

# QUEST BUSTERS™

#113

Special "Orbs & Stuff" Issue

Not sold in Hoboken

## Superhero League of Hoboken

From the incorrigibly twisted mind of madcap Steve Meretzky, *SuperHero League of Hoboken* marks his first foray into the realm of role-playing. This hybrid combines elements of the animated adventure system used in such games as Meretzky's *Sorcerer's University* with RPG-style combat sequences, which also makes it a first for Legend Entertainment.

Taking place 200 years in the future, *Hoboken* is set in a world populated by mutants. Radiation, toxic waste and a plethora of O. J. Simpson jokes have plunged the world in a new Dark Age, and it's up to you to save America. As the Crimson Tape, you lead the Hoboken chapter of the Super Hero League — and appropriately so, for your primary superpower is the ability to Create Organizational Charts.

Choosing party members such as

**Type** Adventure/Role-playing hybrid

**System** IBM  
(Required 386/20+, hard disk, 2 MB RAM, DOS 5+, Microsoft-compatible mouse, VGA)

**Supports** Music: Ad Lib, Roland MT-32/LAPC with MPU-401 compatible interface, Sound Blaster

**Sound effects** Sound Blaster

**Planned ports**

IBM CD

The Iron Tummy (Able to Eat Spicy Food Without Distress) and Madam Pepperoni (who can See Inside Pizza Boxes), you embark on a series of missions to restore civilization. The

Evil Villain, Dr. Entropy, is at the bottom of many of the crises you must resolve, such as the Limburger Bomb

he plants to make the Jersey City Marketplace uninhabitable. A computer named Matilda lists several missions that must be fulfilled in various parts of America's northeastern sector. After you finish all the level one missions, a new set of harder ones are posted.

The slick "point and quest" interface of previous Legend games is even slicker in this incarnation. When you click on certain items in the picture window, new verbs appear in the list that always contains actions such as "take" and "look at" that are used to solve adventure game puzzles. You move between interior locations by clicking on a compass. Outdoors, the party is represented by a glowing orb on an aerial-view map that uses coordinates as in most RPGs.

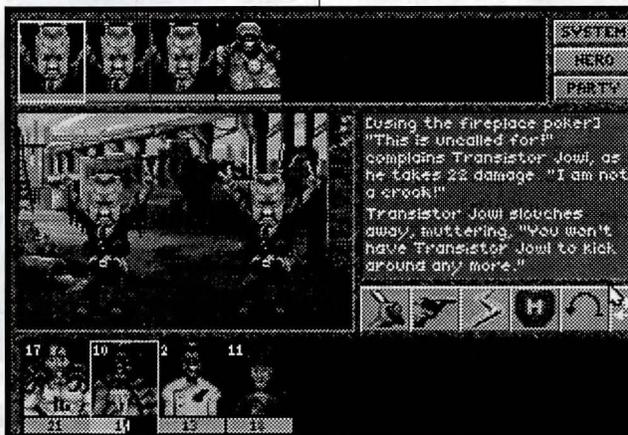
Combat is easy: the monsters are displayed in a picture window, much as in a *Wizardry*, and you click icons depicting weapons or superpowers for each party member. Tropical Oil Man, for instance, might use his power to Increase Foe's Cholesterol, while Captain Excitement, who looks a lot like The Flash, can Put Animals to Sleep. Obviously, you'll run across puzzles designed with these superpowers in mind. Part of the fun is in the anticipation, wondering exactly

what Meretzky will do with the idea.

Instead of facing Dragons and Wizards in combat, you'll fight Albino Winos, Lawyers and Tricky Dick mutants. In one battle, a lawyer issued an injunction against Tropical Oil Man — who retaliated by issuing a

stream of saliva at the lawyer. The lawyer's dying words were: "I think this is actionable."

As always, it is Meretzky's bizarre sense of humor that makes this game stand out. The premise is a parody of comic book superheroes. He also takes this opportunity to satirize role-



Attack of the Transistor Jaws

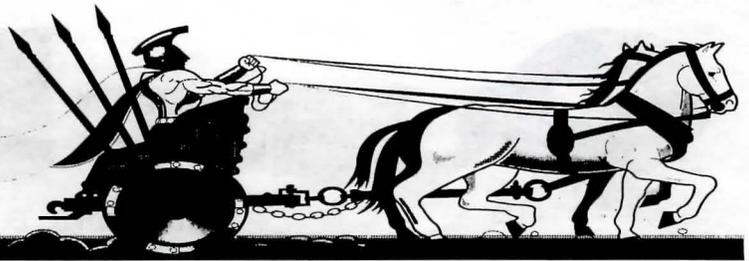
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by Shay Addams

# Adventure Road



## We're back!

Now that the industry is actually shipping adventure games in plentiful supply again, *QB* is returning to a more timely schedule. Look for the next issue this time next month. The CD Central column has become a victim of fast-changing times. Since almost everything is shipping on CD first (if not CD-only!) these days, it made little sense to keep the column.

Since the summer, we have also teamed up with Infotainment World Books, which is publishing *The Book of Clues 2*. (See page 8 for details.) We were unable to offer our usual early advance orders this time, as several other publishers have been attempting to do similar books and we did not want to give away the contents by publishing them in *QB* (which they all read -- where else do you think they get their ideas?)

## New World Computing

On a recent trip to New World, we got a look at some imminent releases -- all for PC CD. Looking sharp in SVGA, *Heroes of Might & Magic* is set for November. It combines strategy elements from *King's Bounty* with characters from *Might & Magic*. *Hammer of the Gods* could be the first successful adventure based on Norse mythology. Look for the Mac CD *M & M: World of Xeen* soon.

NWC has a couple of non-adventures worth considering as Christmas draws near. *Zephyr*, the hover tank CD game, will support up to six pilots and should be out any day. Jon Van Caneghem was also enthusiastic about *Multimedia Celebrity Poker*, having just directed a shoot for it with Joe Piscopo, Morgan Fairchild and Jonathan Frakes. And *Iron Cross*, a novel real-time WW2 game, just shipped.

## Vale Lost

Four days after announcing its release, Origin cancelled *The Lost Vale* add-in disk for *Ultima 8* and the new *Ultima 8* CD that would have included *Lost Vale*. The reasoning? They prefer to focus manpower on *Ultima 9* for Christmas 1995.

## Zorked again!

*Zork* is back! Activision's *The Zork Anthology* is a CD for IBM and Mac, with the original all-text *Zork 1, 2* and *3*, *Beyond Zork* and *Zork Zero*. It also includes the original all-text *Planetfall*. Even better, the anthology is free if you purchase *Return to Zork* by December 31, 1994.

## Psygnosis

*Discworld*, from England, is coming in November. Based on a British science fiction series, it features the voice of Monty Python's Eric Idle.

## Any day now

*Under a Killing Moon* will arrive in stores by early November. Access says advance orders have already been shipped. Role-playing games to watch for are SSI's *Menzoberranzan* and Domark's *Lords of Midnight*.

*Death Gate* is set for November. Legend Entertainment's next game, *Mission Critical*, should show up in early 1995. *Ishar 3*, from Silmarils, is a multi-character RPG looks better than plays better than *Requiem*.

## Interactive Gaming

Chuck Miller, of *Enchanted Realms*, is now producing a digital-based biweekly computer game magazine called *Interactive Gaming*. It covers PC, PC CD, 3DO and CD-i and be available online as well as on disk. For info, write to 1302 Stoney Run Trail, Broadway Hgts OH 44147.

