

QuestBusters™

The Adventurer's Journal

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Not sold in stores

ULTIMA VII PART 2 Serpent's Isle

Many moons have passed — some of them twin moons — since I last reviewed an *Ultima*. I've played them all to some extent, of course, but have not spent so much time in Richard Garriott's fantasy worlds since *Ultima IV*. My initial impression, borne out by a week of questing, is that no matter how many technological innovations are introduced, *Ultima* will always be basically the same game -- *Ultima*. This indicates character and integrity, yet treads dangerously near the pitfall of redundancy and stereotyping. Only madmen and geniuses (and the occasional drunk) dare such a risk.

Come back to the island, mon

The island northwest of Sosaria was the lair of Exodus in *Ultima II*. Since his/her/it's demise, thousands of Sosarians have migrated to the island. In the process, ruins of an ancient snake cult were uncovered.

The story begins with your ship washed up on the beach of Serpent's Isle, so the most remarkable thing about the setting is that it is far from the shores of Britannia for a change. However, it soon becomes apparent that no matter where an *Ultima* unfolds, the places and faces vary little from game to game. Perhaps there are

more features, the latest graphic innovations and other technological nuances. And enough new characters to hold your attention. But underneath this glittering surface, we still face much the same in terms of game play and design.

Your goal, for instance, involves restoring the "Balance" between Chaos and Order — both composed of Forces such as Tolerance, Logic and other traits reminiscent of the virtues introduced in *Ultima IV*. Success depends on talking with everyone in the land, operating various gadgets and mastering the runic language.

The wrinkle this time is that there are two sets of runes (one the Ophidian hieroglyphics of the ancient snake cult). And what would an *Ultima* be without Iolo, Dupres and the rest of the gang?

Less repetitious, at the least. I realize these characters are based on some of Richard Garriott's friends. I've even met a few, who all turned out to be nice people. I am just tired of hanging out with them

when I play *Ultima* — do us all a favor, Richard, and get some new friends, or at least make up a few for the next *Ultima*.

(Of course, I realize that some players expect Iolo and Dupres to be in every game. And that Origin walks a narrow path with each *Ultima*,

striving to retain enough of the old to satisfy those people. I am merely echoing what I've heard from quite a few other *Ultima* vets who would also love to run Iolo through with a rusty halberd.)

On with the shoe

Part of a trilogy that will comprise *Ultima VII* through *IX*, *Serpent's Isle* raises the curtain with a cinematic sequence at Lord British's castle.



The Guardian, foiled in his effort to enter Britannia through the Black Gate, has dispatched Gatlin (the leader of the Fellowship, who

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System: MSDOS (Required: 386SX +, 2 megs RAM, hard disk, 256-color VGA; Recommended, Microsoft-compatible mouse, 386/20+, sound board; Sound Blaster, Ad Lib, Roland — Sound Blaster required for digitized speech; 5.25" disks, \$9.95 extra)

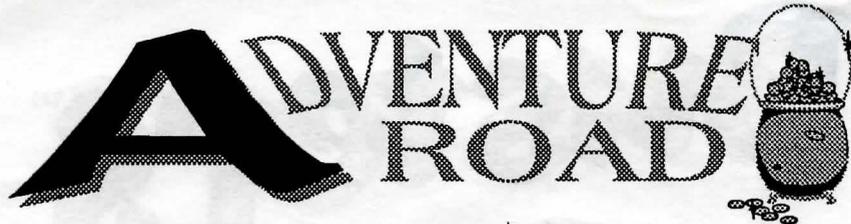
Planned conversions: none

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by Shay Addams

ADVENTURE ROAD



Just arrived

Yet another Coktel Vision adventure, *The Prophecy*, showed up as we put this issue to bed. It will be covered in the next issue. So will Tsunami Media's *Protostar: War on the Frontier*, which looks a great deal more ambitious than *Ringworld*. We will also get Ken St. Andre to take a designer's look at SSI's *Unlimited Adventures*, a construction set for Gold Box-type role-playing games.

Sierra's *Freddy Pharkas:*

Frontier Pharmacist is here. So is the PC CD-ROM version of *King's Quest VI*. And Sir-Tech's *Realms of Arkania* should have shown up by the time you finish this sentence. *Betrayal at Krondor* is supposed to show up in late May. And the CD everyone has been holding their breath for, *The 7th Guest* is on the shelves.

Wrong Shaffer Dept.

The *Amazon* solution in the February issue was actually done by Paul Shaffer, not Clancy Shaffer and Fred Philipp.

Heechee phone home...

Bob Bates says Legend's *Gateway 2: Homeworld* is set for June. This time you will venture through the black hole to visit the Heechee home planet. Later this year they're doing *Companions of Xanth*, based on Piers Anthony's novels.

Layoffs decimate industry, M delayed by SSI

Three major entertainment software developers — Sierra, Micro Prose and Strategic Simulations — laid off chunks of their staffs this spring. At Sierra and Dynamix, the layoffs affected every department, not just the

programmers and designers, and a total of at least 60 people vanished. Same for Micro Prose, where 30-40 people wandered off never to be seen again.

SSI lost about seventeen people from research and development and four from the rest of the company. They delayed *M* until next year, and may do only a CD version. The PC version of *Dark Sun* is still set for July, but the SNES version has been postponed.

TSN & AT & T

Sierra's TSN recently signed a letter of intent to form a strategic alliance with ATT. The phone company gets an equity share in TSN, which is a subsidiary of Sierra, and AT&T will provide capital for future projects. What those projects are, however, remains undisclosed.

The Journeyman Project

This is a new CD-ROM adventure for the Mac. Presto Studios calls it "the first photorealistic adventure game...." It features over 30 minutes of QuickTime video, shot with professional actors.

Westwood studio tour

We just got back from a visit to the Westwood Studios in Vegas, courtesy of Virgin Games (our official excuse of the month for this issue being late!) In addition to a guided tour of the studio, where we got to see every stage of a game's development and meet the people responsible at every step of the process, we also got looks at several upcoming games: *Lands of Lore*, *Legend of Kyrandia II*, *Young Merlin*, the Amiga and Sega versions of *Dune 2* and *Command and Conquer*. ❄

Quest for Mail

Dear QuestBusters:

I would really like to order games from *QuestBusters*. But your prices are so high! \$4,249.95 for *Magic Candle 3*

Louise Grand

Our reasoning was that if we could sell just one copy of the game at that price, we might finally make a profit on game sales. Fact is, we don't buy enough games to get the discounts typical mail order houses do. While our prices are higher than those, ask yourself this: do they give you a free solution to the game and a stack of mapping paper? Will your purchase from them further the cause of questing into the 21st Century, help save the rain forests of South America, and find a cure for the unspeakable disease our editor might catch while doing the latter? I don't think so.

QuestBusters

Editor: Shay Addams

Managing Editor: Dora McCormick

Editorial Consultant: Edgar Schrock

News Editor: Pablo Escobar

Contributing Editors: Russ Ceccola, Al Giovetti, Bernie Yee, Fred Philipp, Clancy Shaffer, Rich Heimlich, Ken St. Andre, Brian Smith, Bruce Wiley, Duffy, This Reviewer

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INCA

Coktel Vision, the French developer that did *Gobliins*, has a new adventure that is unlike anything I've ever seen. Your objective in this hybrid affair is to become a true Inca, which is accomplished by locating and recovering the three missing Inca gems of Time, Matter and Energy.

