands and wipe out those pesky farmers who've been interfering with the cattle! *Spellcasting 301* was set for September and may even be out now. Look for another Legend game in November — *Eric the Unready*, from Bob Bates. Accolade's *Waxworks*, by Horrorsoft, should also have arrived by now. *Goblins* and the VGA version of *Police Quest I* just showed up from Sierra, with *Island of Dr. Brain* and *Quest for Glory III* on the way. Konami's *Plan 9 from Outer Space* is in, with *Champions* imminent. *Crusaders of the Dark Savant* and *King's Quest V* are October releases. *Pools of Darkness* and *Dark Queen of Krynn* are out for Mac.

Accolade vs. Sega

A judge recently "dissolved" Sega's trademark and copyright infringement suit against Accolade, which used conventional reverse-engineering techniques to develop games compatible with the Sega. (Sounds as if their attorneys borrowed a spell from *Elvira*.) Now if he would only dissolve Sega and Nintendo....

The Mail Maze



Dear QuestBusters:

I am a former member who missed some issues when I rejoined. How can I get the six issues I missed? I know you usually ignore my correspondence, but I *really* need them. I promise you a small solar system somewhere in a nice part of the galaxy to control if you aid me in this endeavor. Please provide details. We have your pencil sharpener. I warn you, we are not to be trifled with. If you do not provide details on how to obtain the missing issues, it will be returned to you piece by piece.

Uri Margalit

Keep the pencil sharpener...it was insured for twice what we paid for it anyway. The information you requested on back issues has been dispatched, and anyone can receive the same by requesting it. (We have about 50 copies each of issues from 1990-1992 only.)

QuestBusters™ The Adventurers' Journal

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Member:
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Cruise for a Corpse

It is April, 1927. Inspector Raoul Dusentier, of the Paris Police, is just returning home when he receives an invitation to the "cruise of a lifetime" on a recently restored 19th century sailing ship, The Karaboudjan III, which is owned by a fabulously wealthy industrialist, Nicklos Karaboudjan and his wife Rebecca.

The guest list for this fantasy cruise includes Julio Esperanza, who is a famous race car driver and heir to the Soca Lambada fortune; Father Fabiani, a priest and compulsive gambler who is having financial troubles; Tom Logan, who is Karaboudjan's family solicitor and a compulsive womanizer; Rose Logan, Tom's wife, who has a sordid past and hope for a child; and Suzanne Plum, a busybody and the alcoholic friend of Nick's parents and aunt. Also onboard are Daphnee Karaboudjan, who is the unwilling betrothed of Julio and daughter of Nick; Hector, the butler with the

Type: : Animated Adventure
System: Amiga, Atari ST (one meg required for each), MSDOS (640K, hard disk, color monitor required, mouse recommended; 16-color EGA, MCGA/VGA; Sound Blaster, Roland, Ad Lib)

mysterious past; plus other characters with more secrets to hide than the CIA or the Warren Commission.

Bon voyage

Upon boarding the yacht, Raoul is informed that Nick Karaboudjan has been stabbed to death in his study on the bilge level of the ship. Moments after entering the study door, Raoul is struck senseless from behind, and when he awakes the next morning, the body has disappeared without a trace.

The solution to the murder and subsequent investigative portion of this adventure game occurs from the time Raoul awakens at 8 AM in

Nick's study to late in the evening the same day. During this time Raoul must question the passengers and crew, search for and obtain clues and artifacts, eavesdrop on clandestine conversations, and unravel the secrets and stories apparently indicating that every passenger had some motivation to do harm to Nick Karaboudjan.

Before the day is through, two more victims will meet their fate. The finale begins when the captain assembles the remaining suspects and Raoul must point out the guilty party.

Cruising for clues

The game involves a charming, interesting and involved story that unravels as each new bit of information is uncovered. Raoul Dusentier bears a more than coincidental resemblance to Agatha Christie's Hercule Poirot. Our inspector is a natty dresser with an overwaxed moustache and a fussy disposition, and he annoys suspects into revealing their secrets (like Columbo) rather than employing the principles of deduction.

It's very difficult to unravel the clues, but at least the investigation does not consume the precious few hours allotted. I was relieved to learn that the investigation was not a race against time, but that time was used only to keep track of your progress toward the solution of the mystery.

Roots of the cruise

Cruise for a Corpse is the third adventure produced by Delphine Software. Their first was *Future Wars*, which used the fantastically beautiful art of Eric Chahi, who returned in Delphine's *Out of This World*.

The "Cinematique" point-and-

click interface appears to have benefited from the experience of the other *Future Wars* and *James Bond Stealth Affair*. It's very cinematic in its portrayal of the animation, art, background scenes and conversations.

The size of the characters was doubled over those in the earlier offerings, allowing for a more sophisticated artistic rendering of what are basically cartoon-like characters. Larger characters enabled the artists to do more detailed animation — and when the characters fill the screen, the impact of the action is more dramatic.

There are several "cut scenes" that, in some cases, are black and white character flashbacks.

Pop-up lists

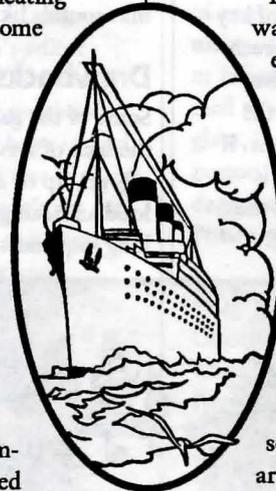
Cruise's interface is totally mouse-controlled. Keyboard control is optional but less satisfactory. Some simultaneously-active keyboard hotkeys are included.

The left mouse button selects various actions, while the right button cycles through the active cursor types that allow for walking, interaction with characters and artifacts, and a pop-up of the conversation and inventory lists. Pushing both mouse buttons simultaneously accesses the game utilities of save, load, save disk drive, pause, escape to operating system, and restart.

The save game allows you to designate which drive (A through D) to use and to label each saved game. Twenty-six saved games may be saved to floppy disk, and with extra disks the number of save games is infinite.

Look and feel

The game window is a full-screen display of the animation and scenes. A pop-up custom window shows a



by Al & Amanda Gioveti

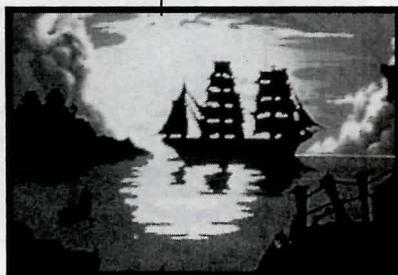
Continued on next page

Cruise for a Corpse...from 3

close-up when you examine an object. When you elect to talk to a character, a full-screen view of the inspector and the suspect character replaces the background and characters, and a list of key topics appears on the left of the screen.