Dear QuestBusters:

I am very, very stuck in *Magic Candle 2* and have not been able to get in touch with Mindcraft about a clue book. Where can I find them now? Or a clue book to this game?

Eldon Leonard

Mindcraft slipped out of existence earlier this year (Ali Atabek, who created the *Magic Candle* series, is now a producer at Interplay, where he is designing the *AD & D* games for release in late 1995). We are currently looking for complete solutions to the first two *Magic Candle* quests so we can make them available to *QuestBusters* members. We'll go ahead and send you the clues we have on hand, which may help you get through the quest. Meanwhile, anyone with a solution to *Magic Candle II* or *III* (or has enough notes to write a walkthrough, should write to *QB* right away. @

## QuestBusters

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# SYSTEM SHOCK

It's been a while since I've played a captivating RPG, and a longer while since I've played an engrossing sci-fi RPG. But Christmas came in September when I received *System Shock*, and both my wishes were realized.

And *System Shock* is certainly timely, with the *Doom*-mania shaking top 10 lists and the Internet.

No doubt many pretenders will emerge from the post-*Doom* hysteria. Some are true rips, like Capcom's license of the *Wolfenstein* 3D engine. Others have the weight of no-lose licenses behind them, like the *Star Wars*-based *Dark Forces* by LucasArts. But the one to beat, the better *Doom* than *Doom*, is Origin's *System Shock*, an action-CRPG

hybrid a bit more successful than the "Lord British-meets-Super Mario" in *Ultima 8* (which I actually enjoyed).

I always feel somewhat embar-

arrassed to admit that I'm not a *Doom* junkie. Sure the game is gorgeous, fast, action-packed and all, but it lacked a plot and any real deep gaming elements — though on a network,

*Doom* is horribly addictive. *System Shock*, however, answers all I wished for in *Doom*. Created by Looking Glass Productions, the same folks who brought you the 3D extravaganzas *Ultima Underworld I & II*, *System Shock* goes *Doom* one — or more — better. A true 3D game

(unlike *Wolfenstein* and many others that only simulate 3D in 2D), *System Shock* combines *Doom*-like 3D action and car-

nage with phenomenal execution. Inject a cyberpunk story and lots of neat gadgets, and you have the most addictive game I've played in many moons.

The action takes place aboard a space station called the Citadel, an orbital mining platform stationed around Saturn. Our anti-hero is a hacker, caught trying to break into Tri-Optimum, a huge conglomerate's computers, for fun and profit. Rather than prosecute, one of the corporate toadies has a proposal: hack into the AI of the computer that runs the space station, and the corporation will outfit him with the latest in neural implant technology. The hacker complies and hacks out the "ethical constraints" of the computer system's AI (called SHODAN, which stands for something ominous). Hacker gets wheeled into surgery, and into a healing incubator for a few months. When he wakes up, things just aren't the same. And so the game begins.

Blood everywhere, corpses, and no sign of anyone living. Robots and cyborgs, armed to the teeth and distinctly hostile to soft pink fleshy

things, run amok. Turns out that your employer was engaged in a conspiracy cover-up and used you to try and gain control of SHODAN to protect him from the authorities. SHODAN had other ideas (as powerful AIs are wont to have) and decided to destroy earth, by fire or plague. Time for the hacker anti-hero to make good.

The corridors of the space station are fabulously rendered — red carpets and chandeliers for the executive levels, corrugated steel, blinking lights and narrow crawlspaces for the engineering sections. The moody surroundings are reminiscent of the Gothic atmosphere on the starship *Nostromo* from the Ridley Scott film, *Alien*. The soundtrack is ominous, and the digitized effects — in stereo — made my SoundBlaster 16 and Rio wavetable card sing. And the environment is so 3D, it generates a sense of paranoia and vertigo. You can crouch, crawl, jump, look up, down, lean left and right — perfect for peering down corridors. The last thing you want to do in *System Shock* is to saunter around a corner and face a Security-1 Bot with only your dart gun in hand.

In many ways, *System Shock* is a "Doom-meets-*Neuromancer*," an adventure/RPG hybrid based on the Gibson book released by Interplay many years ago. While it never quite found its niche, *Neuromancer* had some fun cyberspace sequences that played like an arcade game, and while your character's "stats" didn't improve, you could obtain various chips that would add new abilities when plugged into your skull's ZIF socket. Similarly, in *System Shock* you can obtain various goodies that plug into your cybernetic neural implant system, giving you eyes in back of your head, targeting systems, heads-up display automapping and

Continued on page 5

by Bernie Yee



**Type** Action/Role-playing hybrid

**System** IBM

(Required 486/33, 4 MB, mouse or joystick, VGA; Recommended 486/66, 8 MB RAM)

**Supports** Sound Blaster Pro/16, General MIDI, Gravis Ultrasound

**Planned ports**

IBM CD (double speed CD drive required)

# ROBINSON'S REQUIEM

French outfit, Silmarils has been putting out software through a number of North American publishers for several years. Their recent titles have been particularly impressive. *Robinson's Requiem* uses a dynamic 3D world reminiscent of the *Ultima Underworld* series or *Arena* in a graphics adventure. This is an unusual approach, as usually only the *Doom*-style games or role-playing games get this treatment. The result is a fresh interface in an exciting game world with a tough challenge.

Some background is in order before you understand what your activities in this adventure. You are a member of the Alien World Exploration (AWE) organization, a military group that sends explorers, or "Robinsons," to new planets to investigate their environment and capability to support life. After five years of service, a Robinson returns to Earth to a gala celebration, known as a "Robinson's Requiem." You play the game through the eyes of a Robinson stranded on a planet by

rivals. Your goal is to survive against the harsh conditions (weather, temperature, disease, etc.) and find a way back to Earth for

**Type** Graphic adventure/survival game

**System** IBM (Required 4 MB RAM Supports Sound Blaster only)

**Planned ports** PC CD, MAC & MAC CD, 3DO

your Requiem.

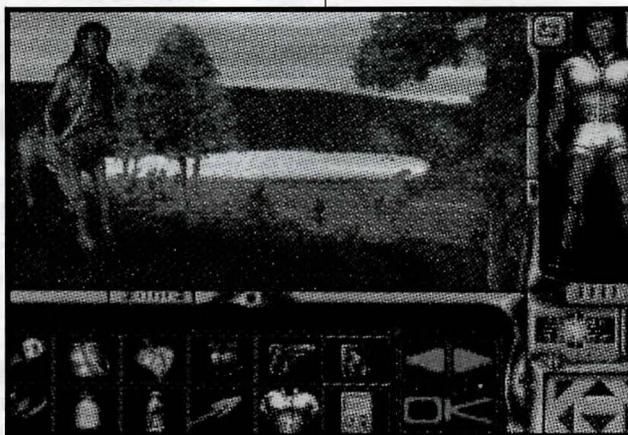
## Harder than it sounds

This goal sounds a lot simpler than the reality of your adventure. You have to make a variety of clothing, collect drugs and antidotes to ward off disease and creature bites/stings and gather enough food and water to make it through each day. The French design team made a clever interface

that keeps the mechanics of these tasks easy, but after awhile you might rather just explore the detailed terrain of the planet Zarathustra than fight against disaster.

The main game screen is divided into four areas. The picture window takes up the majority of the screen.

Inventory boxes are below the picture window. A column of action icons lines the right side of the picture window. The movement controls are below the action icons.



As in most graphic adventures, you click on commands with the left mouse button, then click on the object of your action, whether that be an object in the inventory or an object or character in the picture window. The right mouse button cancels commands.