As El Dorado, champion of the lost Inca empire, you will embark on a mystic mission across space and time to achieve this goal. You will travel to other galaxies, battle space age Spanish Conquistadors and unravel intricate and ancient mysteries.

Inca consists of approximately 80% combat simulations and 20% puzzle-solving. The combat takes place in real time and consists of space combat, canyon combat and individual combat in mazes. The puzzles are not in real time, so they afford you a chance to relax.

I have never been big on combat simulations before, and probably won't pursue them in the future. But I have to admit that I found this

Type: Adventure/simulation

System: IBM (640K, 386/20+, VGA, hard disk with 18 megs free, mouse required; joystick optional; Ad Lib, Thunderboard, Sound Blaster, Pro Audio; internal speaker not supported)

Planned ports: CD-ROM

game exhilarating. Many a night the adrenalin was pumping and the palms were sweating. Hand-eye coordination is a must, and a joystick would probably prove helpful, although I played with a trackball.

The music is hypnotic, consisting for the most part of pan pipe renditions that keep you wishing for more. Sound effects are

elaborate and well done. From the swoosh of the golden space ship taking off, to the awesome space and canyon explosions, to the ping, ping, ping of your weapon firing, to the slamming of doors in the mazes, the sounds of *Inca* are as entertaining as the graphics.

Don't assume that is a result of less than spectacular illustrations. The colors are among the most stunning that I have witnessed on a computer screen.

Rich golds, blues, greens and reds fill a multitude of displays. Most scenes are hand drawn pictures, with occasional digitized appearances of major characters. Many of the puzzle scenes are intricately drawn.

Off the wall scenes

In the quest for the three gems, you will encounter some bizarre anachronisms — 15th Century Spanish galleons, space age combat fighters, asteroid belts, winding canyons, unusual ancient symbols and bewildering mazes. You'll be presented with sure death situations and sudden dangerous obstacles before your mission is completed.

The interface is full screen, with a pull down inventory and help menu across the top. The Help feature will give you advice in the puzzle-oriented sequences. In combat, you're on your own.

All actions are performed with the point and click interface, which is very quester-friendly. In space combat your enemy appears on radar screens. You have choices of three weapons in space, but only Plasma Bolts are

available in unlimited numbers. The number of Jaguar Missiles and Sun Stars is limited.

Automap included

When you're in the mazes, you can click the right mouse button to bring up a Map Builder that shows your current location and the places you've already explored. This is helpful, but if you die before completing that scenario, you'll have to start over again with a blank map. So you'll still need to draw your own map.

You start each scenario with nine lives. Each time you use up the nine lives, you're thrown back to the beginning of that scenario to start over again, and again, and again. If you die, you will be resurrected, but only five times. Use up all your resurrections, and you're out of the game.

Games are saved, but you have no choice as to when. Upon completing each scenario you will be given a random code number that will allow you to restore at that point in the game. Make sure that you write these down, unless you want to go through that last combat sequence again.

Exciting graphics, mesmerizing music and intense puzzles abound. These are the positives. Now for the negatives. There should have been a choice of combat level (easy, moderate, hard). You should have been able to save whenever and wherever you choose. Dying should have returned you to the



by Fred J. Philipp

Continued on page 14

Alone in the Dark

So you think you need a CD-drive to experience an exciting haunted house adventure on your PC? Think again!! *Alone in the Dark* is truly a "poor man's *7th Guest*," as other reviewers have claimed.

Although it has nowhere near the exacting detail and video techniques lavished on *7th Guest*, *Alone in the Dark* makes up for it with eerie atmosphere, monsters galore and downright spookiness.

Of European origin, *Alone in the Dark* is a typical game from that side of the world. But it's an unusual adventure that opens the door for worthwhile travel into terror for any players who think they can survive the trip. It was inspired by the works of horror master H. P. Lovecraft. Anyone who has read his stories his will recognize the author's spirit in the game, as otherworldly monsters overtake the environs of the game's mansion, Derceto, and terrorize any humans who dare step over its threshold.

Down on the bayou

Until he was found dangling from a noose in the attic, Jeremy Hartwood was the owner of Derceto, a Gothic Louisiana mansion with many rooms and long corridors. You play the part of Edward Carnby (a private detective hired by an antiques dealer to catalog the mansion's valuables) or Emily Hartwood (the owner's niece, who has come to investigate her uncle's suicide).

Either way, you must explore each of the mansion's many rooms and ultimately rid the

house and its subterranean chambers of the monsters and their evil influence. *Alone in the Dark* is a complicated adventure because of its 3D environment and off-the-wall visuals and situations, yet ultimately satisfying because of the overall effect of your efforts.

Thanks to a very simple interface, you'll be playing the game capably in less than a minute. It uses nothing but keyboard controls

for commands and movement, most of which are selected on the inventory/status/actions screen that you invoke with the "I" key. In the bottom left corner of the screen is a small clone of your game's character with a number of Life Points, or a picture of the selected inventory item and the number of charges or shots. At the top of the screen is a box with an inventory item and picture; you scroll through the items with the up and down arrow keys.

The bottom right corner of the screen contains the action and game commands. You scroll through these with the up and down arrows and hit the Return key to select one. Just select an object and then an appropriate command to activate or use an item.

Commands are specific to the selected object or general (open, fight, etc.) if no object is active. When you select a command, the screen switches back to the game

and you can activate commands like Open, Push, Jump or Fight by pressing and holding the space bar.

Combat depends on the weapon you select. If you have no weapon, you kick with the up and down arrows and throw punches with the left and right arrows. The same keys control thrusts and slices with bladed weapons and aiming with guns, but in all cases you must hold down the space bar during combat and time your actions.

Lost and Found Dept.

Derceto is a massive house with many passages underneath the floors. You will encounter many "guests" during your travels, who will more often than not pop out of nowhere when you least expect them.

Alone in the Dark doesn't have an exorbitant number of objects strewn throughout the house, but you must search for many of them. Only some items

are out in the open. Most have a logical, normal use (guns, ammo, matches, first-aid kit, etc.), but others are magical.

It would ruin the game to tell you more about the house, the events and the

monsters you will encounter in Derceto, but I can testify that they will be startling, horrifying and increasingly difficult. Only the most creative, resourceful and patient players will make it to the end of the game. Not all monsters must be fought; some cannot even be killed! Also remember that there are hidden passages in the house, and that some



Type: 3-D graphic adventure

System: IBM (640K, 286/16+ required; VGA, 256-VGA, MCGA; Ad Lib, Sound Blaster, Covox Soundmaster 2+, Roland

Planned ports: none

by Russ Ceccola

First Look Return of the Phantom

After the Phantom of the Opera vanished into the catacombs beneath the Paris Opera House, another tragedy strikes when the chandelier mysteriously falls and kills several fun-loving opera fans in the middle of a performance. As Raoul Montand, a detective with France's counterpart of our FBI, your goal in Micro Prose's next graphic adventure is to solve the mystery — could the Phantom still lurk beneath the Opera House, or is it a copycat crime?

