

A HISTORY OF SPACE QUEST

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Sierra On-Line

Sierra On-Line, headquartered in Seattle, is committed to being a leading provider of compelling, entertaining, and educational computer experiences to the home using leading-edge interactive technologies. The company's products are produced on diskette and CD platforms, and are designed for IBM PCs and compatibles, Apple Macintosh computers, and Sega CD systems.

Sierra On-Line was founded in 1979 by [Ken and Roberta Williams](#). The popularity of Sierra's well-established series *King's Quest*, [Space Quest](#), and *Leisure Suit Larry* thrust this once-kitchen-table company into the position of leader of the [home entertainment industry](#). As the leader in the adventure game market, Sierra was able to develop a distribution network which gets games to consumers as efficiently as possible. We also provide our customers with information about computer games by sending them *InterAction*, an informative magazine which is published quarterly.

Sierra On-Line is comprised of separate development divisions, including [Sierra Publishing](#), [Bright Star Technology](#), [INN](#), and [Dynamix](#). Each division has its own unique product vision, which allows each division to develop products just right for its customers. The divisions function as highly-focused and creative entities, while benefiting from the efficiencies of common manufacturing, distribution and sales.

Sierra strives to offer products that are the most creative and technologically advanced in the industry. Sierra believes its product themes, creative content and product development [technology](#) are well suited for multimedia products. Sierra plans to develop entertainment and educational products for the Sega multimedia CD-based video game platform. The acquisition of [Bright Star](#), a well-known developer of educational software with patents on advanced speech technologies, combined with technology from [Dynamix](#) and [Sierra](#), assures the company's continued dominance in this competitive field.

Space Quest Series

When [Scott Murphy](#) and [Mark Crowe](#), a programmer and an artist respectively, approached [Ken Williams](#) in 1985 about doing a game about a space janitor, Ken was, to put it mildly, a little skeptical. But the two designers who would soon be known throughout the galaxy as "The Two Guys from Andromeda" were determined to create a game in their favorite genre: science fiction. They put together a demo to give Ken an idea of what the game would be like. Mark did the graphics, Scott did the code, and Ken loved the demo, which eventually became the first four rooms of [Space Quest I: The Sarien Encounter](#).

[Scott Murphy](#) says that "Sierra was in a mindset where everything was medieval and it was all fairly serious. I wanted to do a game that was more fun. We even liked the idea of 'fun death'! I mean, if the player is gonna die or fail, they should at least get a laugh out of it. So we came up with the idea of making death amusing. Let's face it, most adventure games involve a good deal of frustration for the player. But we felt that if we made failure fun, to an extent, you might have players actually going back and looking for new ways to die, just to see what happens!"

[Mark](#) adds, "We wanted to do two things for the player. One, we wanted him to feel as if he were in a movie, where he could just sort of kick back and enjoy the scenery. We also wanted the player to feel as if he really was the character on the screen."

The result was a huge hit. From commercial success to great reviews to critical acclaim to the Two Guys being elected Emperors of the Galaxy (although an unfair recount overturned the election), *Space Quest* has had quite an effect on the computer game [industry](#).

Scott Murphy

Scott Murphy is an old-timer at [Sierra On-Line](#); he's been here since almost the beginning. Scott describes his early life at Sierra in this way:

"I didn't start out to make computer games my life's work. It was an accident. I saw an adventure game before I worked here, and I liked it. I had a job I hated and I kept bugging Sierra until they let me come and work as a dealer returns person. And I kept learning things. I kept learning product in my spare time and learning how to support stuff. So I became a support rep for games and then for business products, then I ended up managing the support department.

"Then the big crunch hit [in the mid-1980s [Sierra On-Line](#) weathered a bankruptcy threat through a major reorganization] and I started doing QA [Quality Assurance] work as well as support stuff. As I got closer to where they were creating the games, I saw [Mark Crowe](#) and Doug MacNeill working on graphics for *King's Quest II* and *Black Cauldron*, and I was intrigued. I started bugging Ken to let me try a game. I saw people working on programming, and I knew that if they could do it, I could do it. So I kept bugging Ken, and finally to shut me up he let me try it.

"I put in a lot of free time over a summer spending nights out at his house debugging *Black Cauldron*. And then I ended up being the only one working on it. After a while, Ken and Al Lowe bailed out on me. So I got *Black Cauldron* shipping, and I was hooked."

Being hooked meant that Scott wanted to design his own game. He and Mark Crowe got together and decided to do a funny science fiction game. When they showed [Ken Williams](#) the first four rooms of what would become the first *Space Quest*, Ken agreed to let them go for it, and the rest is history.

These days, Scott is juggling several projects at once. He will occasionally try to engage newer Sierra employees in discussions about the old days. When he's ignored, which is often, he mutters words like "whippersnapper," and nods off.

Mark Crowe

Mark Crowe has been at [Sierra On-Line](#) since 1983, first at what became Sierra Publishing, and eventually at [Dynamix](#) in Eugene, Oregon. Mark tells it this way:

"I started with Sierra in the Art Department, designing packaging and documentation and what not, so I used my illustration skills there. My first computer graphics project was creating the graphics for *Winnie the Pooh and the One Hundred Acre Wood*. Then I did animation for *King's Quest II* and then *Black Cauldron*. *Black Cauldron* was the first project [Scott Murphy](#) and I worked on together."

The second was [Space Quest I](#). Mark and Scott knew there was an audience for a funny science fiction game. At least, there was an audience of two: Scott and Mark. So they designed the first four rooms of what was to be a classic, and [Ken Williams](#) gave them approval to proceed. After designing [Space Quest II](#), [Space Quest III](#), and [Space Quest IV](#) with Scott Murphy, Mark took on [Space Quest V](#) on his own. These days, Mark hangs his Andromedan snout at [Dynamix](#) in Eugene, Oregon.

Ken and Roberta Williams

In 1979, Ken Williams was programming income tax software on a mainframe when he noticed something labeled "Adventure." He downloaded it, and found something new to him: a crude text adventure. A text adventure is a computer game in which there are no pictures, and the player types instructions at a prompt.

Ken, intrigued, showed it to his wife Roberta, who fell in love not only with the game, but also with the idea of adventures played on computers. But there was a hitch: because personal computers had not

yet become common, and since computers were almost without exception bulky mainframes used for only business applications, it was quite difficult to find other text adventures. Ken and Roberta ran through those available in no time.