## Unusual features

*Requiem* has some interesting interface features that fit this game perfectly, although they might not work for other games. My suggestion to Silmarils is to take *Requiem's* basic interface and use it in a game with more traditional object-oriented puzzles free of the survival mandate that at times sabotages the fun in *Requiem*.

You can walk, crawl and run. At times these different modes are necessary. The action icons themselves provide instant access to the important elements of *Requiem*: manufacture, dress, give treatment, eat, sleep and more. It is very easy to make clothes

or weapons from other objects in this game once you know which objects can be combined, but until then, you might struggle against the elements on the planet.

The most important object you have is the SESAME computer. It monitors your vital functions (heart

rate, temperature, etc.), accesses game save/restore commands and contains a clock with alarm you can use to sleep in the game or just simply

wait for a specific time. These game-specific features keep the survival-related actions simple so you can concentrate on finding the objects you need to get off the planet and make clothes or medicine.

*Requiem's* puzzles are at the intermediate level of difficulty because, although you find a lot of objects, it takes some ingenuity to put them together and discover their real use. For example, you can cut leaves from a plant and combine it with string to make a hat. If you happen to find a lot of a particular material, you could make larger garments or weapons. Experimentation is the key to success in *Requiem*. Don't expect to finish the game overnight. There is a lot of meat on this plate.

Graphics are excellent. The interface itself is highly detailed, but the surprise is that this detail carries over to the picture window. The scenes combine hand-drawn objects, rendered graphics and smooth-scrolling, detailed terrain that you see as you move around Zarathustra. A nice automap marks where you've been

by Russ Ceccola

Continued on next page

and also shows moving characters and monsters.

### Simple combat

Combat is rather simplistic, but still as exciting as RPG combat rounds. As you walk across the planet, you will certainly feel as if you are in a real world because of the variety of environments and terrain, from lush forests to caves.

The music is particularly good, as is the case with most European games.

American musicians have only recently begun to produce scores as intricate and emotional as European or Japanese designers.

(Notable exceptions in the past

include The Fat Man's work for Origin and other companies, as well as the musical scores in Sierra's graphic adventures.) Sound effects help to define the planet more than they recreate familiar noises.

**Conclusions:** *Requiem* was a big surprise that got me hooked until I finished the game umpteen hours later. The game world is quite varied and exciting. Puzzles are tough, but fair. The only complaint I have is that you have to use the movement controls in the bottom right corner rather than the cursor keys, which most games of this sort support in the picture window itself. This is one of the better imports to make it to American shores since *Alone in the Dark*. Keep your eye out for new Silmarils titles in the coming months. ©

**Skill Level:** Intermediate  
**Company:** ReadySoft

playing and adventure games. When you try to take a plaque from a wall in the League's hideout, for instance, you are told: that "...in keeping with the finest traditions of adventure game plaques, this plaque is firmly attached to the display."

You have money to burn, power pills to pop, and a beef sandwich for lunch in parodies of typical RPG items such as the Ace bandage, which can be worn on the knees to add 1 to a party member's toughness. As in most RPGs, you may speak with

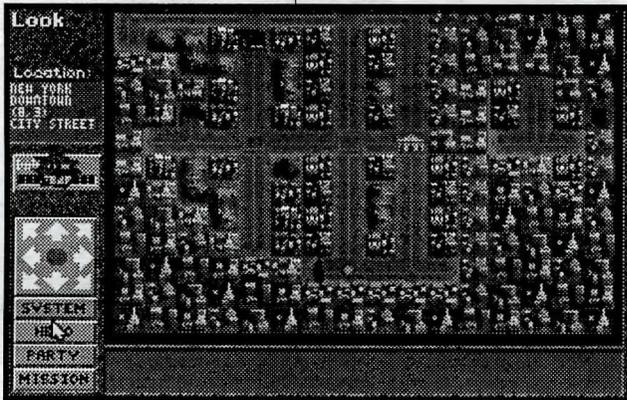
other party members by choosing lines from a menu; most of your lines are jokes (and good ones!), and a few actually

lead to solving a puzzle.

Even the mapping conventions of RPGs are mocked by Meretzky, who places the East Orange Marketplace at location 7, 11. (*Ultima* and *Wizardry* fans will love the way loot and gear are found in pizza boxes after each battle: instead of casting a spell to see if the box is booby-trapped, you have Madame Pepperoni use her superpower to see inside it.)

**Conclusions:** This is one of Meretzky's best — parody and satire are among the toughest forms of humor to pull off, but they seem like a natural for him. The CD version will be out any day now and is strongly recommended for anyone who enjoys adventure or role-playing and possesses even the rudimentary elements of a sense of humor. ©

**Skill Level:** Intermediate  
**Company:** Legend Entertainment



*Hoboken's outdoor map*

more. Of course, there is a dizzying array of hi-tech weaponry, from a lead pipe to assault rifles. A whole different class of weapons, like EMP (electromagnetic pulse) grenades and magpulse rifles, work best by scrambling robotic circuitry, but will do little to deter the ferocious gorilla-tiger mutants you'll find in the simulated forest grove areas.

Other assorted goods, like healing kits and battery packs, will sustain you throughout the game. And most levels have a healing area as well, which SHODAN has converted into cyborg conversion centers. Once you find these areas and turn off the cyborg conversion machine, they become invaluable resources — if you are killed on that level, you reappear at the regeneration facility, patched up and ready for more action. Playability is a big plus.

Your character pieces together the mystery of SHODAN by picking up bits of data in the form of dead crew logs. In addition, the corporate stooges on Earth manage to get a few messages through to you, but more info can be found in cyberspace. Terminals are scattered through the complex, and "jacking in" means appearing in a free-floating environment where you can pick up data and other routines (like ICE software, cyberspace shields and other useful programs).

Of course, SHODAN has cyberspace guards that will attack you. Getting combat software is a high priority. The environment is disorienting at first, but a nice diversion from *System Shock's* real world 3D physics. Getting fried out of cyberspace means losing some precious health points back in the real world, but cyberspace is a rich storehouse of info, as well as one of the means to getting access to certain parts of the station. Unlike *Doom*, *System Shock* offers a number of different puzzles (such as rewiring door opening circuits) that will tease your brain as well as your trigger finger; and if a puzzle is too difficult, handy items

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# RETURN TO RINGWORLD

**A** fugitive from intergalactic injustice, you switch between the roles of three different characters in this, the second game adapted from Larry Niven's *Ringworld* series of science fiction novels. Quinn is a human male, in whose space boots you'll spend most of the game. To solve certain parts of the quest, though, you have to occasionally become Seeker, a member of the cat-like Kzin race, or Miranda, a human female.

In case you missed the first *Ringworld* adventure, which looked slick but was insubstantial in terms of gameplay and value, that story involved a convoluted conspiracy that unfolds across the galaxy. The Kzin, who may be cat-like but have nothing else in common with Garfield, were on the verge of wiping out the Puppeteers, when you foiled their Evil Plan. Now they're out for revenge, but so are the Puppeteers, A. R. M. and the rest of the known universe. You've been set up on bogus charges of stealing a

space ship, and your first action is to find a hiding place on Ringworld before figuring out how to establish your innocence.

We're looking at virtually the same game design and

interface that was seen in *Ringworld* last year. Full-screen digitized art, large animated characters and a triangular, pop-up interface give all the Tsunami games a distinctive look.