Alone in the Dark, contd.

objects may be pushed to reveal other objects or block monsters' progress.

Graphics, sound effects, music, animation and cinematics are all top-of-the-line. At first glance, players may balk at the polygon characters and objects. In reality, this technique works quite well in a supernatural game. You will quickly notice how realistic the movements of Edward or Emily can be as they amble about the house. While holding certain objects, even their stances and expressions are right on target.

Appropriate music chimes in during combat and other places to heighten the game experience. The sound effects are digitized sounds so realistic that if you close your eyes, you'll think you're listening to someone rummage around your house.

Alone in the Dark especially excels in its cinematics. Each room has a number of points of view that switch as you move your character around the room. These multiple perspectives onto the action, coupled with the non-interactive experience, give dimension to Derceto and a movie-like quality to the quest.

Conclusions: I first saw *Alone in*

A note hanging on the rope that held the chandelier hints that it is indeed the ghost of the Phantom. So does the psychic insight of a ballet dancer who claims to have seen the villain. And in a dramatic scene that occurs if you peek through the prompter's box onto the stage right after the crime, you will even see the Phantom sneak into the shadows.

Employing the AGA system (Animated Graphic ADventures) introduced in *Rex Nebular*, this title offers two difficulty settings: Novice (which has practically no puzzles) and Challenging (a bit tougher but hard to judge at this stage). Conversation predominates, and it quickly falls into the "click and talk" category of quest that opts for an emphasis on storytelling over involvement with puzzle-solving.

The interface offers eight

the Dark at the Winter CES and picked it as one of the best of the show. I've always complained that there aren't enough horror-themed games, but there seems to be a rush of them these days (*The Legacy*, *Veil of Darkness* and *Return of the Phantom* to name a few). *Alone in the Dark* is a brilliant blend of new techniques, familiar environs and a constantly surprising plot. Original features like the miniature screen shot to represent a saved game show how player-friendly it is. *Alone in the Dark* combines horror and adventure in an experience that might even frighten Lovecraft were he alive today. ☼

Difficulty: Intermediate

Company: I Motion/ Interplay

Price: \$59.95

QuestBusters price: \$49.95
(includes solution)

action verbs, such as look and take, and you can view and read descriptions of items in your inventory. A novel feature allows you to set a user-default for the action executed by a right mouse-click. The left button governs travel; with "look" selected for the right button, this makes for a very convenient system.

Graphics and music are handled well, with simple painting-style illustrations and effective animation. Each character's face appears in a box when he or she speaks, though these are not animated.

Obviously there is an abundance of organ music. But it is the variety of sound effects that introduces a sense of realism to your actions. Footsteps may sound like clicks, clomps or dull echoes, depending on the composition of the floor's surface.

The thing that stands out most is the attention to technical detail: each piece of equipment used in a 19th Century opera production is described and its use explained when you examine it.

Conclusions: Because I was looking at an alpha version, I can't conclude much. From what I've seen so far, *Return of the Phantom* may be best-suited for novice adventurers. By the time it is released, more obstacles will (hopefully) have been added to the Challenging version.

Free QuestBusters!

Check your mailing label for your expiration date. If it's June 1993 or later, you will get 13 issues for the price of 12 if you renew by May 20.

Who are those guys? was the big question at the Computer Game Developers Conference held in April in Santa Clara, California. From out of nowhere, 300 more people showed up this year than in 1992, many signing up at the door rather than pre-registering, as do most regular attendees. Nearly 1,000 showed up, and that was still an unofficial count on the second day.

Infocom reunion

At least I recognized a few faces, some of which I hadn't seen in a decade. The last time I saw Marc Blank and Steve Meretzky, for instance, was at the *real* Infocom offices in Cambridge, before the Activision acquisition and ultimate disintegration of the company. As more Infocom veterans, such as Michael Berlyn, Bob Bates and Brian Moriarty arrived, a virtual Infocom reunion materialized on the spot. Someone from nearly every department in "the old days" was there, and Stu Galley and Dave Lebling were the only major designers missing at the show.

Bob Bates did a highly interactive seminar on how to create "fair puzzles" that was well attended by budding adventure game designers as well as the likes of Corey and Lori Cole (who were talking up their upcoming *Quest for Glory: Shadows of Darkness*, set for October by Sierra), and Steve Mertetzky (who still won't reveal the subject of his next quest, which will not be a *Spellcasting* sequel). Bates defined the basic puzzle types and ways to solve them, focusing on how to present them and the related clues in ways that would give the player a fair chance at solving them. Turn this seminar

around, and it could easily have been a "how to solve adventure games" seminar.

There were several roundtables on role-playing and adventure games, but the vehicle simulation roundtables were more heavily attended. After Novalogic teleported to the top from out of nowhere with their *Comanche: Maximum Overkill* this Christmas, new designers apparently see simulations as the fast track to success.

Rumors & real news

Some good rumors and even a few solid facts turned up. Brian Moriarty, who moved to LucasArts' educational division right after his hit adventure game, *Loom*, told me he's doing another one. It will be Moriarty's first quest in three years, a long interlude for the author of such classics as *Wishbringer* and *Trinity*. He also settled a mystery for me — the fate of Scott Adams, whose all-text adventures put the genre on the road to success more than a decade ago. Adams is now selling insurance in Florida, having long since moved out of his famed geodesic dome that served as headquarters for Adventure International.

Christy Marx did a seminar on "game scripting," which I missed. She told me she's no longer working with Sierra. Busy working on the "Conan" cartoon series, she is considering an educational game next (after *Conquests of Camelot* and *Conquests of the Longbow*, she will probably call it *Conquests of Kindergarten*). Lori and Corey Cole did a seminar on "the ethics of game design," which as they pointed out was not attended by any of the people who really should have been there.

Relatively few rumors circu-

lated — there were too many bizarre facts to deal with. One hot rumor said a major adventure game company is about to be acquired by a major telecommunications company. Since there is only one major adventure game company left, the only thing to speculate on is the buyer — Ted Turner (who just set up an interactive media division), Sprint, or maybe even MCI? Probably not Viacom, though, because they already spent their money buying ICOM. [See page 2, "TSN & ATT," for an update on this rumor, which proved to have at least some basis in fact.]

Many I spoke with concurred that this will be the trend of the Nineties: while in the Eighties the large software companies gobbled up the small ones, in the Nineties they will in turn be gobbled up by giant corporations such as Sony and other multinationals. What does that mean for game players? Fewer original themes (as if there have been any this year anyway), since the bigger companies are more conservative and take fewer risks. But at the same time, it could also mean higher quality technology going into the games, as the same companies have much deeper pockets than even Electronic Arts.

Still hiring after all these years

The Sierra Network made a strong showing throughout the conference. They had a booth in the Job Fair, so TSN must be growing if they are still hiring. And they were demonstrating TSN at another event, the Expo, the next day. Others hiring included Epyx (seeking artists for adventures!), Activision, Broderbund, Origin, Psygnosis, EA, and ICOM. (I

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by Shay Addams

Gobliins 2

They're baack...well, sort of. This time there are two Gobliins, instead of three Gobliins. (Just count the number of i's in the name.) Hooter, Dwayne and BoBo are gone, but not forgotten. The stars of *Gobliins 2* are Winkle and Fingus.