Roberta was having the time of her life, but she was also wondering something. If it was possible to play these games with text, what would happen if pictures were added? Instead of the player reading "You are standing in front of a house," why not just show a picture of a house? Roberta took Ken out for a steak dinner, and proceeded to describe her game idea. The player would find himself in a haunted house, trapped overnight with seven other people. One of these people would be a killer, and would kill the others. The player would enter the house, and move through rooms until he or she solved the mystery.

The type of game Roberta described to Ken that night was what would eventually be called a graphic adventure, that is, it would consist of pictures which changed depending on what was typed. For instance, if the player was looking at the front of the house and typed "Open door," the picture would be completely redrawn with the front door now open. By typing "Go door," the player would be trapped within the house and the fun would begin.

Roberta managed to convince Ken that her idea was a good one, and they put together a game which would be named *Mystery House*. They put the game in baggies and drove from store to store themselves, convincing retailers to distribute the game.

Mystery House took off. Roberta and Ken had founded a new [industry](#): that of the graphic adventure game. Today they serve on the Board of Directors of Seattle-based [Sierra On-Line](#), and both Ken and Roberta continue to be at the vanguard of new ideas and concepts in computer games.

Josh Mandel

Born on Long Island in 1958 to an itinerant playwright and his woman, Josh Mandel spent his formative years reading *Mad Magazine*, listening to Stan Freberg and Bob & Ray, and eating paste. After finagling a Theatre degree from the fine folks at the University of Wisconsin-Madison, Josh (or "Josho" to his on-line enemies) spent the next ten years touring North America as half of a comedy duo and writing advertising for companies with funny names like Rubbermaid and A.B. Dick. His current project is [Space Quest VI](#).

Josh started at [Sierra On-Line](#) in 1990 as an assistant Producer, his first project being the SCI remake of *King's Quest I*. But he preferred to spend his time writing sarcastic text for any designer who'd let him. [Scott Murphy](#) and [Mark Crowe](#) gave him his first opportunity by allowing him to write the parody software boxes and bogus hint book for [Space Quest IV](#). Since then, he's been a contributing writer on most Sierra adventures since 1990, as well as director, writer and co-designer of *Freddy Pharkas*, *Frontier Pharmacist*.

Awards

- [Space Quest I](#): SPA Gold Medal from the Software Publishers Association
- [Space Quest II](#): Space Piston Magazine Award
- [Space Quest III](#): 1989 SPA Excellence in Software Award: Best Fantasy Role Playing Adventure
 - Best PC EGA Graphics from *Game Player's Magazine*
 - Computer Game of the Month, August/September 1989, *Game Player's Magazine*
 - Excellence in Musical Achievement Award, *Computer Gaming World*

Space Quest I

The first chapter of the popular [Space Quest series](#) almost never came to pass. [Scott Murphy](#) and [Mark Crowe](#), the Two Guys from Andromeda who conceived of *Space Quest*, pitched the concept to [Sierra On-Line](#) president [Ken Williams](#), who gave it a thumbs down. He didn't think a funny science fiction game would sell.

But Scott and Mark knew a good idea when they thought of one, and they decided to show Ken the idea rather than just describe it to him. They created the first four rooms of *Space Quest: The Sarien Encounter* in their free time. When they showed the rooms to Ken, he was convinced, and the rest is history.

At the time *Space Quest I* was designed, the point-and-click interface wasn't even a gleam in its inventor's eye. Games in the mid-1980s were a modified version of the text game, using something called a parser interface. The parser program is designed to recognize certain words. When the player types in these words at the cursor, the ego (the character representing the player) performs the action typed in. This collection includes *Space Quest I* with both parser and point-and-click interfaces.

The Sarien Encounter introduces our intrepid and somewhat narcoleptic hero, Roger Wilco, who is napping in the broom closet of the starship Arcada when Sariens attack the ship, kill all aboard (at least, all those awake during the attack), and swipe the top-secret Star Generator. Roger must recover the Star Generator in order to save the people of Xenon, his home planet. *PC Magazine* called it "...rollicking, mouse-swinging, keyboard-blasting fun," and you'll see why. Enjoy both the EGA and VGA versions of this game classic!

Of course, in theory two is twice as much fun as one. The Two Guys followed their initial success up with what else? a sequel, called [Space Quest II: Vohaul's Revenge](#).

Space Quest II

Due in large part to the success of [The Sarien Encounter](#), the Two Guys from Andromeda were pressed into service again, this time to design the parser game *Space Quest II: Vohaul's Revenge* tells the story of Roger Wilco's attempt to foil the current plans of the evil Sludge Vohaul, the bad dude Roger vanquished (accidentally) in the last chapter. This time Sludge's scheme is even more diabolical. All he was going to do last time was kill everyone on Xenon. This time, he's going to dump thousands of pushy, obnoxious insurance salesmen on the planet!

In 1987, [Scott Murphy](#) and [Mark Crowe](#) were beginning to develop a following. *Space Quest II* was widely anticipated, and proved to be a big seller. The documentation from this game, which was the first *Space Piston Magazine*, won [awards](#) for excellence. And the Two Guys from Andromeda, sporting red poodle do's and long snouts, were featured prominently on the game box. Their new-found success may have been the reason for the senseless tragedy that took place in [Space Quest III](#).

Space Quest III

Computer Entertainer had this to say about *Space Quest III: The Pirates of Pestulon*: "Such adventure! Such danger! Such wonderful silly fun!" They weren't the only critics to be impressed. The SPA [awarded](#) *Space Quest III* top honors in 1989, when they declared the game the Best Fantasy/Role Playing Adventure of the Year. *The Pirates of Pestulon* was commercially successful as well as critically acclaimed. All in all, it would have been a swell year for the Two Guys from Andromeda, except for one thing: in *Space Quest III* they're kidnapped by software pirates!

This is the game that chronicles Roger Wilco's attempts to rescue them. His first task is to figure out who the abductors are. In the absence of a ransom request or death threats, that could be difficult for Roger (not the brightest of guys), although it has been rumored that the pirates were under contract to the

disreputable software publisher Scumsoft, makers of such flops as Stuntflogger, Aquatron and Scumword. Attempts to contact company president Elmo Pug proved futile, as the location of Scumsoft is shrouded in secrecy. Looks like Roger has his hands full this time.

Of course, if you're able to help Roger get out of this jam, he'll live to fight another day. *Space Quest III* is followed up with the hit [Space Quest IV: Roger Wilco and the Time Rippers](#).