This one takes advantage of the CD to provide full-voice support for everything from dialogue to descriptions of things you click on to examine. Instead of reading the ship's database, for instance, the computer reads it to you. These are used throughout the quest to give you background on the story and the world in which it takes place, offering definitions of countless items and information on the various species of sentient life.

Cinematic scenes hook the progressive segments of the quest together as you roam through space collecting and assembling various sci-fi gadgets. Object-oriented puzzles dominate the challenges you must resolve, but knowing when to switch characters is crucial to success. You also get to fly a few simple space ship simulators, which are easy enough for even This Reviewer. Puzzles are tougher than the first game's, but still lack the depth of a full-blown Sierra or even a Legend animated adventure.

The interface consists of a triangular-shaped "action menu" that pops up when you click the right mouse button. By clicking on one of the six buttons there, you can walk, look, touch/use/get, talk to people, switch characters and bring up the utilities menu. A hot key is dedicated to each action, which speeds up gameplay.

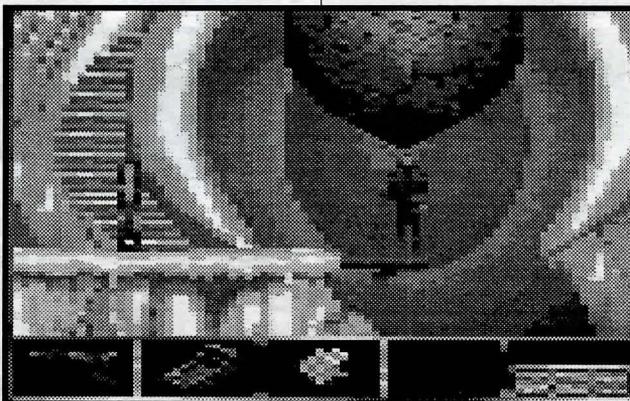
**Conclusions:** The Tsunami games keep getting better with each new release, and *Return to Ringworld* gives the player a lot more than the

previous game in this series.

Cinematic and artistically, it's a winner, and the voice support really pulls you into the drama. But the quest still ends way too soon for most adventurers. Fiddling with all the pseudo-scientific gimmicks, such as a

"rotational infarction transducer," however, may prove gratifying to techies and Trekkies.

**Difficulty:** Novice  
**Company:** Tsunami Media ©



Ring, Ring, Ring

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by Shay Addams

## Call of Cthulhu

# Shadow of the Comet

I have a number of friends who collect entertainment software - and when I say collect, I mean collect anything and everything and never get rid of it. I've never been able to do that. Oh, I've got about twelve titles that

I've hung onto over the years, but everything else goes. In fact, even though I loved the old Infocom and early Sierra titles, I could

never go back and play them again with the old zeal that was there when they were new.

I've been spoiled. If it's not visually up to par, it's difficult to hold my interest. So I approached *Shadow of the Comet* with caution. I had been forewarned about the poor graphics, and I think that greatly affected other magazines' ratings for the game.

Well, I'm here to say that while

**Type** Graphic adventure

**System** IBM PC/CD-ROM Required 386+, VGA, single-speed CD drive, 2 MB RAM.

the graphics might be more akin to the early VGA days, this game is good enough by

plot alone that it should keep you glued to the end.

*Shadow of the Comet* is put out by Infogrames, the folks who do the *Alone in the Dark* series. But *Shadow* has a totally different graphic approach than *Alone in the Dark*.

It is presented in the traditional third-person perspective as most Sierra and LucasArts titles. Now and

then you will see close up animations of individuals when you talk to them, or during action sequences (bringing back memories of *Eternam*).

Yes, *Shadow* is a CD title and yes, there is full-voice support. The voices,

for the most part, are done quite well and, I don't care what anyone else says, a CD title is significantly enhanced by voice (*King's Quest V* maybe

being the only

exception).

### Ye plot

You are John Carter, Warlord of Mars -- oops, that's a different John Carter. As a newspaper reporter/photographer, you've come to the island town of Illsmouth where a fellow professional went insane on a previous visit after watching the stars. A comet is going to be passing by, and Illsmouth is supposed to be one of the best places to study this phenomenon. But you're also here to investigate what drove your associate mad.

The intro to the game has you arriving at the docks and then escorted by the mayor and doctor to your room. In your room, you find part of Boleskine's (the madman's) diary and begin to explore the town, searching for Boleskine's guide through the forest.

During the course of the game you uncover a horrible secret that involves much of the town's population and connects the present with the return of the Ancient Ones, the gods of old. *Shadow of the Comet* is

supposed to be another Lovecraftian story, and to an extent it is successful in invoking a sense of expectation for what lies ahead.

### Interfacial aspects

The interface is essentially mouse manipulation. Clicking on the screen tells your character where to walk to. Your options are restricted to Talk, Get, Use and Examine. The game does include a limited auto-map in that it shows the major locations around town.

You can automatically go to these areas by clicking on the map location, yet there is no auto-map for the maze of the woods or other locations later in the game. Personally, I don't believe it's possible to completely map the woods, because many paths are circular and, while it may look as if you're moving forward, you're actually returning to the same location again and again.

### Too close for comfort

You will be able to recognize objects only by getting close enough to them so that an imaginary line appears showing you where the item is hidden. This makes it important to completely walk around every room you enter.

Another element of the interface that can throw you is sometimes you will enter into an action sequence where you are to control the action, but no clue as to how to do so is provided. For instance, at one point you must chart a location on a map where your forest guide is to take you. If you do nothing, a location will automatically be marked by you - however, you're supposed to use the arrow keys to move the hand over the proper spot.

At another point, I kept being discovered when I'd wandered onto a cult ceremony, not realizing I was



Calling all Cthulhu fans

by Paul Shaffer

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## Shadow of the Comet ... from 7

again supposed to use the arrow keys to hide behind a tree. There's no instructions about this in the documentation.

Overall, the plot was very good. I particularly liked all the little touches. For instance, many of the conversations with different characters aren't vital to the plot but help you to get a feel for the character. There are a lot of extra books lying around that add to the atmosphere of the game. Another for instance, when you find a butterfly necessary as a vital ingredient in the endgame, if you go back to Jugg's house and examine his butterfly collection you will find that one is missing. Like I said, just extra touches. You gauge your progress by examining your personal diary. As you discover key things, new entries will appear summarizing the incident and sometimes will give you a reminder of your current task.

The story is quite long, which is not a complaint, but I did feel that the ending was somewhat drawn out. It was a logical conclusion that you'd have to destroy the evil god at the end, but why three? It seemed as if the writers had come up with three different endings for the game and instead of picking one, they decided to use all three one after the other. It came off as overkill. I would have been happy with just the finale. The game takes place over a period of four days -- the last two being the most fun.

### **Kill, kill, kill!**

At one point I realized that I had painstakingly killed a large portion of the town's population in order to "help" everybody. I don't think I've ever killed so many people in a single graphic adventure.

On the night this happens, your adrenaline does get flowing with the suspense of what you must do and the awareness of those actively seeking to stop you. Not since *Ultima VIII* have I

but sometimes far-fetched (I never understood why I went to the lighthouse -- couldn't there have been a more realistic way of getting me to the gypsy camp in the woods?).

Wander around enough and you'll stumble on what you're supposed to do next. It's vitally important that you talk to everyone more than once since the dialogue is always changing and often they will be the key to the next part of the plot.

A strange part of running this game is the amount of buffers you need to allocate for sound. The program will ask for at least 48 buffers, but you'll probably need at least 64. Even though I have a DX2/66, I had to go back several times and re-allocate more since it kept crashing on me.