And that's just for starters. Except for the graphics, this is a totally new sequel that far surpasses the first adventure. King Angoulafre is back too, though it's his son you must rescue this time. He has been kidnapped by a bat-like creature at the direction of a horrible demon named Amoniak. This is because the King defeated Amoniak in hand-to-hand combat 50 years ago. Talk about long time revenge!

Our main actors are a pair of misguided but talented Goblin adventurers. Fingus is serious, polite and careful. Winkle is a joker, an oddball and a reckless comic. They have completely opposite personalities, but they'll have to work together if they're going to rescue the

Prince.

To accomplish this, the Gobliins will have to get into the Throne Room in Amoniak's Castle.

Type: oddball adventure

System: IBM (640K, 286/10+, VGA, hard disk & mouse required; Pro Audio, Thunderboard, Sound Blaster, Ad Lib

Planned Conversions: none

They will eventually succeed by using the sea passage beneath the Castle. This can be achieved only by using a combination of Science and Magic.

Along the way you'll meet a host of colorful characters that includes Soka, the Wise Man; Tom, the master clock-maker; Kael, the walking apple tree; Vivalzart, the music-mad heron;

Domenic, who is also being held prisoner; a Scientist who has built a shrinking machine; and of course, Amoniak himself. But first, you'll want to meet Tazaar, the Village Magician, a key player in the story.

All-new game design

Although the full screen, colorful, cartoon drawn, 256-color VGA graphics are identical to *Gobliins*, that's where the similarity

stops. *Gobliins 2* is bigger, richer, more contrived and filled with upbeat music and sound effects.

You won't have to worry about your energy level in this one, because you don't have one. You can't be killed. If you make a mistake, nothing happens. This game lets you do it and do it until you do it right.

There are fifteen slots for saving games, and *you* decide when and where to save. No more writing down a code to reenter the quest at a later time, as in the first game. You are limited to eight letters in the name, which is more than enough.

A pull down Icon Bar across the top of the screen allows you to save, load or quit. There is also a convenient notepad. Other icons allow you to manipulate objects in your inventory, give things to other characters, and move between scenes. You can even change the font.

The Joker is a unique option that delivers specific hints regarding certain scenes. Not all scenes are covered, and you can only use the Joker three times. This limita-

tion can be sidestepped, of course, by saving the game, using the Joker, then restoring.

Gobliins 2 is divided into seven episodes. Each episode consists of several different scenes, each of which is interrelated to one or more of the other scenes. In *Gobliins* you were

tied into one scene, in *Gobliins 2* you can freely move back and forth between scenes. You do this by looking for a little door that pops up on the screen to show which directions

you can go.

Clues for youse

Scene One has a Joker hint, so you can figure that one out yourself. Scene Two, Outside Tazaar's House: Use fountain to fill bottle. Pour water on toad. Get stone. Use stone on mechanism on roof. Use rung. Climb on roof. Climb down chimney.

That should get you started. Remember, you can't die, so try any hilarious thing you can think of, and you'll have a lot of fun. Objects in scenes are usually highlighted, so you usually know where or what you can try something on.

Conclusions: Coktel Vision, that prolific French Connection of Computer Games, continues to impress us with solid, entertaining software. This is a delightful adventure consisting of object manipulation puzzles with a little magic thrown in. More involved and intricate than *Gobliins*, but bigger and better. If you enjoyed *Gobliins*, you'll love *Gobliins*



by Fred J. Philipp

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Daughter of Serpents

Eldritch Games appears to be a one-theme outfit. Like *Hound of Shadow*, this interactive tale is also inspired by H. P. Lovecraft's stories. So is their name, for the ancient Scottish adjective "eldritch," which means weird or eerie, has never been so frequently used by another author.

Daughter of Serpents takes place in Alexandria, Egypt. As a male or female character, your original goal is to obtain a permit for an archeological dig. Events soon lead you in another direction. Asked to assist local police in catching a dealer of stolen papyri, or scrolls, you uncover links between an ancient Egyptian cult and the even more ancient worship of Cthulhu and the Old Ones, whom the scrolls predicts are due to return and take over earth "when the stars are right."

Role-playing aspects

You create your character with typical role-playing conventions, choosing a profession and allocating points among traits and skills such as Ritual Magic, Egyptian Myths, Police Procedure and Streetwise. Six pre-rolled characters are also available for those who want to get on with the quest. The effect of these skills and traits on the flow of the game is virtually invisible to the player, and there is no combat, as in pure RPGs.

Despite these role-playing aspects, *Daughter* plays like a standard graphic adventure with very few real puzzles. It is extremely linear, more of an interactive immersion into a Lovecraft story than anything else.

by Shay Addams

You travel about Alexandria by clicking on locations displayed on a scrolling map. From many locations you may also move directly to the next room, but can rarely go far. As you investigate, new places appear on the map.

Dealing with other characters

is accomplished by clicking on them. Their conversation appears in a cartoon-like bubble.

"Hypertext" — words displayed in a

lighter color than the rest — affords you the opportunity to choose action options or to ask about another topic. Conversation, while interactive, is also linear and consists of extensive clicking and reading.

The full-screen graphics are created by computer artists, not video-captured or handpainted and digitized. While pleasant to the eye, they don't match the quality of a Sierra production or of Westwood's *Legend of Kyrandia*. They incorporate limited animation, more of which is included in cinematic sequences that move the story along after key events.

Sound effects and music are also professionally executed. Again, they don't match the quality of a U. S. game, but are better than what I've heard in most other British imports.

Out of the ordinary

Several novel features distinguish the design. A notebook keeps track of everything you have learned. This is more than merely convenient, for an abundance of



arcane and occult discoveries await you on this quest, and anyone unfamiliar with Lovecraft's elaborate Cthulhu mythos will certainly appreciate the notebook.

Another book, *Cook's Guide to Alexandria*, is filled with useful information on the Egyptian gods, related religious cults and facts on the history of the city and land.

The text is crisp and easy on the eye as you flip the pages of either book.

"Micons" — moving icons — are another unconventional feature. Most of the time your icon is a whirling ankh, the Egyptian symbol usually associated with the *Ultima* series. Move it over an object you can pick up, and the icon becomes a hand whose fingers move in a grasping motion. Seventeen other icons, many of them animated in this fashion, offer different options; a few have two functions, providing a variety of ways with which to interact with your environment.

Cthulhu forever

The story is the designers' effort to continue Lovecraft's Cthulhu mythos in an interactive format. Other authors, from Robert Howard (*Conan*) to Robert Bloch (*Psycho*) have done so in short stories, and as a Lovecraft fan for decades I did enjoy *Daughter of Serpents*.

However, it was the easiest "adventure" I've played in years. (It's even easier than Dynamix' *Heart of Chind*.) The only real challenge lies in staying on track with the linear plot. There are no significant branches in the story, and no puzzles beyond beginner level. So don't go into the game expecting more than a day or two of entertainment.