Space Quest IV

When the Two Guys from Andromeda set out to design a sequel to the popular *Space Quest III*, they were determined to offer their public a game that combined the fun aspects of the prior games with the darker mood of some of the popular science fiction films of the time. Their idea was to engage current fans while attempting to attract potential gamers.

The result, *Space Quest IV: Roger Wilco and the Time Rippers*, was an extraordinary piece of design, akin to thrusting Marty McFly into the lead in the movie *Blade Runner*. The humor of the series is there, but the game also contains more of a threat of danger. The combination makes for a very exciting game, enjoyed by gamers and critics alike.

In SQ4, Roger finds himself involved in with a time-traveling band of freedom fighters who drop Roger into a futuristic Xenon. This Xenon is a desolate wasteland, and will be the planet's future if Roger does not do something about his old nemesis, Sludge Vohaul. Roger pops back and forth through Space Quests past and future, all the while being pursued by the ruthless Sequel Police. Ultimately, Roger will face Sludge in a fight to the death, but will Roger have what it takes to defeat him? C'mon, that's an easy one!

In 1991, after the design of *Space Quest IV: Roger Wilco and the Time Rippers* was complete, [Scott Murphy](#) told an interviewer that "We won't be doing another *Space Quest*; that's not to say that there won't be another game in the series, it's just that we won't be doing it. Although we have no solid ideas of what type of game we'd like to do next, we've lived with Roger Wilco a long time now, and though we like him a lot, we're ready for a break."

[Mark Crowe](#), the other Guy from Andromeda, wasn't quite ready give up designing games in this popular series, so he flew [Space Quest V](#) solo.

Space Quest V

When Roger Wilco returns in *Space Quest V: The Next Mutation*, this time he's trying to clean up more than black scuff marks. Mark Crowe designed and produced this chapter at Dynamix's studios in Eugene, Oregon. The colorful, quirky collaboration resulted in a high-octane, day-glo dazzler that uses many of the visual techniques found in *Rise of the Dragon* (which won *Computer Gaming World's* [award](#) for Artistic Achievement).

The story unfolds like a high-tech comic book, blazing across the screen in vibrant primary colors and featuring dialogue in cartoon-like word balloons. Behind this cinematic wizardry, however, are the famous Sierra interface and interaction that game players love.

While it's easy to get caught up in the spectacular opening sequences, players need to concentrate to overcome the space-age stumbers that stand between Roger and his destiny. The story opens with Roger trying desperately to pass the StarCon Space Academy's Aptitude test, in hopes of becoming a starship captain.

Unfortunately, Roger hasn't studied for the test. Come to think of it, Roger didn't even know the test was taking place. The first thing the player must do is get Roger out of another mess he's gotten into. If the player (and a small mishap concerning a hungry space rodent) can get Roger through this ordeal, Roger can realize his lifelong dream: becoming Captain of his first starship.

Well, okay, it's not the most glamorous starship in the universe. And it's not the most prestigious. And, well, it doesn't really smell that great either.

Actually, it's an interstellar garbage scow, but it's Roger's interstellar garbage scow. And as he sets out to clean up the universe, Roger uncovers the most dangerous, most deadly, most hilarious challenges he's ever faced.

As he makes his way across space, Roger meets a colorful cast of outrageous space jockeys and jockettes. Droole is a trigger-happy weapons officer who also handles the navigation chores on Roger's new ship. Flo is the communications officer, who scours beauty and glamour magazines the way Roger used to scour latrines in his previous position. Cliffy is a bumbling chief engineer who has a nasty habit of tinkering with equipment that isn't broken (yet). And W-D40 is a ruthless androidess whose prime directive is to create a Roger Wilco-free universe. Add to these characters an acid-piddling creature named Spike, a handful of Space Monkeys, some genetic jerry-riggers gone wild, and some gratuitously grotesque primal ooze, and you have the weirdest, most warped adventure in Roger's already odd career.

In 1991, after the design of *Space Quest IV: Roger Wilco and the Time Rippers* was complete, [Scott Murphy](#) told an interviewer that "We won't be doing another *Space Quest*; that's not to say that there won't be another game in the [series](#), it's just that we won't be doing it. Although we have no solid ideas of what type of game we'd like to do next, we've lived with Roger Wilco a long time now, and though we like him a lot, we're ready for a break."

[Mark Crowe](#), the other Guy from Andromeda, wasn't quite ready give up designing games in this popular series, so he flew *Space Quest V* solo. Now, however, Mark is happily ensconced in Eugene, Oregon, working at Sierra Publishing's sister company, Dynamix. And so the *Space Quest* baton has been passed to another very funny individual, [Josh Mandel](#), who is currently designing [Space Quest VI](#).

Space Quest VI

Space Quest VI is a fragrant blend that attempts to marry the familiar parody elements of earlier Space Quests with new super-VGA [graphics](#) and a new environment and supporting cast for Roger. The game begins with Roger being busted back down to Janitor, his stint as Captain of the SCS Eureka having ended semi-disastrously. As the target of a kidnapping plot, Roger is saved in the nick of time by Corpsman Stellar Santiago. Later, when Santiago finds herself the subject of a hideous mind-altering experiment, Roger must save her ... by having himself shrunk to microscopic size and injected into her body. Is it any wonder that we wanted to call the game *Where in Corpsman Santiago is Roger Wilco*? But the lawyers wouldn't let us.

Graphics

Integral to the interactive storytelling experience is a crisp picture with realistic-looking characters and backgrounds. When graphics technology was in its infancy, pictures tended to be "pixelated," with low-resolution, chunky images. Sierra led the way in developing methods of eliminating pixelation, including higher-resolution graphics, character rotoscoping, creation of 3-D rendered images, and the use of Ultimatte blue-screen technology.

Sierra Studios is the next step in staying on the forefront of new [technology](#). Sierra Studios' initial cash outlay was well over three quarters of a million dollars, and will be the best-equipped studio between Los Angeles and San Francisco. Nestled in the Sierra Nevada foothills just ten miles from Yosemite's entrance, Sierra Studios will also be the best-located studio in Central California.

Sierra Studios' [technology](#) will enable Sierra Publishing to create special effects for its interactive stories not unlike those produced for major Hollywood films. We can combine live action with Alias pictures as Disney Studios did in the ballroom scene of *Beauty and the Beast*. We can fly characters through the air as they did in *Lawnmower Man*. Do you remember the scene in *Cliffhanger*, in which an actress slips out of her glove and falls into a chasm? Sierra Studios has the technology to do that. What about the image of

Clint Eastwood superimposed into the JFK newsreel footage in the movie *In the Line of Fire*? We can do that, too.