Clicking on a topic from the list results in a suspect's comment on the topic in answer to Raoul's questions. If significant additional information is gained, a new topic will appear in the conversation list and the clock will advance ten minutes.

At the end of the game, there may be as many as thirteen specific subjects for each of twelve character names, one "various" category, and one category for at least fifteen inventory items. There are more than fifteen inventory items in the game, but certain items are used up when they have fulfilled their singular purpose, making the inventory easier to manipulate.



Non-linear plot

The game plot is somewhat non-linear, with many solutions to many situations. Some of the cut scenes are obligatory, and you will wander around the ship making no progress in solving the puzzle or advancing time on the clock until you either witness the scene or discover additional information by searching or conversation.

Raoul is still responsible for pointing out the crook at the end of the day, so save the game before dark. This prevents having to retrace too many of your steps if you are wrong.

Graphics are colorful and use the 16-color palette with good effect. The smooth animation is smooth and fits the cinematic theme. Characters walk about the screen, stand, sit, and pick-up and put down items. There is even an animated, arcade-like fight sequence beyond a secret passage (it may be bypassed by throwing a piece of soap).

Composed by Jean Baudlot, the music gives the game a sound track whose selection and tempo of music are sensitive to the mystery's development as you make progress. Sound effects by Benoit Aron vary from the ultra-realistic door knock to the storm thunderclap that sounds like a cricket.

Drawbacks

Some of the game's problems come from the lack of a switch to turn the music off, on, up or down. The music is very loud and can get on your nerves after long sequences of play.

Another problem can be seen in the basically weak graphics and sound support. If you push the right mouse button at the wrong time, the inventory list is superimposed

on the ending script, making it unreadable. Luckily, I saved the game and merely restored the save, then used the mouse with much more carefully.

Copy protection is an off-disk code wheel that uses subtle color differences of identical items, so anyone with color vision problems will be unable to decipher the code. A very cryptic and incomplete European version of the manual is used in the American release. Some of the original French script was translated into unintelligible English.

Conclusions: Other than these minor faults, *Cruise for a Corpse* has a very involved and interesting plot, and will be an enjoyable and perhaps more cerebral diversion from the usual fantasy and science fiction adventure games that flood the market.

Difficulty: Advanced

Company: Delphine/U.S. Gold

Price: \$54.95

QuestBusters price: \$49.95

STAR CONTROL II CONTEST!

The first ten people to correctly answer the questions *Star Control II* designer Paul Reiche plucked from the first half of the game will win all kinds of prizes. Grand prize is three Accolade gift certificates; second place will get two gift certificates, and third place will get one. The other seven, as well as the top three, will get Accolade's special *Star Control II* Jigsaw puzzle — and a *QB* gift certificate good for either *Quest for Clues: The Book of Orbs*, or the next *Quest for Clues*. Deadline is December 31. Send answers to Star Control II QuestBusters Contest, POB 1946, Cupertino CA 95015-1946.

The Questions, please...

1. On the HyperSpace star map is a constellation called vulpeculae. What does this Latin word mean in English?
2. Who are the Kohr-Ah, and what's their special relationship to the Ur-Quan?
3. Who are the Zebransky and what happened to them?
4. What's the function of a talking pet?
5. At the start of the game, how many Shofixi are alive in the Galaxy?
6. Which race travels throughout known space but is most frequently found in Supergiant star systems?
7. What alien race is native to the Persel constellation?
8. Who founded the religious cult, "Homo Deus?"
9. Why don't the Spathi live on their homeworld?
10. What are the names of the two gods of death and treachery worshipped by the Ilwrath?

The Dagger of Amon Ra

by Fred J. Philipp

Laura Bow, Roberta Williams' surrogate detective, is challenged once again by another mystery in *The Dagger Of Amon Ra*. Following the same format of Laura Bow's first adventure, *The Colonel's Bequest*, Laura must determine who has stolen the dagger of Amon Ra and gather enough evidence to prove her case to the coroner at an inquest that comprises the end game.

The majority of the story takes place in the Leyendecker Museum in New York City. The year is 1928. Using the same stage play methodology employed in *The Colonel's Bequest*, the story is divided up into a series of Acts, six in this case.

Vintage Sierra

Music and sound are vintage Sierra, and the 256-color VGA graphics consist of hand-drawn scrolling frames. You get a full-screen presentation: the now-familiar Sierra interface, consisting of a line of icons running across the top of the screen, is hidden from view until you elect to see them. They consist of take, look, walk, talk, save, restore, and quit, plus adjustments for volume, speed and graphic detail. Another icon represents your inventory. This is very quesser-friendly, especially when using a mouse.

Start spreadin' the news

The story begins when Laura arrives in New York City to pursue a career as a reporter on the N.Y. Daily Register News Tribune. Her first assignment is to cover the theft of the dagger of Amon Ra from the museum.

You are given a notebook to record your investigation. This book is divided up into four categories: People, Places, Things and Miscellaneous. As you gather more

information these categories will expand in number. You must talk to everyone about everything in order for the game to progress (especially Acts 1 and 2).

A few clues

After talking to Laura's editor about everything in her notebook, you'll have to find your Press Pass, or you won't get very far in this game.

To get you started, note your

desk and locked drawer. Maybe if you sat down and lifted the 'corners' of the blotter? Oh yes, don't forget to check out the waste basket.

The package deal

The game comes with the standard Sierra game manual, additional instructions (which contain a start-up walkthrough), a map of the upper level of the Leyendecker Museum, and an Official Guide to the Museum. The Guide acts as copy protection by having you match a picture with a description of an Egyptian god. It also provides clues for those of you willing to peruse its 52 pages.

Your first serious task will be to figure out how to get Laura into the Museum for the party being held that night. To get around in Act 1, you take a taxi, show your pass and pick a destination from your notebook.

Act 1 consists of getting items and giving them to someone to keep the game moving. All the Acts are self-contained, and in order to move from Act to Act, you have to accomplish several tasks that are more or less

linear.

At some point in Act 1 you'll acquire a magnifying glass (*a la* Sherlock Holmes, but alas, no hat or pipe). Just remember that sometimes burnt ants and baseball do mix. This glass will become an invaluable part of your repertoire. Many items instrumental to the quest may be looked at or taken only after you have examined people and items closely with the glass. Don't forget to push Rex's button. Also, note that the fake dagger of Amon Ra was made in Pittsburgh (my adopted home town).