You may save and name more than enough games to get you

Gamestoppers: Veil of Darkness

In most quests, there are a few places where nearly everyone gets stuck. These Gamestoppers (the latest in a series of innovative trademarks of Eldritch, LTD.) are often all you need to know to finish an adventure that you have been playing for weeks. So instead of publishing an entire solution for *Veil of Darkness* here, which would take up acres of space, we are providing only the solutions to the Gamestoppers. Please let us know if this is sufficient, if there are other places you got stuck in this game, or any other comments you care to make on this new approach to providing clues.

Daughter of Serpents

through the quest. Documentation is a 20-page booklet, the most cheaply produced manual I've seen in ten years. It tells what you need to know, but contributes nothing to the atmosphere.

You will need the docs, too. While the "micon" interface is unusual and effective, it is less than intuitive. Why should it be intuitive, though? After grumbling

about it to myself for a minute, I began to appreciate

Type: interactive movie

System: MSDOS (640K, 286/12Mhz+, hard disk with 20 megs, mouse, VGA or MCGA required; Ad Lib, Sound Blaster

Planned ports: none

the fact that the designers had not merely imitated the Sierra interface.

Included with the game is a stand-alone paper and pencil RPG, *The Alchemist of Istanbul*, for two to seven players. This set of instructions enables dungeon-masters to conduct their own RPG

by Paul Shaffer

The Cursed Man in the Tree (at the plane crash)

With the lantern, go to Kirill in the library and ask him for his pipe. Go to the tavern, and the bartender will offer you some matches for your pipe. Go to the plane crash, light the lantern with the matches, and use the lantern on the talking tree. Get the ashes (from the burnt tree), and with the golden cup from the bartender (you must give the bartender the wine from Kirill's cellar), go to the monastery, where the nameless monk will resurrect the cursed man.

The Girl with the Madness

Talk to the boy in the

scenarios in the Cthulhu mythos. *Istanbul* is, according to the introduction, a prequel to *Daughter of Serpents*.

Conclusions: Why would anyone play an adventure that has almost no puzzles? There is but one reason — to experience the weird world of H. P. Lovecraft and witness firsthand the "eldritch horrors" of the Cthulhu mythos. As much as I like Lovecraft, I would have enjoyed *Daughter of Serpents* much more if the designers had put in a few more difficult puzzles. I haven't gotten stuck yet, and I know I'm not *that* good. ❄

Difficulty: None

Company: Eldritch Games/EA

Price: \$49.95

QuestBusters price: \$44.95

candlemaker's house. Ask the boy about Natalia. Go to gypsy camp and talk to woman in trailer about potions. Return to boy and ask for lock of hair. The belly jar is in one of the mazes. The fennel seeds are sold by the woman in the herb store. The leaves of betony are at the shore of the lake (or the graveyard). Return to the gypsy woman and she'll make the potion. The girl is in the room above the hardware store

Finding the werewolf

Notice anyone with an unusual diet? Ask them about the werewolf. But be sure to pay the jeweler's price first and have some silver bullets ready and loaded in your revolver.

Uncovering the real murderer

Go to the gravedigger's house and search the rooms (you'll need the scrap from the first murder scene). Walk around the gravedigger's garden and ask the woman who sells herbs about the plant that only murderers grow (you'll find the plant at the lake shore). Go to the governor's mansion and tell him of your discoveries (the plant and the two items found in the gravedigger's house).

The crypt quests

The biggest series of quests in the game is finding and returning each item that belongs to Nikolai and his dead sons in the graveyard crypt. Each of these items is relatively simple to find in the different dungeons and mazes, the hardest being the rapier (look in the attic in the mansion across the hedge maze).

Continued on page 11

WALKTHROUGH: Space Quest V

General

Use the walkthrough in the game manual to get you on board the Eureka (garbage scow). Most destination coordinates are in the manual (copy protection). To beam up to a ship, use the comm device on yourself.

Eureka

Go through door into hallway. Open toolbox and get fuse, anti-acid tablet, laser torch and hole punch. You will have to move things around to find some of these.

Take elevator (button on wall) down to Pod Bay. Open two panels on right wall and get oxygen tank and rebreather mask. Use console to open elevator door. Go to command chair and sit.

Gangularis

Talk to Flo and Droole. Tell Flo to hail Starcon. You will be given your orders. Tell Droole to lay course, 7-1-5-5-2 coordinates for Gangularis, lite speed. When you arrive at destination tell Droole to go to regular speed and activate RRS to recover refuse.

Spike

The ship is losing hull integrity. Go to hallway and open waste compartment (button on wall). Spike will attack you, then leave. Go down to Pod Bay, then up and into Lab. Walk on left side of screen. Spike will attack again. Open specimen jar and put Spike into it. Put anti-acid tablet in jar. Close jar.

Peeyu

Set course for Peeyu (9-2-7-6-7). Collect refuse. You will intercept a message from Maggot to Dungeep. Have Flo trace signal. This will give you the coordinates

by **Fred J. Philipp & Clancy F. Shaffer**

for Thrakkus (53284). Set course for KU.

KU

Go to transporter in science Lab. Stand on and give order to transporter (talk to) to beam down to Kiz Urazgubi. Enter far left cave. Go east and north to tree. Fall off branch to pool below. Get branch and reenter left cave.

Enter next cave. Walk west to next cave. Quickly: jump across, up to boulder, use branch, on boulder your timing must be just right on the boulder you have to start when WD40 is in cave. Go back down to pool, then back up to tree. Go through log and use branch on fruit to set it swinging. Get fruit. Enter log to hide. When WD40 shows up, use the fruit on her backpack exhaust tube.

Exit log to left and get head. Down to pool to meet Cliff. Beam up to ship. He won't beam you up until you pick up Android Head. Exit Lab and reenter. Talk to Cliff and give him the head. He will give you a ship opener from the Head.

Cloaking Device

Beam back down to KU. Use device on you and enter cloaked ship. Stand on pad. Open panel on east wall. Open both N and S latches.

Turn top LEFT and bottom RIGHT dials. Press top left and bottom right panels. Turn bottom LEFT and top RIGHT dials. Press top RIGHT and bottom LEFT panels. Take the Cloaking Device.

Walk to pad. You will return to ship. Cliff will take device. Sit in chair and talk to Flo and Droole. Set coordinates 6-9-8-6-9 for Spacebar. Lightspeed, regular, orbit, beam down.

Spacebar

When you arrive you are given a business chip. Sit with Flo and Droole. Wait. You will be given a dehydrated Space Monkeys (look at). At Battle Cruiser game, click on QUIT (unless you're inclined to play the game). Cliff will be hauled off to Jail. Go east and note guards and force field.

Use transporter in bar and beam up to ship. Get spike and beam down. Sit at table. Put Monkeys in drink. Go to cell area. Wait until guards leave. Go to the detention area, use the hand icon to turn off force field. Walk to second cell, on left, half way down corridor. Talk to Cliff. Use Spike on bars.

Back in ship talk to Flo and Droole. Set coordinates for Klorox II. Lightspeed, regular, orbit, No garbage here you are stuck in orbit around Klorox II. Order Flo to "Hail ship" and ask WD40 for recommendation. WD40 will suggest you beam down to the surface.