**Conclusions:** All in all, the graphics weren't that bad. The story was great, just a little too long. And it held my interest. It won't go on my shelf as a keeper, but it was a great time while it lasted.

## Adventure Road ... from 2

### **Journeyman Project sequel**

Sanctuary Woods will publish the sequel, *Buried in Time*, next spring for Mac and PC CD. They also picked up *Wolf*, the Disney game.

### **Summer CES cancelled**

For the first time in over two decades, there will be no summer CES. The Philadelphia show was cancelled because CES was unable to attract exhibitors. Many had already booked space at the Electronic Entertainment Expo, which IDG scheduled to run in Los Angeles at the same time as Summer CES.

### **Legend deal**

Legend Entertainment, known for their skilled adaptations of science fiction novels, has teamed up with Del Rey Books and Random House. The deal gives Legend greater access to Del Rey's list of books for adapta-

Continued on page 14

# THE BOOK OF CLUES 2

Our latest collection of solutions is already at the printer and should ship by first half of November. *QB* members whose order is postmarked no later than November 30 can take advantage of this exclusive order to save over 25% off the \$18.95 retail price and get it for only \$14. The following solutions are included:

**Al-Qadim: The Genie's Curse**  
**Alone in the Dark 2**  
**Arena: The Elder Scrolls**  
**Call of Cthulhu: Shadow of the Comet**  
**Goblin's Quest 3**  
**Hexx**  
**Inca 2**  
**Inherit the Earth: Quest for the Orb**  
**Myst**  
**Psychotron**  
**Ravenloft**  
**Return to Ringworld**  
**Superhero League of Hoboken**  
**Ultima VIII: Pagan Wrath of the Gods**

### **FREE SOLUTION!**

*The Book of Clues 2* also includes a coupon that may be exchanged for a solution to any of these games when released (\* indicates available now):

\*Beneath a Steel Sky  
Bioforge  
Noctropolis  
Seventh Guest: 11th Hour  
Stonekeep  
System Shock  
Under a Killing Moon

# THE PSYCHOTRON

Almost everyone who knows anything about the great software titles waiting to be released this fall is waiting for Merit Software's *Harvester*, currently scheduled to ship October 31. Well, we've got about a month to go, but in the meantime without much ado, Merit has released *The Psychotron* in CD-only format for Windows. If they thought that this would be enough to pass the time with between now and *Harvester*, they're mistaken.

*Psychotron's* plot is a mix between spy thriller, low-grade science fiction and murder mystery. It seems that the Russians have been busy putting money into research for telekinesis and other paranormal phenomenon over the years, while we've been firmly entrenched in our space program and weapons stockpiling. So now the Russians have developed a device called the psychotron that can supposedly be used to control small minds in its proximity.

Since Communist Russia no longer exists, it's not so hard nowadays to make a deal with a Russian scientist to purchase the device. However, things don't go as planned, and the plane that is transporting the device and the Russian scientist who made it to the US crashes in some nowhere town in Virginia. Everyone dies aboard the plane (or do they?), and the device turns up missing. What gives? You figure it out: after all, you're the CIA agent assigned to find out.

Let me say at the start that I don't care for games designed to only run on Windows. My experience has been that they run more slowly and have more memory problems than if left to DOS. But there seems to be groups who feel video can only be done well

if you use *Quicktime* or *Video for Windows*. *Psychotron* uses *Video for Windows*, and I think this was my first experience where that wasn't a problem.

In fact,

playing *Psychotron* almost convinced me that Windows games weren't so bad after all. Almost.

*Psychotron* consists of two different game styles. First, the game uses investigative sequences in which you go through different rooms and search for clues. The parser is very simplistic to use. When you move the cursor around the screen (the Video for Windows sized-screen, which is a lot less than full-screen), it changes into a question mark when poised over anything you can examine more closely. The general rule seems to be you should find two or three clues in each room (never more, never less).

There is no inventory in this game. At one point you buy a watch, but you never use it later. In fact, there's only one puzzle that definitely is a must for finishing the game. At the very beginning you must open a safe in a CIA agent's office. You will find the ciphered safe code under a lamp (the letter groups correspond to the numbers on your telephone). What you find in the safe allows you

to finish the game.

In some games, this could be a real problem: forcing you to start over and to go all the way through the game again to finish. But *Psychotron* let me return to the start, solve the safe puzzle, and then restore to my endgame position with the new information so I could finish the game. Thank God. All other clues in the game are there simply to help you solve the mystery.

## Talking trees

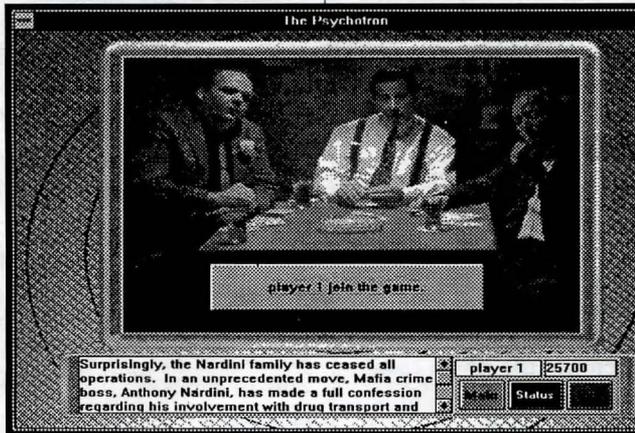
The second approach *Psychotron* uses involves conversation trees. In the majority of the game, you talk to different characters to get information. You are presented with a medium-sized Video for Windows screen where the suspects and informants are fully digitized.

Beside this screen, you always see three possible questions to ask or actions to take. Your choice will provide you with more clues, or blow the interview completely.

You can tell if you asked the right question by the number of points your question accumulates.

The lower left part of your screen always contains a description of the room you are in or the character with whom you are speaking. The lower right portion allows you to view your current status (score), exit the game back to the main menu or just quit. The main menu screen allows you to restore a game, restart a game or quit.

One unique feature to *Psychotron* is that it invites more than one player to participate. The



Ante up

by Paul Shaffer

Continued on page 14

# WALKTHROUGH

Dark  
Sun II

## GENERAL

Use characters from *Dark Sun: Shattered Land* if you saved them.

## TYR

Arsian is found in the back room of Stitch's bar, a large building in the central-east part of town. Tell him you want to join the Veiled Alliance and agree to find out what the Templers are up to.

## FANINA AND ACAR

First go to Fanina, a thief in the Inn in the southeast area of the city. The city seems to be bisected by roads north and south, and east and west. It is the only Inn on the south side of the street going east. Before she will help you, you must agree to pay off a 10,000 debt with Acar the Merchant.

If using a character from the first game, you will already have the money. If starting with a new character you must sell items in Shadow Square, or perform an additional chore for Acar. Acar is in a large mansion in the northwest part of town. In the northeast part of the building, tell Acar you wish to pay the debt. Apaku, from *Dark Sun I*, is in the Shadow square and will also assign you a quest to earn 10,000 if you need it. (Shadow Square is a large area in the west side of town with a number of open stalls where people are selling things.)

## THE TEMPLER

After you return to Fanina, she will describe a pattern of knocks to use on the Templer office door to get in: two knocks, then one knock. She also gives you a key to their storeroom on the northeast side of their building. First go to the storeroom and "use" the key to unlock the door, enter the room and listen to a conversation.