More murders

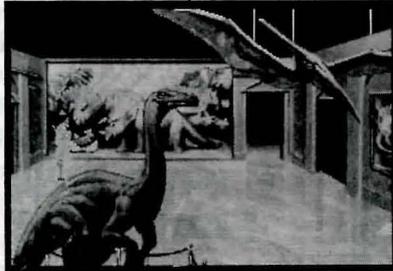
Once you get into the Museum, a series of murders will begin to occur. But before this happens, make sure that at the party you walk around *behind* all groups of potential victims or suspects to overhear their conversations. Then talk to everyone relative to the information in your notebook. And don't forget to check out the gift shop in Act 1 (closely).

The game reminded me of the old board game *Clue*. Characters portraits and mood-setting music were reminiscent of playing this game years ago with my kids (the kids provided the music). The scrolling

was smooth, the graphics simple, but colorful — yet with today's potential for using digitized pictures, they seemed old-fashioned.

On the other hand, the game does take place in 1928, so maybe it makes sense in this context.

In Act 6 you'll be asked a series of questions at the Coroner's Inquest



Type: Animated Mystery Adventure

System: MSDOS (640K and hard disk required, 10+ Mhz or faster recommended, mouse and joystick recommended; EGA, VGA/MCGA; Ad Lib, Roland, Pro Audio, Sound Blaster)

Planned ports: none

Continued on 14

The Dark Half: A Stephen King quest

Horror premises for adventure games are chancy at best. There are two ways to go with the genre — campy and gory like the HorrorSoft games from Accolade (*Elvira, Elvira II* and the upcoming *Waxworks*) and serious and sombre, like *It Came from the Desert*, *Ultima VII* and *Dark Seed*.

Game designers' indecision as to which way to go, coupled with the small audience for such games, has given horror fans only a few titles a year that are worth their genre-focused eyes. It is ironic that even with the mammoth success of authors such as Stephen King, Clive Barker, Robert Bloch, Dean Koontz and Anne Rice, there have not been more adventure games celebrating popular horror novels and short stories.

Game released before the movie?

Well, Stephen King fans take heed! In a complete about face from the standard way of doing things, Capstone recently released an adventure adaptation of *The Dark Half*, one of King's more recent novels, before the movie on which the plot is based has seen the light of day. The troubles of

Type: : Animated Adventure
System: MSDOS (640K & hard disk required; mouse, joystick optional; EGA, VGA, Tandy 16-color; all major sound boards)
Planned ports: Amiga (by December)

Orion Pictures have caught the film in its financial web, so we may have to wait a long time to see it. *The Dark Half*, which stars Timothy Hutton, reportedly wowed the select few who viewed it. Until that whole mess clears up, take a look at *The Dark Half* on your computer, a surprisingly good adventure based on the unsettling bestseller.

The Dark Half is the story of Thad Beaumont, a writer with a successful line of horror novels released under the *nom de plume*

George Stark. A drifter named Fred Clawson has stumbled upon the knowledge that Stark was really Beaumont and threatened to blackmail Thad with that information.

So Beaumont publicly revealed his role as Stark to thwart Clawson and escape the creative prison he had forged for himself. The climax of the revelation was a mock funeral for George in a real graveyard. Unfortunately, things start getting rough when Stark's grave is found empty, bodies pop up around town left and right, and Thad becomes the prime suspect.

You play the part of Thad Beaumont. Your goal is to make it from day to day without getting thrown in jail, accomplished by avoiding the police and answering questions correctly when they do find you. You must also uncover clues to the identity of the real murderer and the mystery of the "dark half" referred to in the title.

The Dark Half is as much a mystery game as it is an adventure and will even appeal to those who never read King's novel. Some of the images and scenes in the earliest parts of the game make no sense until later, but the overall story is quite unusual and full of surprises and shocks. Those familiar with the book will also enjoy the game because of the visuals and the transformation of the plot into a series of puzzles, and it might be a little easier for them to figure out the correct actions to perform.

Lucas-like interface

The interface will take no time to learn. Similar to LucasArts' method of combining commands and objects to make a sentence, the controls for

this game are at the bottom of the screen. At the top is the picture window in which you move Thad around rooms in a side-view perspective not unlike Sierra games.

Commands are the standard ones (talk to, pick up, push, walk to, etc.), except for "travel to," which lets players skip back and forth from locations not necessarily accessible via exits from rooms. These commands are attractively laid out on a typewriter keyboard — one of many nice graphic touches.

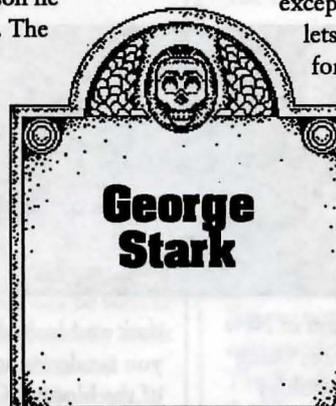
When you move the cursor over an object in the picture window or an items in

the inventory, its name appears on the command line with certain commands such as "look at" or "pick up." This is how you find objects in the rooms. Delphine popularized this method with games like *Future Wars*, but in *The Dark Half* you don't have to worry about objects that are one or two pixels wide. Each object has its own picture in the inventory, and some one-use items disappear when successfully used.

The save and load utilities are particularly useful. You can save up to twelve games. When you select a saved game to load or look at, the program reveals the room in which the game was saved in, the time of day and day number in the story, and — most importantly — a reproduction of the inventory items. This is a handy and unique way of seeing what's really in those save files. The game system combines a few different techniques effectively, and I hope Capstone uses it again in other adventure titles, horror or otherwise.

Graphics and sounds

The graphics shine through in 256-color VGA. There are many cinematic



by Russ Ceccola

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The CD Dungeon: The Case of the Cautious Condor

It seems that anyone fortunate enough to own a CD-ROM drive must cultivate patience, because we spend a lot of time waiting for new games. So far the only things of mention on CD have been *Battlechess*, *King's Quest V*, *Mother Goose*, *Sherlock Holmes* and *Loom*. But now Tiger Media has put out two new products for MSDOS CD, the first in their Airwave Adventures: *The Case of the Cautious Condor* and *Murder Makes Strange Deadfellows*. I'll look at one this month, and the other next time.

The unfriendly skies

A murder mystery narrated by the typical hard-boiled detective and set in a 1930s backdrop, *The Case of the Cautious Condor*, like *Cruise for a Corpse*, begins with an invitation to a cruise. This voyage, however, takes place over the high seas — aboard an albatross of a plane that is carrying a score of passengers, all guests with intertwining pasts.