Klorox II

Walk down hill to the green house the building with the hole in the side. Find computer console. Click on console with hand. When loogies start to fall, move your head: Left, R, L, R, L. Droole will show up and save you. Mutant will revert and talk to you. Look at flies. Take note on floor to left of console. Look at. Put hand on console. Enter combination. Read Activity Log. Return to beam down point. Walk through SW corner of screen. Look at hazardous waste can for coordinates to Genetic Lab (41666). Exit. Beam up. To chair. If you detect a homing beacon, don't beam down now there is nothing there, return later.

Thrakkus

To Thrakkus. To transporter. Use rebreather mask on yourself. Beam down. Walk west up path, then NE between plants to Landing Pod. Look inside. Get frock. Push red button. Exit area and walk to west. Bea will show up. She will knock you off cliff. You will both be hanging on. Pukoids will appear. They will shoot at you. Give frock to Bea. Call ship. Grab vine.

Cryogenics

Press red button. Open Cryogenic Chamber. Pick up Bea and put her in Chamber. Close Chamber. Look at Chamber. Put setting on FREEZE and set time pad to 10. Press start. To chair and sit. Shields up. Say: 1. 'Evasive Action'. 2. 'Enter Asteroid Belt'. To Airlock in Pod Bay. Use console. Activate Rescue Pod. Use Pod.

Asteroid Belt

Note Radar screen. You are in center. Cliff is red dot. Your ship is green dot. Move pod left. When red dot is at due North, move north. When red dot is in exact center, move left until you get the signal 'Target lined up'. Stop. Extend arm. Open claw. Close claw on Cliff. Move left. When green dot is due North, head north. Go to chair. Sit. Set course to 41666. Orbit. Beam down.

Genetex

You will arrive as a fly. Note comm device on ground. Fly west to keycard pad. Fly into. Move through beams. Access computer. Read all. Note cages and Nitrogen tank. Exit lab through keypad on upper door. Fly east. Fly towards east side of pond. A frog will jump out and trigger comm

device. Look at device and talk to Flo. Fly west. Talk to Cliff. North to dumpster. Talk to Cliff. Touch garbage. Return to keypad. Talk. Use hole punch on business chip. Punch out 5 holes: NW, NE, SE, SW, CENTER. Put chip in keypad. Walk into Lab. Touch BLACK opening on wall. Get Nitrogen tanks. Exit. Talk. Cliff takes tanks. Beam up.

Defrost

Pick answer: 'Initiate DNA reverse'. Look at Cryogenic Chamber. Look at panel. Select: defrost, 10, start. Open chamber. Get Bea. Put her on transporter. Talk to WD40.

Gingivitis

To chair. Talk. Hit button on console to talk to Cliff. Hit next button to talk to WD40. Note third button. Set course for Gingivitis. When you are at regular speed, tell Cliff to 'Cloak ship'. Go to Lab. Talk to Cliff. Note vulnerable area on Goliath. Go to EVA Pod. Enter.

Goliath

Attach Pod to hull of Goliath. Open Pod door. Use torch on hull. In. Up to console. Look at. Put distributor cap you received from Bea in. Go through door that Guard exits. Open grate. Down to Level 8. N. E. N. Enter shaft. Up to Level 6. Enter. S.W.N.N.E.N. Shaft. Up to 4. S.W.N.W.N.W.N. Up to 2. S.S.W.S.E.S. Look at swich. Turn on. When Cliff is set to transport Pukoids, talk to him. Tell Flo to beam you to Eureka.

The Blob

To chair. Tell Droole to Fire. Tell Droole to activate RRS. To Lab. Release Bea. Stand on transporter. Transport. Go to chair. Sit. Acti-

vate Self Destruct button on console. Activate device. Enter crawl space Cliff uses. Note schematic of fuses. Red is burnt out. Remove burnt out fuse. Replace with good fuse. Return to Lab. Get Spike. Stand on transporter. Energize. Watch finale.

Veil of Dark from 9

You can get into the crypt by publicly uncovering the real murderer of the hanged man. The hanged man's ghost gives you the key to the monastery to get the Book of Souls, which gives you the name of the ghost guarding the crypt. Dig up the ghost's grave with the shovel from the gravedigger's garden, getting the spike. Get a candle from the candlemaker and have the nameless monk bless it. Tie the ribbon Deirdre gives you to the bell. Light the blessed candle and ring the bell with the spike, dispersing the ghost

To kill the vampire

You need: mushrooms to blind you to his gaze (from the caves beneath the swamp), a garlic necklace to keep you from his touch (six garlic cloves found in the hedge maze and made into a necklace by the lady who sells herbs), holy water to throw (from the nameless monk in the monastery), the box of stored sunlight (given to you by Nikolai and his dead sons in the graveyard crypt), and Kairn's secret name (given by the Agrippa after it is freed). Also, before attacking Kairn, you must find his coffin in his castle and seal it with nails (from the hardware store) and the bloody hammer (kept by Kirill's manservant). ☒

Keys to the Kingdoms

Ultima VII, Part II: Serpent's Isle

Trainers in Montor and the attributes they enhance:

Caladin: Strength, Combat
Brendann: Dexterity, Combat
Luther: Strength
Shazzana: Dexterity, Combat

Key to Captain Hawk's Cell:

obtain by giving gold bars to Bull Tower pikemen

Silverpate's treasure map:

search for stairs leading down into the cellar of Sleeping Bull Tavern. In the cellar, click on northern walls to open secret door leading to lever and key. Walk down to wardrobe and use key. Map is in one of the chests near northern wall. There is also an invisible chest northeast of this area.

Serpent artifacts

Necklace: give dream crystal to Siranush
Ring: take Test of Purity (furnace), talk to Zhelkas
Earring: escape from Mountains of Freedom, find Shamino near Magic Forest
Armor: give Comb of Beauty to skinless woman (Lady Yelinda) in Gorlab Swamp, use key on door under Fawn Palace
Crown: check hollow tree in western Cypress Forest
Eddie Deale

Crusaders of the Dark Savant

A Thief can steal from Brother T'shober and the shop merchants all you want. Save before doing so, the reload if you get caught. Merchants aren't aware of the pilfering, so you can then sell the

item back to them if you need cash. **Blindmeis:** be careful, or he will pickpocket you.

Michael Becker

Ultima Underworld II

Finding a blackrock gem: there is a much easier way to do this than by using the clue in the March issue. All you must do to get past the four-candle teleport is to remove the candles. The first two can be removed without stepping on the red square. Once you do so, the teleport is deactivated. Then just jump down and slay the two Headlesses and get the gem.

Fred Brooks

New spells: Enchantment (Vas Ort Ylem), Frost Beam (In An Flam), Time Trap (Tym Jux), Repel Undead (An Kal Corp), Valor (Quas An Corp). **Pits of Carnage, Level 3:** destroy Dire Reaper, break boulders with rock hammer. Jump up to ledge and look in sack to find chain gauntlets of Major Toughness, heal scroll and wand. Cast Ex Ylem on locked secret door on eastern wall of maze. Kill ghosts and skeletons. Ready Smite Undead spell (An Corp Mani) and save game. Get close to Liche and cast. Finish him off and collect Hur and Flam runes. Cast Ort An Quast, or use Reveal scroll to open hidden door. Inside room are three Basilisk oil potions needed later in the quest.

Eddie Deal

Cheat menu: load game by typing serpent pass.

