

QuestBusters™

#118

Special "It's Alive!" Issue

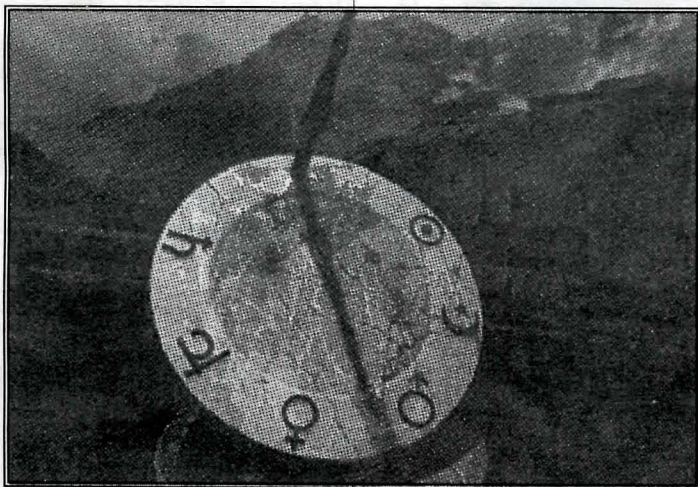
Not Sold in the Forbidden Lands

Zork Nemesis

This Is Not Your Father's Zork!

It's a long way from the Little White House to the Forbidden Lands, where the latest in the classic series unfolds. Designed by Cecilia Barajas and Mark Long, *Zork Nemesis* begins in the Temple of the Ancients, where you have traveled in search of four missing alchemists.

Upon discovering they are trapped inside stone sarcophagi, you set out to rescue them by tracking down



Nemesis. This is the demon responsible for the evil curse that threatens to spread from the Forbidden Lands across the Great Underground Empire.

The first part of the quest challenges you to find four elements — earth, fire, air and water. Each corresponds to the work of a particular alchemist. These are hidden in the temple, and only after you have returned them to the altar can you operate the mechanism that teleports you to four destinations that comprise the bulk of the game..

You may visit the asylum where Dr. Sartorius conducted his experiments on cadavers, reminiscent

of Dr. Frankenstein's work, or Castle Irondune, home of another of alchemist. Letters, books and full-motion video sequences gradually unveil an engaging story line. The four alchemists, each seeking the Philosopher's Stone, joined forces at the Temple of the Ancients in order to obtain the Stone before Nemesis could do so. That's when he snared them — so your ultimate goal becomes to plumb the depths of alchemy and get the Philosopher's

Stone, not overlooking the extermination of Nemesis in the process.

Panavision Revisited

Visually, *Zork Nemesis* is stunning. Not only are the graphics and videos beautifully conceived and executed, but a fascinating 3D-style display called "Z-Vision Surround Technology" allows you to "pan" around the room in a 360-degree circle. The smart cursor alerts you of objects, places and people with whom you may interact. Many of these are depicted with full-window pictures when you move closer.

The spartan interface consists solely of right and left mouse clicks. There is no inventory box. You cycle through objects by clicking the right button, and use the currently selected item by hitting the left button.

Dialogue is mostly one-way and used mainly to advance the plot and provide clues. People may speak to

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The Book of Clues III, only \$9.95

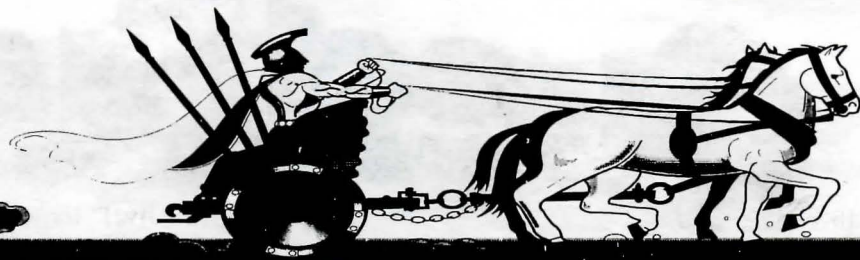
if ordered by June 15, 1996. Nearly half-price! Get 20 solutions for less than 50 cents each! See page 11.

by Shay Addams

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Adventure Road



Back in the Saddle

We're back — and you are probably where we've been. The story didn't make CNN, but *QuestBusters* was taken hostage by terrorists! Only yesterday did the note from ALF (Adventurers Liberation Front) did reveal their demands: "Order *The Book of Clues III* today — and get one for a friend too!"

So here's the deal: to compensate for the delay between issues, we are offering an amazing discount on the new clue book — \$9.95 for a \$17.95 book, nearly half off. (See page 11.)

Your order must be postmarked by June 15 to get the discount. (Enclose \$3 for shipping; \$8 for overseas.) After that, it will cost \$17.95.

Unfortunately, we no longer accept credit cards: the machines cost so much to rent, that we actually lost money for the past four years by offering this service.)

Every dime in the Guild treasury went into printing the book — and we had to fill the postage meter with a credit card! With sky high printing and mailing expenses, *QB* is already an iffy break-even project. The books are what keep *QB* going, so if you ever plan to buy this book, do it today. And get a great price too!

Web Site for QB?

With the cost of printing and postage continuing to escalate, however, we are considering turning *QB* into a Web site, or at least making it available online in some way. If you would prefer to get the *Adventurers Journal* on the Web, let us know. Until then, we will publish every

other month. Renewals have been reduced to \$10 (for 6 issues) to reflect this, with a \$3 surcharge for First Class delivery and \$ 15 for overseas.

New Quests

While few games are released in the summer, we can look forward to several from major companies. Access will have *The Pandora's Directive*, the latest Tex Murphy interactive movie, out soon. Domark is shipping a quest that features the word "Sword" in it. (I know, because they sent a letter opener that's an eight-inch sword, but didn't put the name of the game on the base).

LucasArts' *Indiana Jones and his Desktop Adventures* is already here. It's a simple but addictive treasure hunt that randomly rescrambles the story, world and objects in each new quest, allowing for "billions" of possible games. New World Computing's *Heroes of Might and Magic* is also out now.

Ultima On-line

Electronic Arts and Origin recently launched a test of online gaming with a multiplayer *Ultima*. The first test was scheduled to run 24 hours a day for a week, with over 3,000 people from around the world.

Interplay On-line?

Brian Fargo has spun off *Engage Games Online* to move Interplay products into online gaming. They've already signed to provide

content for AOL, and other online services as well as direct Internet access are in the offing. Games include *Descent*, *Dragon Dice*, *MUD II*, *Battle Chess 4000* and more, with up to fifteen by the end of 1996.

