

FADE TO BLACK

You, the Avatar, receive a mysterious and taunting message from another dimension. The sender is a malevolent entity whose entire threat to Britannia is unclear. But one thing is certain—this being possesses enormous power and malicious intent.

For the first time, *ULTIMA VII The Black Gate* combines the familiar and popular sword-and-sorcery elements of previous adventures with those of murder mysteries and horror thrillers. In addition to your combat and exploration expertise, you will need to master the arts of investigation and detection—or you will never uncover the secret of...*The Black Gate!*

BEHIND THE SCENES

An Interview with Lord British

Q: *How does Ultima VII differ technologically from its predecessors?*

A: Ultima VII takes several leaps forward. Keep in mind that our Ultima VI development team had approximately ten times the computational power at our disposal than for previous Ultima projects, since it was developed for the MS-DOS platform from the start. We learned a lot from that experience, so in Ultima VII we get to really strut our stuff, so to speak. Among the new features is a world that is no longer built in small (what we called) tiles. Now it is constructed with a new technology that allows more realistic and close-in views of the landscape of your environment. This, combined with a full screen viewport into Britannia, puts you right there like never before. The interface of *Ultima VII* is also improved over *VI*. There is no longer any need for two-stroke commands. The new structure is an intuitive, mouse-controlled, immediate input system. It is far easier to use than ever before. ORIGIN's new sound technologies, part of the ORIGIN FX package, will further draw the player into the world of Britannia.

Ultima® VII

THE BLACK GATE™



Q: *ULTIMA VII The Black Gate is the first ORIGIN product to be labeled "MP-13, for Mature Players." What is behind the decision to take this direction, and what in the game qualifies it to be labeled as such?*

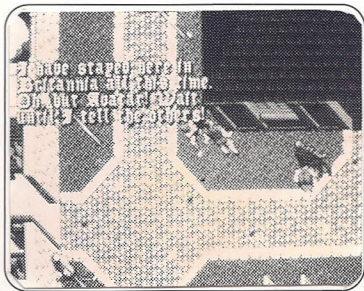
A: Generating emotional reactions, in any story, is always desirable. Though the *ULTIMA* series will still continue story lines that are socially responsible and have a high ethical quality, we are giving the *Ultima VII* plot a little more bite. Toward this end, story developments that disparage things dear to the player generate strong emotional reactions. In this particular game, we felt responsible to voluntarily rate it MP-13 because of imagery associated with the evil perpetrations of The Guardian's followers. Graphically represented pain and death will help the player to empa-

thize with the victims' plight. It is never desirable to include gratuitous violence in any story, but the scariest foes are those whose evil is most thoroughly perceived.

Q: *What has happened with the "You can star in Ultima VII" promotion that was advertised in Ultima VI?*

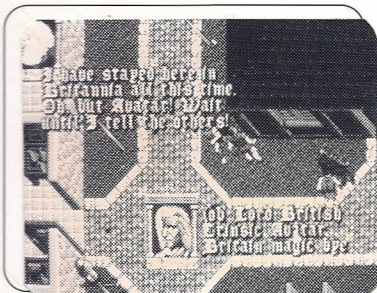
A: Well, we have been completely overwhelmed by the response we have received. Entries have poured in from the far corners of the world. Over the summer, we selected the thirteen lucky winners of the contest and wrote their characters into the game. The winners will actually be able to see and talk with their alter egos. As far as I know, this is the first time that any company in the software entertainment industry has actually solicited character ideas from its fans!

SOFTWARE ENTERTAINMENT TECHNOLOGY REPORT



Iolo greets you

ULTIMA VII's new interface is totally mouse-driven—you can talk to characters without typing a single word. A double click on a character brings up his portrait and whatever he might have to say. Another click brings up a selection of key words with which to address the character.