Type: : Animated Mystery Adventure

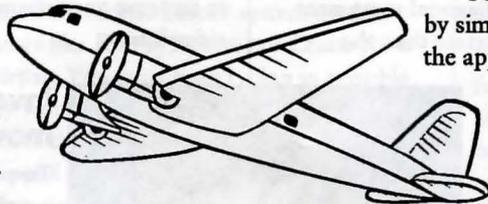
System: MSDOS (640K, hard disk required, mouse recommended; EGA, MCGA/VGA; Sound Blaster, Ad Lib)

Planned ports: none

An old war buddy, who just happens to have become a millionaire and owns the plane you're on, is trying to reveal the murderer of his son by bringing everyone involved together on this flight. An unexpected heart attack interferes with the revelation of "whodunit," the plane is forced to turn around, and you have 30 minutes to put all the pieces together and find the murderer before the plane touches down.

Cartoons and special effects

The story is told through still cartoons overlapping each other and supplemented with a healthy serving of narration, stereo sound, background effects and character interaction. You control the story's direction by using the main screen, which has a blueprint of the plane's two levels and four additional icons.



You go to a room by simply clicking on the appropriate part of the blueprint, or search a room by clicking on the magnifying glass and then the

room. If you think you know whodunit or want to make someone sweat, you can accuse a suspect by clicking on the handcuff icon, then going to the room where the suspect is currently located and clicking on the person. Clicking on the detective's picture brings up a narrated tutorial of the controls.

A little time passes each time you visit a room where an interaction takes place. In all, you'll be able to observe between nine or ten interactions between suspects before the plane lands.

Searching a room or accusing a suspect does not count as an interaction unless you do it a lot.

Slick graphics & voices

The cartoon art reminded me of a Dick Tracy comic (though there is no animation), but the use of layovers to depict action scenes and conversations was done very well. Voices were done smoothly and professionally (I don't think it was a bunch of folks off the staff, which Sierra did with *King's Quest V*) and the feel was very much 30s era.

I was impressed that the introduction consisted of at least ten minutes of voice and cartoon. I thought you could only get an hour of sound on a CD, but it seemed like there was more than an hour to the entire game.

The plot is quite intricate, and you'll find reason to suspect everyone before the trip is over. There are so many twists and turns to the plot that you'll have to replay this one a lot to get the order just right.

My only complaint was how time is handled. Not everything happens at the same time in each room. In other words, you might listen in on Schnorrer and Lady Waddington in the Forward Lounge at 10:00, and the next scene in the Lounge will be at 10:05 — but you may have just missed what happened in the Aft Observation Deck because it occurred at 10:03, while you were eavesdropping on a five-minute conversation. If every room had the same amount of time for each event, it would be much easier to keep things straight, but this doesn't happen. Apparently this was a complaint among the staff at Tiger Media when the game was being tested, but I guess the idea was to keep it hard.

Conclusions: I don't know any games to compare this CD-ROMs to — multimedia is definitely a unique experience — but I do know that I enjoyed it. And at such a low price for a new CD game, not a port from an existing game, you can't lose. RR

Difficulty: Intermediate

Company: Tiger Media

Price: \$35

Simulations!

Do you fly your computer? Use it to create worlds, or to play sports and other kinds of simulations. As a *QuestBusters* member, you can get our bimonthly newsletter on flight and *SimCity*-type simulators at a special low rate. To USA addresses, *Simulations!* costs only \$10. To Canada: \$14. Overseas: \$18. For a free sample, send \$3 in US funds. RR

by Paul Shaffer

The Lord of the Rings, Volume II:



The *Two Towers* is the recently released sequel to *The Lord of the Rings, Volume I: The Fellowship of the Ring*. Both are based on J. R. R. Tolkien's classic trilogy, which traces the path of the "One Ring that binds them all" from the Hobbit town of Bag End to the destruction of the Ring in Mount Doom.

The Return of the King, which will follow the cliff-hanger ending of *Volume II*, is now in production, and Interplay hopes to incorporate diagonal movement and an even better interface than the upgraded one in *Two Towers*. Interplay is also working to re-release *Volume I* with the new, upgraded game engine used in *Volume II*.

The Two Towers covers the story from after Boromir's death and the breakup of the Fellowship, to the capture of Frodo by the Orcs at Shelob's lair near the Gates of Minas Morgol. Unfortunately, Interplay probably will not be doing *The Hobbit* unless the rights can be obtained from the rather obscure company that did a text adventure based on the book several years ago.

Interfacial tension

Volume I had a weak interface. *Volume II* demonstrates the efforts of Interplay and co-producer Bruce Schlickbernd to answer customer complaints. The functional, no-frills automapping and the 40% smaller maps increase your awareness of the surroundings. The save games were increased from a totally inadequate two games to the still less than satisfactory six save games.

Hot keys and the ability to change characters from within the menu make the menu selection of items, skills and spells easier than the first game. The rounded combat was made more dynamic by adding commands, such as swing, block,

aim, and dodge.

All the main characters now feature attractive, personalized character portraits. Non-player characters politely stand still as you approach them to converse, rather than run away from you as they did in *Volume I*.

There is no copy protection, save the extensive use of the manual's 42 pages of essential paragraphs. Interplay's less than comprehensive clue book is recommended to improve your chances of seeing all the side plots.

Inventory and movement

Two Towers' icon-driven interface, which also employs thirteen hot keys, still has some inconvenient aspects. The non-intelligent object management system results in the

permanent loss of items dropped by mistake, and walking around with your inventory full will result in the loss of items when they are presented to you in an encounter. For these reasons, you can never carry the full ten items allowed in your inventory. You may allocate two of the same skills to one person, and there is no way to check skills prior to selecting them once you have run into the character who is handing out the goodies.

In spite of a tremendous amount of feedback from gamers, the interface still does not support diagonal movement. Interplay does not like the "skating mechanism" used by most game companies to achieve this feature, according to producer Scott Bennie. *Volume I's* obsession with the number ten — which limits the characters' skills, inventory items, spells and power words, and companions to that number — also extends to the current game, since increasing capacity beyond these limitations was more of an undertaking than the *Two Towers* designers cared to take on. Rare bugs reported include lock-up, turn off of set events (including map connections) and multiples of unique items.

Axe me no questions

Transferring characters in from *Volume I*



Type: Fantasy Role-playing
System: MSDOS (640K, hard disk with 557K free ram, 6 Mb hard disk space and color monitor required, 10+ MHz and mouse recommended; 768K required for Tandy; 256-color VGA, 16-color EGA; Ad Lib, Roland, Pro Audio, Sound Blaster, Tandy)
Planned ports: none

The Two Towers

results in loss of all skills and retention of items. The pre-rolled *Two Towers* characters have as many as six skills, but possess none of the special items from *Volume I*, such as Durin's Axe and any armor better than Leather. Thus the transfer utility has Gimli choosing between Durin's axe with no axe skill, or axe skill without Durin's axe.

