

QUEST BUSTERS™

#114

Special Unlicensed Power Rangers Issue

Not sold in Agadda da Vida

UNDER A KILLING MOON

With ads that commenced months in advance of the product's shipping date, Access made adventure fans around the world drool in anticipation for *Under A Killing Moon*. Many CD-ROM titles (*StoneKeep*, *Phantasmagoria* and *Harvester* to name a few) are taking months longer than originally anticipated because they're really in a class all by themselves.

High-technology, high-quality games do take time to create. If anything, we'll see fewer games in the future from individual companies, because their production cycles are extended. If these few games are as well-done and technically excellent and adventurer-friendly as *Moon*, you'll be glad to wait as long as it takes — this game surpassed the expectations of most skeptical reviewers and editors because Access virtually did everything right.

Type Graphic Adventure
System IBM
Required 386/25 MHz, 150 KB/sec CD drive, 2 MB hard disk, 4 MB RAM, SVGA (VESA), mouse
Recommended 300 KB/sec CD drive, 486 w/SVGA VESA local bus, 10 MB hard drive, 16 MB RAM, 16-bit sound board
Supports all major sound boards

Memorandum. Both used video techniques and other state-of-the-art (at the time) graphics and sound effects to immerse players in Murphy's world. *Killing Moon* continues in

that tradition, but uses a completely rendered 3-D game world for locations, and lots of video clips for conversations and non-interactive sequences. Players will also find a compelling soundtrack and tons of speech and sound effects.

The story builds to a fitting climax as you guide Murphy through three mysteries in the not-too-distant future. San Francisco is divided into two areas: Old and New. After a nuclear war, many people were turned into mutants and passed that condition along to their children, so society has effectively been divided between the "norms" and mutants. The mutants live in Old San Francisco and, Murphy, even though he is a "norm," he feels comfortable among them. His office overlooks a street that is home to a restaurant, bar, pawn shop, newsstand, electronics shop, hotel and some other broken down places. Murphy must solve his cases and ultimately uncover a plot by a secret society formed against mutants.

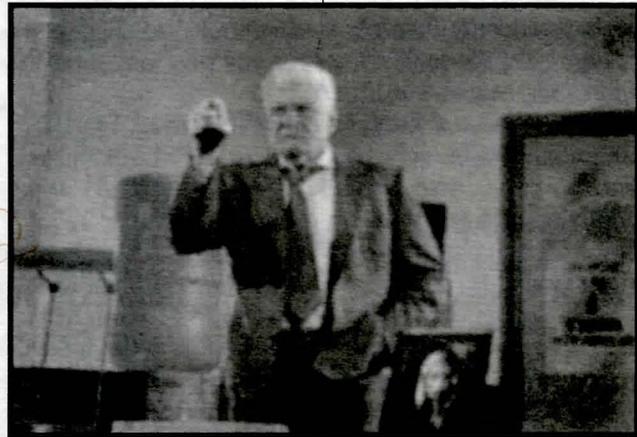
The interface is one of the most well-organized and complete point-and-click navigation systems you'll find in a CD-ROM game and the best Access has put together after many attempts. Players can configure many of the parameters of the environment

the way they'd like, most noticeably the size of the adventure/view window. The default settings should be

fine for most players. A control panel sits to the right of the view screen. The buttons are labeled, although players can use the right mouse button

to cycle the cursor in the main window through various functions for interaction with people and objects.

Killing Moon has two modes: movement and interactive. You'll perform most of the game in interactive mode. As you move the pointer over the scene, standard commands (open,



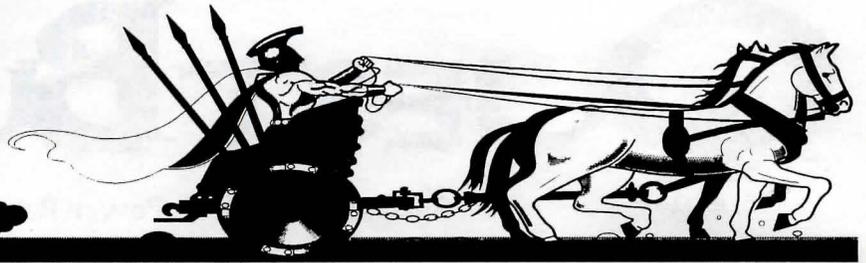
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by Russ Ceccola

Adventure Road



New quests

A record number of new adventures and RPGs arrived in December, and approximately 40% were on CD. These are some of the PC titles we'll cover in the next few issues:

Alone in the Dark 2 (CD), *Blackthorne* (CD), *Death Gate* (CD), *Enhanced System Shock* (CD), *King's Quest 7* (CD), *Legend of Kyrandia 3*, *Master of Magic* (CD), *Noctropolis* (CD), *Voyeur* (CD), *Space Ace* (CD), *Dragon Lore* (CD) and *Wolf*.

Missed Christmas...

A record number of widely anticipated adventures and RPGs did not miss Christmas this year. These are a few that still had not shipped by the end of 1994: *Dungeon Master 2*, *Kingdom: The Far Reaches*, *Hell, Harvester*, *Stonekeep*, and *Star Trek: The Next Generation — A Final Unity*.

Ecstatic over Ecstatica

Early reports suggest that Psygnosis' new adventure does a better job of creating a virtual world than *Myst*, *Alone in the Dark* or other self-styled "multi-media" games. Ellipsoid technology produces sharply defined images that look more real than polygon-generated graphics. Combat, puzzles and some arcade sequences make *Ecstatica* worth a look (which can rarely be said of European imports).

Nintendo RPG

Now for our annual news about Nintendo gaming: Interplay's *The Lord of the Rings* is now available on the SNES. Featuring "the first use of real-time action in a party-based...game," it lets up to five players play simultaneously by using the SNES Multi-player adapter (not included).

Postal rate hike

Whenever the post office raises their rates, so do we. But this year, in celebration of our 10th Anniversary, we're going to maintain the current rates and see what happens. We're hoping to make up for the extra cost of mailing the journal by selling more clue books, so check the back cover for any that may interest you.

Perturbing turbo

Sanctuary Woods shipped a "Turbo" PC edition of *The Journeyman Project* before Christmas. Trouble is, to "turboize" it, they simply chopped cut from the beginning to the end of the full-motion scenes. Instead of calling it "Turbo," it might have been more appropriate for them to preface the game intro with a message like those on TV movies: "This game has been edited to work on your computer. We chopped out all the parts you bought the game for."

Quest for CES previews

Interplay will be showing an adventure inspired by Frankenstein. You play the monster, awakening to find yourself charged with murdering a child from the village. Tim Curry stars as Dr. Frankenstein, and the graphics are supposed to look better than *Mist*. (Or was it *Myst*?) One of those, anyway. It will be a CD-only game for Mac this spring and PC later.

That perennial CES favorite, *Stonekeep*, will be on display once again. (No truth to rumors the name was changed to "Stonekeep 95" or "Stonekeep 2000.")

