Elvira II: The Jaws of Cerberus

Without any possible doubt, *Elvira, Mistress of the Dark* was the best graphic fantasy RPG of 1990. Both gruesome and challenging, it had something for everyone to enjoy. When I heard about a sequel to the game, I had my hesitations. Why fix what ain't broke? *Elvira* was great by itself and could only be watered down in a sequel. Boy, was I wrong!

The *Jaws of Cerberus* blows the first game away like a mobile home in tornado season. Just as *Aliens* and *Terminator 2* far surpassed their predecessors, *Elvira II* amplifies the good parts of the original and eliminates the annoying design flaws in the 1990 hit. From beautiful graphics and a spooky soundtrack to the improved interface and gorgeous box art, *Elvira II* is a shining example for all future fantasy RPGs.

The setting was moved from the large and detailed castle of the first game to the back lot of Black Widow Productions, the horror vixen's own studio. It seems that Elvira has vanished into thin air. It is up to you to search the studios for her and put together the pieces of a puzzle that encompasses three large movie sets: a haunted house, spider-infested caves and a graveyard.

Elvira II is five times as large as the first game and will take an incredible

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Type: Role-playing adventure
Systems: Amiga (one megabyte required) MSDOS (640K & 8+MHz required, mouse recommended; . EGA, VGA; "all major sound boards")
Planned ports: none

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by Russ Ceccola

amount of time to complete. But as huge as it is, there's no fluff to this quest. Each and every minute of game play will be exciting, fun and puzzling. This game is not for the weak of mind or heart.

Improved interface

The first thing you'll notice is the vast improvement to the interface. All the quirks of the first game have been vanquished and replaced with a mouse-driven interface that relies on icons for game control. The majority of the screen is taken up by the picture window. In addition to viewing all those gruesome scenes here, players may at any time click on interactive objects and characters in the picture.

This feature, along with the directional controls and inventory window, was present in the first game. New to *Elvira* II are a scanner that indicates an enemy's direction of attack, the icons on the right side of the picture window for game commands, and the character profile on the left side of the picture window.

The character profile is a picture of your character with vulnerable points separated out and assigned a hit point value. As you battle foe after fiendish foe, each successful strike reduces the hit points for specific areas of the body. The game ends when certain combinations of body parts are completely lost [rumor has it that when lost, they are teleported directly to Jeff Dahmer's apartment]. This profile helps you decide which areas of the body need extra protection during combat with specific monsters.

Combat is a lot more personal and

easier to control this time. Unlike during combat in the first game, you may select an area of the monster to attack, anywhere from head to torso. This puts the monster on an equal level with your character as far as combat mechanics go, and it makes combat a lot more enjoyable. You may be able to kill certain monsters by attacking their heads; others, their arms.

The inventory window at the bottom of the screen serves a few different purposes. Besides the objects you are carrying, it may show the objects left lying around in the current room, act as a means of communication with other characters and monsters, and display the secondary character statistics. *Elvira II* is a role-playing game, so it requires developing your character's skills and

Contents

Back in the saddle again, I'm pleased to finally see a trio of long-awaited quests — *Magic Candle II*, *Star Trek: 25th Anniversary Edition* and *Buck Rogers II: Matrix Cubed*. An Amiga *Buck Rogers I* was planned for March, and the Amiga *Might & Magic III* is already out (so is New World's cluebook).

Author Ali N. Atabeck says *Candle II* has a "one of a kind dragon" that can be defeated only by the most highly skilled characters; an alternative solution allows you to get past the fiend without combat.

More new releases

Hyperspeed is MicroProse's IBM follow-up to *Lightspeed*. *Populous II* is out for Amiga, along with a *PowerMonger* add-on disk (the *World War I Edition*) and the *Populous World Editor*. Look for an IBM *Populous I* this month.

Down the line

Ultima VII is set for March, *Crusaders of the Dark Savant* early April. U. S. Gold will release Delphine's *Cruise for a Corpse* in March for Amiga and PC. The next *Indiana Jones* is not due until probably April. It's the biggest one yet — even the titles scenes are interactive.

CD-ROM Magazine

Got a new CD drive? Then look for *MPC World*, the first magazine devoted to the subject. If you're in the market for a CD drive, check out NEC's new M series unit. And Sierra is offering a Multimedia Kit with an internal Sony drive, a Pro-Audio Spectrum Soundcard, the necessary cables and a raft of CD software for $795 (800-326-6654).

Demos of the Day

Roberta Williams' latest *Laura Bow* mystery, *The Dagger of Amon Ra*, is set for May. We got a demo that looks and sound real good (it ends by saying, "buy it or we'll have to kill you."

A sharp-looking demo of *Frederick Pohl's Gateway* arrived from Legend. Their first to require VGA, it's a science fiction tale based on the Heechee Saga and takes you from outer space to cyberspace.

VGA or bust

What I hear from The Industry these days is that it's becoming nearly impossible to get the stores to carry EGA games. If you haven't already moved up to VGA, you will definitely need to by Christmas.

Star Trek at 25

Sega questing

EA has a new Sega RPG, *Rings of Power*. It's supposed to feature one of the largest worlds in a Sega game, and sends your six-member party on 17 different quests to interact with NPCS, master all kinds of magic and destroy the evil Void the Conqueror.

State of ye Quest

Wondering why February was late? It was held back for the CES story, then our printer folded on us at the last minute. Wondering why a game's copy protection is no longer described at the end of a review? Most games are not protected these days, so we just include this for those that are.

It's only plastic

Stop with the letters already — we finally found a bank gullible enough to approve our VISA/Mastercard merchant account. So now you can finally go into debt for the rest of your life by charging games, books, even your membership renewal, to ye Chosen Plastic Card. Be sure to include your name and signature as it appears on the card, expiration date, and — oh yeah, almost forgot — what you want to order.
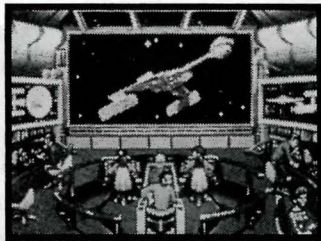
For & Against: Sneak Previews

Unlike the self-styled "game magazines," *QB* reviews only the final version of games, never a beta. Why? If you asked Dennis Miller, veteran adventurer and talk show host, he would probably reply in his notorious "For & Against" format:

For doing sneak previews: you get to play games months before the public sees them.

Against: a bug in the alpha version initializes your hard disk

For doing sneak previews: you get a chance to scoop the other magazines

Against: the game is delayed until a year after your preview appears

For doing sneak previews: more free stuff!

Against: no free T-shirt, button or other promotional gimmick

For doing sneak previews: increase odds of selling ad to company

Against: company folds before paying for the ad

Bloodwych: a British "Dungeon Master"

by Al C. Giovetti

A 3-D, first-person perspective, real-time, RPG similar in quality and scope to *Dungeon Master* and *Eye of the Beholder*, *Bloodwych* was originally released for the Atari ST and Amiga by British game developer Mirrorsoft. It defies the skepticism of many game players that anyone other than Americans can design and execute a good Dungeon Master clone.

The plot is your basic "seek and slay the evil wizard." Ruled fairly and benevolently by the Clan of Mages called the Bloodwych, the land of Trazere and its capital city of Treihadwyl lived in peace and harmony. Until Zendick the evil wizard destroyed his mentor and teacher, who was the Grand Dragon

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Type: Fantasy role-playing
Systems: MSDOS (512K memory required, hard disk recommended, mouse optional; CGA, EGA, VGA; Ad Lib, Roland, Sound Blaster), ST, Amiga

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and leader of the Bloodwych until his untimely demise.