Sierra Publishing believes that the dividing line between Hollywood entertainment and interactive entertainment is becoming increasingly blurred. [Scott Murphy](#) says about the [Space Quest series](#), "We're learning as we go, and were constantly trying to outdo ourselves: extra colors, better resolution, a new version of the development system."

Reviews

The following article appeared in *Compute!* Magazine in August of 1988:

[Space Quest The Sarien Encounter](#) by James V. Trunzo

One minute you're a lowly janitor aboard the Arcada Research Lab; the next minute evil Sarien raiders attack your ship and steal the priceless Star Generator. As the only survivor of the attack, it's up to you to escape the captured vessel and save the civilized world. So begins *Space Quest The Sarien Encounter*.

Space Quest is a science-fiction graphics adventure game in the same vein as previous [Sierra On-Line](#) animated adventures. It shares many of the same techniques found in *King's Quest*, such as multiple solutions, variable scoring, and simulated 3-D graphics. All aspects of the game are enhanced by the capabilities of the IIGS, however.

As one would expect, much of the appeal of *Space Quest* hinges on its graphics and sound. At times Apple IIGS users may think they're watching a cartoon, not playing a computer game. The seamless animation comes complete with colorful and detailed backgrounds, as well as finely drawn characters. Considering the scarcity of descriptive text, excellent graphics are necessary because they hold many of the clues needed to solve the adventure.

The sound effects also greatly enhance *Space Quest*. From the digitized voice that blares "Intruder Alert!" to the wild alien music played in the intergalactic bar, the sounds of the program will delight players.

The adventure itself is not only enjoyable but also solvable for most people. The game's approach is linear, meaning that you must complete all the puzzles in one area before moving to another. Failing to collect all necessary objects or clues can have devastating results later. You should save the game at various points so that you can retrace your steps and pick up an object you've missed. Otherwise, you'll have to start from the beginning of the adventure.

Even though the game says it will accept full-sentence input, *Space Quest's* adequate parser doesn't live up to that claim. Sometimes the game will not understand a full sentence even though it will understand a simple noun-verb construction. The function keys are a definite plus for nontypists because a keystroke will repeat previous commands or cancel mistyped input.

Space Quest includes several arcade elements. They aren't obtrusive or illogical, and they play an important role in completing the adventure. Some people may resent these contests of manual dexterity in what would otherwise be a cerebral game. On the other hand, for those players who enjoy some variety, flying a skimmer through a meteor storm and shooting Sariens will prove as exciting as figuring out how to destroy the Star Generator.

The playing mechanics are simple. You manipulate your animated character with a mouse, joystick, or keyboard command. Likewise, broad commands like SAVE, RESTORE, SOUND ON/OFF, and HELP can be accessed through pull-down menus or function keys. No matter what method or combination of methods you choose, *Space Quest's* interface makes playing the game a snap. There isn't any screen mapping, and you'll see that mapping isn't necessary. In spite of the illusion of size, the entire game takes place in four locations. The program is copy-protected, but you can install it on your hard disk.

An adventure-game programmer must walk a precarious line between writing a challenging game and writing a frustrating one. *Space Quest - The Sarien Encounter*, while occasionally leaning both ways,

manages to maintain its equilibrium. The result is one of the better new adventure games to arrive on the software scene.

The following article appeared in *InterAction Magazine* in Fall of 1990:

[Back to the Future](#) with Roger Wilco

The Two Guys from Andromeda, back safely from their hair-raising adventures with the Pirates of Pestulon, have produced the best, the funniest, the most visually exciting *Space Quest* game yet: *Space Quest IV: Roger Wilco and the Time-Rippers*. But 256 colors, full painted backgrounds and the most realistic animation ever to appear in an interactive adventure are only part of the picture when [Mark Crowe](#) and [Scott Murphy](#) get together and decide to do something a little different.

In addition to stunning backgrounds and super-realistic video-captured animation that seems to propel the player right into the far-out and exotic worlds of *Space Quest* designers [Mark Crowe](#) and Scott Murphy about this new feature.

"The scrolling graphics are a scrolling room change, basically," Mark and Scott told us. "The screen scrolls across or up and down in certain areas of the game to add some dimension and give the player a feel of the entire area."

In addition to all the great visual attractions, Supertramp's Bob Siebenberg is back to do another terrific rock & roll soundtrack for a full-blown auditory experience as well. Siebenberg's work on *Space Quest III* earned him and Sierra's music and sound crew *Computer Gaming World Magazine's* [Award](#) for Excellence in Music Achievement.

Roger vs. Overwhelming Odds (as usual)

[Space Quest IV](#) places our reluctant hero, Roger Wilco, back in the thick of the action as he attempts to return to his home planet of Xenon. Unfortunately, he must first deal with the Sequel Police, a crack team of intergalactic assassins from the future who are out to put an end to Roger and all this *Space Quest* nonsense once and for all.

Enter the Time Rippers, a mysterious band of rebel fighters from the bleak future of *Space Quest XII*. In their future, Sludge Vohaul has returned in a monstrous new form and destroyed the planet Xenon. Now they must journey to the distant past to find the legendary Roger Wilco the illustrious hero of Xenon. And all they want him to do is go toe-to-toe with the huge and hurtful Vohaul once again.

With a little help from his friends, it will once more be Roger's lot to make the galaxy safe for the planet Xenon, true love, and lots more *Space Quest* sequels.

"This is definitely a darker version of *Space Quest*," say the Two Guys from Andromeda. "It still retains the comic elements and the silliness that *Space Quest* has been known for, but it's going to be a little more grim."

We asked Mark and Scott: "What about the rumors that this is really and truly the last *Space Quest* game?"

"Well," says Mark, "what we'd really like to do is design another project in between and come back to *Space Quest* fresh. Meantime, we're trying to take full advantage of the extent of the [technology](#) available to us to make this one as interesting and as fun as possible."

Scott agrees: "We feel like we could design a lot of different kinds of games serious games as well as the humor we're known for. Of course, the fans are always asking, 'When is the next *Space Quest* game gonna be released?' I even hear it from my mom."

Look for *Space Quest IV* in a 16-color (EGA) version and a 256-color (VGA) version in the Winter of 1990-91, and a 256-color (VGA) CD-ROM version with digitized speech, plus added music and sound in the Spring of 1991.