Get the loot in the chest. Leave

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by Clancy F. Shaffer  
& F. J. Philipp

and go to the door to the west, then knock on it to get in. Use the phrase "knock twice, then knock once" Speak to the Templer inside. You must enter the room east of the room you are in and get the journal out of the cabinet. To get in the room, tell the Templer that the Draxan's are going to kill all the Templers. When he asks for proof, tell him it's in the room to the east. He will drop a key for you to use.

Open the door, enter the room and slay the Aurumvorax. Take the treasure and journal from the cabinet to the south. Then use the north cabinet as a portal to the north.

On the other side, polish off Kalambuta and pick up the note. Take it to Arsian in the Tavern, who will lead you to the entrance to the Veiled Alliance headquarters. Follow him closely, and he will tell you how to enter through the cabinet in the north of the Giant Skeletons House.

## THE VEILED ALLIANCE

Enter the Skeleton Building in the southwest part of town. Slay the Giant Skeletons, get their heads and sell them to Natoku. Then go to the northern room and press on the left panel — it will not open unless you heard Arsian tell you what to do — to enter into the Veiled Alliance secret headquarters. Talk to Matthias the Leader, and Romila. There is a rest room just south of the entrance, and a Healer named Saven just south of it. Just east of this room is Aleka's room. Speak with her, then go back to Romila, and she will ask you to kill the Draxans in the Pyramid.

Return to Aleka, who will tell you about Tasarla. When you find her in the big square, tell her you want to buy a Jaguar Cage (this is the pass-

word), and she will send you to the Merchant Kovar, who is due east. Enter the house and show the papers from Tasarla. The Servant will allow you to enter the study. Look at the books, take one and get the Medallion back of it. Now go to the Pyramid in the northeast section of the town, stand in front of the statue and insert the small medallion.

## INTO THE PYRAMID

Downstairs, slay the Great Feyrs and sell the teeth to Notaku. They will continue to appear until you plug the four large holes around the outside wall in the Pyramid. Notice the grate just to your north when you enter the Pyramid. Proceed west past a large hole in the wall, then go west to the next grate and have your leader open it and take the cork from it. Go back and put the cork in the hole. As you continue west, north, east and south, you will find more corks and three more holes. Return to the fire you passed to rest and heal. (While you are moving east, the grills to the north contain treasure or an enemy.)

As you return to the east from the resting place, you will find a Statue with a lever on the other side. Shoot the lever with an arrow and go toward the Pyramid's interior.

Ascend the steep stairs quickly the longer, for more enemys gather as time passes. Slay them, then go to the west side of the Pyramid, where you will run into Netiki twice. Netiki prevents you from climbing the stairs to the Garden.

On the west side, open and enter the grate, and you will emerge in a room. Do not go to the south part of the room, because the man is very contagious. Instead, go through another grill to the northeast room and from there, through a cabinet to the garden. Kill Netiki as soon as possible, and the garden will slay most of your foes. Then go back to the Pyramid's entrance. Go to

Notaku and sell the teeth.

## THE ALLIANCE IS ATTACKED

Return to the Veiled Alliance Headquarters. You must try to save Matthas and Romila and as many others as possible. Send someone to stay with Matthas and defeat his attackers. After dispatching all of them in the main building, go north into Matthas' bedroom. There is a secret door in the north wall. Finish off the balance of the Draxans, and you'll be told the War Lord got away with the Urn of Utatci.

Go through the books to find the locations of three of the four items you need to oppose the Urn. Be sure and get the torn tapestry off the wall you will need it later. From the chest in this room, get the Dye and Fan.

The items you need are the Cup of Life (from Silvan the Healer), Promere's Hammer (the Mines), the Lyre of the Wind, and the Fire Ruby. Go to Notaku and sell any unnecessary items. He wants Drake Skins.

## THE MINES

Talk to Boric the Mine Manager in the northwest part of town about getting a job at the Mines. Take the key and leave town to the west. Go to the northwest corner, following the path, and use the key on the mine door. Talk to the Melody, the foreman, who thinks you are the crew sent to clear out the mines.

Go north into a room (there is a fire ring here) and talk to the dying miner. Go north into a room with four fans in it, and do not change them. Go north again into a room with one fan, and do not change this fan. Go east to a room with a hole in the ceiling and one fan: turn this fan west. Go west to a room and turn the fan south, then go south into the next room where there are four fans: turn only the two north fans to the west. You have been in these rooms, before but the fans must be turned in this order.

Go west into a room and wipe out the Umber hulks, then try and clear the rubble from the west end of the hall, which proves in vain. Call for help. A dwarf named Winchester

shows up and clears the rubble, then gives you a whistle. Proceed to the west, and in this room you will find a wheel, take it to repair a machine. There are two fans in this room: turn them to the west.

## MORE FANS

Go to the next room to the west and turn the only fan north. Go north into the next room, which has one fan, turn it west and go west into the next room. The next room has one fan: turn it north and go to the north, where you will find one fan and mine gas: turn the fan to the west, then go to the west side of this room and save Blick the Elevator operator.

Blick leaves the key with you, a piece of paper. Have all four members study it until it is engraved into your memories. The Elevator will read your mind. Go south once, then west three times to the Elevator. Use the southern item that looks like a plate, and the elevator will appear and take you down one level.

Talk to the Half Giant miners for information, then go north and use the north cart to reach Rattlenook farm. Talk to the Mushroom, then set the switch to "down" and go to Hourglass. To get the carts operating, click on the whistle beside each platform and use it, then switch a lever (up or down in most cases).

Hourglass is a small junction. Set the switch to down, use the whistle and go on the platform. You will then arrive at Spider Web South. Walk north to Spiderweb, then north to the mine car north. Set the switch down, use the whistle and platform and go to Hadro's Half Acre.

Go west here to a switch north of the car. Set the switch to "up" and use the car to go to Redrock, when you arrive note the conditions and take the car back to Hydro's Half Acre. Speak with the foreman, then take the west car to Lockout Tunnel. Set the switch to down. When you reach Lockout Tunnel, set the switch down and go to Old Digs. You can rest here; note the wall on the north side near the west wall. Save the game.

Now return to Lockout and on to Hydro Half Acre. Set the switch up and walk east, looking for four or

five characters with white hats. Talk to them, then kill them and the resulting monsters. If they get off on this level, restore your saved game and try again, they must be killed now or they will kill everyone. You might want to check several levels to see if there are any miners left.

After this, return to the Old Digs, where you will encounter two or three Illithid or Mind Flayers. Slay them. Before entering, save the game and heal, then use protective spells.

## THE UNDER DARK LEVEL

In the Tunnel you will encounter other Mind Flayers. After slaying them you will see Granger in the northeast corner. The Mind Devourers have taken him over but he will go along with you. (Eventually you will have to kill him.) Go north from this area this is the kitchen and wipe out the MindSlayers eating. Leave the dining room going west, then move south. Kill Mind Slayers and search them until you find a key, which opens the safe in this room's northwest corner. Get the key and scroll, then leave the room by a passage to the north.

This leads to a junction area. Ignore Granger and go east toward the Lab Area. In the southeast corner, kill any slaves that interfere. Go west and kill any Mind Slayers in the Lab Area. Take the key from the Interpreter and open the nearby safe. (To open a safe, keep the key in your possession and click on the safe, the program gives you several options one of which is use the key.) The safe is in another nearby room to the northeast. Inside the safe is the second part of the key.

Return to the Junction room and go west. Kill the guards that attack as you enter the room. Save the game, then exit through the southeast door between the columns.