Zendick banished the Bloodwych to the limbo of the astral plane, seized control of the capital and populated its streets with fearsome creatures of the night. In a misguided attempt to make over the universe in his own image, Zendick summoned a lord of entropy named Chaos to dissolve the fabric of the universe. But in his madness, Zendick lost the opportunity to reforge the universe, and Chaos began to take over the evil mage and his holdings.

Bloods vs. Crypts

The Bloodwych reach from their prison of limbo into the real world and recruit up to two parties of four adventurers each. They will guide these adventurers in the quest to conquer Chaos and return the realms to their rightful rulers. The quest involves finding the crystals of power,

defeating Chaos before he unravels the order of reality, and restoring order to the world by placing the rightful rulers back in power. Bloodwych takes in excess of 40 hours to play and win.

The interface is similar to those seen in the *Dungeon Master* and *Eye of the Beholder* series. In center screen you see a first-person view of the outside world, which is a 3-D representation of the interior of Treihadwyl city and its attached dungeons and towers. Bloodwych shows the characters in full perspective, even at a distance. The animated movements of these characters gives an illusion of dimension, texture and natural movement.

Character movement can be controlled by keyboard, joystick, mouse or a combination. My favorite is the use of the keyboard and the mouse, which are simultaneously active, as with *Eye of the Beholder* and *Dungeon Master*.

More paper dolls

Inventory is handled in paper-doll fashion, where the items of armor and adornment are worn by the character or actually placed in eight separate backpack slots, quivers, sheathes, or on the character's belt. Inventory is therefore limited as to number of items and not the more preferred infinite inventory or inventory limited by bulk and weight.

The party can be composed of four character professions, which are referred to as "psyche type" in the game. Diamonds are Archer Assassins, Spades make good Fighters, Clubs are good Mages, and Adventurers are all-purpose characters and Diplomats. Since many essential functions are unique to one profession, a good party is composed of one character from each

profession.

Combat can be automated by setting up certain types of weapons manipulation and the spells you want to be cast. When you click the fight icon, the various set spells and weapons moves are automatically executed. Should more precise control be required, manual control of characters may be restored. This automated combat system will save you from losing the use of your hand to premature arthritis.

A deckful of spells

Spells are divided into Club, Spade, Diamond and Heart spells. As the spells are learned, they are purchased from the Spell Fairy and inscribed in your spell book. The book has eight pages, with four spells per page for a total of 32 spells. Spells become active when learned and written into the spell book. One merely clicks on an active spell, sets the spell intensity (00-99) and then throws the spell by clicking on the star.

The game uses a color scheme to represent everything. Magical colors are green (Spade-Fighters-Serpent), blue (Club-Assassin-Archer-Moon), red (Heart-Adventurers-Dragon), and yellow (Diamond-Mages-Chaos). The world of Bloodwych is composed of seven areas, listed in their recommended order of entry: recruitment, keep, serpent tower, moon tower, dragon tower, chaos tower and Zendick's tower.

Bloodwych has an elaborate system of communication for party members and monsters. Every monster in the game can be talked to and bargained with.

Communication and bargaining with the monsters is required to obtain food and to prevent starvation. Monsters can be flattered into
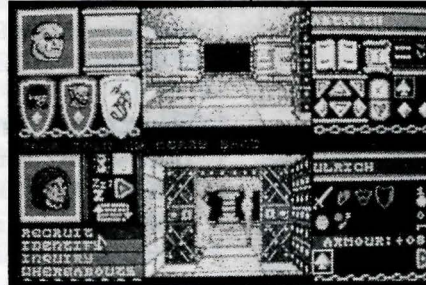
Bloodwych..from page 3

selling items for 70%, and then will buy them back at 130% of their true worth.

Monsters may also be persuaded to sell you their equipment and artifacts. The sophisticated system for communications outshines any that have been used in prior first-person perspective games. By allowing you to avoid confrontations with many monsters, it takes some of the hack and slash edge off the game.
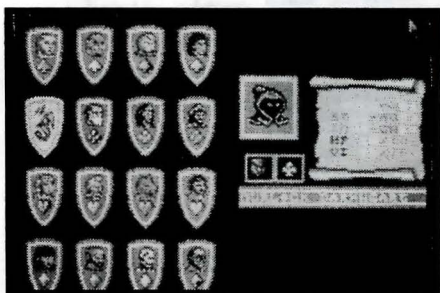
A few drawbacks

On the downside, *Bloodwych* has only one save game. There is no automapping system, which forces you to map this vast land on graph paper. Graphics and sound were not improved over the earlier Atari ST release of the game (Atari has a built in MIDI port). The two-player mode is very difficult to play, and the authors did not see fit to add modem play, which would have greatly enhanced this fine game.

Conclusions: *Bloodwych* is equally as good as any of the blockbusters on the market today and easily one of the dozen best games of 1991. If you have finished the *Legend of Darkmoon* and are waiting for something to do before *Ultima Underworld* arrives, this is a real steal at the low price of $39.95.

Difficulty: Intermediate to Advanced
Copy protection: Off-disk impossible-to-read maroon code sheet
Company: Mirrorsoft/Konami
Price: $39.95
QuestBusters price: $34

Ye Official CES Party Report
by Russ "Where's the shrimp?" Ceccola

Once again I pick up my pen to cover the best part of CES — the parties. The only chance I get to hang out with my buddies in the game industry, the parties are always a lot of fun. My only complaint is that too many companies had parties Thursday night. Maybe they should coordinate their efforts. We can't be in two places at once! Oh, well...

Thursday, January 9

There were six parties this night: Electronic Arts, MicroProse, Interplay, Atari, NEC and Commodore. I made the first four, but missed the other due to the timing. Commodore was showing off the CDTV for the billionth time. On a more positive note, NEC (winner of the Best CES Party award the past two times) shocked everyone and gave out a Turbo-Grafx-16 to everyone who came to their party.

Electronic Arts gets an award for most creative, and therefore, Best Party. Throughout the banquet room at the Alexis Park, they set various games to test the skills of the party-goers (free throw against the world's record holder, darts, slot car racing, trivia, etc.). Playing games earned points and points for Electronic Arts gifts (T-shirts, gym bags, etc.) when you left. I only earned three measly points in 45 minutes, but had fun. A tip of the *QB* party hat to Lisa Higgins at EA for putting it together.

MicroProse treated partiers to the atmosphere of medieval Germany in the Excalibur hotel in preparation for the unveiling of *DarkLands*, their foray into the RPG genre. Authentic musicians and dancers set the mood for a video of the game, which looked impressive and emphasized the realism over fantasy.

Interplay rolled out *Buzz Aldrin's Race Into Space* at Caesar's Palace by bringing the man himself to the party, giving out copies of his paperback book and offering a seat during an exclusive screening of the Omnimax theater space shuttle movie. Staring

up for a long time will make anyone tired and I fell asleep in the theater. The party was fun and the video looked intriguing.

I went solo to the Atari party and left the Addams family to their plans. Atari spared no expense at the Rio and, although I avoided the palm reader who I probably would have freaked out, I got a great caricature done that shows off my recent affinity for unusual watches. Atari celebrated the Lynx's popularity (still my favorite handheld). The food was great, the party went late, lots of buddies popped up and I had the pleasure of hanging out with the *Lemmings* designers, who are working on a Lynx version of their hit game. At this point, I was starting to nod off, so I headed home. Oh, one more thing — what Shay told me about the Rio is definitely true— the cocktail waitresses there have the skimpiest costumes in Vegas.