The following article appeared in *Game Player's Magazine* in 1991.

Space Quest IV: Roger Wilco and the Time Rippers by Gary Meredith

"You can't go home again," according to the proverb. Or perhaps in Roger Wilco's case, "You *shouldn't* go home again." Sure, after many years of spacefaring adventures and harrowing brushes with death, a relaxing visit to Roger's home planet, Xenon, would be a nice change of pace. That's not what Roger gets, however, when he's unceremoniously dumped into a time-rip corridor by some guy carrying what looks like a hair dryer with a glandular condition.

Dropping onto the surface of Xenon, our hero immediately notices a few changes since his last visit: a new shopping center over here, a couple of new restaurants over there, and utter devastation everywhere. With his jaw scraping the fragmented pavement, Roger realizes that someone, or *something*, has laid waste to his beloved (well, at least tolerated) Xenon. From the brief discussion he had with a couple of Sequel Police goons just prior to his time trip, he suspects that the perpetrator is none other than his old nemesis, Sludge Vohaul. Now it's up to Roger to prevent further exploitation of his home world.

From the very start, it's obvious to Roger (and to you, of course) that the answers lie somewhere else besides Xenon. But how can Roger escape the shattered planet? And further, how can he escape this time period? A little ingenuity gets Roger into the Sequel Police enclave, where it's a simple matter (yeah, right!) to make off with a time pod. Considering his nearly nonexistent knowledge of time-travel mechanics, it's no surprise that Roger ends up in the most unlikely of places: the planet Estros. Eventually taken prisoner by a comely young amazon, Zondra, who vows retribution against Roger for walking out on her (Roger's memory is conveniently fuzzy on this point), he regains her trust, and survives, by defeating a giant sea slug.

On a celebratory shopping trip to the Galaxy Galleria with Zondra and her girlfriends, Roger once again runs afoul of the Sequel Police. But, as always, he comes up with a novel method of escape.

Space Quest IV - Roger Wilco and the Time Rippers is, in the grand tradition of Sierra adventures, a difficult but hilarious game. As always, the items you manage to uncover and how you use them form the basic strategy of the game. To be sure, there are times when you'll probably be banging your head for a solution. But then, that's all part of the fun, isn't it? In particular, note that in a couple of places (such as the Galaxy Galleria), success requires a specific sequence of actions. Thanks to the simple save-game procedure, you can experiment freely.

Space Quest IV may be the ultimate in self-referential gaming. It contains so many references to itself and to other Sierra games (both real and imagined) that it threatens to implode like a neutron star. You actually "visit" other installments in the [Space Quest series](#), going back to [Space Quest II: Vohaul's Revenge](#) and jumping ahead to *Space Quest X: Latex Babes of Estros* all while operating from *Space Quest XII: Vohaul's Revenge II*. There are obviously some warped minds at work here, but they do manage to pull it off.

With the new 256-color VGA [graphics](#), a great soundtrack, and a newly designed icon-based user interface (Sierra veterans may not initially feel comfortable with it), [Space Quest IV](#) is a prime example of why Sierra is at the top of the computer gaming world. And Sierra's upcoming CD-ROM version of the game should really be breathtaking.

If you haven't played the three earlier installments of Roger Wilco's adventures, you can still enjoy *Space Quest IV*, but you'll miss some of the references. Even though the ending leaves you with the feeling that you've been deliberately set up for yet another sequel, it's still a marvelous game. Who can wait to discover the dark, unspoken secrets of Roger's future or is it his past? In the [Space Quest series](#), you often don't know whether you're coming or going. But then, that too is part of the fun.

The following article appeared in *PC Games Magazine* in November of 1991.

Space Quest IV by Bernie Yee

He's back! The galaxy's best-recognized sanitation engineer turns the clock ahead with Sierra's *Space Quest IV: Roger Wilco and the Time Rippers*. *Space Quest IV* (SQ4) picks up right where its predecessor, *Space Quest III*, ended, complete with a stunning little sequence in which the robotic Sequel Police drag our erstwhile hero to his untimely demise, authored by Vohaul, who's really miffed about [Space Quest II](#). Roger is rescued by a pair of human gorillas (the Time Rippers). Hey, doesn't that Time Ripper bear just a little resemblance to Roger? If this inbred in joke sounds a bit like *The Terminator*, well, it is kind of.

Roger ends up on the bombed-out planet Xenon. What happened? The game's status line at the top of the screen says *Space Quest XII: Vohaul's Revenge II*. You're caught in a future where Vohaul has finally become Supreme Being of All That Exists. Your job? For starters, catch the Eveready Bunny, get off the streets, find out what happened to Xenon, sneak into a big, ugly tower, and hijack a timepod from the Sequel Police. It's the same save-the-future-by-going-into-the-past story that's cashed in big at America's box offices, and, as Sierra hopes, at a hard drive near you.

As Roger Wilco, your first duty is to get into an imposing tower and hijack that timepod from the police. You'll need some ingenuity and a rope. Eventually, you'll crawl into the sewers of Xenon, where you find out what happened, and what you'll have to do to get to the happy *Field of Dreams*-like ending of *Space Quest IV*. Action sequences are in real time, so a wrong move gets you a chestful of laser holes. The moral of this story is to save games, and save them often.

The timepod's data display is critical. You can even travel back to previous *Space Quests*, including episodes you never knew about. The timepods have a six-digit code for each time location. Copy down the code for each location, such as the first code you see for *Space Quest XII*, because you'll need to get back (ahead?) later. Travel all the way back to *Space Quest I: The Sarien Encounter*, and you'll find yourself in primitive CGA-like graphics (except for Roger and his timepod).

SQ4, along with *King's Quest V*, sports Sierra's new interface and graphics system, one that works best with a mouse. The VGA version of SQ4 features scrolling backgrounds made by digitizing hand-painted scenes: sometimes when Roger walks off-camera, the new screen scrolls smoothly into view in 256 glorious VGA colors. Sierra is one of the leaders in the move toward more animated-style electronic entertainment, and SQ4 demonstrates some of that trend.

SQ4 takes advantage of sound cards to play music that actually isn't annoying. Digitized sound effects add lots to the action sequences. The movement system is smart: Roger walks to the position you click on, navigating around obstacles without any help from you.

The interface is point-and-click to the max and takes all of a moment to master. If you move the pointer to the top of the screen, icons appear WALK, GRAB, TALK, SMELL, and TASTE. And your cursor becomes any one of the icons, so if you click on the tongue icon, move it over to the creeping green slime, and click again, you can taste to your heart's content. Objects you find, like a jar or a rope, can be added to the icon list, too.