Typing in key words to simulate conversation is much more inefficient than the conversational menu system used in games like *Fate of Atlantis* or *Cruise for a Corpse*. You must keep typing in possible key words without a clue as to which words the non-player character will respond to. (A DOS utility hex and ASCII print out of the "data?.lrd" files for each new map area will reveal the key words to which specific non-player characters will respond.) Interplay feels that telling the player which topics the character knows about reduces the playability of the game.

Graphics and animation

The 16-bit tile-based background and four- or five-frame rendered "tile over-sprite" animation graphics system shows greater and more intricate character details than in the first game. At the same time, it results in less impressive background renderings, such as the simple, conical mountains that replace the earlier production's craggy behemoths.

The areas represented by *Two Towers*' Fangorn, Aglarond and Isengard are mere shadows of the complex, intricate detailing that was seen in *Volume I*'s renderings of Old Forest, Moria and Dol Guldor. The VGA-drawn graphics, which were converted to EGA, are disappointing when compared to the backgrounds of *Volume I*, but do not deter greatly from the interesting and engaging plot.

More than 40 minutes long, Charles Deenan's musical score incorporates a major theme, themes for each of the three Fellowship parties, and a theme for each important monster, such as the Nazguls. Music is continuous throughout the game, unless you turn it off or down, and is most spectacular when played on a Roland.

by Al C. Giovetti

Scott Larocca's fifteen digitized sound effects, including the death scream, weapons clash and a particularly startling, jump-out-of-your skin, dead marsh scream-cackle-laugh, are effective if not numerous, but they don't support the Ad Lib.

Cliff-hanging

Animated cut scenes, which were used to embellish and entertain at *Volume I*'s critical plot points, such as the escape from Hobbit's Glen, have been all but eliminated and are used only at the beginning and end of *The Two Towers*. In other parts of the game, they were replaced by "cliff-hangers."

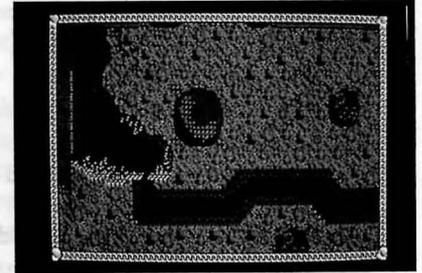
Cliff-hangers are points at which the game switches between one of the three Fellowship groups at a critical moment in the plot, such as when Frodo is paralyzed at the bridge of Minas Morgul. Once switched to the new plot line, the game will not switch back to another group until the next cliff-hanger.

The player has no control over cliff-hanger switches. A common misconception is that the cliff-hanger prevents the player from walking back to the area of the map travelled on before the cliff-hanger. Untrue: cliff-hangers are not designed to limit your freedom in the game, simply to enhance the suspense.

The menu-driven, rounded combat seems to be very easy and less threatening, in keeping with Tolkien's downplay of combat in the trilogy. (Tolkien's combat tends to be the Greek, heroic, man-to-man type combat.)

Two Towers effectively recreates the Fellowship's involvement in wars between thousands of combatants as a series of short combat situations with few antagonists, connected with text messages and choices, such as "Things are going bad at the south wall. Do you want to go there and help repel the enemy?"

Conclusions: In many ways *Two Towers* is an improvement over *Volume I*, but the improvements do not bring the game up to



Continued on page 14

WALKTHRU: Indiana Jones & Fate of Atlantis

by C. F. Shaffer and F. J. Philipp

This solution covers the Team Path through the quest. The Wits Path and Action Path vary a little. All three merge when you get to Atlantis, which is covered in this solution.

Monte Carlo

Talk to everyone to learn that Trotter always wears a flower and brown suit. Make careful note of Alan's statements, for you will need his answers shortly. Also be sure you have notes on the Dialogue, as he will ask a question from the Dialogue. Use dialogue 1-2-1-3.

After answering the question, use dialogue 2-1 to get him up to Sophia's room. (An alternative method: Go to Algiers first and take mask from Omar. In room at Monte Carlo, talk to Sophia and tell her to distract Trotter. Look bed. Get sheet. Open cabinet (under sink). Get flashlight. Open fuse box. Pull fuse. Use sheet, mask, flashlight. Walk into seance room.)

Sophia's Room

When he asks how many fingers he is holding up behind his back, Sophia will have to guess. Begin with four. If you get it wrong, excuse yourself, come back and start over until you have the right answer. Then he'll give you the Sunstone. To get Sophia to come down to the cab, "use" cab.

Algiers

See Omar in the back alley and get two camels and a map. When the camels die, return to Omar and he will offer an object. Get the mask and go to the Market Place, where a knife thrower is practicing. Push Sophia out when he asks for an assistant, and she'll get a knife.

Getting a squab

In the next square, a beggar offers a free gift for food. The balloon ride is behind him and up the stairs. Offer

the mask to the food merchant for a squab on a stick, and he will refuse. Return to Omar and trade the mask for an ebony comb, trade that for a veil, and give the veil to the grocer for the squab.

(To get the squab at Omar's, you may have to trade for a baseball, voodoo doll, little red wagon, ivory earrings, ruby ring, gold buckle ebony comb, yellow scarf, dark red lipstick, yellow yo-yo, shaded glasses, white cane, red fez, bar of soap, brass spittoon, black veil.)

The Balloon Ride

Give squab to the beggar and get a ticket for the balloon. Use balloon. Cut line with knife. Land near a nomad and ask directions to the dig site. Look at the broken truck. (Sophia fell into a hole.) Enter site. It's dark, so turn your monitor's brightness control to high. Get the tubular hose and earthen pot, then find a generator that's out of gas. Back at the truck, use the tube on the pot and use both on the gas tank. Use the pot on the generator, then use the small metal thing to turn on generator.

The Secret Door and the Truck

Now that you have light, you can get the ship rib. Use it on rubble. Use peg in hole in wall. Use Sunstone on peg. Align the Midday sun with the tall horn. Push peg, and a secret door opens. Sophia walks out with a distributor cap and an amber fish. (which turns out to be an Orichalcum detector). To repair the truck, use the sparkplug that's on generator (to get it), then use sparkplug on the engine. Drive to Algiers and fly to Crete.

Crete

Search the Ruins to find a transit and a map showing a diagram of horns, a bull's head and a bull's tail. The horns are in the center of the compound. Clear two piles of stones

to find the head and tail statues. Sighting with the transit from the tail to the outside of the corner of the horn's right side, click on the center line of the transit. A line is drawn on the site, going to the bull's head. Sighting on the inside edge of the left side of the horn, then clicking on the center line, produces a second line that crosses the first and makes an X on the ground. Use the ship's rib on the X to get the Moonstone. Go to the large area near your landing site, use Sunstone and Moonstone on spindle, align properly (this may be random: try Noon Sun and New Moon) and enter secret door.