Friday, January 10

Sir-Tech threw a friendly get-together in their suite at the Imperial Palace to unveil *Crusaders of the Dark Savant*. Lots of fun people, lots of beer, lots of shrimp and lots of good conversation. Not showy in any way, Sir-Tech's mini-party was more fun than the previous night's in some ways.

Saturday, January 11

I couldn't make it to the Creative Labs party at the Alexis Park, and Shay deleted my coverage of the last party because of some obscure vendetta. Although my plane back home left at 9:00 A.M., I stayed out the latest of the three nights with my buddies Rob Alvey and Matt Taylor, hitting a nightclub and then Caesar's Palace, where we knew we were out of it when we started reminiscing about Atari 2600 cartridges. Once again, another fun time in Vegas and lots of good memories. Thanks to all the party-throwers. Keep the good times rolling and the shrimp and beer coming in May in Chicago!

Mission Impossible

by Al C. Giovetti

I can still hear the theme song in my head whenever I think of *Mission Impossible*. The game starts exactly like the TV series, with that catchy tune playing as Phelps puts match to fuse and it sputters across the screen.

Digitized pictures from the show abound in the introduction. The tape recorder that provides the mission briefing was replaced with a lap top computer that introduces the plot.

This unusual game is solid in conception and construction. The graphics won't win any awards, but the plot is pure *Mission Impossible*. You must solve the murders of influential public figures, killed by assassins who disappear before trial or go free due to technicalities. As on the show, you will use electronic surveillance devices, disguises and wit rather than muscle to obtain your objectives. Anyone looking for a kinder and gentler game that does not rely on hack and slash may find their needs sated by this offering.
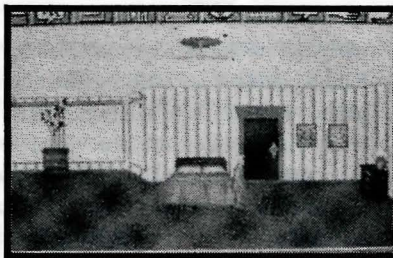
No Mr. Phelps

You can roll your own characters, or select four members from a list of nineteen pre-rolled characters that, sadly, do not include any of the people from the TV show. The game offers one nice character creation feature: you may exchange characteristic values prior to finalizing a character (a similar trick was used in *MM III*). Characters, teams and games can be saved.

Type: Strategic role-playing
System: MSDOS (640K required, hard disk & 10 Mhz recommended; EGA, CGA, VGA, Ad Lib, Roland)
Planned ports: none

Each agent has a six attributes, eight skills and about 35 specialties. The specialties don't seem to have any use. Attributes and skills (lockpicking, persuasion, impersonation, armed and unarmed combat, and stealth) are used to complete tasks.

The playing field is an overhead map of one city. A small 4 x 4 screen map of the city includes airport, boat docks, city park, businesses and other buildings. Four mission operatives are depicted as icons A1 through A4 (the four agents) on the map. This limited environment feels cramped until you grow more involved in the story.

Looking at and moving agents is as easy as typing in grid coordinates and an address, then selecting the appropriate icon. The date and the time, vital for real-time decisions, are also displayed. Miss one appointment by only a few minutes, and you will need to restore your saved game.

Activate the "map zoom function," and the overhead view map is replaced by a full-screen side view resembling Sierra's early EGA graphics. Forming the background for character exploration, interaction and combat, this view has ten icons for all the standard commands and some unique ones for role-playing, such as tail a suspect. Selecting one will either produce the desired command, or present an additional menu selection.

Additional features are available from the *Mission Impossible* headquarters hidden in the south portion of town: equipment storage, computer, disguises and phone taps. A comprehensive agent status screen, easily accessed, tells each one's location, disguise, who he is tailing, inventory, attributes and skills.

Agents are expected to sleep eight hours each day at HQ, or they begin to lose effectiveness. This is a bit extreme. Many average individuals can go without sleep for days on end when confronted with an extraordinarily exciting project or task.

The tricky part

One of the most dynamic and challenging aspects is the need to control up to four agents to complete the tasks. The real-time factor requires planning and proper agent selection for different jobs. This is where the one save game really gave me fits.

I had absolutely no idea where to save until I completed certain parts, and had to start over several times because I saved in the wrong place. You must map out your strategy in detail on paper and follow the time schedule to the letter. Before you get the time table correct, you will need to reboot the game and play for many hours. The lack of the ability to restore a save game from within the program is a surprising omission, and having just one saved game makes this quest unnecessarily difficult and time-consuming.

Graphics start as dazzling digitized VGA still pictures that convey the story at the beginning of the game. VGA is used for agents' faces, while the overhead map, pop-up screens and side view are 16-color EGA. There are a few sound effects that support various sound boards.

There are many menu selections, and for this mouse is better than a joystick; the keyboard stays active with the mouse, speeding things up.

Copy protection requires matching up a code on the screen with a picture in the manual. The version card does a better job of explaining the game than the 28-page manual.

Conclusions: A courageous effort to develop a new interface for role-playing games, *Mission Impossible* does not rely on hack and slash. Heros and enemies alike, when defeated, are captured and not killed. I found this an intriguing new approach. The spy setting from a familiar and entertaining TV show made it unusually entertaining for me. Graphics, sound, save games, and plot could have made the game more enjoyable if they were state of the art, but overall I enjoyed it and hope to see more like it.

Difficulty: Intermediate
Company: Distinctive/Konami
Price: $49.95
QuestBusters price: $38

The Rocketeer: Disney leaps into the '90s

by Russ Ceccola

Most computers owners are currently switching over to VGA graphics and a sound board of some type. To get maximum enjoyment from the latest games, you really need a machine with these capabilities. And with CD-ROM on the horizon, it's only a matter of time before computer games look more like motion pictures than the standard artist-rendered graphics.

Cinemaware was a step ahead of the pack with movie-style games like *It Came from the Desert*. Now Disney continues in the same style of Cinemaware with *Rocketeer*, a game with beautiful digitized graphics, exciting music and tense game play.

Rocketeer is not an adventure game in the purest sense of the word.

Type: Action Adventure
Systems: MSDOS (640K & 10 Mhz required, hard disk recommended, mouse & joystick optional; EGA, 256-VGA; Ad Lib, PS/1, Roland, Sound Blaster (386 required), Tandy, Sound Source
Planned conversions: Amiga

It is more an action game with threads of a story popping up in comic book panels between episodes. There are five action sequences. None are easy, and practice is necessary. After each episode, the game reveals a password that may be used to skip to the next episode. This is important, because I doubt you'll want to play all the episodes at one sitting.

Not the Nazis!

Rocketeer puts the player in the role of Cliff Secord, an amateur pilot who must save his girlfriend Jenny from Nazi kidnappers. The Nazis want Secord's newly found backpack that enables him to fly through the air at high speeds, planning to use it to create a squad of flying humans. Your goal is to beat the Nazis at their own game, save Jenny and escape destruction in the finale.

The game is divided into episodes, with cartoons providing all of the story before and after each episode. Each episode is an action game that pushes your skills to the maximum level. The first episode is a trio of races around the air field. You choose one of three planes for two of these races and use the rocket pack for the third. The second episode is a reflex game in which you shoot Nazis in the airplane hangar.

The third and fourth episodes are very similar and are nothing more than shoot-'em-ups: the third episode with Secord, and the fourth with an experimental plane. The last episode is a fist fight with the Nazi leader on top of a zeppelin. These games test the player's skills as well as bring to life the story behind *The Rocketeer*. The episodes are brought together with a number of cartoon strips that detail what happens to Secord, Jenny and the Nazis between action sequences. This method is a nice touch, but only interesting the first time you view the cartoons.