Micro Prose will be showing *Magic: The Gathering*, based on the fantasy card gaming sets by Wizards of the Coast. Readysoft will preview an action adventure that also describes the state of mind most peo-

Dear QuestBusters:

I have all your clue books, and *Book of Clues 2* was the first I was disappointed with. The first *Book of Clues* had 35 solutions, and the new one only fifteen. Anyway, keep up the good work and keep on questing.

Annie Degeeter

A year passed between our last Origin clue book (*Quest for Clues: The Book of Swords*) and the publication of *QuestBusters: The Book of Clues*, so there were plenty of game to cover in the latter. *The Book of Clues 2* was limited to summer and fall releases from 1994, which we wanted to make available by Christmas rather than let them grow moldy. Our next collection of walk-throughs, *Keys to the Kingdoms 2*, will address all major Christmas and spring releases, which means it should offer solutions to 25 adventure and role-playing games.

QuestBusters

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Beneath a Steel Sky

There have been very few graphic adventures from Europe that I have ever enjoyed. I can count them on one hand: *Curse of the Sci-Mutant Priestess*, *Lure of the Temptress* (which barely made the list) and *Simon the Sorcerer*. Developed by Revolution, who did *Lure of the Temptress*, *Steel Sky* has been available for several months on floppy in Europe. The CD version, recently released here, was enhanced with full-voice support.

Dave Gibbons is a name well-known to most comic book fans, particularly those who have followed a lengthy mini-series called *The Watchmen*. Visually, most of *Steel Sky* was inspired by Gibbons' visions of a futuristic slum-world.

The introduction is in comic book format (yes, Gibbons drew it), with animated enhancements that bring it to life. It establishes enough of the storyline to get you rolling, but intentionally reveals little more. You live in the wastelands outside the city, having been raised by a band of nomads after you crash-landed there with your mother when but a wee

infant. You have no knowledge of your real name or heritage. After the resident shaman makes a

prophecy

about you and a great evil from which you're supposed to save the city, some small-time stormtroopers land amidst a blaze of gunfire and afterburners — and start asking for you. You agree to go with them in order to prevent your village from being wiped out, but once airborne the bad guys wipe out your adopted people just for spite. Then the gun-

ship develops a fatal malfunction, you survive another crash, and the game begins.

After escaping your captors, you wander around the city seeking false IDs of sufficient status that will allow you to get down to ground level and escape the city. It didn't quite make sense to me that your character is trying to get back to his village when there's nothing left of it save ashes.

Robot sidekick

Remember *Planetfall*? Remember Floyd? Well, in *Steel Sky* his name is Joey. Yes, a cute little robot sidekick makes cute remarks as it follows you everywhere, adding a lighter tone to an otherwise gritty story. Oh, except that he's not really cute and his remarks are bitingly sarcastic.

Joey is Floyd with a bad attitude, and understandably so. I forgot to count, but I think Joey gets trashed on at least four separate occasions. Each time you'll need to recover his personality program and find another robot case to house him in.

Along with the sci-fi theme comes a cyber-space jaunt (except that here it's called linc-space) that's actually quite clever. Once you've obtained an implant, you can access linc-space by locating an interface booth (one is in police HQ) and using one of your linc cards. You wander through different rooms in linc-space, where objects you find represent programs in the real world.

You'll find decompression programs, decrypting programs, passwords, etc. For instance, there's a Watchful Eye (a security program) in linc-space that zaps you back to reality if you try taking an off-limits object or enter a forbidden zone. By using a Blind program, you can temporarily disable the Eye to get what you need. (You'll need three different linc cards to get everything you want from linc-space.)

Look both ways

Be vigilant. That's the motto pasted all over the place in *Steel Sky*, and it is really the key to solving this game. The plot is fairly solid. The puzzles are all logical, and I never go a single one of those "There's no way I'd ever be able to figure that out!!?!" experiences. I got stuck about four times in all. Each time I left the game for an hour or two, I was able to return and figure out what I missed by taking it slow in retracing my steps. (Tip: after you kill the first android, you can exit through the rear of the room into a different area. Sounds simple, but it's easy to miss.) Several plot elements simply to add to the story and are not puzzles, no matter how hard you try to make them. The story is relatively long (thank you, thank you) but not overly so. You'll definitely get your money's worth.

Beneath a Steel Interface

The action screen is full-size, with no menus or panels to obscure the art. The "smart cursor" changes shape as you move it around the action screen. For instance, if it's over a wrench, it will say wrench. A left-click rewards you with the object's description. A right click will either pick it up or attempt to use it.

Not all cursor-identified objects can be used. If you move your cursor to the top of the screen, the inventory will be displayed. A left click here leads to you a description of the inventory item. A right click changes your mouse cursor into an icon of that item, which you can then move about the screen to use on anything else. Hitting a hot-key will display your options: Game speed, Music volume, Restore, Save, Quit, Restart, FX on/off, and Text/Speech.

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Type Graphic Adventure

System IBM Required 386+, 2 MB RAM, VGA, and 150 KB single-speed CD

Supports Ad Lib, Sound Blaster, Roland

by Paul Shaffer

DREAMWEB

Dreamweb is the place you travel to in your dreams, which exists as part of your subconsciousness. The Web is controlled by seven people, each running one of the seven nodes within the Web. The persona of these people imbue the Web, and hence the world, with their own strengths and weaknesses.

But now, all of this is about to be shattered. The Forces of Evil also understand the power of the Web, and all seven nodes are in the hands of evil. In this cyberpunk thriller, you, as Ryan, have been summoned by the keepers of the Web to destroy these seven evil controllers and return the Web to equilibrium.

A British import, *Dreamweb* is a graphically simplistic science fiction adventure. The graphic environment is a throwback in technology reminiscent of the first *Ultimas*, but it's not as colorful. Your character is presented in an overhead view that shows his head and shoulders. Only one room at a time is shown; adjacent rooms are blacked out. It appears on your

monitor as a 3" to 5" rectangle.

The colors I saw were EGA at best,

low resolution with a grey background. An Empire support person told me the music and sound effects are very good, but since sound and music support requires three megs of "free" EMS, and I only had 2.7, we'll have to take him at his word for that. The game plays smoothly. Saving and restoring take seconds, and you can save up to eight snapshots.

A small square in the bottom left corner of the screen acts as a zoom magnifier that enhances the pixel sensitive aspects of this game in the main view screen location. Some items are tiny so scrutinize everything. A profile of your character, Ryan, appears

on the left and you can click on his cool shades to "look" around, or on his bow tie to view your inventory.

The interface takes a while to get comfortable with. After you look at an object, you can then examine it. This gives you a choice to "use," or in some cases, "open" the item. If

you can actually "use" an object with something you have, your inventory appears. Then you select and use an inventory object with the object you are examining.

As you exit a specific location, a Travel Screen pops up, enabling you to travel to any location for which you have an address. Initially you can visit only three locations: Eden's apartment, your apartment and Sparky's Bar. As you progress throughout the game new addresses become available which allow you to access new locations. Not unlike *The Lost Files of Sherlock Holmes*.