E3 Lineup

We will not be attending the E3 show in Los Angeles this year, which unfortunately coincides with the World Series of Poker in Las Vegas. But here are some titles that will be showing there (look for details in issue #119.) Legend Entertainment will ship *Callahan's Crosstime Saloon* in October. Based on the comic sci fi novels, it was produced by Josh Mandel. Sierra will show *Phantasmagoria 2*, *Rama*, *The Time Warp of Doctor Brain* and *Lords of the Realm 2*. **QB**

QuestBusters

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STONEKEEP

often tell folks that there are only two reasons for playing computer games — fun or money. Critics and reviewers have it both ways, though far less often than one might suspect.

Stonekeep reminds me of a third reason: nostalgia. Replaying a fave like *Wizardry* or *Bards Tale* years later fits this definition for sure; but *Stonekeep*, an absolutely brand spankin' new, I love the smell of shrink wrap in the evening... release, nostalgies me into warm smiles and inventing terrible verbs.

Slow Starter

It took Interplay four years to produce *Stonekeep*, and that represents generations in the game business, both technologically and stylistically. At a time when electronic games compete more and more on technology, not story — my SVGA+++ resolution is better than yours, nah, nah, nah! for example — *Stonekeep's* VGA looks dated. Where side-steppin', fast-shootin', a million mega-monsters around every bend is the expected, this game has a leisurely, straight-ahead, stop and smell the carnage style. And it works. It works because Interplay took too long to get the game out the door. Perhaps it's the lineage....

If *Stonekeep* reminds me of anything, it brings to mind the last *Wizardry* titles, *Bane of the Cosmic Forge* and *Crusaders of the Dark Savant*. In fact, it was during the heyday of those titles that *Stonekeep* was conceived and work begun. Except for its full-screen dungeon window, the VGA look and textures of its

walls, the look of the monsters and NPCs, and the pace and play of the game, the resemblances are obvious. Yet, it's a "we can do it better, and did" look and feel. The results give



Stonekeep a wee-bit old fashioned flavor that is refreshing and compelling. And a lot of fun. And nostalgic.

It's All in the Family

Interplay made its name a decade ago with *Bard's Tale*, a CRPG described by many at the time as *Wizardry* with color graphics. The game was distributed by Electronic Arts, which owns the copyright to the name *Bard's Tale*. The two companies eventually parted, leaving Brian Fargo and Interplay with a *Bard's Tale*-style game that they sold under the name *Dragon Wars*. Wags referred to it as *Bard's Tale 4*, but copyright law is copyright law.

We mention the above because when the same Brian Fargo at the same Interplay Productions conceived of *Stonekeep* during the last Age of Wiz, he approached EA about obtaining the rights to the *Bards Tale* name. He wasn't successful, hence "Stonekeep." Wags can now nickname

it *Bards Tale 5* with a certain degree of accuracy. As Oedipus once said to Jocasta, "Don't you just love incest?" Be that as it may, what I really love about this game is the

Faerie Realm. Humor in a CRPG is usually honored in its absence, or slandered by its juvenilia. Not so here. Forget what you know about Faeries; the ones inhabiting *Stonekeep's* world can bring guffaws to the calloused. Each has its own distinct personality and each is beautifully acted. Since good writing and good acting are rarely found in this game genre, the Faerie level alone is worth the price.

I also delighted in a gamble Interplay took. While there is ample hack 'n slash and hew 'n spew for our aggression release, there is an entire major level without one bogie to bop. And another where fighting is the inappropriate response, and the majority of a third where peace is the way of life. A great touch.

Drake's Tale

Stonekeep is the story of Drake, your basic hero type. Snatched away from the destruction of his home sometime before puberty, he returns ten

by Peter Spear

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I Have No Mouth and I Must Scream

About the time I got back from Vietnam, Harlan Ellison wrote what turned into one of the ten most reprinted short stories in the English language. Now that we're sending troops all over the world on peace missions nearly 30 years later, he and Cyberdreams have adapted this surrealistic science fiction tale into a graphic adventure game with the same title.

It is a story of the last five people on the planet. A megalomaniacal supercomputer called AM, after crushing civilization, saved them solely for its own sadistic entertainment.

The adventure begins when you select one of the five characters to play. Immediately you are teleported into a virtual reality world designed by AM to torture you — not physically, but psychologically, by tapping into your most dreaded fears, guilt and self-doubt.

Iron Zeppelin

You can play the characters in any order, but by going from left to right in the line at the beginning of the game, can follow the progression of the original story. The first character is Gorrister, a man who finds himself on an iron zeppelin sailing over an alien landscape. Gorrister is tormented by the guilt of having driven his wife insane, guilt he must ultimately confront in order to defeat AM's master plan.

Events in this and the other mini-quests get pretty gruesome. Gorrister stumbles across his mother-in-law hanging from a meathook, for

instance. And in another scene, you have to stab someone in the back with a butcher knife while animated blood splatters the door behind you. The final character is a German surgeon whose nightmare takes place in a Nazi hospital where he is assigned to experiment on Jewish prisoners, under the direction of Dr. Mengeles, the Angel of Death.

The digitized voices and music are well-done. Ellison does the voice of the computer, AM. Graphics and animation are also top-notch.

Puzzled

As you probably guessed, object-oriented puzzles are the order of the day. A certain amount of character interaction is

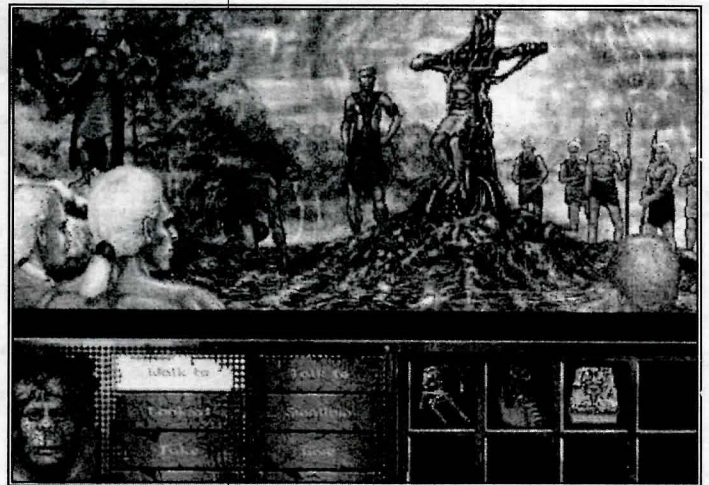
also required. This consists of simply clicking on a series of questions and statements that appear in a dialogue box, and reading or listening to the character's reply.

There was a lot of pre-release hype about Ellison hating computer games, and how he wanted to make this one impossible to solve, just to drive gamers crazy. Well, it didn't happen, at least in the Gorrister scenario, which even *I* was able to complete.

But it turns out — and this is Ellison's truly inventive twist — that you don't complete these quests by fulfilling the initial task assigned by

AM. Instead, you must find a way to subvert and destroy the virtual reality world in which AM has placed you.