Knossos

Take two heads from the shelf, go through the door and use your whip to get the third head. Enter the Minotaur's room, which is the one with the bouncy floor. Use whip on statue head (initially Indy and Sophia's combined weight suffice to lower the elevator; when he's alone, he must use the whip). Go down a level and find Sternhardt's body, along with the Worldstone and staff. Get both.

Examine waterfall. Climb chain. Put three heads on another shelf. Open grate. Find lifting device and use staff to remove chock under counterweight, then go below and use staff in statue's mouth to ascend to the next floor.

Get the Gold Box and the three beads, then return to Sophia. Get her to put necklace in Gold Box, then put beads in Gold Box. Use amber fish to locate secret door, use ship's rib to clear. Enter the Atlantis map room.

Atlantis Map Room

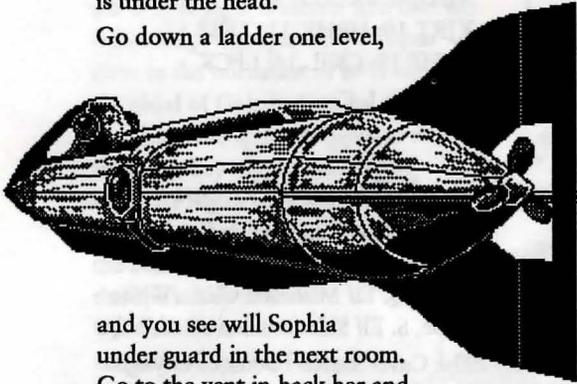
Use spindle in center to open door: Noon Sun, New Moon, West Sea. Enter. Kerner appears, takes the stone and jams the door on his way out. Search to find another door. Use ship's rib.

QuestBusters

The Submarine

As you walk down the dock, you will find the submarine. Enter the Conning Tower. Use intercom to order the crew all the way forward. Pull depth control handle. It breaks. For a substitute, get the plunger that is under the head.

Go down a ladder one level,



and you see will Sophia under guard in the next room. Go to the vent in back her and have her distract the guard: use dialogue 2 or 3. Use dialogue with the word "pail" in it, and she will hit guard with the bucket.

Go to the vent in back of Ubermann and Kerner. Listen, go to the forward hatch and descend. Inspect safe, go to galley, get cup, go to battery acid. Use cup on acid, go forward and use cup on safe. Get stones and key to unlock rudder.

Go to Conning Tower. Use plunger on lever. Set the depth gauge and cruise back and forth, using controls to turn the sub toward the cave you will see ahead. Use control levers to move left and right, and go back and forth until you finally get into the cave. Leave sub, enter cave.

On to Atlantis: All Paths Merge Here

Go toward the wood thing and take it. Go to the rubble, use wood thing. Go to stone thing, open stone thing, get rod. Use bead in rod to obtain light. Take wood thing and ladder. Use spindle, set according to Dialogue, then press spindle (remember contrary minds), turn stone 180 degrees, press spindle. Put bead in statue mouth. When door opens, enter Atlantis.

The Lava Room

Explore the outer ring. Take rib cage from skeleton. Explore darker rooms, using all grates until one takes you near Sophia in the dungeon. Use bead in the stone sentry mouth to kill guard. Get fish head and mug. Note the machine room. Get eel, bronze gear, bronze spoke wheel. In Lava room, use cup on pedestal, get fish head in plaque. Get cup of lava and take to machine room. Use the bronze spoke wheel on machine and use lava in funnel to obtain beads. Bait the Rib Cage with the sandwich. Use cage in Crab Room. Catch Crab.

The Dungeon

Go to the Dungeon entrance and use bead in eel. Use eel in water and put bead in statue mouth. When the doors open, go to the dungeon. Try to release Sophia, and get the part from the broken sentry. Go to Canal down the steps and throw the crab cage with crab into the canal. Swim across to other side, use crab float, put bead in mouth and float to door on right side. Use Sunstone on spindle above door and float to next door. Use Moonstone on this door, Worldstone on the next door, then go to the next bay upstairs, Close cabinet. Read diagram. Get crescent gear. Go back one bay and enter the arch to the Sentry machine.

Use ladder on Sentry. Look at chest plate, open chest plate. You now need the bronze spoke wheel, bronze gear, robot part from dungeon, and the crescent-shaped gear. Follow the diagram: first put wheel on center peg, put statue part on wheel, put gear on northwest peg, put crescent on northeast and southeast pegs; then move gear to southwest peg. When the left hand drops, go down the ladder and use chain on door, then use chain on left arm. Go back up the ladder and move the gear to new location. Feed bead, and door

will come down. Take hinge pin from floor.

Return to Sophia and give the hinge pin to her to block the grate. Lift grate. Get hinge pin after Sophia is free (open cage again to make it fall out). Return to Sentry. Go through the door and enter the first room. Ask Sophia to look at necklace. Put bead in necklace, use gold box on it, throw box into lava. Go upstairs, get scepter, exit room. Enter the next room and note the markings on the hall, wall and floor near the hulking machine.

Get on the machine. Use scepter and hinge pin for levers. Put bead in the machine. After moving, follow the second set of markings: put levers in left and right slots, push both; put bead in mouth, switch right lever to center; push/pull both until machine goes out of control and crashes through the wall. Follow machine across lava pit by clicking on cave opening in southeast corner.

Maze of Doors

You are in a maze of doors and must get to door above your present position. Use trial and error, noting the large stone alignment that forms a diagram on a wall in the left upper side of the maze: this is how to make the final setting of the stones (it may be random: try Volcano to north, Full Moon to southwest, Noon Sun to southeast. After reaching the door, use steps to right side of screen. Watch the lava, cross carefully, and enter the God room.

God Room

Set Stones as shown in the diagram. Push spindle. Ubermann, Kerner and the Nazi soldiers show up. After Kerner is killed, use Dialogue 3-2-3-4-3-2-1 with Ubermann, and the program takes over and finishes the game.

Keys to the Kingdoms™

The Legend of Kyrandia

To repair bridge: give Herman the saw from the treehouse

Quill quest: find walnut, acorn and pinestone. Place all in hole. Find bird, touch yellow gem on Amulet, get quill.

Birthstone quest: search stream by spring to find Sunstone. At marble altar, place Sunstone in bowl first; placement of the other three gems is random, so save game until you get the right combination.