This makes for a fairly linear game, but you will have to revisit some locations to keep it moving along. There are a number of people you can talk to, and most will provide you with items, clues, hints of the address to a new location. At various locations you will find Network Monitors that you can access by placing a cartridge into an adjacent interface. After logging on and entering a password, you can then peruse the cartridge's contents.

The cartridges contain information on News, Weather, Mailbox and the Cartridge itself. These are impor-

tant and must be viewed initially and again after each of the evil node controllers has been eliminated. An accompanying manual provides useful information such as your Logon, Password and Door Lock Number.

Since you have to eliminate the evil human forces in control of the

Web, some combat is involved. Each time you snuff one of the evil node controllers, you are teleported back to the Dreamweb to talk to the Keeper, who tells

you who to go after next.

As long as you "use" the proper weapon at the proper time, you will be OK. But sometimes you will only have a few seconds to make a move. To do so, you must quickly select your inventory, select a weapon and "use" it. If your choice was correct, the computer will take over and complete the combat for you. If you didn't — you're dead, and the world has been destroyed.

Conclusions: Though the graphics are primitive by this month's standards, and my system's inability to play music and sound effects left me deaf, the story kept bringing me back.

With the choice of playing old games converted to CD or looking at new ones, I opted for both. Looking at something new, even if mediocre, still appeals to me. If you're in Software Limbo and looking for something to play, go for *Dreamweb*. But consider waiting for the price to drop — it will, and soon. (By the way, it has a confusing and lousy ending.)

Difficulty: Intermediate

Company: Empire Interactive



by Fred J. Philipp

Flash Traffic: City of Angels

by Russ Ceccola

Unlike most other reviewers and editors, I actually liked *Man Enough*, a "dating simulation" on PC CD-ROM from Tsunami in which you choose from three responses to a number of gals as you try to impress them. The interface/game play fit the subject matter perfectly and made it a mildly entertaining diversion, although not an in-depth game by any means.

Tsunami recently made the poor decision to adapt this triple response-action gameplay to a tense thriller called *Flash Traffic*. The results are disastrous and almost as silly as the title, despite its origins as a supposedly real term warning about a national nuclear threat.

You can't fault Tsunami for trying. Most of their games are worth their price tag, but *Flash Traffic* isn't worth the \$39.95 "bargain" price by no stretch of the imagination. There are about two hours' worth of video on three CDs but, as you might guess, you only need to see about half of it to finish the game. I honestly finished *Flash Traffic* in one 70-minute sitting and only four times did I screw up so much that I had to retrace my steps.

At the game's start, a DEA bust reveals a nuclear bomb setup instead that leads to a mad Russian bomber who has planted enough plastique to blow up all of Los Angeles. You, as the Special Agent in Charge of the investigation for the FBI, have to interrogate witnesses and guide a SWAT team to find the bomber and defuse the bomb.

Good acting

There is no question about the quality of the video and story for the game. The acting is also pretty good and the various branches have realistic conclusions, but there are some

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Killing Moon ... from 2

off/on, talk, move, etc.) will pop up on a command line underneath the window. This makes the important elements of the locations stand out.

Each inventory item you pick up is rendered in 3-D and spins around as you examine it. It is easy to combine objects, and they will join before your eyes. Each saved game file has a unique number and allows you to add a comment about it, and you can save as many games as you have room for on your hard drive.

In conversations with characters, you don't pick sentences, you pick attitudes or approach. Characters do remember what you've said before, but I did not find evidence that you could talk yourself into a corner by saying the wrong things. This is a vast improvement over other conversation systems. Your comments have some effect on the outcome of the game and the discovery of essential clues.

Movement is admittedly difficult to learn — but for only about ten minutes, until you settle into the system. You use the spacebar, or middle button on a three-button mouse, to switch between movement and interactive modes. As you move the mouse left and right and up and down, you turn and move forward and back respectively in the 3-D locations. The up arrow and down arrow let you look up and down, but you can set them the opposite way if you want simulation game controls. Other keys look in specific angles and move your level of view higher and lower.

The amazing thing about the movement system in *Killing Moon* is that you can bring your view all the way down to the crack under a door or as high as the ceiling and objects come into and out of focus realistically. Hats off to the animators and graphics engine folks for their fine work! Once you adjust your mouse movements and sensitivity controls, you'll be zooming through rooms and to the parts you want to see.

Puzzle are very fair and require you to use your brain as well as your point-and-click techniques to figure them out. During your first assign-

ment, you have to find the robber in a theft from the pawn shop. You roam through the street and the businesses and hunt for clues as well as talk to characters. As you learn more about the suspect, you go back to your office and enter the details into a Crime Net computer. The blank spots in the suspect description compel you to go gather more information. This setup extends throughout the game. You don't hit any dead spots where you have nothing to look for. You're always on the move. This approach also makes *Killing Moon* quite addictive. You will go over the details of the game in your head whenever you stop a session.

The acting talent used in *Killing Moon* is pretty impressive. Brian Keith, Margot Kidder and Russell Means are the "stars" of the game, but their participation should not take away from the fine work that the rest of the actors contribute. The three stars all do a fine job, especially Keith as the bitter Colonel (Murphy's mentor and ex-boss). I wasn't too thrilled with Kidder's character. She seems a little too nutty — but maybe that's what she's supposed to be.

Players will also hear the voice of James Earl Jones in some segments. He was added in the last few months to round out the talent. Game director Chris Jones plays Tex Murphy himself in non-interactive sequences. It may seem a bit strange to both "direct" and star in *Killing Moon*, but if film directors can do it, why not gamers? Jones pulls it off and makes a fine Murphy. The rest of the characters are believable, albeit weird in many cases, but the only element of the actors' performances I can complain about is the wandering some of their eyes do to the cue cards you know are on one side of the camera.

The video and audio aspects of *Killing Moon* are top-notch. In addition to the fully explorable 3-D scenes, you will also see a host of video clips during conversations and story sequences in which the angle shifts dramatically as you might expect in a motion picture. *Killing*

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REVIEW

ISHAR 3: THE SEVEN

Featuring real-time combat, *Ishar 3* is the role-playing adventure game capper to the *Ishar* trilogy produced by the French company Silmarils. Set in the Kingdom of Arborea's jungles, mountains, caverns, forests, villages and towns, *Ishar 3* puts you in control of a five-character group of adventurers who must travel through time to save the kingdom.

The plot continues the *Ishar* story, bringing back the evil wizard Shandar. Destroyed in the previous game, he apparently refuses to die. Living in a magical plane, Shandar plots to return and threaten the world in the form of Wohratax, an immortal, 2,000-year-old creature who is the sole survivor of the legendary Black Dragons. Wohratax must be destroyed before an astronomical conjunction that will permit Shandar to gain control of Wohratax.

Characters of Doom

Characters in this IBM game may be transferred from *Ishar*, *Legend of the Fortress* or *Ishar II: Messenger of Doom*, or created from scratch. You may also opt to use the single pre-rolled character that is provided. Other characters may be recruited from various taverns scattered throughout Arborea.