In each character's story, you'll run across hints about other supercomputers and AM's degenerating mental stability. Ultimately, these lead to a surprising conclusion that enable *No Mouth* to transcend the typical end game of adventures as we have known them for all these year.



Conclusions: Unless you're squeamish, *No Mouth* is highly recommended. Not just for the puzzles, which probably do get more difficult as you proceed, but for the surreal perspective, demented sense of humor, and a chance to meet and *be* some of adventuredom's most original and entertaining characters. **QB**

System: PC CD

Difficulty: Moderate

Company: Cyberdreams, Inc.

See page 2 for special renewal offer! If your label says "117" or "118," renew today to avoid missing a single issue.

FRED J. PHILIPP

The Journeyman Project 2

Buried in Time

The year is 2319. Your persona is Gage Blackwood, Agent 5, of the Temporal Security Agency. It has been 1 year since you saved Earth by apprehending Elliot Sinclair, a crazed scientist, who was trying to distort time. You thereby insured acceptance into the Symbiotry of Peaceful Beings. That

Does Anybody Really Know What Time It Is?

As a Temporal Security Agent it's your job to ensure that history is not altered by anyone, legally or illegally, being capable of travelling back (or forth) in time. In this second installment you have been accused of tampering with this timeline.

As the story opens, a future self of you materializes, gives you a Time Displacement Unit, commonly referred to as a Jumpsuit, and cloaks you, causing you to become invisible. You then witness your own arrest and are time jumped 9 years into the future to the year 2328.

This is obviously

a setup, and you must time travel to four different time zones to find evidence to clear your name. In addition, you must determine what has happened, why, and who is responsible.

The evidence you seek will be an anachronism, something in that time zone that did not exist yet. Something that had not been discovered or invented until much later in time.

In addition to your quarters, where you start out, there are four time zones to which you can travel. These are: 1050 AD (a Mayan temple); 1204 AD (King Richard the Lionheart's castle); 1488 AD

(Leonardo DaVinci's workshop); and 2247 AD (Farenstein's laboratory.)

The Itty-Bitty Window

As in the original *Journeyman Project* this is a Windows-based game, and you know what that means. That means that you will be looking at a 7.5 x 3 inch graphical window, surrounded by a screen devoted to Controls/Inventory/Navigation.

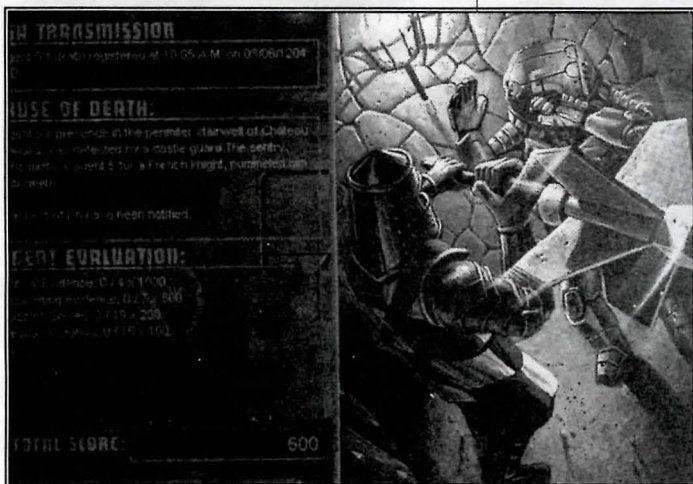
Keeping in mind the size of the graphics window, the graphics are excellent. The resolution, especially where you can zoom in, is superb.

Navigation (movement) is primarily 90 degree rotations with some 60 degree rotations. You can also look up and down. And if you're going to progress very far in this game; you *must* look up and down at *each* locations spot. You can also move forward, up and down.

The attention to detail and shading is amazing. When you look up or down and rotate in position you actually sense that you are physically standing there, checking out the scenery.

The music that accompanies your travels is excellent and the sound effects are startling. You will hear things such as the snapping sound of banners flapping in the wind on top of King Richard's Castle and rotating cogs and chains operating various devices in DaVincis workshop.

To accomplish things you select from various Biochips that you possess. These Biochips are program modules that allow your Jumpsuit to perform specific tasks. Examples of these are: Jump (time travel), Cloak (invisibility), Translate (Latin and



was where *The Journeyman Project* ended.

Developed by Presto Studios and distributed by Sanctuary Woods, the first *Journeyman Project* was pleasing to the eyes and ears, but was slow, slow, slow. So slow that about six to eight months after the original release, they came out with a "Turbo" edition. This was indeed faster, but only because they eliminated a number of graphics that were slowing down the original release.

Unfortunately (or fortunately) I'll never know if TJP2-BIT suffers from the same "Turtle" syndrome (I'm assuming it doesn't) because I played it on a Pentium 90 with 16 megs of RAM and a quad-speed CDROM.

FRED J. PHILIPP

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Thunderscape: World of Aden

Now that the divorce is final between Strategic Simulations Inc., SSI has launched a line of AD&D role-playing games set in the fantasy world of Aden.

Thunderscape introduces the World of Aden, which is driven by Mechmagic — a combination of Steam Age technology and powerful sorcery. It is the time of the Darkfall, when mindless horrors known as Nocturnals roam the land. Only you, a stout leader and

a true hero, can lead the way out of this time of Darkness.

At the outset, the Nocturnals have captured the Shield at Skellon's Pass. The Shield, an area that extended across a gap between the Vanguard Keep and the Radiant Citadel, was the only barrier that kept the Nocturnal army from invading the Northlands. You and your daring band of adventurers must retake Skellon's Pass and reactivate the magical Shield's Beacons.

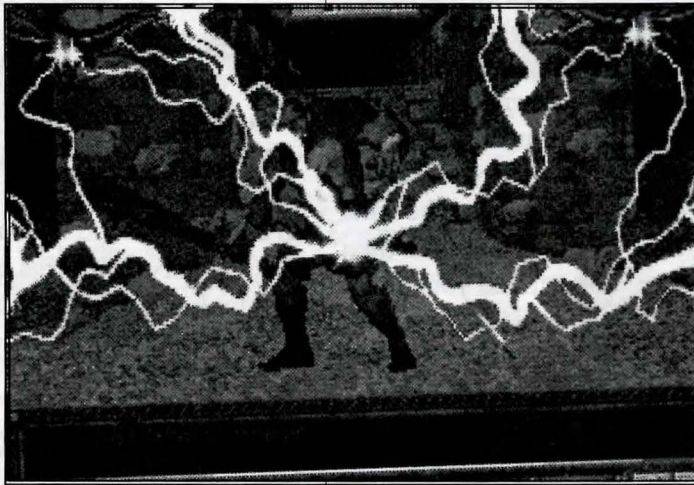
Thunderscape is more of a role-playing epic rather than just a role-playing game. By this I mean that the game is huge. This is, without a doubt, the largest and longest game of any kind, that I have ever played. There are 22 Levels/Locations to

explore. Each Level is 62 x 62.