On the set

It's obvious that Disney put a lot of work into *The Rocketeer*. Graphically it excels. Disney was able to shoot scenes for the game on the actual sets of the movie. Anyone who saw the movie will recognize many of the props, scenes and gadgets. The scenes and a lot of digitized graphics almost make *The Rocketeer* as much fun to watch as it is to play. Animation is smooth, and the colors are bright.

The graphics capture the spirit of the movie and bring it to life on your PC. Dave Stevens, the artist who did the comic book on which the movie was based, drew fresh panels that were digitized and used in the game.

Music and sound effects are also top-notch. Tense music plays throughout the episodes, and recorded voices echo the words in the comic book speech bubbles.

The only problem I had was with the music and sound. I noticed that on a slower machine, music halts every now and then; sound effects are similarly disrupted. Run it on a system free of memory-resident programs, and this problem vanishes. You should also plan on using a joystick if you hope to finish this one.

Conclusions: *The Rocketeer* is a fun game with lots of cinematic touches that make it more enjoyable. A lot of practice is necessary to finish the game. With *The Rocketeer*, Walt Disney has stepped forward into the '90's style of game — lots of digitized graphics, recorded voices and exciting music. Score is an element of the game you can use to play against other people, but ultimately *The Rocketeer* is a one-time, one-person game that fans of the Cinemaware games will enjoy.
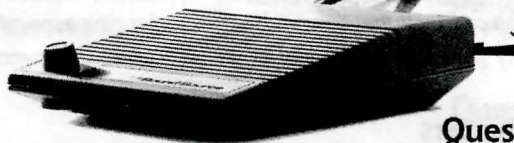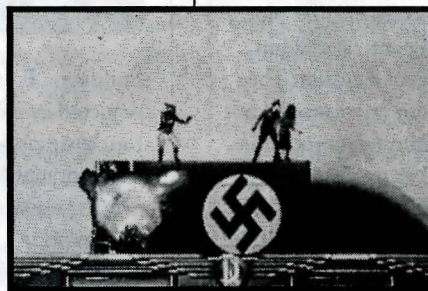
Skill Level: Intermediate
Protection: Codewheel
Company: Walt Disney Software
Price: $49.95
QuestBusters price: $34

"Willy Beamish in a wet suit?" EcoQuest 1: The Search for Cetus

"Willy Beamish in a wet suit?" Not quite. *EcoQuest* is one of Sierra's first educational adventures, the story of Adam Greene, a young boy more interested in science and nature than in playing Nintari or entering his favorite pet in a frog-jumping contest.

The opening scene is a temporary lab for the Ecology Network, where Adam's father is working on a sonar transmitter that will revolutionize toxic salvage in the ocean. But don't worry, his father leaves for a committee meeting right away, leaving Adam free to work with a dolphin that was accidentally snared in a tuna net. Soon Adam learns the dolphin can speak, and he and Delphineus off to find the missing King Cetus.

Their first stop is Eluria, Delphineus' home. Lined with ruined buildings exhibiting Greek influences, it's a small area that doesn't require mapping. Soon Adam discovers that the city is being destroyed by toxic wastes and other pollution, and adds preventing this disaster is added to his things to do list.

Oil's well that ends well

The ecological theme is incorporated obviously into the text, which deliver the message without preaching, less so in the puzzles. Adam learns his ecological lessons by doing rather than reading. In one puzzle, for instance, he must remove the oil from a sea gull that apparently flew too close to an Exxon tanker.

To get past the litter dumped by a cruise ship, he has to clean the ocean, using his little garbage bag to pick up trash. Later he'll spend some time collecting spare tires, radios and all kinds of scrap that besmirch the beauty of Eluria.

Most puzzles revolve around object manipulation: using one item on another one or on something in the picture. Once you've figured out what to do, or stumble across the solution by accident, the all-icon interface makes this an easy task. Clues are readily provided in the early stages and grow more elusive as you dive deeper into the plot.

Other puzzle types are also in store. There's a 3-D maze of seaweeds, and one of those picture puzzles with the sliding pieces that must be moved into the correct places (the help feature helps a lot). You can net up to 725 points.

When you look at some objects, a close-up view appears in a sea shell-shaped frame. Objects needed to solve the puzzle in the frame are often found there instead of elsewhere, which is convenient and reduces the Frustration Factor. Aimed at kids ten and older, *EcoQuest* doesn't get tricky until you're past the first 100 points or so.

What makes *EcoQuest* work — the reason kids are likely to keep playing even after they discover you've duped them into trying an educational game — is its frequent inclusion of entertaining payoffs for puzzle-solving and the scores of animated surprises that are tossed in just for fun. Touch the envelope after it's already been opened, and Adam quickly folds it into a paper airplane and sails it across the room. These kind of interactive surprises will delight younger players.

Underwater artistry

Handpainted art was digitized for the backgrounds, and I was nearly hypnotized by the swaying plants in the underwater scenes. The animated characters are handled well. Adam doesn't just swim over to an object when you click on it, then grab it. He swims past it, then up over it and gently swoops down to grab the object.

This was the first time I used the Disney Sound Source in conjunction with a Roland board. The sound effects and voices sounded great through the Sound Source, while the music and certain effects played over the Roland. The clicking sounds of the dolphin, water splashes and other effects were convincing and significantly enhanced the fun.

The interface makes intelligent use of the mouse. Instead of mousing up to the menu bar to choose an icon, you may prefer to shift-click the left mouse button to cycle through them, or do a control-click to switch between the walk/swim icon and the one you used most recently. The rare three-button mouse is also supported in its own special way.

In the box you get *55 Ways a Kid Can Make a Difference*, a book about how ecology can be fun. It's also got stickers for the kids, just the thing to grab their attention.

Type: Educational Adventure
Systems: MSDOS (640K & hard disk required, 10 Mhz & mouse recommended, joystick optional; EGA,/TGA & 256-VGA versions; Ad Lib, Pro Audio Spec, Roland, Sound Blaster, Sound Source, CM-32L
Planned conversions: Amiga, Mac

Sierra is donating part of the proceeds from the game to The Marine Mammal Center. They didn't have to do this, and it's encouraging to see a software company giving up profits to something besides the SPA.

Conclusions: Cory Dean is six years old, so I have to read the dialogue to him. But he enjoys the game a lot. I had fun playing it with him and plan to stash it away until he can read a bit better. *EcoQuest* is a satisfying way to spend quality time with your kids — and play an adventure game simultaneously.
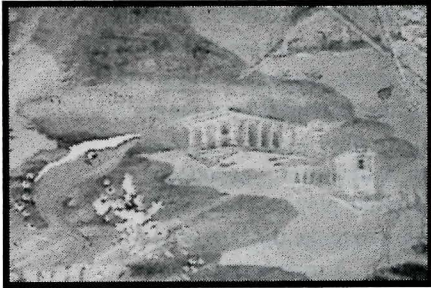
Difficulty: Novice
Company: Sierra
Price: $60
QuestBusters price: $39

by Shay Addams

Twilight 2000: Paragon's

Paragon's thirteenth release, *Twilight 2000* is the result of a licensing agreement to develop computer versions of Game Designer's Workshop's award-winning pencil & paper RPGs. Marc Miller has designed another unusual scenario, again living up to his motto of making role-playing games complex with "gimmicks...enigma" and to offer more than "...just fighting dragons."

The plot pits a squad-level team of 20 nuclear holocaust survivors against the self-appointed Baron Tadeuz Czarney, a madman disfigured in combat. Czarney has used his small army and military genius to seize power over a large area of post-WW III Poland.

No Polish jokes allowed!

In a highly complex story, you will criss-cross Poland completing over 30 missions, with Czarney's Black Legion troops dogging you all the way until the final confrontation with the Baron himself.