Fresh characters are created by selecting race, a portrait and a class; then you distribute the remaining character creation points to attributes. Characters have the normal attributes of strength, agility, intelligence, constitution, and wisdom, and move up in levels, hit points, and seven skills of throwing, two- and one-handed weapons, firing, first aid, perception, and lock-picking with experience.

3-D real-time combat

Combat and exploration are carried on in the first-person perspective display of a three-dimensional world.

The mouse and hot keys are used to control movement, inventory, combat and manipulating things. Characters may be placed on a checkerboard-like grid that measures five-by-five, which will determine positioning in combat. Placing characters at the top of the grid means they can protect characters behind them — if the attack comes from the front.

You'll need an infinite number of save games, since, as with many

European games, the game does not give very specific guidance concerning completing the quest. Many clues are cryptic at best, but the overall plot is a good one. A good walkthrough would be useful for the more difficult and onerous portions of the quest, such as the diabolical poison-filled clock maze, where many doors only open at the correct time.

Semi-automapping

An overhead perspective automapping system exists for the main city. But when you travel through the various time doors you will need to map the areas, which may vary depending on the time in the future or past. The main town itself will change as you change events in the past, though the changes will not be reflected on the automap system. Colored arrows mark shops, taverns and quest-related places on the stick-like automap. You cannot make notes on the map, nor does the game offer a note-taking

facility.

The graphics are attractive, but without an automap, you will often walk past paths that lead off the main path to the right or left, since the graphics do not clearly show these paths in the first-person perspective display. Day and night are simulated

with the amber light of dusk and dawn. The dark is quite dark, forcing you to seek refuge for the night, even when you are not forced to wait until dawn while travelling in the wilder-



ness.

Music and sound effects, mostly of battle sequences, make up the sound support, but it lacks human speech and elaborate context-sensitive music. You are required to eat, drink and sleep to avoid decay of physical and psychic powers below 100%.

Out of alignment

Alignment is also a factor, for certain areas can make characters turn against one another. Spontaneous character assassinations may result in the decimation of your party, unless you make sure the characters continually heal one another when hurt to increase party cohesion or alignment.

Combat may take place from the front, back and sides of the party, requiring you to turn and face your combatants to harm them. The computer has no such problems with orientation, taking full advantage of your disability. In fact, wolves will jump over your party and attack from behind or from multiple directions, causing a unique combat problem.

by Al C. Giovetti

GATES OF INFINITY

The ability to wear certain armor and wield specific weapons is also dependent on alignment, making Chaotic artifacts, which are the most powerful in the game, ineffective and even harmful for those with the wrong alignment. Artifacts have no weight but are limited to nine backpack slots, two hands, necklace, armor, helmet, and belt paper doll inventory slots.

A library of 33 character-specific spells is divided into defense, attack and specific spells usable by clerics, wizards, paladins and priests. Metamorphosis will permanently change the appearance of your characters for no apparent reason, other than showing the alternate character icon. The Timescale spell suspends time while you regroup and restore your party. At least four potions

made with various ingredients purchased at the apothecary provide anti-paralysis, invulnerability and physical and psychic regeneration. **Conclusions:** *Ishar 3* is a game whose plot gets confusingly twisted because of the time travel elements. As a real-time combat game, *Ishar 3* lacks an adequate automapping system, forcing the player to manually produce maps of sufficient complexity. This is exacerbated by real-time encounters that often prove disorienting. In spite of these otherwise deficient aspects, I found the game to be fun to play — after I got access to a walkthrough that explained the more onerous and difficult physical puzzles.

Difficulty: Demanding
Company: Readysoft

Adventure Road ... from 2

ple by the end of CES: *Braindead 13*. From I-Motion, we'll see *Alone in the Dark 3*, *Prisoner of Ice* (the second in the "Call of Cthulhu" series) and a *Marco Polo* adventure.

LucasArts is previewing *Full Throttle*, which is now a spring release. And we may get a peek at *Indiana Jones and his Desktop Adventures* too. It's a "Windows-based story game..." that can generate "...millions of varied, short game scenarios." All the mini-quests can be solved in an hour or less.

New World Computing major adventures at CES are going to be *Heroes of Might & Magic* and *Wetlands*. We'll have full details on these and all other quests on display at CES in our next issue.

Free solution update

We are on the verge of sending out postcards to notify people of the situ-

ation with several of the free solutions offered in coupons from our first *Book of Clues* and *Keys to the Kingdoms* collections. Copyrights for several of the solutions offered have since been transferred as a result of their publication in *Book of Clues 2*. As a result, we no longer own these solutions and cannot give them away, let alone even sell them individually.

If you already sent in a coupon for *Alone in the Dark 2*, *Super Hero League of Hoboken*, *Ringworld 2*, *Ultima 8* or *Legend of Kyrandia 2*, we can substitute any solution in the first *Book of Clues* or *Keys to the Kingdoms*. Or you may choose one of those listed to the right. We also have more recent solutions on the way, such as *King's Quest 7* and *Ecstatica*, if you prefer to substitute one of these.

THE BOOK OF CLUES 2TM

Our latest collection of solutions covers these quests:

*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!

This book includes a coupon for a solution to any of these games (* = available now):

*Beneath a Steel Sky

Bioforge

*Noctropolis

Seventh Guest: 11th Hour

Stonekeep

System Shock

*Under a Killing Moon

REVIEW

STAR TRAIL

A sequel to the *Blade of Destiny*, *Star Trail* is the second title in the *Realms of Arkania* series of fantasy role-playing games. Attic Productions created this game in cooperation with Germany's Fantasy Productions, the original authors of the famous *Das Schwarze Auge* paper and pencil role-playing system. *Star Trail*, more than any other recent RPG, reverses the decline of epic role-playing quests.

Of the 600 or more games I've played, *Star Trail* is in the top 10 — it is a true role-playing game. Boasting basic Teutonic efficiency, it is one of the most detailed games to emerge in the last few years. For example, it has over 80 spells, with twelve sub-divisions, and the manual lists the Astral Power required for each, and the duration of the spell. The manual also lists the twelve major gods and their attributes.

Orced again

The Orcs are back in the land of Arkania. This time they have taken over an entire town, can only be defeated by getting the quarrelsome Dwarves and Elves

to cooperate. To do so, you must find the Salamander Stone, which was created by both races ages ago.

While you will meet many of the same people in this installment of the series, the improvements were made to the engine. The original engine was scrapped for one with superior graphics technology and some important improvements. Its 3-D graphics outperform even the *Ultima Underworld* games. You can not only turn and

pan across the room, but even look up and down at things. And different characters see the same location from different perspectives: a Dwarf looks up at things that a Human would see in front of him. Digitized speech for voices brings the story to life, as do the sound effects.