Serpent's Grotto: at each Fireberry bush, pick a berry and go to the next bush (each berry lasts just long enough to reach the next bush). As you go, collect a total of five heavy stones and one gold coin (located by the evening sky). Put stones on scale to get back out of Grotto. Toss gold coin in Wishing Well. Put Moonstone in Pantheon of Moonlight. To cross chasm, touch purple gem on Amulet.

Norman Hughes

Birthstones: after you get bit by the snake, take two rubies. Use the yellow gem to heal yourself. Go to Marble Altar. Put stones into gold plate in this order: Sunstone, Aquamarine, Opal, Ruby. Get the flute. Return to Darm for some directions. Go back to Serpents Grotto and use the flute. Enter the cave.

Fred J. Philipp

Dark Seed

Day 1: Go to bathroom. Use medicine cabinet (taking aspirin). Use shower. Go to attic. Open chest on right. Examine open chest (taking and reading diary). Push chest on right three times. Take watch on ground. Wind watch. When doorbell rings, go to front door and get package (doll). When phone rings, go to bedroom and answer it (library notice). Go to

den. Get and examine blueprint on desk. Examine east wall. Open it. E. U. Get rope. (Leave secret doors open!) Go to east bedroom. Examine coat pocket (getting paper). Examine paper. Go to living room. Examine mirror. Get paper on mirror. Now get newspaper outside, go to town and buy scotch. Go to library.

Paul Shaffer

Secret of the Silver Blades

Don't go into the teleport at first; instead, go through the red door into town. Near the Armorer, find the exit that leads to a destroyed part of town. This is a good place to build up experience points in combat.

For magic, stock up on Fireballs and Magic Missiles, the latter comprising the most useful spells. Against Fire Giants later, use Ice Storm spells instead of Fireballs.

Paul Hill, Jr.

Frederick Pohl's Gateway

There is a major bug in the first release. This is the fix Legend provided. It occurs in the armory: after you open the vent with the maintenance key, the program won't let you push the button even though it's described. To press it and summon the robot to ferry the gun to your room, leave the armory at this point and go to Room T20. Save. Quit. Then start the game again but don't restore immediately. Once the game has started and you're back in your room, restore. Leave Room T20 and go back to the armory. Take the gun. Stand on the cabinet. Now you can press the button. When the repair robot appears, put the gun in its basket. Go to your room, open the vent with the key, press the button and take the gun when the robot shows up.

Thomas Mullen

Out of This World

These are codes for various levels.

Level 2: HTDC 3: CLLD 4: LBKG 5: XDDJ 6: FXLC 7: KLFB 8: TTCT 9: XJRT 10: HBHK 11: TFBB 12: TXHF 13: CKJL 14: LFCK

Joseph J. Courter

Dark Queen of Krynn

Good party: Knight, Paladin, Ranger (all Human), Hill Dwarf Fighter/ Thief, Q. Elf Mishakal Cleric/White Robe, S. Elf Shinare Cleric/Red Robe
The Cave: Search bodies of Otyughs and Shambling Mounds in NW corner for Flail +4. In chamber with three Beholders, enter from west side. As you're running away, use bows to kill them. Follow the signs of Crysia to NE corner of caves.

Naudilis: First you must complete a series of mini-quests, such as returning the Elvish children and wounded citizens to the Safe Hall (see JE 64), healing Palace Guards and the Elvish Priest in the Safe Hall, and fixing the gate with a hinge found in the Forge. Then seek Lyzian in the streets to discover the fate of Captain Daenor. When you find him, return to the Safe Hall for final instructions on ridding Naudilis of the Sea Dragons. The chamber Lyzian speaks of is in NW of Celanost. After returning the eggs to the dragons and meeting with Lyzian, go to his chamber for the final encounter with Talhook and his Sahuagins.

Takin Nili

Lord of the Rings: The Two Towers

Party Three: The Ringbearer
Gulwathdel Tower

Use stairs in the northwest to descend from the first floor to the cellar. Do not go to the upstairs. Save game. Go

QuestBusters

to northwest of cube and enter the void. Use Galadriel's phial or the star ruby on Gulwathdel, and gain the spirit key (have open inventory slots). If confronted by a ghost in the basement, use star ruby on him. Search the basement for the Elven prisoner, use charisma, and recruit him into the Fellowship. Use spirit key to open door in the northeast of level one. Use the phial of Galadriel or the star ruby to release the spirits trapped in the cauldron beyond the now open door. At night, turn south at the second west-to-east light on the southern side, and give the Spirit Key from Gulwathdel tower to the Council of Spirits. Return to Nendol and receive treasure.

Al C. Giovetti

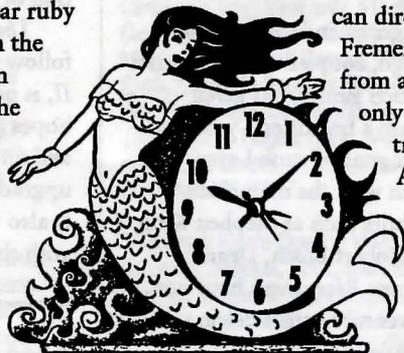
Dune

Travel update: always fly your Orni or ride your worm all the way to your target. Resist the temptation to jump to a destination. You can only find towns and sietchs when you are taking the time to search by flying or riding all the way. Jumping to a destination makes it impossible to find sietchs, towns, and Harkonen forts. You cannot be shot down by Harkonen forts when you jump to a destination with an Orni or when you are riding a worm, but jumping to a destination should only be used when you are absolutely sure that there are no undiscovered forts or sietchs on your route. Paul can telepathically contact his Fremen troops due to the amount of spice in his blood, which increases the longer he is in the desert or traveling from sietch to sietch.

Wind traps and water: Eventually Paul will find sietchs with wind traps and underground reservoirs. If Paul enters an underground reservoir with Stilgar, Paul can choose to drink the waters of life. You should always try to drink the waters, but save first, and if you die, restore the game up to

the point where you saved or entered the seitch, whichever is later. Keep trying to drink the water until you survive its effects.

Once you drink the waters of life, survive, and return to the Atrideides castle and speak to Jessica, you will have the ability to use telepathy to talk to all Fremen on the planet. This is important, because you



can direct all Fremen troops from afar and only need to travel to Atrideides Castle to pay the Emperor and the Smugglers

, to move Gurney Halleck, the trainer, and to visit new Sietchs and captured Harkonen forts to recruit new Fremen

Al C. Giovetti

Ultima VII

To gets lots of gold (after you learn Resurrect), kill Cynthia in the Royal Mint in Britain. Search her body, take keys, open all the doors in the treasury with them. Watch for guards when taking gold. After you've got all the gold, resurrect Cynthia and trade the nuggets and bars for coins. Since you resurrected her, she has no hard feelings about you killing her.