The 3-D view

The Baron sees the military alliance of Krakow, in the form of the now isolated U. S. 11th Corps, as the major threat to his complete takeover of Poland. Since you control the only force that can impede his progress and free the Polish people, you must expand the alliance's influence and sphere of control by successful missions with your squad of troops and eventually defeat the Baron and his troops. The game can be lethal at a moment's notice, so without help, progress is won inch by inch and day by day.

Your task is so vast in fact that Paragon's F. J. Lennon says they will not be doing a clue book for the game. Paragon is giving out phone hints, but no official walkthrough or hint book exists (though *QB* should have one soon).

Character generation is complex. I spent about 30 hours getting my team of 20 characters right, only to find out when I started playing that some of the attributes of the characters were not as important as I had thought. The process involves assign-

ing or randomly generating six standard attributes and choosing from two sexes, 30 nationalities, 52 skills and 63 civilian, educational and military careers.

Simultaneously, the computer is randomly and secretly assigning their age at year 2000, which determines the amount of time you have to develop your characters, skills and careers. Time is needed to develop a character, and you have absolutely no control over how much time you have before the war breaks out. I found myself deleting characters and starting over time after time until I got the team I wanted.

Developing a character is a game in itself, something like playing poker with Death and trying to make the best of the cards you are dealt. A truly useful feature is the ability to print out a character statistics sheet.

At the very end of the character generation routine, you can purchase weapons and equipment. This routine is the game's most confusing. Each character can and should purchase as much useful equipment as possible.
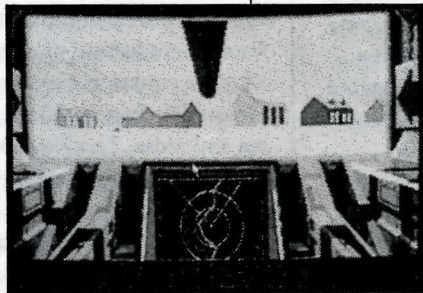
Equipment & weapons

Essential equipment includes infrared goggles, medical bag, anesthetic, antibiotic, analgesic (pain reliever), radio, snow shoes, vehicle tools (wheeled and tracked) large weapons (such as the M60, MG3 or PK) kevlar vest and helmet.

Forget the flack vest, since few people are strong enough to carry it and an adequate weapon. Get grenade launchers for weaker characters. Someone will have to be lightly armed so he can carry the objects needed for the fetch and carry missions. Purchased items are dumped into the headquarters storage room and reequipped just prior to going on the mission, so don't worry about weight or equipping the individual doing the buying; just use his money for the team.

The first introduction to the offbeat interface is the office in Krakow. Due to its highly innovative nature, the office area interface is not very intuitive, so reading the manual is the order of the day.

> " The PAL system makes real-time combat, which is usually awkward, a real joy. "

mammoth "war quest"

Clicking on objects in the room has the same effect as clicking icons with other interfaces. For example, clicking on the walkie-talkie will connect you with headquarters for a review of your current mission objectives, and the filing cabinet is used for selecting a maximum of four members of your individual teams by reviewing their dossiers.

Vehicles & viewpoints

Initially the vehicle pool is empty. Upon completing each missions, you'll find different vehicles there, from Hummers (Hum-vees) to M1A2 tanks (you also get food, medicine and other gear). When you exit the rear door of the motor pool, the view shifts to a unique full-screen , two-dimensional, oblique perspective that is oriented from northwest to the left and southeast to the right. The interface is driven by ten icons that pop up along the bottom edge of the screen.

The mapper allows for automated movement and zoom so you can orient yourself on the massive map and find where you are in relation to buildings, your mission objective and the enemy. Buildings with a red dot indicate that something or someone of importance to your mission is there.

Vehicles are shown in red. You will be given the option to enter an empty vehicle when you approach it, but you can't enter enemy vehicles. Enemy vehicles will not initiate combat; in the two-dimensional mode, you are required to initiate combat.

The game's major deficiency is the inability of the interface to deal with the tedium of moving from place to place in the vast world where everything is the same size.

Another drawback is the lack of situational awareness caused by the large scale of the characters, buildings and items that are crammed into the full-screen two-dimensional display. And joystick control is buggy and should not be used.

3-D vs 2-D

Twilight 2000 has a three-dimensional driving simulator that appears to be illogically related to the two-dimensional interface. When you enter a vehicle, enemy forces, who are avoidable and apparently non-violent while in the 2-D view, start firing on the party and activating the 3-D interface — which is how my team was destroyed after getting into the Hum-vee after completing the first mission. Be careful. The simulator lets you fire the weapons as well as drive two-wheeled vehicles and six-tracked vehicles (tanks).
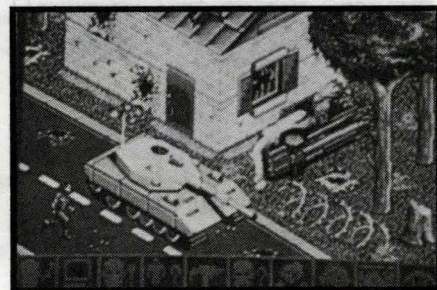
The 2-D view

PALs in combat

Combat is in real-time and uses Paragon's revolutionary PAL system within the two-dimensional interface (except during vehicular combat). With PAL, used throughout the game, any of your characters with the appropriate skills for a job will automatically volunteer for it. In battle, the PAL system allows team members other than the leader to take the initiative and fight the battle. In many situations, a PAL battle is over before the leader can make a move.

PAL makes real-time combat, which is usually awkward, a real joy. Your party can conduct real-time battles in the role-playing environment without losing the tactical aspects of the overhead or oblique view. The first-person perspective that is used by many game systems takes the tactical aspects of combat out of the game and makes it more of a "find the button and how fast can you sidestep and fire" type of environment. PAL is a far better way to go with real-time combat.

PAL also assists with character interac-

> **Type:** Militaristic role-playing
> **System:** MSDOS (640K, HD floppy & hard disk required, mouse recommended; separate EGA & VGA versions; Ad Lib, Roland, Sound Blaster, Covox Sound Master
> **Planned ports:** Amiga (August)

by Al C. & MichaelGiovetti

WALKTHRU: Les Manley in: Lost in L.A.

by Paul Shaffer

Venice Beach

W. Open newsbox. Read newsbox. W. Talk to lifeguard. Ask all questions. When eclipse hits, take bandana from Lance. E. E. Talk to muscle girls. Ask all. Go to Hollywood Boulevard.

The Club Mud Pass

Hollywood Boulevard

W. Talk to officer. Ask all. S. Talk to the Boyz. Ask all (when asked to rap, say yes, ask about modem). N. E. E. Enter hotel. Talk to Murry. Ask all. (Exit hotel.) Talk to Blade (agree to keep name a secret). S. Talk to Bob. Ask all. N. Enter hotel. Talk to Murray (ask about pass, agree to favor).

LaFonda's photo & the computer

Hollywood Boulevard

W. W. Enter Star Photos. Talk to Rainbow. Ask all. Give film to Rainbow. Have picture taken with LaFonda Turner. Exit. S. Show b1n81n1 to Boyz. Enter Lou's pawn shop. Talk to Lou (ask about computer). Give LaFonda photo to Lou. Exit.

The Password

Hollywood Boulevard

N. Talk to Eb and Clara (agree to autograph, and you get an extra map). Go to Sunset and Vine. E. Talk to entrepreneur. Give extra map to entrepreneur (get cellular phone). Return to Hollywood Boulevard (north of Boyz). Give ph4n2 to Blade (ask about password). S. Give pass to Bob. (Next morning) Talk to Dominique or Monique. Ask all. Take DOS disk. Boot computer. Hack computer. 2lv39. Go to Rodeo Drive.