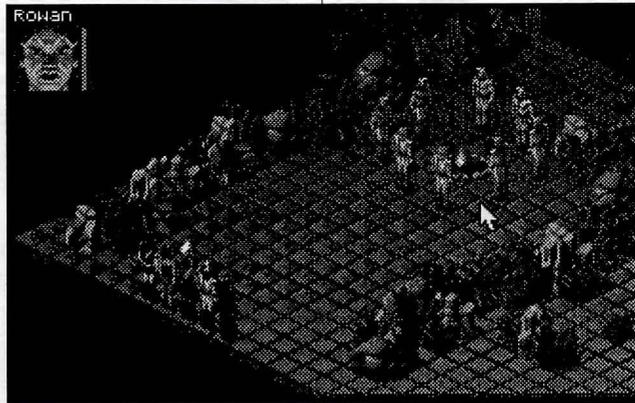
Among other remarkable features, *Star Trail* enjoys a number of firsts. It is one of the few games that has responded to so many of the requests of the game players. For example, it offers unlimited saved games and the most advanced diary system I have ever seen. Not only does it cover the important daily events, but the diary also lets you add your own observations. A search and printing system is built in.

The Automap is something to write home about, allowing you to zoom in on an area and move players in the town from one place to another. You can also add up to 100 of your own notes to each map.

Star Trail's interface is glorious. You can fight battles the way you prefer: with the standard isometric turn-based system, which is a total computer-controlled fight showing only the results, or a computer-operated fight that shows each detailed movement. You may also opt to let the computer move a single character while you operate the rest, or choose a manual fight mode that lets you control everything. Another combat option lets you fight Aggressively, Carefully or Normally.

Characters & stuff

A pregenerated party is included. You may opt to create fresh characters, in which case you can choose their attributes. There are seven positive and seven negative attributes, and as the game progresses you can reduce one set and increase the other set. The difficulty level may be set for Novice or



Experienced.

You may keep track of your characters statistics through a very simple print out. Macros speed up repetitive tasks, particularly in camps. Examples of such activities include who will stand guard, search for herbs (a good source of revenue) or seek water or food. Another new touch is the use of warehouses, where you can store your excessive equipment. You can literally keep a ton of equipment in these warehouses.

I liked the easy to use NPC interface. If you talk long enough to all the priests, merchants and other characters, you'll get a good idea of how to progress. This is not an easy game, but it does challenge your wits, imagination and character. Truly a fine game. (It took me about two weeks to complete the quest, though I often played until 2 or 3 AM.)

If you study the manual and take advantage of everything offered, you are in for unforgettable experience. The ending, unlike those of a great many good stories, has substance. It is interesting and reminds you to save your characters for the next installment in this trilogy.

Conclusions: *Star Trail* is a great

by Clancy F. Shaffer

THE ZORK ANTHOLOGY

You are standing in an open field west of a white house, with a boarded front door. There is a small mailbox here."

Yes, it's back. They're all back, in fact — the first three games in the original all-text *Zork* trilogy, plus *Beyond Zork* and *Zork Zero*. As a bonus, Activision even threw in Steve Meretzky's own personal all-prose masterpiece, *Planetfall*.

Zork began as a mainframe game in the late Seventies. The back of the box refers to "two great minds" at Massachusetts Institute of Technology who designed and programmed it, but nowhere

mentions the names of Marc Blank and David Lebling. Stu Galley and others also contributed to *Zork*, which was inspired by William Crowther's *Adventure*. The mainframe program, vast

in size, was ultimately divided into three programs when released commercially on the Apple II as *Zork I*,

Continued from preceding page

game, offering everything anyone could want in an absorbing RPG. It has a great storyline, extraordinary combat and plenty of puzzles and unexpected twists and turns.

Difficulty: Expert
Company: Sir-Tech

QuestBusters

Zork II and *Zork III*. Steve Meretzky and Michael Berlyn joined the Infocom team as they branched out into science fiction and comedy.

The GUE

After discovering the entrance to *Zork's* Great Underground Empire (GUE), you'll delve deeper into some of the most cunning puzzles yet devised by a designer of adventure games. The puzzles may be difficult but are more fair than many of today's graphic adventure conundrums. Subtle clues and hints, for some reason, are more effectively conveyed with words than pictures, and the early Infocom games all offers just enough clues to get you through a puzzle — one of these days!

The program may be set up to play from DOS or Windows. You can install the entire collection on a hard disk with only two free megs, or choose which titles you wish to install. And you can count on blinding speed, even on the slowest machines. After all, there are no graphics to slow things down.

Free clue books!

In addition to hundreds of hours of gaming, and some of the finest prose to grace a computer screen, *The Zork Anthology* includes a 24-page book with solutions to all the games in the collection. You also get some maps that will save you lots of time. They are included for: *Zork I* (the one with adventure's most maddening maze, in which some people have been lost since 1979), *Zork II*, *Zork III*, *Beyond Zork* and *Planetfall*.

[The weirdest thing happened while I was in the middle of the first all-text game review I've done in a decade or so: someone called seeking help in *Hitchhiker's Guide to the*

Galaxy. That was one of the last such games developed by the original Infocom team before Activision bought Infocom and "Infocom" became a "label" rather than a development company, so it struck me as one of those all-too-common-these-days examples of synchronicity striking every 23 seconds somewhere on this planet.]

Conclusions: For those who never played a *Zork*, or any all-text adventure, this collection is a must-quest. For those who played the first *Zork* on a mainframes or one the early home computers, they are a must-collect — *Zork* is a cornerstone in the legend and lore of computer gaming, and as the leaflet in the mailbox from *Zork I* says, "Every computer should have one!"

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WALKTHROUGH

Beneath a Steel Sky

SECURITY GUARD

Take iron rod on the left side of screen and use it to pry open security door on the right side. Go through door. After the guard leaves, go down to the floor. An inventory check reveals that you have the iron bar and a circuit board.

On the floor, go through the door to the right. Note the junk pile, with a view on the parts that have treads. Click the circuit board on the junk, and joey will come to life, unhappy but operative. Save.

HOBBSINS

Stand on the elevator, and Hobbins will enter and complain about the alarms. As soon as possible, click on the door through which he entered and go into the room. Click on the cabinet on the front wall, then click on wrench on the lower shelf. This must be timed right, or you will have to do it over and over again (you cannot get the wrench when Hobbins is in the room).

Talk to Hobbins and find out what is wrong with the Transporter Robot. After he tells you, Joey can fix it. The robot then brings in trash and puts it on the elevator. The elevator descends, and you must click on the elevator shaft in order to get down the hole. Joey will follow you down.

FURNACE

Click on the door lock and ask Joey to open it. Reich will enter, and the furnace will kill him. Get his ID card and glasses. Go out the door to the right. Go right one screen and enter the door near the Linc Terminal. Talk to the women until Lamb arrives, then tell him you are Security.

After Lamb leaves, go right. Put the wrench in the cogs. After the machine breaks, take the wrench. Walk to the room on the left. Use the wrench to loosen the shell on the robot welder and give it to Joey.

by Clancy F. Shaffer
& F. J. Philipp

Return to where you broke the cogs and send Joey into the scanner-protected storehouse; ask him to disable the fuse box. You can now enter and click on the grating and it will fold over. Get the putty under it. Don't take anything else; leave the store room.