The writers we have to blame for SQ4, the Two Guys from Andromeda, have filled SQ4 with self-deprecating (and industry-deprecating) humor. When Roger ends up in *Space Quest X: Latex Babes of Estros* (and yes, they are babes), the software store in the Jetsons-like mall is filled with jabs at recognizable computer games. And don't forget to pick up the 800-page *Space Quest IV* hint book here!

Remember *Wizard and the Princess*, one of Sierra's first offerings? Well, SQ4 has about as much in common with Wizard as the early sci-fi film *A Trip to the Moon* does with *Return of the Jedi*. The evolution of Sierra's interface has distilled the system down to its simplest and most elegant form yet.

When it comes to adventure, good prose-heavy games are hard to top. Infocom text games were imaginative and innovative in their day. SQ4 in VGA dazzles, though, by providing enough visual detail to win over even an old text-adventuring veteran. One SQ4 image is truly worth a thousand words. And, most importantly, *Space Quest IV* is fun.

As for the Two Guys from Andromeda, well, as Tom Waits said, they both came from good families

they just developed some ways about them that just aren't right. Lucky for us.

The following article first appeared in *Computer Gaming World* in August, 1991. Caution, experienced gamers: the article contains hints for *SQ4*.

Scorpion's Tale

Just step right in and cool off. Pretty hot out there, now that the dog days of August are with us. Fred, however, is not with us this time. As usual, he's off at the annual Grues Convention in the Dark Room at Colossal Cave. This year, they're going to try and get up an expedition to go on a quest for the Globe of Eternal Darkness. Hey, I know where you can find that ... out in space, which is pretty dark. Hmmm ... kind of makes that a "space quest," doesn't it? Yes, it's time once again for another *Space Quest*. Time, in fact, is what this one is all about. Our buddy Roger Wilco, galactic hero extraordinaire and occasional janitor, will be burning up the time lines in this adventure.

You can expect some big changes on this *Space Quest*. The interface has been completely redone, and is now much like that in *King's Quest V*. It's all point-and-click; no parser, no typing in from the keyboard. The "walk" command from *King's Quest V* has also been implemented (a good thing, too!). You can move Roger around the screen just by clicking where you want him to go, and he'll walk there, avoiding obstacles along the way. No more tedious maneuvering (for the most part).

The graphics have also been upscaled, and are really pretty to look at. You'll want VGA and a fast machine to get the most out of the game. A sound card wouldn't hurt, either. The game also takes advantage of expanded memory if you have it (it worked very well with QEMM-386, my memory manager). Definitely, this is a high-end game (but you can send in your disks for exchange if you need the 16-color version; however, Sierra still recommends 10 Mhz speed or faster).

It's a good idea to save often while playing. There are many situations where a wrong move can bring the game (and Roger) to an untimely end. As a precaution, you should also keep a couple of save positions from different areas, in case you have to restore to pick up an item you missed the first time through.

So what's Roger up to this time? Actually, not much. All that running around space, saving the galaxy, rescuing people and whatnot, has sort of tired him out. The only thing he wants right now is a little vacation, where he can kick back, relax, and maybe brag a little about his accomplishments (okay, maybe brag a *lot*.) So Roger's being a good little boy for a change, when a pair of Sequel Police march into the bar and ask him to step outside. Right there, you realize that this vacation is going to be put on hold for a while ... possibly a long while.

However, Roger has no choice (this part is all automatic), and out he strolls. What's going on? Well, it's a blast from the past, a moldy oldie ... in fact, it's none other than ... Vohaul! Yep, he's back from the almost-dead to plague our boy again.

Although it's more like the other way around. Roger has been rather a plague to Vohaul, who has decided to eliminate him once and for all, before going on to rule the universe. Take no chances, that's Vohaul's new philosophy.

However, before the Sequel Police can fry Roger, two mysterious strangers (no, not the Guys from Andromeda!) jump in and whisk him away. They open up a rip in time and shove him through it, and Roger's newest adventure really begins. It's a nasty place he finds himself in, though: Xenon, his home planet, but in pretty poor condition. Looks like a war had been fought here. Even worse, a glance up at the menu bar shows *Space Quest XII: Vohaul's Revenge II*.

Twelve? The series is gonna go on *that* long? Now, that's frightening!

Never mind Roger (and you) can worry about that later. Right now, he has to find a way out of this disaster area. There isn't much to work with, and the area is dangerous. A weirdo cyborg is wandering around and, if he catches up to Roger, it's all over. So when you see him, just go somewhere else and keep out of his way.

The most interesting thing is the building on the horizon (kind of reminded me of Darth Vader's helmet in a way). Naturally, our hero can't just walk up and knock on the front door (he probably wouldn't want to, even if he could). Getting in there requires a bit of work (this *is* an adventure game, after all!).

So Roger spends some time snooping around the streets and grabbing almost anything he can get his hot little hands on (almost, mind you; we don't want him to blow himself up). Then a little jaunt below (watch out for the acid!) followed by a short ride and poof! Roger's in the big building.

Not that he should stay long. After all, the place is crawling with plenty of killer Sequel Police. Fortunately, one of those little time-hopper machines is sitting there, just begging to be used. Before pushing any buttons, however, Roger should take careful note of the symbols on the readout. Otherwise, it's going to be real hard to get back here again later.

Now, what should he push? As a matter of fact, any sequence at all. It won't work the first time. Too bad, Roger. But don't let it get you down; anything you try the second time *will* work. Before long, our boy is on his way to *Space Quest X: Latex Babes of Estros!* (Hmm, are you sure you didn't end up in a *Leisure Suit Larry* game by accident?)

It's yet another weird place (Roger has a talent for ending up in them), full of rocky pinnacles and hungry giant birds ("rock-a-bye Roger ...). No sooner has he escaped from the nest, than he's captured by some rather (ahem) "healthy-looking" women. It's worse than it sounds, because one of them is *very* upset with our hero. Apparently, in a later *Space Quest* he sort of ran out on her, and now she wants revenge!

Shortly, he finds himself strapped to a chair in the lady's underwater den, facing one of the most horrible, fiendish tortures ever devised. But wait: a nasty, ugly, ravenous sea slug pops up out of the water! The women take off, leaving Roger to an even worse fate!

Hurry, Roger! Get yourself free so you can defeat the monster! (It's a good idea to save the game as soon as possible after being strapped in the chair, because there isn't much time to get things done in this sequence.)