Rodeo Drive & the Pigeon

Go to right side of car. Examine bird (right side of screen). Use c7283t c178 on pigeon poo. Go to Paramounds.

Paramounds

Talk to guard. Ask to see Maladonna (giving a reason). Enter Executive offices. Talk to Abe. Talk to Todd. Ask all. Exit. Examine third hangar from right. Examine second hangar from right. Enter second hangar. Use p3g24n p44 on rowboat. Climb into rowboat. Open door. Talk to Jason. Ask all. (After sliced in half) take axe. Open stage door ("Camp Blood" sign). Enter stage door. Go to Sunset and Vine.

Getting an agent

Sunset and Vine: Enter office. Talk to Tony Leoni. Ask all. Exit. E. Enter Blue Studios. Exit. Go to Les Plastique.

Getting a nose job

Rodeo Drive: Talk to Dr. Nick. Ask all (until you get nose). Return to Blue Studios. Return to Leoni's office. Go to Les Boutique. Talk to clerk. Agree to look around. Go to the far right side of the store (Maladonna will walk in).

Getting to the party

Spagos and Abe: Talk to Abe Goldstein. (When he offers you movie career, say "Well...I," then "Well, I'm not quite sure." and you'll get invited to the party.)

Big Bash at Abe's

Examine Maladonna, you and Abe. Ask all.

Wax Museum

Use axe on door. E. E. Take torch. Touch woman beside Helmut's display (gets wax). Use t47ch with Helmut's display.

Wax Museum

(As Helmut) take torch. W. W. Use torch on sword. Use sword on l43ncl4th. E. E. Use sword on 839pl16 (gets wax). Use wax with drool (on alien). W. Use sword on sarcophagus. Use l43ncl4th as parachute (click it on center of screen). Use cup of drool on steel straps.
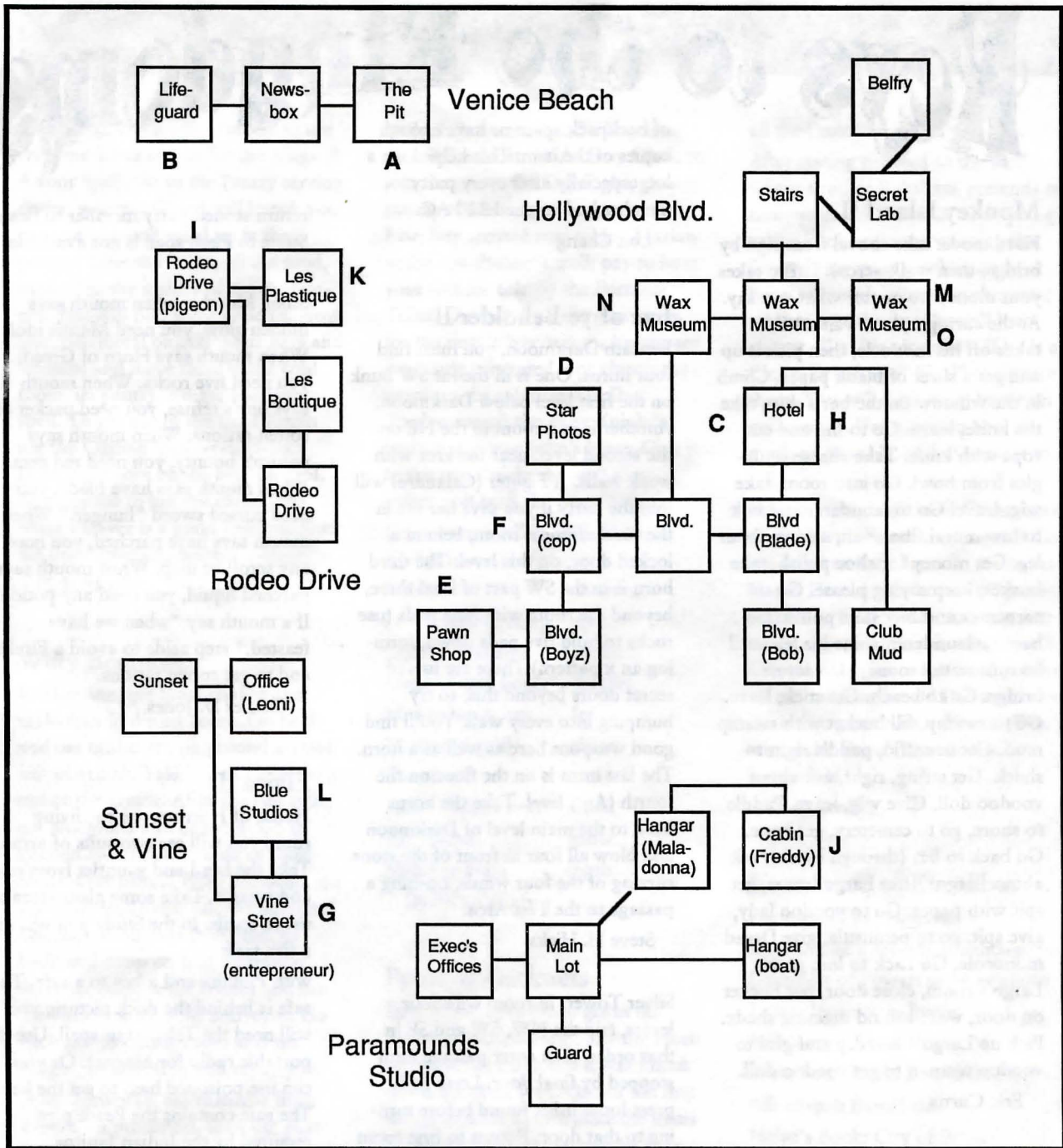
End Game

Use c7283t c178 on bimbos. Examine trapdoor. Talk to Mad Wax. Ask all. Use credit card on Mad Wax. Pull bell rope. Use w1x on self. Take silver gun. When Helmut gives signal, push (touch) Mad Wax.

Map Key

A Newspaper
B Bandana
C Club Mud pass, film
D LaFonda photo
E Computer
F Extra map
G Cellular phone
H DOS disk
I Pigeon poo
J Axe
K Nose
L Portfolio
M Torch, dummy wax
N Sword, loincloth
O Display wax, drool

Ye QuestBusters Code

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

Venice Beach

Lifeguard — News-box — The Pit
B · · · · · · · · · · · · A

Hollywood Blvd.

Belfry

Stairs — Secret Lab

I
Rodeo Drive (pigeon) — Les Plastique K

N Wax Museum — Wax Museum — Wax Museum M / O

Les Boutique

D
Star Photos

C Hotel H

Rodeo Drive

F Blvd. (cop) — Blvd. — Blvd. (Blade)

Rodeo Drive

E
Pawn Shop — Blvd. (Boyz)

Blvd. (Bob) — Club Mud

Sunset — Office (Leoni)

Sunset & Vine

Blue Studios L

Hangar (Maladonna) — Cabin (Freddy) J

Vine Street G

(entrepreneur)

Exec's Offices — Main Lot — Hangar (boat)

Paramounds Studio

Guard

Waiting for Duffy

Yes, he's back! Thanks to a reminder of the good old days (courtesy of esteemed editor and fellow Knight of Britannia Johnny Wilson), Duffy is back to help you with clues to quests from yesteryear. As usual, though, Duffy seems to have stepped out of the office — so if you can help any of these folks, please write them.