Carol Mason

Heimdall

You will never need all six party members. Keep three on the boat throughout the game and use them to store items. The best playing party is Heimdall, Druid and Berzerker. Spells needed to complete all three quests are Water, Revelation, Shrinking, Disenchantment and Teleportation. All others can be discarded if not needed.

Second Quest: Travel to islands in a southwest pattern. Island one has a store, and you must get helmet from chest. On island two, use keys to get Ruby, use Water spell to get Thunder Blade in room with two red doors. On island three, see the three Goddesses to find what they need. On island four, north of the Goddesses, use Detect Door spell in the room you find it in and get Dragon Eggs. Head to center island and place the helmet between the two others on the shelf in the room with encased key. Get diamond key after using helmet.

Peter Matta

Treasures of the Savage Frontier

Don't go into the tower in the middle of the forest north of Daggerford as the Dwarves advise. Keep just one of each of the Lucky Papers you find in each city; you won't need more. You'll probably never find a better weapon than a +2 Greatsword. The best armor is +2 Plate. Always check out the Bracers. There are a few AC 2 ones, but most are AC 6.

Don't always follow exactly what wizard Aminitas advises via the magic crown. Clear out each of the little towns as you come to them. You'll find NPCs to recruit once you reach the islands. Be sure to hire Siulajia, a good fighter, as well as Ougo the weird and Red Leg the ship captain. Ougo is a high-level Cleric, Red Leg a fighter. Hire Jagaerda too, though she won't leave the islands. If you can't get out of a town, try the docks.

Grandad Hill

This month Peter Matta and Norman Hughes were randomly selected to receive the game of their choice for sending in Keys. So sendyours in today! (All submissions become exclusive property of Eldritch, LTD. until October 11, 2317 A.D.)

Legend of Kyrandia...from 1

For many centuries the Kingdom of Kyrandia and Nature lived together peacefully and enjoyed mutual care and protection. The Land presented to the people of Kyrandia a gem, the Kyragem, as a symbol of their alliance, and this tranquility lasted until the Court Jester, Malcolm, killed the King and Queen and stole the Kyragem.

Fortunately, Kallak, Chief of the Mystics, was able to magically seal Malcolm within the confines of the Castle. Fearful for his grandson Brandon's safety, Kallak fled to a remote area far from the castle to raise him. Without the Kyragem, the land is now in despair and magic is weakening.

Psycho down on the loose!

Finally, the magic enchantment holding Malcolm prisoner fails, and his shackles wither. Malcolm the Mad Jester is loose. He has escaped the magical confines of Castle Kyrandia, and your grandfather has been turned to stone! As Brandon, you must locate the Kyragem, the Gem of Cohesiveness that is capable of concentrating magic powers, and restore it to its rightful place.

So begins Westwood Studios' latest game — *Legend of Kyrandia* — a foray into the graphic adventure genre, and the first game of Westwood's "Fables and Fiends" series [Westwood is now a subsidiary of Virgin Games but with their own label]. It follows their recent, graphically impressive and puzzle-intensive hits of *Eye of the Beholder I* and *II* [which they did for SSI].

A lot like Sierra

This time you're out of the dungeon and into the daylight of the magical, mystical land of Kyrandia. The somber, foreboding music Westwood used in *Eye* is nowhere to be heard. Instead, an uplifting, melodic, fanciful musical score that



The Dark Half...from 6

rorror premises for adventure games are chancy at best. There are two ways to go with the genre — campy and gory like the HorrorSoft games from Accolade (*Elvira, Elvira II* and the upcoming *Waxworks*) and serious and sombre, like *It Came from the Desert*, *Ultima VII* and *Dark Seed*.

Game designers' indecision as to which way to go, coupled with the small audience for such games, has given horror fans only a few titles a year that are worth their genre-focused eyes. It is ironic that even with the mammoth success of authors such as Stephen King, Clive Barker, Robert Bloch, Dean Koontz and Anne Rice, there have not been more adventure games celebrating popular horror novels and short stories.

Game released before the movie?

Well, Stephen King fans take heed! In a complete about face from the standard way of doing things, Capstone recently released an adventure adaptation of *The Dark Half*, one of King's more recent novels, before the movie on which the plot is based has seen the light of day. The troubles of Orion Pictures have caught the film in its financial web, so we may have to wait a long time to see it. *The Dark Half*, which stars Timothy Hutton, reportedly wowed the select few who viewed it. Until that whole mess clears up, take a look at *The Dark Half* on your computer, a surprisingly good adventure based on the unsettling bestseller.

The Dark Half is the story of Thad Beaumont, a writer with a successful line of horror novels released under the *nom de plume* George Stark. A drifter named Fred Clawson has stumbled upon the knowledge that Stark was really Beaumont and threatened to blackmail Thad with that information.

So Beaumont publicly revealed his

The Two Towers.....from 9

he Two Towers is the recently released sequel to *The Lord of the Rings, Volume I: The Fellowship of the Ring*. Both are based on J. R. R. Tolkien's classic trilogy, which traces the path of the "One Ring that binds them all" from the Hobbit town of Bag End to the destruction of the Ring in Mount Doom.

The Return of the King, which will follow the cliff-hanger ending of *Volume II*, is now in production, and Interplay hopes to incorporate diagonal movement and an even better interface than the upgraded one in *Two Towers*. Interplay is also working to re-release *Volume I* with the new, upgraded game engine

Amon Ra...from 5

Laura Bow, Roberta Williams' surrogate detective, is challenged once again by another mystery in *The Dagger Of Amon Ra*. Following the same format of Laura Bow's first adventure, *The Colonel's Bequest*, Laura must determine who has stolen the dagger of Amon Ra and gather enough evidence to prove her case to the coroner at an inquest that comprises the end game.

The majority of the story takes place in the Leyendecker Museum in New York City. The year is 1928. Using the same stage play methodology employed in *The Colonel's Bequest*, the story is divided up into a series of Acts, six in this case.

Vintage Sierra

Music and sound are vintage Sierra, and the 256-color VGA graphics consist of hand-drawn scrolling frames. You get a full-screen presentation: the now-familiar Sierra interface, consisting of a line of icons running across the top of the screen, is hidden from view until you elect to see them. They consist of take, look, walk, talk, save, restore, and quit, plus adjustments for volume, speed and graphic detail. Another icon represents your inventory. This is very quester-friendly, especially when using a mouse.



Swap Shop

Trade or sell your old adventures with a free ad. Adventures and original programs only, limit 10 games per ad, one ad per issue. * = cluebook included.

Amiga

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MSDOS & Questalikes

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