You will explore Keeps, Caves, Dungeons, Underground Cities, Mines, Catacombs, Sewers and of course, eventually, the Radiant Citadel.

Back to Hack

Thunderscape is essentially a hack and slash dungeon crawl. You can set the difficulty level, but, even at the low-



est/easiest level, you will constantly find yourself in combat. Constantly. And just when you think you've cleared out an area, the monsters will show up again if you hang around too long.

Combat is turn-based (thank God), which gives you an opportunity to catch your breath and decide what you want to do between rounds. You can attack, defend, use magic or run away.

All party members are capable of using magic. Once you have made your choices, you can easily repeat them in remaining turns by hitting one button for each party member.

It's My Party

Your party can consist of up to six members. You can generate the first three yourself, or choose the pre-generated start-out party. This, of course, is a matter of personal preference. I know some people who just love to create their own party. Not me — I always opt for the start-out party. Along the way you will pick up three more members.

Though the story begins outdoors, you will soon find yourself indoors, where you'll spend the rest of what I estimate to be an 80 to 120-hour game. You will definitely get your money's worth out of this game, unlike the myriad of recent releases that most people complained were too short, such as *Full Throttle*, *Space Quest 6* and *Phantasmagoria*.

Graphics are reminiscent of the *Ultima Underworlds*, with many more diverse and scenic backgrounds/walls to maneuver through. Past rough hewn stone walls, past smooth stone walls, you tread gold- and silver-marbled floors and trek miles along steampipe-lined corridors and dirt floors.

The interface consists mostly of the familiar top-down view with your party lined up along the bottom of the window with the usual directional arrows and the game options buttons. Nothing new here.

Limitations

There are only four Save game slots, which is sorely inadequate. The worst feature is the Automap. Since the World of Aden is elevated, the Automap is oblique and shows not

AL GIOVETTI

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The Dig

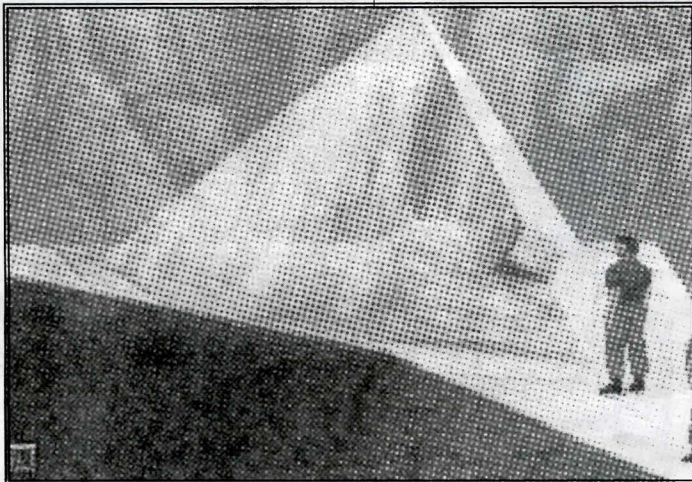
LucasArts has always pushed the envelope with their graphic adventures, especially with the story lines and special effects. *The Dig* continues that fine tradition and excels in both. The game's science fiction theme, in which exploration is as important as puzzle-solving, works because designer/director Sean Clark didn't take a campy approach, but rather presented the story as a serious one. *The Dig* has been in

development for a couple of years now, but it has been around as a concept a lot longer. Steven Spielberg (yes, *that* Spielberg) came up with the idea with the intent to turn it into a movie. He nixed the idea when he realized how expensive it would be, but in light of the production costs of *Waterworld* and the number of creative people in the movie industry, I don't see why they can't turn it into a movie today. Computer-generated effects and matte paintings can save a lot of money, so I really hope Spielberg acts on the success *The Dig* is sure to receive and figures out a way to make the film. But, then again, I'm still waiting for LucasArts' *Indiana*

Jones and the Fate of Atlantis, the ultimate Indiana Jones quest, to make it to the screen. I hope all these requests are heard and heeded someday....

Anyway, Spielberg plays games, so he thought the concept would make a great game that he himself would like to tackle. The concept fell into LucasArts's hands after Spielberg talked to George Lucas about it.

Veteran Infocom game designer and creator of LucasArts' *Loom*, Brian Moriarty originally headed the project, but when he left LucasArts the duties fell to Clark.



The Dig begins like countless other science fiction stories: scientists have to save the world from imminent destruction. In this case, an asteroid dubbed Attila will crash into the Earth shortly unless someone diverts its path or blows it up. Commander Boston Low, Dr. Ludger Brink and Maggie Robbins, the three main characters, fly close to the asteroid aboard a space shuttle, and you take over from there.

Shortly after you figure out how to save the world, your trio of adventurers gets trapped inside the asteroid, which suddenly becomes a

glowing crystal space ship that transports them to a barren planet on the other side of the galaxy. This planet is not as lifeless as it looks. It's up to you to discover the alien technology found on the planet and, ultimately, make your way back to Earth.

The interface is quite simple. It takes the minimalist approach, as do many adventures these days, and limits your controls to moving and inventory manipulation. Later on you'll discover puzzle interfaces and other strange devices, but the game doesn't get more complicated than using objects and moving around. This freedom allows you to concentrate on exploration of the alien planet, which is quite large by adventure game standards.

A lotta world, a lot to do

There are about 200 rooms and locations in the game, and hours worth of puzzles. Although people really liked *Full Throttle*, LucasArts' last adventure game, many finished it quickly. That will not be the case with *The Dig*, for there is plenty to do. Since the game takes place in an alien world, not only will you have to find and fix the alien objects, but you'll also have to discover their uses and meanings through experimentation. The planet's devices and machines are intricately connected so that you might push a button that has an effect in another room.

At first search, you'll find very few locations on the planet, but after each puzzle's solution you'll discover more and more areas. *The Dig* unfolds slowly in this manner, building to a satisfying finale.

FRED J. PHILIPP

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Quest for the

These mini-reviews will point out some of the best quests released in the past few months, bringing QB pretty much up to date.

These are all IBM CD-only games that require the usual tons of memory and hard disk space and support all major sound cards.