With the monster killed, the women return and proclaim Roger their hero. They're even willing to let bygones be bygones, and forget about torturing him to death (...generous of them). Now that they've made up, it's time to celebrate by going to ... the mall!

No sooner said than done. Off they fly to the Galleria, where the women promptly forget about Roger as they rush off to the sales. No matter, Roger always did better on his own, anyway.

He has time for a leisurely exploration of various shops and stores (just don't go down the escalator because you-know-who's waiting below). Money's a concern, though. Roger doesn't have much in his pockets, and many things are a bit out of his price range. Maybe he could earn a few buckazoids at Monolith Burger?

This is a kind of arcade sequence. All Roger has to do is make up the burgers by putting lettuce, pickle, mayo, mustard, ketchup (ick, what a combination!) on top on each patty as it comes from the oven. He gets one buckazoid for each correct burger he makes.

It's easy at the start, as the burgers come along slowly. However, after a few they start coming faster and faster, to the point where Roger just can't keep up with them anymore. Too many rejects, and Roger is a reject himself (although he gets to keep the money he's already made). Fortunately, if you'd rather not go through this, you can "wimp out" by asking for the money without doing the burgers. You get some cash and a boot out of the burger joint (trying it both ways, I preferred getting the boot).

Roger also has a certain lady's ATM card, but using it is a problem. After all, he's not a lady. But I'm sure he can think of a way around that (hey, *Leisure Suit Larry* managed it!). Don't overlook the bargain bin at the software store. Not only are there some interesting spoofs of games (check 'em all out), there's a very necessary *Space Quest IV* Hint Book. (A crazy parody of all hint books, but it does contain some important info!)

Of course, there's also the obligatory Radio Shock (a Dandy company) with all sorts of electronic gadgets for sale. However, even if Roger has enough bucks, he'll have to wait for a while before he can find out what he needs from here.

Check out the arcade (possibly more than once). Umm, wait, what's that coming into view there? Looks like a time hopper. Looks like Sequel Police getting out of the time hopper. Looks like time for Roger to get out of here!

Now, if Roger could just figure a way to elude the cops, he might be able to make it back to the time machine and head along for other places. Too bad he can't fly ... or can he?

When he does get to the time machine, where does he go next? Hey, didn't he read the *Space Quest IV* Hint Book? It ain't there *just* for laughs. Ulence, Flats, of course. Does that name ring a bell? Like, maybe, from *Space Quest I*? (And remember to note the symbols on the readout before leaving!)

Sure enough, that's the place. Look!, it has the same grubby old graphics as the first game did! (Wow, deja vu! Not to mention the fact that the graphics have come a *long* way since then!) In the bar is a trio of tough-looking customers, who sneer at our hero before tossing him out. Well, it's happened to him before (and probably will again).

Roger can handle it, though. He takes his own form of revenge on the louts and sneaks back into the bar after they've left (save before doing anything, in case you run into them again before you leave). Then a quick dash to the time machine and it's off to Xenon again.

Fortunately, on this visit, none of the Sequel Police are around (they must all be out looking for him). Now he can take a look at the mysterious locked door. Too bad he doesn't have the combination to open it. He's not gonna find one, either. Brute force (kind of) is the only thing that will work. Did you bring anything out of the sewers with you, hmmm?

Next comes the lasers and control pad. If Roger could just see how the lasers are set (cough, hack, wheeze), he might be able to do something about them. Like use the control pad to straighten them out. Unfortunately, the only method I could find here was trial and error; there doesn't seem to be any place in the game where the numbers are written. Save before you start, and restore if you don't get them right.

Now at this point, you have a choice. If you don't care much about getting a perfect score, you can go ahead and finish up the game right here. If you want all those points, then you have to go back to the mall and buy a computer plug (after getting a look at one of those little boxes on the walkways).

Whichever route you take, make sure to avoid the droid! Roger is dead meat if a droid catches him wandering around. We wouldn't want that to happen! So keep a screen ahead of it as you go up hill and down dale to see what's in this interesting place.

For instance, there's a computer room with some familiar stuff on the screen. I wonder what would happen if a few of those icons were flushed from the system? (Although I don't recommend flushing *Space Quest IV*, unless you save the game first!)

Then there's Roger, Jr. Yep, Roger has (or will have) a son (this time travel business can be confusing). There's only one problem ... Vohaul's mind is in Junior's body, and Junior's mind is on the diskette that Vohaul/Junior just tossed over the side!

Uh oh! It's getting worse: Vohaul/Junior is about to fight with Roger!! Will our hero survive? Can he get his son back in one piece? Will a few explanations be made of everything that's been going on?

Gee, I sure hope so. It would be a real bummer if Roger got this far only to mess up at the big finale! (But hey, that's what save games are for!)

Whew! Well, enough of time traveling and zaniness for now. I see by the old invisible clock on the wall it's that (hehe) time again. Meanwhile, if you need help with an adventure game, you can reach me in the following ways:

On Delphi: Visit the Game SIG (under the Groups and Clubs menu).

On GENie: Stop by the Games Round-Table (type: Scorpia to reach Games RT).

By US Mail (enclose a self-addressed, stamped envelope if you live in the United States): Scorpia,

PO Box 338, Gracie Station, New York, NY 10028.

Until next time, happy adventuring!

The following article first appeared in *InterAction* Magazine, Summer 1992:

[Space Quest V](#)

If you haven't made the acquaintance of Roger Wilco, suffice it to say that he is without doubt the most decorated janitor in the history of all known creation. From the first moment he emerged from his janitor's closet on the spaceship Arcada, far ago and long away, he has been valiantly laboring to clean up the floors and fiends. And he isn't through yet.

In *Space Quest V* Roger is back and attending the StarCon Space Academy in hopes of becoming a star ship captain! You'll be there as he achieves his goal and is assigned his ship. Unfortunately Roger inherits the outcasts from all the other starships and ends up with a crew of misfits.

Nevertheless he takes his ship and crew out into space and stumbles upon the fact that some villain is dumping bio-hazardous waste illegally on planets. So Roger must once again clean up the universe, only this time he has a crew to supervise (and utilize) in the process.

And there is a bit of romance. Remember the hologram of the gal destined to be his wife from *Space Quest IV*? Well, Roger meets the real woman in this adventure.

Advancing [technology](#) brings a true 3-D effect to scenes as the characters and objects approach or retreat into the distance.