ELEVATOR POWER

Go back two screens to the left, and you will see a bright red cable. Get Joey to cut it for you, then go as far left as you can go and enter the room. Use the wrench to loosen the two buttons on the right side of the screen. Then press the left button and — at the same time — have Joey press the right button.

Steam escapes, and the man in the room leaves. Go to the left side of center and turn off the switch. Unscrew the light bulb to the left, put the putty in the socket, then turn the switch on. This blows the door open. Inside are two large switches: throw one up, the other down, and you now have power for the elevator.

REICH & LAMB

Go to the elevator two screens to the right and use the ID card in the slot. It will take you down a level. Exit and go right. Get the red cable, then go to your left and exit the first door into the Reich and Lamb apartments.

Use the ID card on the left apartment, enter and take the magazine from under the pillow. Leave the apartment and the courtyard, go right two full screens and enter the travel agency. Trade the magazine for a ticket on the Economy Tour. Go back outside the apartments and wait for Lamb; give him the ticket. He will repay you by giving you a tour of the factory. Go back up the elevator and enter the door to the right of the Linc

terminal.

After the tour you will be able to get into the reactor area. Go to the right and talk to Anita. When the subject of a Jammer comes up, click your ID card on her so she can attach it to your card.

BIOSURGERY & LINC

Return to the Apartment level. Be sure Joey is with you. Go all the way to the left of the screens and enter the door marked Bio-Surgery. Talk to the Holograph Receptionist. You will have to ask Joey to handle her: tell him to use his natural charm. When you trade with Dr. Burke, settle for your testicles. He gets them after you die. But get the Schribmann Port.

Go back to the Linc Terminal one floor up and use the keycard. Enter Security Services, then Special operations, then File Adjustment. Freeze Lamb assets and make him a D-Link. Leave and search out Lamb, who will want you to feed his cat and will allow you to access his apartment. Get the videotape. Use the Feeding machine next to the VCR for the cat.

Go back to the Doctor's office. Ask about help to get down. He will mention a friend Willy, the insurance agent across from the travel agency. He will leave to contact a friend. Have Joey use his torch on the statue, get the anchor and put it in the same icon as the red cable.

PASSWORDS

Go back up to where you started and all the way to the left. Use the anchor and cable on the Security Sign on the opposite building and go through the locker room window. Go through the next door to the right. Just outside, use the ID card on the slot, then sit in the chair, which moves you into the computer. On the first screen, collect the ball and move to the screen to the right. Look at your symbol board: you now have an Info, Disconnect, Open, Charon, Computer Data and

several documents as well as a magnifying glass, after you use the open icon on the bag. Use the glass on all papers, and the ? will disappear. Go right. In this room you must use the decompress symbol on the password symbol. Now use the password (green or red) in the following way.

In the area you are in, place the green. Now go east and place the red, then go back left and pick up the green. Go north and place the green. Go right, south and pick up the red, G north, place the red, go left and pick up the green. Go north, right, south, right, south, and place green. Then go north and exit. Collect the bust and book, then use the disconnect symbol to exit the interface.

POOL LEVEL

Use the key card to enter the Linc terminal. Go to Security Service and look at the new documents. Then go to Special Operations and request a status change, which will give you unlimited access for 48 hours.

Descend one level, then go right to the ornate elevator. Take it down to the pool level. Go left and talk to the Doorman. Ask if he knows anyone who would sponsor you into the club. Talk with Mrs. Piermont, the lady with the dog. Ask if she knows Overman, then ask her to sponsor you. When she invites you up to her Apartment, push the button and follow her up.

She knows a lot about your parents. Quiz her. Ask again for the sponsorship. When she goes to use the phone, click on the VCR and put the tape from Lamb in it. This will distract the dog, and you click on his food bowl until you locate and take the biscuits.

CATHEDRAL & REACTOR

Leave the Apartment and go to the Guard standing in front of the Cathedral. Talk with him. Go to the construction on the left side of the screen and put the biscuits on the end of the plank and when a dog goes out after them. Pull the rope, then release it to a distraction so you may enter the Cathedral.

Inside, enter the north door. Look

in the center locker to find Anita's body. Return to her work station, open the center locker and use her protection suit, then enter the reactor room. Inside you will find Anita's ID card on the floor. Get the card and leave the reactor. Change your clothes and leave the factory; you must go left three screens. Enter the security office, then use the elevator on the right to reach the interface.

THE INTERFACE

Use Anita's ID card on the interface. Check your symbols: you now have two new ones. You must use the Blind symbol on the first eye, then quickly go the right and blind the other eye. Go back and exit north, then go north again and get the tuning fork. Exit to the left. Click the playback symbol on the well. Watch the message and the holograph girl, then turn it off. Use the disconnect.

Go back down to the pool area and talk with the boy who is playing a computer game. Talk to the Gardner, then talk to the boy again. Now talk to Gardner three times (he is the person mentioned by the Holograph girl). Go as far left as you can go and enter the Courtroom.

ST. JAMES CLUB

After Hobbins is sentenced, leave and talk to the St. James Club Doorman. Enter the St. James Club via the small door beside the Doorman. Go down and play a piece on the Jukebox, then come up. When one of the men leaves, take his glass. Take the glass to Dr. Burke, who can arrange to transfer the fingerprints from the glass to you, thus giving you a new ID. You must talk to him, then click the glass on him to proceed.

Return to the St. James Club and go to the door on the right back wall. Go to the large box, use the bar to pry the lid off, and put the lid on the smaller box. Use the bar to make a hole in the grate. Now use the secateurs (cutters) to cut out the grate. Go through the hole into the subway, go to the right, then go north. You will see a hole in the wall. Put the light bulb in the socket. Go to the end of the subway and enter another tunnel (hurry or the roof will fall in on you).

GETTING OUT

After leaving this tunnel, use the bar twice on the plaster above you. A brick will fall out. Use the bar to open the vein, then use the brick as a hammer to complete the opening. A droid will enter soon to repair the wound. Exit through the door.

Go north into the room with a pit. At the control panel, lower the temperature. Note the fire center closes. You can then get on it and pull the bar down over the pit. This opens the grate. Now leave the room. Go two screens to the right and put Joey's circuit board into the Red Cross robot. Use the slot.

Go back left twice through the southern door and look through the grill on the wall. Ask Joey to check out the tank room. After his report have him go back and open the tap. You can now enter the room.

GALLAGGER

Leave via the northeast corner, then go through the top northeast door. Just inside is a terminal. Use your card on the terminal, then access the restricted area. Now open the access door and leave to the left. An Android named Gallagher will appear.

When Joey attempts to save you, the lights go out. Joey and Gallagher are dead when the lights come back on. Take the circuit board from Joey and the Linc card from Gallagher. Go into the next room on the lower right and get the tongs on the wall next to the door. Go back to the Terminal. Use the Gallagher card to enter the interface.