Hollywood Hijinx: how to get into bomb shelter? After playing piano and going into floor, how do you move the beam? Brad Nolan, 8 Longmeadow Rd, Lincoln RI 02865

Demon's Tomb: How to get bell to folly? Wake Thai peacefull in tomb? Stop rites of preparation? Have more ?s. Carl Akers, 701 S. MacArthur, Springfield IL 62704

Personal Nightmare (Horrorsoft): will pay postage for any hints, clues. Chris Livingstone, 17 McDougall St, Milson Point NSW, 2061 Australia

Bane of Cosmic Forge: how to open iron grates? Melvin Lumbardy, 1309 Fairlane Dr, Valparaiso IN 46383

Dark Heart of Uukrul: can't figure out uses for shreds of cloth, bones, gems. Bob Doherty, 7644 Cashew Dr,

Orland Park IL 60462

Monkey Island 1: how to drug poodles outside Mansion? Get rid of rates in jail cell? Greg Chatham, 2244 Richelieu Dr, Vienna VA 22182

Might & Magic II: how to get Orb from Dawn's Cave? Win Triple Crown? Tom Norwood, 6162 South St, Halifax, N. S., Canada B3H 1T5

Amazon: how to escape troops after removing goggles? Destiny: where are gems, how to reach them? Tass Times: how to get to Sandy Patch? Jason Smith, 4528 Devereaux St, Philadelphia PA 19135

Keys to the Kingdoms™

Monkey Island II

Hard mode: take shovel from sign by bridge, then walk across. Largo takes your money no matter what you say. At the cartographer, wait until he takes off his monocle, then pick it up and get a sheet of blank paper. Climb in the window on the bar's ship, take the knife, leave. Go to Inn and cut rope with knife. Take cheese squiggles from bowl. Go into room, take wig, leave. Go to launderer and talk to low moral fiber men, asking about leg. Get money for shoe polish, take bucket, keep saying please. Go to carpenter and buy shoe polish. Go back to launderer, shine his leg until he runs out of money. Go across bridge. Go to beach. Get stick, leave. Go to swamp, fill bucket with swamp mud. Get in coffin, paddle right to shack. Get string, right, ask about voodoo doll. Give wig, leave. Paddle to shore, go to cemetery, get bone. Go back to bar (through hatch), ask about Largo. After Largo leaves, get spit with paper. Go to voodoo lady, give spit, go to peninsula, give Dread monocole. Go back to Inn, go to Largo's room, close door, put bucket on door, walk behind dressing shade. Pick up Largo's laundry and give to voodoo woman to get voodoo doll.

Eric Curtis

Might & Magic III

The Duplication spell won't work on obsidian objects, but this trick will do the trick. You need at least two people, one with space in his or her backpack, the other with the obsidian object. Enter any Inn and wait until the party editing screen appears. Give the obsidian object to the other person. Remove the person who had it first from the party. Now put that person back into the party. You'll find out that he gets his obsidian object back, and the second person keeps it too. Repeat until you run out of backpack space or have enough copies of the item. This helped me a lot, especially after every party member had reached 220 AC.

Lon Chang

Eye of ye Beholder II

Beneath Darkmoon, you must find four horns. One is in the far SW bunk on the first level below Darkmoon. Another is in a room to the NE on the second level, near the area with weak walls. A Fighter (Calandre) will join the party if you save her life in the southernmost room, behind a locked door, on this level. The third horn is in the SW part of level three, beyond the room with nine pads (use rocks to hold five pads down, forming an x pattern). There are lots of secret doors beyond this, so try bumping into every wall. You'll find good weapons here as well as a horn. The last horn is on the floor on the fourth (Ant) level. Take the horns back to the main level of Darkmoon and blow all four in front of the stone carving of the four winds, opening a passage to the Test Area.

Steve H. Hicks

Silver Tower: in room with four levers, trip the NW, SW and SE in that order, then enter passage until stopped by final door. Look and press loose brick found before turning to that door. Return to first room and trip last lever (NE) to open final door. When presented with choice of which sparkling teleportation device to use, enter the right device.

In room Medusae, you must trap a Medusa in each room that has a circle on the floor. Do so by casting a Hold Person or Hold Monster spell and closing all doors so the Medusa can't escape. When all four circles contain a Medusa, the exit door will open. Note: Entrance to Medusa room is found by going north and west in area where Medusae are found. Green Bags of Dust can be used to return stoned party member to flesh if Stone to Flesh spell is not available.

Stone Mouths: when mouth says hidden glow, you need Mantis idol. When mouth says Horn of Greed, you need five rocks. When mouth says one's refuse, you need packet of rotten rations. When mouth says nature's bounty, you need red gem. When mouth says have blade, you need cursed sword "hunger." When mouth says have parched, you need any scroll or map. When mouth says parched liquid, you need any potion. If a mouth say "when we have feasted," step aside to avoid a Fireball and to get rotten rations.

Charles D. Jones

Elvira II

House of Horrors: on the living room you will see two suits of armor. Take the head and gauntlet from one and wear it. Take some glass vases to use in spells. In the Study you will see a fish tank

with Piranha and a key to a safe. The safe is behind the duck picture; you will need the Telekinesis spell. Use the portable radio for Magnet. Or you can use poisoned ham to get the key. The safe contains the Peace pipe required by the Indian Janitor.

The Library is barred by the Ghost. You must get the three play blocks from the Nursery, and when you drop one the Ghost will make a beeline for it. Then enter the Library. You need to read all the books pertaining to Monsters, and one on Poison. A prescription for poison will drop from the book. You will need it later.

Going into the Dining room, take the service, wine and other goodies. Take

the two Silver Candle Holders to use with the Silver charm for the Magical Armor Spell. Go to the Pantry serving doors, where a Ghoul will knock you out and you will wind up in the pantry. Take the boots, all the food, explore in the insides of the containers. You will find some goodies. Now take two metal objects (your keys and wrench) and leave them in the cold room, ie: pantry, for the Freezing spell. To get out of the Cold Room use the Curling Iron from Elvira's Dressing Room on the heat control. Be prepared to kill the ghoul. The Meat Cleaver is a good weapon. Shut the door after you leave.

C. F. Shaffer

Willy Beamish

In Mansion, get brass chalice and tablecloth in dining room. Go back and use tablecloth on ground around suit of armor. Take the thing sticking out of the armor. After the suit falls, get blueprints and helment. Go in kitchen and throw chalice at cook. Sneak over behind large cauldron, get saucepan and use it just behind Chef Childish. Push cauldron, then go back and jump on frog conveyor. Stuff her head in the helmet and use the button to stop the conveyor. Go back out to dining room and get caught, but the frog will repay you. In Sludgeworks, use calendar from Tavern on protesters, then use pass on guard. Study blueprints for codes to use machine.

Donald Tong

Conquests of the Longbow

There's a typo in the game (that may have been corrected by now): when Marian says the password for the Queen's Knight is LEIGE, it is really LIEGE.

George Martin

Several opportunities to score points were omitted from the walkthrough in the February issue. On Day one, recruit Simon at the Archery Glade to join the party. On Day Eight, give money to one-legged beggar at the Fair; buy scented rose oil for Marian at the Apothecary's stall; pay to have your fortune told by the Fortune Teller. On Day Ten, the passwords for the puzzle box and the knight are randomly generated, not always the words in the solution. On Day Twelve, search the False Knight's body and Prince John's letter. Give it to the real Knight the next day, before you spell the password.

Green man riddles: he'll ask three riddles from this list.