A gamemaster behind a wall is creating monsters that attack as you enter. Move to the wall at once. Note the grapple on the floor, take it and use it go over the wall. You can pass it from one to another until the entire group is over the wall. Slay the

Continued on page 14

# News to the Kingdoms

## Superhero League of Hoboken

**Newark warehouse:** find warehouse in south part of town and have Iron Tummy use Eat Spicy Food power. Take rag. Get plastic tubing in subway.

**Limburger Bomb:** open car hood to expose bomb. Get cheese-eating microbes from Pawnbroker in Petersen. Pour them on bomb. Use rag to pick up transmission fluid.

**Edison's home:** take warranty and read last paragraph to get clues to get past wall. If rag has transmission fluid, drool and dirt, then use on wall. Go through the door.

Richard Rasmussen

### Radiation immunity shots:

Sector 2D 3, 10  
Sector 1B 2, 10  
Sector 3D 15, 12  
Sector 4C 12, 7  
Philadelphia 2, 9  
Sub Philadelphia 2, 5  
Uptown New York 14, 11  
Poughkeepsie 9, 9  
Atlantic City 6, 8  
Sub New York 12, 9

**Miscellaneous:** to enter forests, you need an Orienteering Guide, available from the Yonkers pawnbroker. The health club at 14, 8 in Philadelphia will provide a temporary boost in Brawn stats. For an extra 2,500 experience points, go to Sector 4D 2, 4 and get the birdcall. Take the birdcall to Sector 1A 2, 4. The master tubecar access pass can be found at the Harrisburg hostelry.

Jason Keeley

## The 7th Guest:

### Microscope Puzzle

The precise solution varies, for this puzzle is randomized. Apply the following strategy to complete it.

Green is controlled by Stauff, with whom you are competing to dominate the board by capturing the most squares. Any cell that is moved one square will be divided in half, or two cells. A cell does not divide if it jumps over a square to land on the next one. To turn Stauff's green cells blue, move a blue cell next to one of the green ones. Stauff can do the same to your cells in the same manner. The trick to solving this puzzle lies in the fact that a green cell landing next to several blue cells will turn them all into green cells, enabling you to seize more territory faster. Also place your own cells to reduce the number of cells that Stauff can attack with the same strategy.

## Iron Helix

### Easy Level

#### DNA Locations

Parrish: D 1 / Captain's Quarters  
Ingram: D 2 / Crew's Quarters  
Blatman: D 6 / Dumpster  
Semenovsky: D 4 / Hall  
Zyzinski: D 1 / Restroom  
Geist: D 5 / Hall, D 2 / Restroom  
Hendryx: D 2 / Hall, D 6 / Loading Dock Control  
Garrett: D 4 / Hall, D 3 / Hall

#### Message Locations

D 5: Engineering  
D 2: Med Lab  
D 2: Auxiliary Engineering

**Defender Strategies:** Lead Defender through bulkheads on deck 2. Use access panel on corridor door. Access security. Access secure bulkheads. Code 9999.

or:

Go to bridge. Access security. Select Internal Defense. Code 8675.

#### End Game

Go to weapons Control. Access Command. Access weapons control. Access designate target. Self-destruct

code: 2382.

Paul Shaffer

## Betrayal at Krondor

**Chapter V:** go to Northwarden and talk to the Baron. Buy 7 rations for each player and 6 uses of poison. Follow road south and talk to Duke Martin. Find the chests behind a mountain. Cast Unity and open the chests. Place 7 poisoned rations in each chest. Go back to Duke Martin. Repairing catapult: Look at the catapult. Get gear in a chest to the north. Use gear on catapult. Fire catapult. Get plans from house. Fire twice more and leave.

**Chapter VII:** Search all parts of the woods, open all chests, and kill all enemies. Go north of the chest with a note about the "gadget" until you reach a house. Go to house to receive a dwaani that is needed to destroy the rift machine. The rift machine is located behind the mountains. To get to it, walk into the mountains. Kill moredhels and use the dwaani on the machine.

Zach Borovicka

## Ultima VIII: Pagan

Here is what the various potions do:

Yellow: Lesser Heal  
Red: Greater Heal  
Orange: Restores Mana  
Green: Poison  
Blue: Sleep  
Purple: Protection  
Black: Invisibility

To get the ceremonial dagger for Vividos, talk to Lady Mordea's servant at her house in Eastern Tenebrae during bloodwatch. She will give you a key to open the chest in Mordea's bedroom. To get into her bedroom, look for a key hidden underneath the pillows in her chambers.

In the catacombs, certain locked doors can be opened when you get the key of the Scion. The key can also

open locked doors in the hall of the Mountain King after getting the Obelisk tip from the tomb of Khumash - Gor. His tomb is in the Shrine of the Ancient Ones.

To get there, use the key of the Scion on the door in the catacombs that has the plaque next to it saying that your fate is near. To open the door leading to his tomb, you need a Zealan shield and a scroll of open door. Both of these items can be obtained from Mythran. Place the shield on the altar in the room of the statues, and they will speak to you. Then use the scroll on the locked door. To defeat the ghost inside, cast the spell of Grant Peace.

Tommy Russell

### General hints

When searching rooms, be careful that nobody can see you. Look for weapons and armor first, you will need it. Look for guardhouses for a longsword and a 'key ring'. Double click keys on it.

**Finding the Serpentine Dagger:** Go to Necromancer's just outside the town walls in the graveyard. He will tell you to get a key back from the queen. Accept the job. Go to the throne room in the castle. Make sure that the queen is not there. Look under a pillow in the bottom left part of the room for a key.

The key opens the bedchamber of the queen. Talk to the queen's servant. She might be found in the kitchen, or in the throne room. She will tell you to meet her at home later on. She says she lives to the east, but a better description would be to take the path to the lower right side of your monitor.

Her house is locked unless she is there. It is just up from the second-in-command of the town. Talk to servant again at her house. Keep talking about dagger — be persistent — and she will give you a key. The key is for the chest in the queen's bedchamber.

Go back to the Castle. Open the bedchamber. Be careful. If the queen is sleeping, do not walk on the carpet! If she is there, walk really close to the wall with the chest and open door to chest. Use the key the servant gave you to open the chest and take the dagger. Give dagger to

Necromancer and be rewarded.

Getting the fisherman out of jail: If you haven't done this already, find a cave to the north of town. Inside the cave you will find a bunch of levers inside a room. Find the right combination of levers to pull (I'm not sure, it seemed that I hit the right combination right away.) and head west. Keep going on out of the cave and then head southwest. There is a house that when you enter there is a bunch of lightning shooting all over the place. Save the game and try to RUN through the beams when there seems to be a pause. (Hard to do on a '386) Once through, the Nomad is somewhere in the house.

Buy a Magic unlock scroll from the Nomad (\$50). Return to the castle and enter dungeon (in the palace, only steps down). Walk to room with no doors. Use scroll. Enter room and double click on Book behind bars.

**Slayer:** Find house with a small gem on the floor. Enter house and double click on the gem. The floor will collapse and you will fall through. Exit room with cyclops and head north. Find a room that has a maniac guard in it. Near the left wall in a corner find a backpack with a key in it. Search all bodies that you find for a purple potion. There are lots, so you are bound to find at least one.

Run eastward jumping across the water and climbing over a rock that a zombie pops out of. Save the game! Hop across the rocks that pop up and down. This can be very tricky, but keep trying. Once across, Save the game and use the potion. Walk past the eyeball-beasty and open the door with the key found in the northern room.