Inside the interface, go to the right, then north. Be sure to blind the eye. Use Divine Wrath on the Crusader. After he dies, return to the interface, use disconnect then reenter and use Anita's card. Go to where the Crusader was and exit right.

TONGS & STUFF

Use the tuning fork on the ice crystal, then collect the Helix and leave the chambers. Go back to the room with the nitrogen tank and use Anita's

Continued on page 14

Keys to the Kingdoms

Arena

If you play a Fighter-class character, you will need the Spellbreaker shield, which reflects spells back at their source. To find it, keep asking for general rumors in different towns until someone mentions it. Remember that if you already possess an artifact, you cannot get a quest for another, so get rid of any you have or put them in for repair.

Save the game frequently inside dungeons. Don't enter dungeons without plenty of potions, especially Heal True, Cure Poison and Free Action.

High-level characters can earn money quickly by performing missions for the King or Queen in each city. The higher your level, the more you make — as much as several thousand gold for each trip.

Derek Myer

You can keep artifacts by putting one in for repair. Any item you don't want to give up but can't carry at the moment may also be put in for repairs. It will stay in forever, so you can get it at any time.

Frank Scalfone

The "N" key turns off the game's internal clock for the local area. It also turns off many of the random combat encounters. This makes it possible to enter a dungeon where a monster is hiding, and explore the entire place without meeting anything other than the particular Ice Golem or other monster you have been sent to kill. There does not seem to be any effect on monsters in special dungeons where pieces of the staff are hidden, nor in related dungeons used as intermediate places leading to a staff piece.

Combat tricks: an excellent tactic involves approaching the door that leads to a monster's hiding place from beside the door frame where it's pos-

sible to attack with ranged weapons at a distance that prevents the monster from striking you. To do so, you must know which room you do not want to stand directly in front of when left-clicking to open the door.

Most monsters make distinct sounds when you get near. To more precisely locate the sound, click on a wall that you think is between you and the monster. When the monster is relatively close to a wall, a text message states that you "see" the creature.

To determine on which side of a door to position your character, do the same thing on the wall next to the door frame. A shallow entry defeats this trick, but the automap also "sees" all the way through shallow walls.

Use this trick when a hiding space's entry point is through a water channel or pit, from which and exit in the face of opposition is not at all easily done. By clicking on the walls, you can find a good spot to use a tool with Passwall powers and enter a distance away so you can get in the first strikes at the enemy.

Bill Dawson

The only essential spells are: Levitate, Heal, Invisibility, Shield, Open, Resist Fire, Cure Disease, Passwall, Wizard Rend, Purify and Spell Reflection. Offensive spells are not as effective as an Ebony Sword, which will hit anything except Jagar Tharn. Use Spellmaker to create a Cure Disease and Spell Reflector. Both should start small and increase 5% or more per level.

All character classes should use some sort of spellcaster; the Spell Sword is a good all-purpose one. Use the "C" key to cast spells while using the mouse to swing a weapons or heal after half damage.

If a level increase does not produce at least five points in Agility,

Intelligence, Strength, Speed, Will and Endurance, restore your last saved game.

To raise cash: break into any home in any town. When you find treasure, take it, fight any necessary monster, then go up or down the stairs to the treasure room and repeat. Sell all at store, then repeat.

As soon as possible, buy a Kite Shield of Regeneration, two Ebony Swords and as many Power potions as you can afford.

In combat: charge all spellcasting opponents. They don't cast spells when you are adjacent to them. Rest in one- to three-hour periods.

In dungeons, work your way to the lowest level, retrieve the prize and exit. Monsters are regenerated when you change levels, so there is no point in clearing a level.

Jump into pits and swim to reach places that are inaccessible otherwise. Pick up only magic treasure and gold, then save. Always save after getting a staff piece.

You cannot return to the final dungeon after rescuing the King, so do whatever you want to there on your first visit. Fozzel can be whipped John L. Sullivan-style.

Tom Burks

Dreamweb

At the start, pick up your wallet from the desk. Open it and remove your cashcard. Put on (wear) your clothes. Go to the kitchen. Open the Micro Cooker. Take the heavy gold key inside.

Insert the key and read Eden's Network cartridge. Exit apartment. On your way out of the building, pick up the screwdriver and the wrench in the garage; you'll need them later.

Exit the building and travel to your apartment. Enter #5106 on the keypad. Take the knife from the bed. Read cartridge labeled "Important."

You can now go to Sparky's Bar or to Louis apartment.

F. J. Philipp

Legend of Kyrandia 3

Getting off Kyrandia: This is one way to escape. First Malcolm should go west, south, south, east, east and west to the Toy Factory. Unlock the door with a nail.

Inside the Toy Factory, go north to Malcolm's apartment. Check the third drawer for Nut-on-a-String. Look under the bed for the Jester staff. Return to the Toy Factory. Now combine the bent nail and your Nut-on-a-String to make a fish hook. (If you don't have a bent nail, you can find one at the dump.)

Go down the hole and use the fish hook on the stream to get a eel. Climb stairs to town hall and exit east. Return to the Mime. When he turns around, put the eel in his hood. After he leaves, change to "lying" mood. Use fish hook on coin box.

Lie to the guard, then play with the controls. While he is distracted, take the Mime suit from the window. Exit west. Put on the Mime suit and return to the Toy Factory. You must make three toys.

Set the levers, then click on the book to see what it will make. Use logs (from the front of the dairy) to make a Horse and Toy Soldier. You can use Brandon's shoe to make the ball. Find the Backwards Boy and give him each toy until he gives you his Fish Sandwich. From the Bluff in front of the castle, go west, then south to the Dock. Talk to the Dog and give him the Fish Sandwich. You are now off to the Isle of Cats.

Danny Petersen

Dark Sun II

To wipe out the Mindslayers who are eating in the Under Dark Level, poison them with the poison pots in the room to the west. The poison pots are in one of the boxes on the floor. Use the poison in the Brain Stew that is being served to them. You will also receive extra experience points.

Ned Kindelt

Wizard's Imprisonment: mix the solutions in the following order. Baya,

Erdu, Randar, Herb, Bardini, Blossom, Sethull.

Mike Prero

Death Gate

The Vortex: From the spot where Zifnab and the dragon stand, go north. Use magic on Haplo. Switch the second and fourth runes of the Self-immolation spell and cast it. Search the ashy remains. Put the shear on the shear. Go north twice. Cut the tentacle with the shears three times. Go north. Put the water seal piece in the water spire. Use magic on Xar. Cast Resurrection. Talk to Xar. Put the stone seal piece in the earth spire. Read the history book and note where the symbol of Orseph is. Move the focus over the symbol for Orseph. Put the air seal piece in the air spire. Put the nexus seal piece in the focus.

Bruce A. Smith

Superhero League

Grass Clipping Mission: buy wire cutters in Piscataway. Go to 11, 7 Sector 1B and go west. Hide under altar. Wait until ceremony ends. Look at knot. Take loose board. Cut wire with cutters. Put loose board in gap. Up. Wait until ceremony ends again.