Riddle	Answer
I am window, lamp	eyes
Golden treasures	beehive
Outstretched finger	feather
Master has 4 legs	fur
Hardened gold	cheese
Two-faced	coin
Heart doesn't beat	wood
High born	snow
Metal or bone	comb

David L. Winfrey

Pools of Darkness

End Game: In order to get in the Palace of Gothmenes, blow the Horn of Doom six times and it will knock down the West wall. One of the first things to do is to distribute the items of power, because you will be forced to use them separately. If you need additional distance weapons, look in the southwest and northeast corners. Directly to your east is a secret door. Use it to emerge nearand encounter a Rakshasa impersonating Sasha. Attack and kill him. Go east through the Door and you will be attacked by Minion Guards. They can be daunted by using Talisman of Bane.It is highly suggested that you cast a Haste spell before brandishing the Talisman.Now go northeast to 3. After defeating the Beholders you will be able to rest here. Always save first, since it seems to give you a better chance. Also cast all the Protective spells you can. After resting proceed to the hall where another Rakshasa pretends to Elminster. Kill him too. After you get to the Pool, someone wearing the Crystal ring must reach in and get Bane's Crystal. When the character reaches into the pool he will lose almost all of his hit points. If he is a Cleric, he can use" Heal" to restore them. You will have a big battle on your hands. Use magic to heal as much as possible, and use magic to kill.

You can use magic until Gothmenes appears with Elminster. Cone of Cold is a good weapon here. In melee, use Haste. Do not use the word "pana-juxid," as Gothmenes may suggest: this is a trap. After you win, Bane's Crystal crumbles to dust and you are all returned to the old Phlan, just as if the entire game was a dream. (Don't undertake Dave's Quest: it is impossible.)

C. F. Shaffer

Vengeance of Excalibur

Location of key objects:

Bird: Breuse's spectre in Santiago

Gauntlets of Power: same as above

Lamp: Hospice in Evora

Bell: Alcantra

Wine bottle/cork: Barcelona Herbalist

Silk carpet: Barcelona

Helye's Book: City of Brass

Excalibur: Al-Mansur's room in Tuliatala

Dragon's Teeth: Dragon's cave on Malorica

Meteoric Iron: Joses Inn in Valencia

F. J. Philipps

Elvira II.........from page 1

statistics as the game goes on. These secondary stats may directly influence your performance in battle.

Cooking with Elvira

A big part of both *Elvira* games is mixing spells from ingredients that you find throughout the many locations. *Elvira II* vastly improves the spell process. In the first game you had to take ingredients for a spell back to Elvira in the castle's kitchen. She would put the spell together for you. Another problem with the spells was that there were just enough ingredients to make it through the game.

Elvira II puts spell concoction into your hands and is stocked with plenty of ingredients, enough to make multiple copies of certain spells. Spell mixing and casting are controlled by a set of icons on the right side of the picture window. Now spellcasting can be fun once again — even during combat.

Spooky atmosphere

One of the best parts of *Elvira II* is the atmosphere that surrounds the locations and events. The game is spooky inside and out! From the spider-infested caves in one section to the dead people lying around the haunted house, *Elvira II* is a horror fan's delight!

It is this variety of locations, monsters, objects and scenery that keeps things interesting, even though it has such a large number of locations and may take many weeks to finish. In fact, the only complaint I've heard about *Elvira II* has been its daunting size.

Although there was no way anyone could finish the game before reviewing it, we frustrated reviewers (those of us who actually play the games we review) still gave *Elvira II* a tip of the helm because the game's locations and inhabi-

tants are so much fun.

It has some of the nicest graphics I've seen in a fantasy RPG in a while. Digitized pictures of Elvira, gruesome death scenes, mutilated bodies, claustrophobic caverns and well-drawn backgrounds keep *Elvira II* visually exciting and alive. The vast number of locations varies the look, and monsters come to life during combat. Half the fun is finding out what's waiting in the next room. Also in the special effects department, the chilling, tense music and spine-tingling sound effects finish off the game and add those last cinematic touches.

I'll warn you now! *Elvira II* is a huge game that will take many hours and a lot of experimentation. There are hundreds of objects scattered all over the place, so detailed notes and maps are a must. The end result is the same — it lets you escape to Hollywood for a few weeks of fun, fighting and fright.

The cluebook will reduce the time it takes to play the game to a more reasonable level, and offers many tips you may not have stumbled across. One sign that *Elvira II* is worth the effort is the cover itself. Fantasy illustrator Jeff Easley gets an award for the best package art of the year. (A close second is the *Magic Candle II* art.) I didn't expect much from Elvira II, but was completely satisfied.

Conclusions: All I can hope is that the "hostess with the mostess" comes back for yet a third game with the interface intact. *Elvira II* jumps off the screen and grabs you by the throat. Pain and suffering never played so good! **⚔**
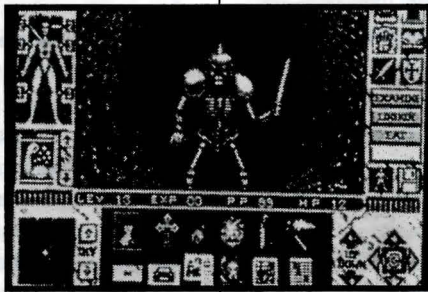
Difficulty: Intermediate-Expert
Protection: Code wheel
Company: Accolade
Price: $69.95
QuestBusters price: $45

Twilight 2000.........from 9

tions. Party members volunteer to do the talking or translate when they have the needed language skills. While moving and searching, they will volunteer information on foraging, treasure, weapons caches, and the location of enemy troops. By providing "thinking," multidimensional characters, PAL makes the experience more like a real adventure.

Boasting a large number of macabre colors, the 256-color support is beautiful; the fully digitized artwork is some of Paragon's best. The musical score is professionally composed, and the digitized sound effects are well conceived and convincingly support events.

Game speed, animation speed and other controls are available from the two-dimensional view, which is convenient. There is no copy protection.

Conclusions: I liked this game. It has the truly great features of the PAL system, a complex and involving plot, a great character generation system for the second generation skill-based RPG format, a vehicle combat simulator, an impressive list of weapons and equipment, and just the right amount of suspense.

In spite of the deficiencies of having no clue book, the inability to cope with vast areas, cramped 2-D display, and some illogical aspects to character generation and combat, the benefits — particularly of the PAL system — outweigh the drawbacks in this epic game of exploration and conflict. At least they will for people who like complex, difficult and involved RPGs. For others, *Twilight 2000* may prove frustrating and too demanding. [Paragon has updated disks that may help in the later mission, where some people have reported a few problems.] **⚔**

Difficulty: Advanced
Company: Paragon
Price: $59.95
QuestBusters price: $48

Swap Shop

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Apple

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Sell/trade: Ultima 3-4, Obitus, Powermonger, *M & M 2, Bard 2-3, *Dungeon Master 1-2, *Bane, Windwalker, *Manhunter 1-2, Keef the Thief, more. Allen Zurcher, POB 758, Cape Canaveral FL 32920

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Want Megatraveller 2, Bane of Cosmic, Riders of Rohan, Lost in LA, Willy Beamish. Any format. Sell/trade: Monkey Island 2, Lord of Rings, Eye of Beholder, $20 @. Norman Hughes, 5801 Flaxman St #75, Pensacola FL 32506. Prodigy id: MMDS23A

Sell/trade: Martian Memo 5", Larry 5 VGA 5", *Altered Destiny, King's Quest 1 enhance, *Larry 3, Buck Rogers, Hard Nova, Colonel's Bequest, Iceman, Starflight 2, *Fountain of Dreams, *Third Courier 5". Want Keef the Thief, Spellcasting 101 & 201, Manhunter NY. Send list. Donald Tong, 196 Fairfield St, Fairfield, Sydney, NSW 2165 Australia

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