There are now hallways going all over. Find the door with skeletons and get them to follow. If you think you can kill them, do it, but the easiest way is to just avoid them. The trick is to lure them away from the door, and then run past them and get behind door. Once the door is closed, they can't open it.

Find the next door (not hard) but don't open it! Climb up over the door and get the Slayer. It's a mace sitting on a pedestal. Hop down and open door. You will be teleported back to the city.

Barclay Henkel

## Arena

**Riddle answers:** torch, love, water, grape, 108, key, nothing, hourglass, Theodorus, footsteps, cell 2, air, onion, glove, e, time, shadow, egg, sun, rain.

Non-Thief characters can sometimes steal items from smaller town Mage Guilds. First save the game, then steal magic items. If successful, steal again. Sell magic artifacts and leave town to reset the Mage Guild items.

Charles Jones

## Hexx

RAMsave the game before opening any doors. Fight from inside doorways, and close the door if you get into trouble (monsters can't open doors). Heal yourself, then open the door and fight some more. Occasionally the game will let you fight over the waist-high barriers, while the monsters cannot.

Be sure and keep the Moon Gem and Fire Gem found in the Tower of Grisselm, as you will need them a few times later in the quest. To get past the Psychic Barriers room in Shaspuok's Dark Desmesne, you must find your way through the teleporters to the pressure plate on the right, then to the plate on the left. Once you're in the room, the sequence is: left, forward, forward (onto spinner), left, left, back, back (onto plate 1). Then forward, forward, right, right (onto spinner again), back, left, left, forward (onto plate 2). Then back, right, right, forward (onto spinner again), and back, right, back, back.

Ed Berro

## Get rich quick!

*This issue's contributor's received \$5-\$20 each for their clues, so send in yours today. That stamp costs a lot less than a lottery ticket, and you have a much better chance to win! (All submissions become property of Eldritch, LTD. until May 12, 2317. AD.)*

## The Pschotron ... from 9

game will divide itself up into sequences, asking for the next player to step up once the first player has completed a section, and the second player will replay the section with what they think might be a better way of having done it (only the resulting scores will tell). The game keeps individual scores for each player throughout the game. Only the conversation tree sequences result in scores, as location investigations have no scoring system.

## Video for Windows

*Video for Windows* has been a mixed experience for me: I've seen some well-done shots, incredibly grainy shots, very tiny shots and lousy large-screen shots. *Psychotron* consists of very well-done mid-sized shots. The quality of the digitized animations and acting is above average throughout the game. Some of the character animations are quite fun, and I really loved the acting during the card game.

I did feel somewhat restricted by not being able to pick up or use anything in the game, which detracted from the feel of what a real agent would do in these situations. After you find and activate the psychotron at the end of the game (I had some confusion here, since supposedly you find the psychotron broken on the floor, and yet you activate it. Huh?) you're presented with a *Sherlock Holmes: Consulting Detective*-style ending. Your boss shows up and you play 20 questions. If you answer his questions right, showing you understand what really went on, you're left with a final sequence to close the game.

One grievance here is that the save feature only works in sections. If you save during a conversation sequence, typically when you restore it will start at the beginning of that sequence, not in the middle, where you might have actually done the saving.

**Conclusions:** Overall I really liked *The Psychotron*, despite the lack of complexity in its interaction. But the thing that deflated my balloon was

its brevity. I was sailing along thinking that, hey, this wasn't such a bad game after all — when suddenly, it's over. What, already? I've only been at this a couple hours (and I do mean just a couple). No doubt most of the CD space was taken up by the video sequences, if that's the case, why not add more CDs? This could have been a full-sized adventure, but I ended up feeling as if I had played a long playable demo. What was there was very entertaining. What wasn't there could have made this something great. ☺

**Difficulty:** Novice  
**Company:** Merit Software

## System Shock ... from 5

called logic probes can solve the puzzle for you.

If *System Shock* has one weakness, it's the lack of character interaction. You can't communicate with anyone else — you're on the receiving end of the e-mail messages only. And you won't find another living soul on the space station, for every other living thing has been corrupted to SHODAN's evil ends. I would have liked some NPC interaction, as in *Ultima Underworld*.

But given the fabulous success of this Origin gem, sequels are already being discussed. A more captivating line of RPG/action hybrids I cannot imagine. The forthcoming CD version will have full digitized speech and support for the VR virtual reality helmet, just in time for the long cold winter.

The README file that comes with *System Shock* says that it ships with two sets of bitmapped images — if you have enough memory, the game will run in the high resolution setting, reducing some of the "pixelation" that is endemic to bitmapped images. Although not quite as sharp as *Doom*, the graphics are phenomenal. A last hint from the Looking Glass people in their README file: don't waste your magpulse ammo. Good advice.

**Conclusions:** If you find yourself walking down office hallways peering tentatively around corners, you

might as well be resigned to your fate. Take the day off and boot up *System Shock*. I did. ☺

**Difficulty:** Intermediate  
**Company:** Origin

## Dark Sun II solution ... from 11

Gamemaster and his guards as well as any of the Mind or Intellect Devourers. Be sure and get the key from the GameMaster's body. Go north, then east to the Junction Room. Before proceeding farther, cast all the protective spells you have. Then go north to your goal. There are guards and Intellect Devourers in the first room. Slay them and go north through the Glowing Door. ☺

*QuestBusters* members may receive the conclusion of this solution by sending SASE to  
QB, POB 85143,  
Tucson AZ 85754.

## Adventure Road ... from 8

tion into multimedia games. Legend also got a cash boost from a "significant minority investment by Random House, who publishes Del Rey's books under the Ballantine imprint.

## Interplay's latest

The Mac CD *Star Trek 25th Anniversary Edition* is out, featuring voices of Bill Shatner, Leon Nimoy and Deforested Helley. They also shipped *Blackthorne*, based on the comic book of the same name, for SNES. By Christmas, Interplay still plans to ship *Voyeur*, *Cyberia*, *DungeonMaster 2* and *Stonekeep*.

## Freddy goes CD after all

Al Lowe's *Freddy Pharkas: Frontier Pharmacist* will soon be out on CD, with new sounds and other specials. But we hear Sierra cancelled Lowe's *Capitol Punishment*. Sierra is running behind on shipping a couple of other big titles, *Phantasmagoria* and *King's Quest VII*. ☺

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**Free ads for members only. 10 adventures per ad, original software with boxes only. \* means clue book included.**

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Trade: \*Ultima Underworld \*I & \*II, \*ULTIMA 7. Want Disciples of Steel, Arena. Send list. T. Dauer, 1816 Lynvale Ln, Walnut Creek CA 94596

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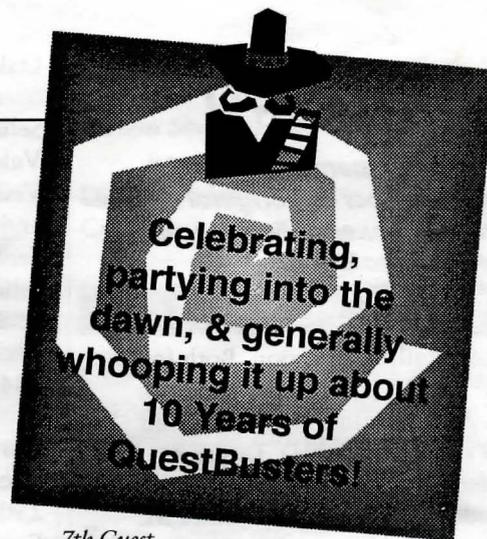
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