Clown Nose Mission: go to 9,9 Sector 2D. Get plastic case, coat and coat rack. Go to 9,12 Sector 1C. You'll need the museum key from the storage cabinet in HQ. Put stand on the unfaded spot.

Frostbite Mission: you can by the lead longjohns in Yonkers. Take helicopter at 7,6 Sector 2C. Then take ferry at 14,2 Sector 3D. Yonkers is at 6,9. With the longjohns, go to Mineola, which is 1,9 Sector 4C.

Tree Bark Mission: you can find the red tubecar pass after combat in Sector 1D. Give plastic case from "Grass Clipping" mission to shaman in Yonkers. Go to 9,10, which is Newark. Take plastic tubing and descend.

Go east. When you reach Philadelphia, go to 10,6. Put tube in crack. Attach nitrous oxide can to tubing. Shake can. Raise Liberty Bell.

Take whistle.

Corona Mission: you'll need four tokens, one of which is awarded after completing each of the preceding missions. You must also obtain the placard from Bernardsville, which is at 5,8 in Sector 1C. With these items, go to 13,7 Sector 3C. Put placard on the steel framework. Take green tubepass.

Jason Keeler

Under a Killing Moon

DAY THREE

Finding another job

Go to pizza shop. A.C.A (gives you note). Examine coded note. Go to Brew n Stew. Ask about Sal. Outside, open trash can beside Brew n Stew. Get note scraps. Assemble scraps. (1st line reads: Regency Escort Service, 2nd line: YV UZNV SIAK-WBHUG.)

Combine note from Francesca with assembled note. Examine encoded note. Change letters until each is red and note will be readable (Reads: We have confirmed your appointment with Chastity at the suite in the Golden Gate Hotel at usual time. The password today is silicon.) Go to Golden Gate Hotel.

Getting evidence on Sal

Use Burns disguise (must have inflated balloon). Enter hotel. A.A. Type Silicon. In suite entry, get foil off tabletop. Enter piano room. Get magnet from door. Move piano. Go to bedroom. Open closet. Get champagne glass. Go to pool. Move towel. Examine grate.

Continued on page 14

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.)

card to break into the console monitor.

Use the tongs to get a piece of tissue from the tank. Freeze it in the nitrogen tank, but sure you have a frozen item in the tongs; if they are empty, try again. Go one screen to the right and open the cabinet below the console to the right of the middle Android. Insert Joey's card, then click on the monitor.

Choose "Download Character Data," then run the "Startup Program." Rename the new Joey "Ken." To enter the next door, both you and Ken must place your hand on the panel on each side of the door and press them at the same time. Ken's hand will be stuck, so you must proceed to the right alone.

PIPES

Travel along the pipes to the right until they bend downward. Tie the cable to the supports and go down the brackets at the end of the pipe as if they were rungs on a ladder. At the bottom, use the tongs and drop the frozen tissue into the Orifice.

A door will open on the opposite wall. Use the cable to swing over and meet your father. As Ken to get into the Chair, and the animated conclusion follows.

Keys ... from 13

Examine vase with cork in it. Use champagne glass on pool. Use filled glass on vase (getting cork). Examine cork (getting wire). Return to bedroom. Examine locked drawer.

Use wire on locked drawer. Get shoelace. Combine shoelace with magnet. Return to pool. Use magnet-on-a-string on grate (getting screwdriver). Use screwdriver on grate.

Get film. Go to electronics shop. Use credit card on blue light special. Get developing kit. Combine kit with film. Examine photos. Return to Pizza shop. C. Offer photos. Ask about mugging.

Moon works quite well even on a single-speed drive, so anyone with double-speed or faster drives will not experience any load times at all. The music is quite good and helps to fully round out the atmosphere that obviously pays homage to those classic detective films of the black-and-white film era.

Although *Killing Moon* is a serious adventure, you will

find witty puns

and humor throughout. Some jokes will make you groan, but they all fit the attitude of the game. *Killing Moon* is indeed excellent and one of the year's finest adventures. The fact that they took the time to make the game player-friendly (you can click to halt story sequences and speech and can restart on the CD you last used rather than have to reload the first CD) earns *Access* many points. The only element they should either learn how to do right or remove altogether are these silly arcade-like segments. They detract from the pure pleasure of the rest of the game.

Conclusions: *Killing Moon* is captivating, exciting, challenging and entertaining across the board. It's worth waiting for a game of this level, but its success should hopefully expand *Access*' coffers so that they can produce their next adventure that much more quickly.

Difficulty: Intermediate
Company: Access

Tracking a Mugger

Go to Coit Towers. A. Ask Beek about Pug. A.A.C.A.B.B. Go to Colonel's.

Paul Shaffer

Speaking of speech

The full-voice aspects of the game were done pretty well, particularly after you get past the intro, which definitely lacks life (your character does a droll narration while his people are being wiped out). Naturally, most of the voices are British, and that always seems to add a bit of class whether it's well acted or not.

A number of spots were downright funny (I loved launching the dog off the diving board), and some were exceptionally clever. The feel of the game is somewhat depressing, just because of the gloomy over-industrialized background, but the story moves you forward and keeps you interested. This isn't a title that will go on my permanent stack, but I really did enjoy it and highly recommend *Steel Sky* to any graphic adventure enthusiast. Good job, Revolution!

Difficulty: Intermediate
Company: Revolution

Flash Traffic ... from 5

glitches that return you to the same reply from characters and/or video-clip. Also, the right choices are pretty obvious, so the gam seems *very* linear. The system is not perfect. Chuck Pfarrer, writer of *Navy S.E.A.L.s* and *Hard Target*, co-wrote *Flash Traffic* and fills the story with all the elements you would expect in an action film. Tsunami would have done much better with *Flash Traffic* had they released it to video stores or designed a real adventure game interface around it. As it stands now, *Flash Traffic* is nothing more than a flash in the developing life cycle of interactive CD-ROM games.

Difficulty: Simple
Company: Tsunami

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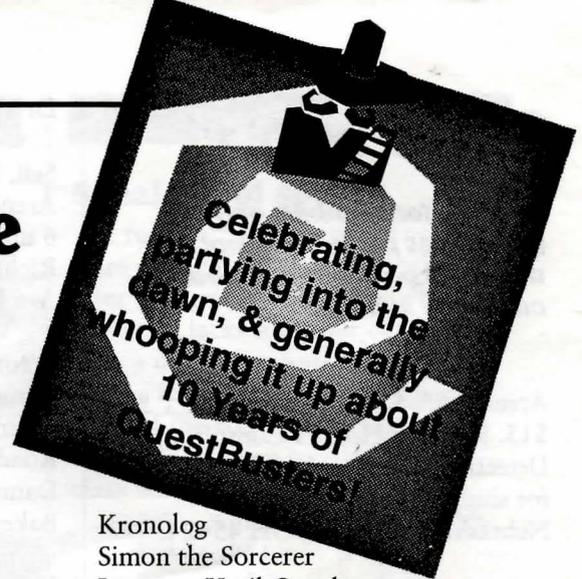
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