Darkseed II

Even more engaging than the original *Darkseed*, this tale takes place in a small Texas town where you are accused of murdering your girlfriend. Establishing your innocence involves discovering portals to a parallel universe,

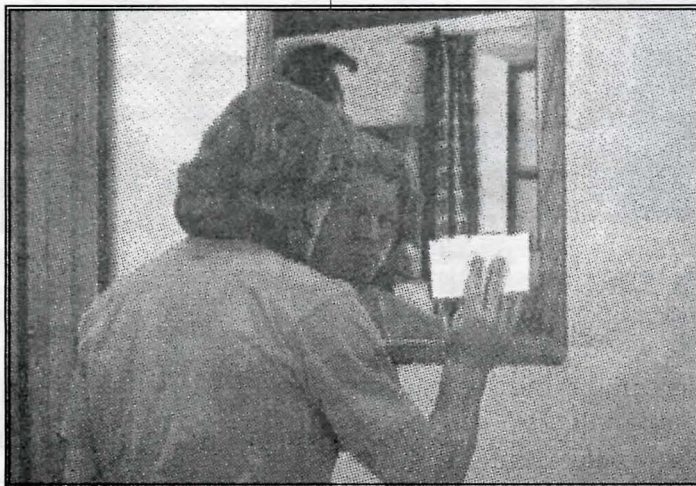
Dark World, inhabited by The Ancients.

These evil beings and their world are grotesquely illustrated with art by H. R. Giger, famed for

creating the monsters in the films *Alien* and *Species*. Solving the mystery requires more character interaction than figuring out object-oriented puzzles. The unusual story, lush background art and smooth interface make *Darkseed II* one of the year's top graphic adventures.

Gabriel Knight: The Beast Within

Talisman and dagger in hand, Gothic horror novelist Gabriel Knight tracks down a werewolf in this sequel, which surpasses the original game in every way. The story takes place in contemporary Germany, where Knight visits such authentic locations as Rittersberg Dungeon and King Ludwig's Neuschwanstein Castle, all depicted in photo-realistic detail. More than six hours of full-motion video make this among the top "interactive movies" ever. You'll interrogate witnesses, dig up clues and have them analyzed by a lab technician, and pore over diaries and



Gabriel Knight: The Beast Within

The suspense builds as you sleuth your way through the first of six chapters into which the story is divided, as you track and confront the furry fiend. One of Sierra's best adventures ever, *The Beast Within* is highly recommended.

Mission Critical

Space travel and time travel, two

perennial science fiction themes, are intertwined in this story set in the year 2134. After Earth joins with several other planets to secede from the World Government, their coalition ship is blasted by the government fleet.

You, the only survivor aboard the *Lexington*, must probe every crevice and corner of this vast ship, with over 100 locations, to find a means of traveling into the future to avert the catastrophe. *Mission Critical* packs three CDs with hundreds of gorgeous graphics and video sequences. The full-motion video scenes feature actors such as Michael Dorn of *Star Trek: The Next Generation*.

Puzzles are straightforward, no-nonsense logical challenge that range from easy to very difficult. The combination of excellent graphics, a solid game design and inventive puzzles make *Mission Critical* among the top science fiction adventures of the year.

The Orion Conspiracy

A science fiction murder mystery, *The Orion Conspiracy* begins with your arrival on the *Cerberus*, a space station situated next to a Black Hole. The *Cerberus*' mission is to research the Black Hole, which you've been told led to the death of your son Danny.

But upon arrival, a mysterious note informs you that he was murdered. Apparently Danny, rather than being sucked into the Black Hole, stumbled across a dark corporate secret that led to his death.

Your investigation into the mystery entails exploring the vast space station, speaking with the crew and

ancient books of lore that lend added depth to the plot.

Missing Quests

solving object-oriented puzzles that lead to a gradual development of the plot and its surprising conclusion. Excellent SVGA graphics, music and digitized voices are on-board. The latter is important, as a great deal of time is devoted to talking with the people.

Phantasmagoria

After more than a decade of writing fairy tales for the King's Quest series, Roberta Williams decided it was time for a change of pace. And what a change it was — *Phantasmagoria* not only embraces a completely different genre, the horror story, but advances the art of the adventure game in numerous ways.

You play Adrienne Delaney, a mystery writer who just bought an estate formerly owned by a magician and moved in with her husband. As you uncover the former owner's dark secrets, the horrific happenings are vividly portrayed in full-motion video.

The story is divided into seven chapters, each filling an entire CD. Some of the graphics are unsettling enough to warrant a censor option that parents can invoke with a password to prevent children from witnessing the particularly violent and sexually oriented scenes. While puzzle-solving remains the crux of the matter, the interface was streamlined to a pair of commands: move and interact.

This enhances the feel of participating in a motion picture, as do the many Hollywood-style effects such as zoom shots and cinematic introductions to various scenes. If it's horror you're seeking, you'll find everything

you ever asked for — and more — in *Phantasmagoria*.

Prisoner Of Ice

A sequel to last year's *Shadow of the Comet*, this occult tale is also based on the horror stories of H. P. Lovecraft. This time you play the role of an

American secret agent working with the British in the days before World War II.

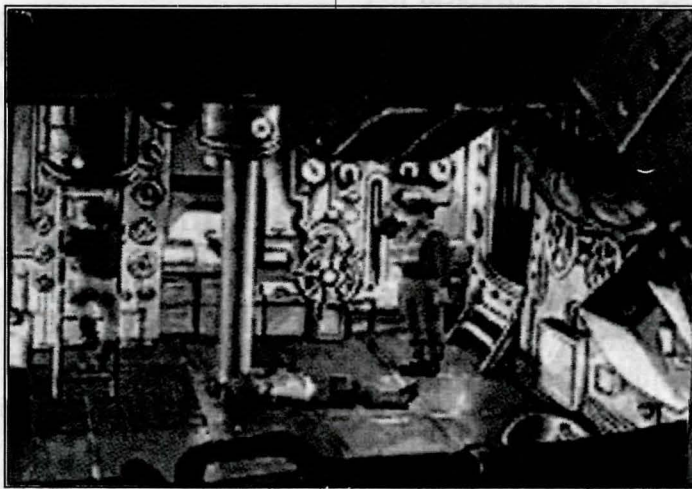
The macabre events begin onboard the H.M.S. Victoria, a British submarine whose cargo includes several weird creatures found on the ice in Antarctica. Your initial goal is to repair the sub. Then you'll visit the Falkland Islands and Buenos Aires before eventually returning to New England and some of the same sites in which *Shadow of the Comet* took place.

You'll also do a little time traveling in your quest to defeat Cthulhu, an all-powerful being from a parallel-universe. A smattering of Nazis and other villains must also be defeated. The object- and character-oriented puzzles are cleverly designed, the dialogue is well-written, and the full-screen graphics exhibit a distinct artistic style that gives the game its own unique personality.

Shannara

This mix of adventure-style puzzles and RPG-style combat was based on the best-selling series of fantasy novels by Terry Brooks. The story commences

when a young boy, Jak, leaves his village on a mission to reforge the fabled Sword of



Prisoner of Ice

Shannara, the world's only hope of averting certain disaster. Jak's journey winds through Shady Vale and across the Kingdom of Leah, where you'll explore many of the fantastic sites from Brooks' novels.