Dynamix: Leading-Edge Simulations

Dynamix earned its reputation in the simulation market with such critically acclaimed and commercially successful winners as *Aces of the Pacific*, *Red Baron*, and *A-10 Tank Killer*, among others. With its strength in simulation technology, Dynamix has burst onto the sports simulation scene with *Front Page Sports: Football Pro* and *Front Page Sports: Baseball*. Dynamix is also making a name for itself in the arcade, fantasy role-playing, and edutainment markets.

The ImagiNation Network: Link to the Future

Sierra has formed a strategic partnership with AT&T and General Atlantic Partners to bring the world on-line. The ImagiNation Network (INN), originally developed by [Sierra On-Line](#), is now the fastest-growing interactive gaming network in the country. [Sierra Publishing](#) develops highly successful multi-player entertainment environments for INN.

INN is Sierra's link to the electronic superhighway currently under construction by various companies involved in cable television, telephones, media and entertainment, games, and interactive services. Subscribers across the U.S. play classic board and card games, compete in multi-player interactive games such as flying fighter planes in simulated World War I dogfights, and other action-packed arcade and fantasy role-playing games all in real time. INN members meet and chat with other subscribers, developing friendships with members of this unique interactive community. For subscription information, call 1-800-IMAGIN-1.

Sierra Publishing

[Sierra On-Line](#) was founded in 1979 by [Ken and Roberta Williams](#), and is one of the oldest companies in the software [industry](#) today. Sierra created the interactive [graphics](#) adventure game category for personal computers, and has positioned itself as a dominant player in this profitable niche market. From a kitchen table company with the [Williamses](#) as the only employees, Sierra Publishing now employs over 300 people.

Sierra Publishing continues to develop adventure games based on the most famous characters in the software [industry](#): King Graham and Princess Rosella from *King's Quest*, Larry Laffer of *Leisure Suit Larry* fame, Roger Wilco from the [Space Quest series](#), and Laura Bow from the *Laura Bow* mysteries.

The division enjoys a strategic relationship with the European software company [Coktel Vision](#). Coktel develops software which Sierra Publishing distributes in the United States; in return, Coktel distributes Sierra software in Europe.

Sierra Publishing is located at 40033 Sierra Way, in Oakhurst, California, just a few miles from Yosemite National Park. This location is the hub of [Sierra On-Line](#)'s worldwide distribution network.

Coktel Vision

Coktel Vision began publishing computer entertainment software in 1984. Coktel is a European-based company whose software has been distributed throughout the world.

Currently Coktel Vision publishes educational and CD-ROM software along with amusing, intriguing, and exciting adventure games. Coktel Vision games are marketed and distributed in North America by [Sierra Publishing](#), a division of [Sierra On-Line](#), Inc.

[Sierra On-Line](#) chose Coktel Vision as its European partner so that, as the world becomes a global village, Sierra will be prepared to present computer entertainment and education to the world.

Bright Star Technology

Bright Star Technology markets and develops educational software products for all ages. Using proprietary lip-synching technology, Bright Star presents lessons in reading, writing, math and sciences that help sharpen reading and comprehension skills and strengthen analytical abilities. Bright Star is well positioned to gain significant market share in the rapidly growing home education software market.

Home Entertainment Industry

During the last decade, growth of the personal computer industry has exploded. Technological advances and increased functionality, combined with lower pricing, have made personal computers common in the home. A market for sophisticated entertainment and home educational software has evolved in response to the increasing capabilities of these computers. Recently, the introduction of multimedia systems with enhanced [graphics](#), animation, sound and speech capabilities, such as CD-based personal computers, has created new opportunities for entertainment and home educational software companies.

The personal computer entertainment and home educational software markets consist primarily of software for use on IBM-PCs, PC-compatibles, and Apple's Macintosh computer. The personal computer

entertainment software market is separate and distinct from the video game cartridge market. Sales of entertainment software for all personal computer hardware platforms will be approximately \$600,000,000 worldwide in 1994.

The Software Publishers Association, or SPA, finds that 27 percent of American households now own a personal computer. Many of these computers are recent purchases: 31 percent of computer households made their purchases in 1993 or early 1994. Home computers also tend to have more power than they had. Multimedia machines (computers equipped with a CD drive) accounted for 37 percent of computers purchased in 1993-1994.

Personal computer entertainment and home educational software are sold primarily by software specialty retailing chains and discount outlets, bookstore chains, independent retail stores, large mail-order outlets and mass merchandisers. The growth of software specialty retailing chains has increased the availability and consumer awareness of software products. As the demand for prepackaged, off-the-shelf software has increased, superstores such as CompUSA and Computer City have become a more important distribution channel. In the international market, most sales of software are made by small software retailers.

Technology

Sierra's continued path to diversification has propelled us into new categories and onto new hardware platforms to enlarge our customer base. Today, Sierra is developing products for new platforms such as 3DO, Sega CD, and PC-based CDs, among others.

Because CDs can contain the equivalent of over five hundred floppy disks, or over a thousand typical video game cartridges, CDs can support more advanced [graphics](#), sound, and game play than any other platform. The capabilities of the CD platform allow Sierra to demonstrate and present its technological expertise for developing products that are sophisticated, challenging, and entertaining, yet easy to use and less expensive to manufacture.

[Industry](#) analysts expect that, within the next three to five years, the CD will emerge as the dominant medium. Sierra's foremost goal is to implement strategies that allow us to emerge as a leader in the new interactive multimedia CD market. Sierra has developed proprietary, object-oriented software development tools that enable a variety of creative individuals including writers, artists, animators and musicians to contribute independently to the creation of the company's products. The tools also accelerate the development of new products and enable cost-effective adaptation of existing products to additional hardware platforms and foreign languages. A formidable tool in our arsenal is the proprietary development language known as SCI-32.

SCI-32

[Sierra Publishing](#)'s award-winning products are written using a product development tool called SCI-32, an object-oriented applications development language. SCI-32 was developed in 1993 in response to the increased use of increasingly powerful computers.

SCI-32 accommodates computers with more memory, sound cards, digital audio, and 32-bit drivers. SCI-32's predecessor, SCI, couldn't handle simultaneous sound effects, but SCI-32 can. SCI-32 also supports high-resolution graphics: we're now displaying four times as much graphic detail as we were with SCI.

SCI-32 allows enhanced portability. It was designed so that a game developed for the PC can be ported to other platforms easily and inexpensively. This means that we can provide leading-edge products to our customers at reasonable prices.