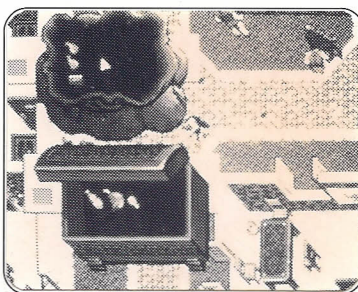
What do you want to reply?

The game remembers what you learn and adds pertinent key words to your choices as you acquire them. For example, a mage might tell you to speak to a blacksmith about iron ore. The phrase "iron ore" shows up as a possible selection with the blacksmith only after the mage mentions it to you.

Ultima® VII THE BLACK GATE™

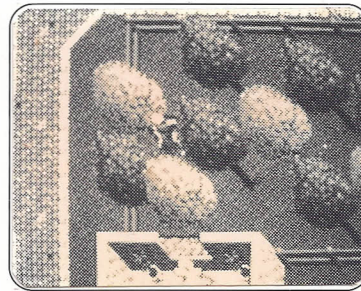
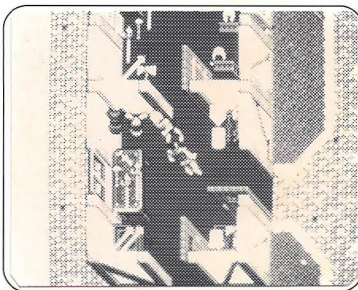
Taking a bag from the chest

Items contained in chests, bags, and backpacks are conveniently displayed within the larger item. Inventory and status screens are done the same way, showing outlines of the Avatar and party members with appropriate slots for weapons, armor, and clothing. Signs and scrolls are displayed in gumps as well.



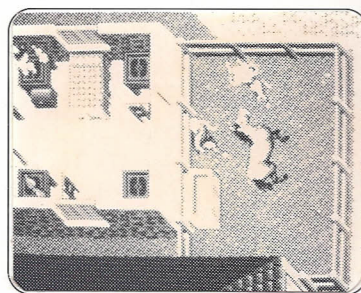
At the armorer's

Every character in *ULTIMA VII* has his or her own life and schedule. Most have jobs, will wake up and do their "routine" before going to work. They put in a full day, then go home or to the pub for dinner. At night, they pull back the covers, climb in and go to sleep.



A stroll in the park

ULTIMA VII's new display format gives the player a full-screen view of Britannia. Everything is much larger than before. The three-dimensionality of the world is apparent as the Avatar passes through this grove. He can move in, around and behind the trees with no difficulty.



A fascinated horse

Animals and creatures are more life-like than ever before. They are more realistically proportionately, designed and animated. Not only are there horses, cows, chickens, dogs, cats, mice, birds and foxes, but also snakes, rabbits, bats and sheep. Monsters are plentiful: dragons (including a 3-headed one!), drakes, cyclops, ghosts, gazers, trolls, giant bees, giant spiders, giant centipedes and other, more mysterious creatures.

Producer/Director Richard Garriott

Writers Richard Garriott, Raymond Benson, Andrew Morris, Jack Herman, Beth Miller

Software Engineers Tony Bratton, Philip Brogden, Ken Demarest, Mike McShaffry, Paul Meyer, Herman Miller, Zack Simpson, Jeff Wilson, Tony Zurovec

Artists Jeff Dee, Bob Cook, Karl Dolgener, Glen Johnson, Denis Loubet, Micael Priest, Gary Washington

Technical Design Assistants Bruce Adams, Eric Brown, John Watson

Audio Director Martin Galway **Composer** Dana Glover

Sound Effects Engineers Marc Schaeffen, Nenad Vugrinec **"The Guardian"** Bill Johnson

Quality Assurance Jeff Shelton, Scott Hazle, Ben Potter, Kevin Potter, Scott Shelton, Mark Vittek

Development Services Manager Sherry Cain **Box Design and Graphics** Craig Miller, Cheryl Neeld

Associate Producer Alan Gardner **Executive Producer** Dallas Snell