Much of the quest revolves around solving puzzles to obtain magical items by interacting with the inhabitants of each land, which include Elves, Dwarves, Trolls and Gnomes. Combat is simplified: each of the five party members can be issued one of four basic orders, such as attack or retreat, by clicking a button below the animated picture of the monster.

While the graphics don't match the quality of those in other Legend adventures, this adventure offers fans of the Shannara novels a rare opportunity to step into one of their favorite fantasies.

Keys to the

Bad Mojo

Bathroom:
climb down to

bottom of towel dispenser and enter. Push switch above gear to release paper. Climb down paper. Go down two screens and left one. Climb unpainted wall above rat hole. From sink, go left one, up to broken mirror, enter where glass is missing. Go up three screens and enter used razor slot. Push screw into used razor jam. Exit back to rat hole. Watch video.

Randy Sluganski Sr. & Jr.

Journeyman Project 2: Buried in Time

There is a startup walkthru in the Manual. Follow that first. Then... Write down the three phone numbers you will see on TV. Go to the shelf area with the figurines, and talk to Agent 5, yourself. Go to the Kitchen area and locate the Shopnet device. Place an order by dialing the phone numbers, approve the order, request a delivery. Then look down at delivery point. Click on lower device to receive item. Now you're ready to time travel.

F. J. Philipp

Thunderscape

After the tutorial/quick start in the game manual, have Theros join your party. Climb up onto the nearby cliffs and search for a door with a serpent symbol on it to enter the Cliff Caves. Explore until

you find a club. Exit cave and go to the bridge. Talk to Bert. Give him his club. Have Bert join your party. Cross bridge and go up the stairs and enter the elevator. Close the door and push the button to go up. Exit and head West. Statues answers: Bravery, Peace.

F. J. Philipp

Lost in Time

Island of St. Cristobal: Talk to child. Use corkscrew on coconut. Use small pipe on open coconut. Use flag on manicou. Use coconut milk on manicou. Use madjumbe on passage. Use parrot on passage. Use flat key on cage to make gold pieces.

Donatella Sadler

The Orion Conspiracy

Go and tell Dr. Chu that Rowland is ill. When she leaves, access the Medical Records Computer. Exit and find La Paz wandering around B2 Level. Talk to her again. Ask her about Danny's possessions. She will give you a key. Remember that locked locker in you son's room? Get ready for a startling revelation.

F. J. Philipp

Full Throttle

You can get gas in the gas tower. Inside, touch the ladder and conceal yourself behind the rear left pipe. When the patrol car lands, open its gas cap and use the hose on gas cap. Use gas tank on hose, then use mouth on hose.

Paul Shaffer

Jewels of the Oracle

Darkness of Watery Chaos puzzle: to when arranging the tiles, remember that the only pattern that does not form a diamond pattern is the circle with H/I inside it.

You need only slide the tiles in the easy version, but must also rotate them in the hard version.

Stacey Portnoy

Stonekeep

To open the sliding walls in the Sewers, use one of the cylinders found there. Then use both cylinders to drain the sewers. After this, you can enter the Underlands by obtaining the Dragon Statuette from the three-tentacled monster. Go through the illusionary wall near the monster. Farli will open the locked door. Put the Dragon Statuette on the pedestal, and you can enter the Underlands.

In the Dwarven Fortress, don't follow Farli directly to the leader. First go to the library in the lower west hall and enter the blacksmith's. Hit the large stone pillar three times with each weapon with which you wish to increase your related skill. Talk to the leader in the southwest corner, then go past him and get magic axe on table. Do not open the chest!

Tony Brewjo

Star Trek: A Final Unity

Getting Started: Talk to the Warbird, interrupt the tractor



Kingdoms

beam and either destroy the Warbird, or let it go.

Talk to the fugitives in the lounge. Agree to go to Horst III. You will arrive there then receive an emergency transmission from Cymkoe IV. You will automatically go there.

For your away team choose: Riker, Crusher, LaForge and Worf. Equip with Phaser, Tricorder, Med Kit and Med Tricorder. Beam down. Exit Transporter room. Go to woman trapped under cable. Use phaser on cable, then tricorder on cable. Return to Transport room. Use station transporter. Energize. Cable will appear. Return to woman. Have Crusher use Med Kit on woman. Talk to woman for information.

F. J. Philipp

DungeonMaster 2

Spells:

Magic Torch	FUL
Fireball	FUL ER
Lightning Bolt	OH KATH RA
Open Door	ZO
Harm Elemental	DES EW
Poison Bolt	DES VEN
Poison Cloud	OH VEN
Cure Poison Cloud	VI BRO
Stamina Potion	YA
Healing Potion	VI
Strength Potion	FUL BRO KU
Wisdom Potion	YA BRO DAIN
Fireshield	FUL BRO NETA
Shield Potion	YA BRO
Reflect Wall	ZO BRO ROS
Light	OH ER RA
Darkness	DES ER SAR QB

The Dig ... from 7

How Low can you...

Most of the time you play the part of Low, a veteran astronaut who has all the elements of the best commanders and a good sense of humor to boot. The puzzles are quite challenging, from door locks whose combinations are a series of geometric shapes, to one puzzle in which you have to construct an alien's skeleton from its bones.

Clark cleverly designed the game so that you can't put any of the devices into a state from which you can't recover. So if you don't get the puzzles right the first time, you won't blow your only chance. There are also many devices that have uses you'll discover only through experimentation. Some have multiple uses (like your trusty shovel, the only tool to survive the intergalactic trip), while others must be put together to form something else.

You can communicate with Robbins, a journalist sent to cover the asteroid diversion, and Brink, an archaeologist and geologist, via a portable communications device. Just click on their pictures and you'll be able to ask them questions from remote locations. The device will also contact two other members of the shuttle crew when you're within its range at the beginning of the game.

One bonus feature of the communications device is a mini-game that has nothing to do with game play, but serves as a nice diversion while you're thinking about what to do next or trying to solve a particular

....Continued on page 16

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WALKTHROUGH

Starting out

At front door, read inscription on door. Examine left knocker. Move it so the moon is over the sun (enters). Continue N to Hall of Mages and examine each of four crypts (mages talk to you).

The Fire Element

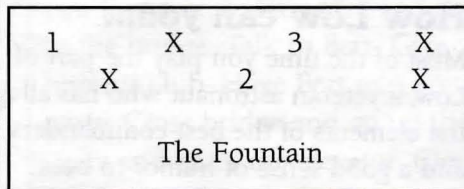
Go south and east to the balcony and remove spoke from sundial. Go south to the library. Examine knife beside crystal ball. Read books on display shelf.

Go to south end of library and move panels aside. Continue south, following the hall to the diagram on the door. Turn the head on the diagram to the triangle (door opens). Enter. Examine sundial and put spoke in its hole. Turn dial so the circle with the dot in it (eclipse) is at the top (reveals door). Enter.