Runes and locations

Inside your secret room: Jux-Bet-Mani-In-Ort

Nystul secret room: Yelm-Ex-Rel
Lady Tory Room after death: Quas
Liche 3rd lv. Pits: Flam
2nd Liche 3rd lv. Pits: Vas-Por
Fissif on 3rd lv. Castle: Lor
Skeleton 2nd Lv. Mage's: Nox
Prison World, Smithy: Yelm-Rel-Sanct
Ice World to Right of Entrance: Wis
Lost City-Ice World: Quas-In-Grav-Nox-Rel-Mani
Ghost lv.3 Castle: Nox
2nd Lv lv Pits room south: Bet-Des-Kal
3rd lv Castle-Gazers: Ex
Altara Keep: Ort-Wis-Corp
Just before 4th lv. Loth Tomb: An-Wis
Rm No. of dam on river Ice World: An-Ex
Mage in Pits: Kal-Ort-In-Nox-Por
Darstag in Pits: Hur
Lev.8 Mage Test 1st room: Bet
Lev.8 Mage Test Pentagram: Sanct-Por-Uus-Ylem-Wis
Lev.8 Mage Test Vault in floor: 2 Flam, 2 Tyme, 2Vas
Lev.4 Loth Tomb Three Liches: Nox-Vas, 2 Flam-Hur

Best Swords

Sword of Major Damage: Reaper
4th Lv. Castle
Black Sword: Lethe, Liche 4 lv. Loth's Tomb
Best Axe: Jeweled Axe of Fire, Doom-Vault 8th lv Mage's
Clancy Shaffer

Inca

Galleon maze:

From where you entered, turn around and go South to next room. East to next room, then North to next room. East to next puzzle.

Heaven puzzle: at door with rings, touch candelabra and

crucifix. Put gold nugget in left hand and precious stones in right hand. Put candleabra on Pedestal. Put crucifix on shell.

Get censor. Put censor on pedestal. Put cup in Holy water. Put candle into censor. Give cup to St. Peter. *Quickly* take key and open door. Make Sign of Cross on cross, i.e., touch N, S, W, E.

Fred J. Philipp

These are the codes used for starting at each level.

Level 1: 7 grey, 2 black, 3 yellow, 6 red, 8 purple, 5 blue, 6 red, 6 red.

Level 2: 3 yellow, 3 yellow, 3 yellow, 4 green, 4 green, 5 blue, 2 black, 3 yellow

Level 3: 8 purple, 8 purple, 7 grey, 2 black, 8 purple, 7 grey, 6 red, 7 grey

Level 4: 6 red, 4 green, 7 grey, 4 green, 4 green, 1 white, 6 red, 5 blue

Level 5: 1 white, 3 yellow, 3 yellow, 8 purple, 4 green, 7 grey, 6 red, 3 yellow

Level 6: 8 purple, 1 white, 3 yellow, 6 red, 8 purple, 7 grey, 6 red, 8 purple

Level 7: 4 green, 3 yellow, 7 grey, 8 purple, 8 purple, 3 yellow, 2 black, 4 green

Level 8: 5 blue, 6 red, 7 grey, 2 black, 8 purple, 7 grey, 6 red, 2 black

Level 9: 7 grey, 5 blue, 3 yellow, 6 red, 8 purple, 1 white, 6 red, 3 yellow

Level 10: 4 green, 6 red, 3 yellow, 2 black, 1 white, 8 purple, 1 white, 8 purple

Level 11: 7 grey, 7 grey, 3 yellow, 2 black, 5 blue, 2 black, 1 white, 4 green

Joseph J. Courter

Goblins 2

These are the codes used to restart the game in each new room.

Room 2: VQVQFDE

Room 3: ICIGCAA

Room 4: ECPQPCC

Room 5: FTWKFEN

Room 6: HQWFTFW

Room 7: DWNDGBW

Room 8: JCJCJHM

Room 9: ICVGCCT

Room 10: LQPCUJV

Room 11: HNWWGKB

Room 12: FTQKVLE

Room 13: DCPLQMH

Room 14: EWDGPNL

Room 15: TCNGTOV

Room 16: TCVQRPM

Room 17: IQDNKQO

Room 18: CDEPURJ

Room 19: NNGWTTT

Room 20: LGWFGUS

Room 21: TQNGFVC

Joseph J. Courter

The Prophecy

Opening: Get crystal ball, copper ball, tongs. Open cupboard. Get lard and knife. Go through west door. Get straw. Use tongs on guard rail. Get wood. Use knife on reed. Get reed. Use knife on reed (makes flute). Exit east. Put wood in fireplace. Put straw in fireplace. Go north. Get digitalis. Get tablet. Read book. Use key on skull to break it. Get ring. Remove portrait and use on hook on wall. Get seed from under table. Use digitalis on seed to create drug. Use drug on hideaway. Exit room. Use flute on weem. Give strawberries to Urm. Get gold. Get jam. Use flute on weem again. Give jam to Urm. Have Urm start up fireplace. Put cauldron in fireplace. Put gold in cauldron. Use molten gold on wooden mold.

Use golden key on padlock in next room. Get half statue. Go through trap door.

Joseph J. Courter

Challenge of the Five Realms

Farinor

South of the entrance to Farinor, give a healing spell (from Shilko's Hut in Ballytogue) to Sarax. He will tell you Cagliostra is in Southfrost.

Go to the northern section and seek out a beggar, Cornier Crownmoor, who will offer you a Spirit Lamp. Buy it, for this is needed to recruit the Alveolan King. Go to east side of large house and talk to Thurias Foolkiller, then threaten him. Do what he tells you, then go back and threaten him again. He will tell you where the rebel leader is.

Go to Cynna Bane's Hut, talk to her and do what she asks you to do. Using the map and the shovel, you will recover a good sized treasure. Just to the north of Thurias Foolkiller is a beggar. Allow him to join. Now go and see Cynna and talk to her again, and she will join the party, bringing her components for spells with her. Look for spell components everywhere and take all you can get. Equip Cynna from her inventory, and equip the beggar from the trunk. If you can buy horses you will move faster.

Clancy Shaffer

This month contributors Eddie Deal and Joseph Courter were randomly selected to receive the game of their choice -- so send in your clues and tips today. (All submissions become property of Eldritch, LTD until October 12, 2317 A. D.)

Serpent's Isle from 1

escaped at the end of *The Black Gate*) to the island and set into motion a plan to rain death and terror on the land. Lord British puts you on Gatlin's trail, and the sequence ends as your ship sails through the twin pillars of the island. Following the intro, the actual game begins with the party aboard the ship right after it lands. (This opening device will be familiar to anyone who played *Martian Dreams*.)

Rewing the engine

Because the program employs an enhanced version of the *Ultima VII* engine, all the new features are precisely that — enhancements. You now see digitized photos of characters when they speak. Animated effects are smoother, and everything runs faster and with none of the bugs that crippled *Ultima VII* in its first release. (Several people, however, tell me their character has inexplicably changed races.)

Too crisp and clear, too real for a fantasy, the digitized photos detract from the fantasy atmosphere rather than contribute to it. (Maybe it was just the sight of Warren Spector as an old man that triggered this reaction — what will they do with Spector in the next *Ultima*, dress him up in one of Bennie Hill's old outfits?)