Examine candles on lower shelf until you get a close-up of one (the fire element). Touch the flame (taken to Hall of Mages). Click on fire icon on table (highlights Malveaux's crypt). Click on crypt (Malveaux speaks).

The Water Element

Go up the stairs at the west/northwest part of Hall of Mages. At the door, examine music pipes to the left of the door. Click on them and note the tones. Turn to right of door and duplicate pattern with water jets in the following order where X are the jets you leave untouched and the numbers are the order and the placements of the jets you do touch:



Enter the left door. Up. In time travel room, note the paintings and the different ages shown on them. Touch hourglass in center of room (becomes a chair)

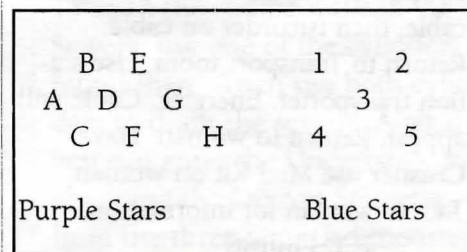
Sit on chair. (Turning in chair changes the ages.) Turn left until the scene in the window behind the chair changes to show a construction site and a saw. Get up and take the saw. Sit back down and turn left until you reach the ice age. Use saw on window on icicle. Sit and turn right back to the fire age (icicle on sill melts in bowl). Goto window and touch the water in the bowl (Hall of Mages). Touch water icon. Talk to Sophia.

The Earth Element

Go northwest again to door with skeleton hands holding the door shut. Move first and sixth fingers (Kaine's symbols). Enter. Walk to stairs and press lever (down). Walk to telescope and look into it, noting the triangle symbol for earth. Go up ramp to box with four icons. Press upper right icon (shows earth symbol when pressed). Enter mining cart. Climb stairs to stand and take skull carving from stand (Hall of Mages). Touch earth icon. Talk to Kaine.

The Air Element

Go northeast of the Hall of Mages. Enter empty tower and look up. Look down and note constellations on the floor. Touch combinations of stars until all the blue stars are lit and the purple ones are not. If the letters represent the purple constellation points and the numbers represent the blue points, as in the following diagram, press the points in the following order: 3, A, C, G.



(Stairs descend.) Climb stairs. Goto right side of gas machine and examine icons below glass sphere. Press scarab icon (walls lower). Return to front of machine and press 2nd lever to half, 3rd lever all the way down and 4th lever all the way down (whirlwind forms). Touch whirlwind (Hall of Mages). Touch air icon (sequence - gives you golden globe).

Traveling

Enter planetarium behind the Hall of Mages. Push left lever to right slot (arm comes up). Put golden globe on arm. Push left lever to upper slot (globe becomes sun). Push right lever until you hear the first bell. Release.

PAUL SHAFFER

Zork Nemesis: Beyond the Ancient Temple

The Monastery (Malveaux)

Getting in

From your arrival spot, go east and look at the ground. Examine it and take zorkmid. Go west and upstairs to monastery entrance. Read sign on the door. Examine hole in the ground beside the door and enter it (inside monastery).

The Mask Puzzle

Examine sign to left of door and read notices on bulletin board to the right. Put zorkmid in donation box and read notes that come out (writing down the icons with their corresponding emotion).

Go north to masks on wall and look in urns below them, taking all eight icons. Put each icon in the slot below its mask, matching emotions with masks (left wall, left to right: fear, anger, boredom. Right wall: happy, hips curve, suspicion). Listen to spoken rhyme, writing down the sequence spoken (solution to the seventh bell).

General Exploration

Go down the east hallway and open the door at the end. Enter (as you approach, monk talks to you). Enter room on right. Touch brazier in middle of room (sequence). In the corner of the room, look down and move the grate in the floor twice.

Take the paper, noting combination of glyphs. Return to the hall and go down the west hallway, going up the stairs to the bell room. Go through the door and down the hall

behind the bell machine (noting entrance to Malveaux's room is blocked). Enter Alexandria's room on the right. Walk behind the music stand, clicking on it (sequence). Examine violin on bed, then book on wall. Return to hall and enter door at the very end. Examine pictures on walls and read all books and papers. Take magnifying glass on top of paper against the wall. Enter the gazebo in the center of the room. Click on incense burner (sequence).

The Seventh bell

Return to the bell room. Examine the bell sequences on the wall (noting that the circle symbol starts most of the calls). Ring the seventh bell, starting with the circle, then the six symbols from the masks, using the order in which they spoke their rhyme (anger, suspicion, hip, boredom, fear, happy). Bell will ring and rope will come down.

Malveaux's room

Pull on rope. When it raises you past the window, jump out. Follow balcony to Malveaux's open door. Enter his room. Note the color order of the flames above his bed. Examine the book on his bed. Use the magnifying glass on the book, noting the position each of the five skulls face. Examine shelf by the bed. Pull the highlighted book, revealing passage back to entry (takes you there).

Getting into the museum

Go down the north hallway which curves around and into the study room. Examine the book on the central podium at the front of the room

- St. Yoruk (sequence). Enter room behind the altar and go to the dial in the middle of the room. Use the code found under the grate in the temple to open the lock on the gate going down to the museum. (The code is easy. Letters on the left correspond to the symbols on the right. Use the symbols that correspond to the letters O-P-E-N, turning the dial one at a time to each of them.) Turn around and go to the gate, opening it and going down. Read sign at bottom of stairs (alarm). Examine exhibits in the room for nostalgic trip through previous Zorks. Take the Ruby from Yoruk's shield and the Torch of Endless Fire. Open the round stand at the bottom of the stairs. Push the lower left button (deactivating the alarm). Look down at the ground, noting the trap door. Open the trap door (entering).

Yoruk and the Demon

Go south and southwest to the tomb. Light your torch, using the torch mounted on the wall. Go to other end of the room and examine the crypt engraving (Yoruk). Open crypt and enter it. Close the lid. Put ruby in shield and take shield. Exit crypt (leaving the torch on the wall mount beside the crypt). Return to dungeon entrance, this time going down the SW passage (lava). When the fire demon appears, use your shield on it. Continue to the shelf with the five skulls. **QB**

For the conclusion of this solution, send \$3 for USA delivery, \$5 overseas. Or get it FREE if you order The Book of Clues III -- see page 11.

Zork Nemesis ... from 1

you during some video sequences, but you don't talk to them.

Character interaction, therefore, is downplayed over object manipulation.

The sound effects are spooky enough. There is no outstanding musical score, though musical instruments do play a part in certain puzzles. If played under Windows 95, it's supposed to include extra sounds and so on. Since I am waiting for Windows 97 before upgrading, I can't say. (But I have heard that you can't run other Windows programs simultaneously, as is possible with most Windows 95 games.)