Conversations are handled much the same as before. Keywords, instead of appearing in a menu, are overlaid on the scene. Clicking on one leads to a response and often the display of new keywords.

This brings up another observation: there is too much to *read* in this game, at least in the early stages. I enjoy a good fantasy story as much as the next person — but if I want to read 50,000 words, I'll buy a novel. Count on extensive note-taking, as there is no automated function for this task, nor an option to print the

conversations. The flow of the game is strictly linear, and little will happen if you don't do the right thing to advance the plot.

Magic, combat, object manipulation, music and sound effects have been overhauled and dressed up. Little new here, but the effort will be appreciated by those who play the quest out.

If memory serves me well

Origin's notorious Voodoo memory manager is still haunting *Ultima*. I haven't had any trouble this time, since my main set-up doesn't call for a memory manager with which Voodoo might conflict. In fact, installation and loading are painless compared to *The Black Gate*.

The program takes up about 25 megs. With Origin's *FX Screen Saver* installed, you can view scenes from the game as screen savers — if you have enough hard disk space and memory for FX after installing *Serpent's Isle*.

It runs briskly on a 486/33, which Origin recommends. Until they open the box, 386 owners won't learn that their machine may not even support the game at all if it's based on the "386 Step B" chip, which I had never even heard of until now. It's an early Intel that will have to be replaced in order to play this game.

Conclusions: An editor with the nerve to slash half the text from the game could have made this quest imminently more playable without sacrificing the depth of the story or resonance of the characters' personalities.

Despite the excess text, *Serpent's Isle* is far more playable than *The Black Gate*. The plot, as Bernie Yee pointed out, is "...more straightforward and easier to follow, and holds my attention better," and Clancy Shaffer tells me he is replaying it for the *fourth* time. So the consensus is that *Serpent's Isle* is better than *Black Gate* in every

way — it is one of the few sequels that outperforms the preceding game. Recommended. ☒

Difficulty: Intermediate

Company: Origin/EA

Price: \$79.95

QuestBusters price: \$69.95
(includes solution)

Game Dev Con from 6

mention this only because of last month's mention of layoffs by several companies, to demonstrate that the industry is probably not really collapsing after all). Creative Labs and MediaVision were squabbling over sound board turf, and Gravis was there too with their new board. ☒

Inca from 3

scene where you died, not back to the beginning of the scenario. **Conclusions:** Not your standard adventure game, *Inca* is worth taking a look at and a listen to, particularly if you like a good action adventure or are seeking something truly out of the ordinary in a story. ☒

Difficulty: Puzzles, intermediate;

combat, intermediate to difficult

Company: Coktel Vision/Sierra

Price: \$59.95

QuestBusters price: \$49.95
(includes solution)

Goblins 2 from 6

2, *The Prince Buffoon* — guaranteed. ☒

Difficulty: Novice to Difficult.

Company: Coktel Vision/Sierra

Price: \$39.95

QuestBusters price: \$34.95
(includes solution)

Swap Shop

Free ads for members only. 10 adventures per ad, original software only. * = clue book included.

C-64

Sell only, 64/128 software, 120+ titles. Send SASE for list. Also complete C-128 system for sale. John Peterson, 207 E Perry St, Durand MI 48429-1635

Trade/sell: 75 games, \$5-\$20 each. Plundered Hearts, Wizard of Oz, Legend of Blacksilver, Ultima 6, Below the Root.... Send SASE for list, with your list. Daniel Cohen, 2225 Rutland Ave, Redondo Beach CA 90278

MSDOS & Quest-alikes

Will buy (either size disks) Wizardry 6 or 7, Castles 2, Battle Isle, Darklands, Conquered Kingdoms, Battle of Destiny, Ultima Underworlds, Star Control 2, Full Metal Planet, plus related cluebooks. Lee Dietrich, 38901 N Gilbert, Beach Park IL 60099-3570

Want Wasteland cluebook. Michael Wilkes, 3189 Haney's Bridge, Huntington WV 25704

Sell only, \$23 each: Rex Nebular, Veil of Darkness, Prophecy of Shadow, Star Control 2, Treasures of Infocom 2, EOB 2, Larry 5. Norman Hughes, 5801 Flaxman St #75, Pensacola FL 32506. Prodigy ID: MMDS23A

Sell, \$20 each: 5" M & M 3, 3" *EOB 2, 3" *Gateway. \$15 each (all 3"): *Drakken, Magic Candle 2, Populous. Todd Bohrer, 1207 Cottage Lane, Billings MT 59102

Sell only, \$15, both sizes: Stellar Agent (text adventure). Robert Kraus, 3038 N Christiana, Chicago IL 60618

Trade/sell, \$18 each: *Eye 2, Elvira 2, *Planet's Edge, *Prophecy of Shadow. Will trade for Xeen, Savant, other RPGs. T. Dauer, 1816 Lynvale Lane, Walnut Creek CA 94596

\$15 each for all games, or will trade for M & M 4, Monkey Island 2, new Sierras, more. Bertrand Fan, 1944 Starvale Rd, Glendale CA 91207

Sell/trade: Pohl's Gateway, King's Quest 5 VGA, Star Trek 25th, Wing Commander 2, BAT VGA, Sorcerer (text). Will buy/trade for Maniac Mansion 2, Space Quest 5, other new quests. Shawn Lauzon, 422 Sellery, Madison WI 53706. Email: lauzon@whipple.cs.wisc.edu

\$20 each: Space Quest 5, King's Quest 6, The Prophecy, Veil of Darkness, Crusaders, Indy and Atlantis, Monkey Island 2, many more. Austin Hendricks, 155 Newell St, Pittsfield MA 01201

\$15 each: *Space Quest 3 (both sizes), *Quest for Glory 2 (5"), *Dragon Wars (both sizes). Willy Beamish 5" VGA, \$20. Conquests of Camelot (both sizes), \$10. Want Bard's Tale 1 & 2, M & M 1. Alvin Wong, 32 N. Railroad St, Staten Island NY 10312

Trade: Eye of Beholder 1, Magic Candle 2, Ultima 7 w/Forge of Virtue, *Dark Queen of Krynn, *Savage Empire, Martian Dreams, Legends of Valor, Escape from Castle Wolfenstein, King's Quest 4. Want M & M 4, Crusaders of Dark Savant, Ultima Underworld 1 & 2. Richard Carlin, 91-48 108th St, Richmond Hill, NY 11418

Sell/trade: Hard Nova, Centurion, Ultima 7, Lightspeed, Magic Candle 2, The Summoning, Spellcasting 101, Monkey Island 2, Terminator 2029, Dune 2, Crusaders of Dark Savant. Lots more — Apple games to sell too. Will trade lists, want any new games. Wai Ming Lee, 3255 Beaubien E, Montreal, Quebec, Canada H1X 1G4.

Trade, CD with Ultima Underworld, Wing Commander 2, Comanche: Maximum Overkill, Harde Ace III. Want Alone in the Dark, Star Trek 25th, Monkey Island 2, Darksee, Leather Goddesses 2, Dagger of Amon Ra, Lost in LA. Mario Zecca, 136 Smadbeck R, Carmel NY 10512

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