Puzzles and Stuff

Even veteran Zorksters will find the more than 65 puzzles familiar — especially if they played *Myst*. In the early stages, it's difficult to figure out where to go and what to do.

Obtaining the four elements basically consists of solving a series of locked door puzzles whose clues are primarily visual.

Then the game opens up as you explore the alchemists' homes and work places. Clues present themselves more readily and seem to make more sense.

Cabin Fever

Nearly every scene takes place indoors, as in *Myst*. This leads to an unsatisfying sense of restriction. Until the minimum necessary puzzles are solved, this game limits the number of places you can visit. (Does the word frustration ring any bells?) Adventures that enable you to explore other areas — much *bigger* areas — even though you haven't figured out how to unlock a particular door somewhere, provide a greater sense of freedom and are more fun to play.

Not Funny

The other thing I don't like about *Zork Nemesis* is its total lack of humor (aside from the a reference to a drug called ProZork in the asylum). *Zorks* have always been funny, satiric, witty — the humor kept you going even when you were completely stuck.

Zork Nemesis is morbid rather than humorous. The brooding atmosphere of the temples and castles is enjoyable in its own way, but hey Activision — lighten up! *Zork Nemesis*, while superior to recent *Zorks* in many ways, plays like a marketing director's idea for a highly commercial combination of *Myst* and *Frankenstein* bearing the high recognition value of the *Zork* name.

Conclusions: Don't get me wrong — I like the game. It's just that expectation has a lot to do with response and reaction, and some of the things I naturally expect from every *Zork* are missing. The story, graphics and other elements of the design still make *Zork Nemesis* one of the year's most challenging and unusual adventures. **QB**

Thunderscape ... from 6

only the altitude you're at, but the areas above and below you. This can be very confusing and detracts greatly from the game.

Puzzles and Bugs

The early puzzles are relatively easy, and hints are found as you roam around. However, the puzzles get much more difficult later in the quest, with few or no hints that I could find. These puzzles can be very frustrating.

Several bugs cropped up in the first version, such as some creatures hanging from the ceiling, instead of

standing on the ground. Also, there was at least one button that I had to press perhaps a dozen times before it opened a wall in an adjacent area. (It took me a week to figure that one out!)

You can rotate the view a full 360 degrees, and of course, you will be able to go up and down, and up and down, and up and down. You can stand up or crouch down. You can also jump, and you will have to do some serious jumping across crevasses. You can move with the keyboard or the mouse. I recommend the keys, specifically the Up, Right and Left arrow keys. You cannot look up or down as you could in *Ultima Underground*.

The mood music is good and the sound effects well done. There is very little interaction with characters you'll meet, and considering that this is on a CD with plenty of room for it, very infrequent speech from the people. It won't be long before you start talking to yourself while exploring the otherwise deserted levels.

Deserted, that is, except for the monsters, who will turn up around every corner. They will scream at you as you hack them apart or blow them up with magic, but nary a one will talk to you.

Conclusions: You will enjoy this game — if you like hack and slash games. If you like dungeon crawls. If you like a long, long game. If you can put up with the poor Automap. If you don't mind several intense, illogical puzzles with no hints anywhere. And finally, if you can live running across a few bugs here and there. If, however, none of the above apply to you, then it would be best to pass. **QB**

System: PC CD

Difficulty: Very difficult

Company: Activision

Stonekeep... from 3

years later ready to right wrong and literally bash the brains of the bad-dies. Yes, there is a use for the stuff (sort of).

Anyway, the goddess Thera (an absolutely gorgeous bit of casting), meets Drake, tells him to go find some orbs and bring 'em back, then pops him into the dungeon crawl wearing only his britches. The rest of the plot is conventional stuff — meet and beat the *. * and reset the balance of something — but that's pretty much why we play these games anyway. It's how things are executed <grin> is what separates the men from the meat.

Stonekeep gives you no choice of character, you're just this 20-year old guy. Later, NPCs will join the party. The game world is laid out on a grid (another old-time touch) whose coordinates may be displayed (Shift F8, an undocumented command that Interplay tells you about on their for-profit hint-line). Perspective is from the straight-ahead, first-person view, with monsters moving in the distance and during combat. However, the action does pause while you reach for another weapon or fumble with your runebook.

Conclusions: Despite covering 22 dungeon levels, Stonekeep is not that long a game, and the difficulty level of the puzzles is quite moderate. This is not one in which you'll invest the next three to six months of your life. The biggest drawback is its beginning; it takes the game three or four levels to really hook you. Much greater than the sum of its parts, Stonekeep is a fine game with unexpected delights. **QB**

System: PC CD

Difficulty: Intermediate

Company: Interplay Productions

Journeyman 2 ... from 5

Mayan), Files (background information) and Evidence (keeps a record of any temporally inappropriate items you locate).

The interface, in addition to the through-your-eyes 3D graphic display, consists of a message window at the top, your inventory at the bottom center, a Biochip display at upper right and your Navigation arrows at lower right. These arrows light up to show you in which directions you can look or move.

To pick up an object you click on it and drag it into your inventory. To get a description of an item you right click on it. To use an item, click on it and drag it into the graphic window at an appropriate location.

Two Difficulty Levels

There are two Difficulty Levels, Adventure and Walkthru. In Adventure, you're pretty much on your own. In Walkthru, many of the puzzles that would challenge you in Adventure have been solved for you, making the game more of an actual walkthru. An example of this is a Siege Cycle, which is completely built in Walkthru, but for which you have to find the parts and construct in Adventure mode.

Early on in the game you can acquire an Arthur Biochip who will provide you with comments and help. Get him as soon as you can, as he will provide humor and act as a travel guide. Try Farenstein's Lab.)

You can die, and will, often. In Adventure you will need to restore a saved game, so save often. In Walkthru you simply continue where you were killed. There are an unlimited number of saves.

Conclusions: This is a vast, involved, exciting graphic adventure. The four Time Zones provide many hours of exploration and discovery. The puz-

zles are often involved and devious. The Arthur Biochip provides an ongoing travelogue of the different time periods that adds immensely to the game play. The graphics, music and sound effects are all outstanding. If only it had been full-screen, the result would have been staggering. Even so, it's still a must have. **QB**

System: PC CD

Difficulty: Easy through Difficult

Company: SSI

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...Continued on next page

puzzle in your head. The game is called Asteroid Lander, but it looks a lot like the popular arcade game *Gravitar*, in which you tried to land a space ship on varied surfaces without crashing. The game lacks the gravitational effects of *Gravitar*, but it's the same idea. This was a nice touch.

The graphics for the game will look familiar to LucasArts adventure fans. Most scenes are third-person views of rooms where you move around Low and click on objects. The graphics style is not as cartoonish as *Full Throttle's*. It's closer to the look of the Indiana Jones games.

The Dig's real beauty shows up in the composition of the scenes and the wide-angle shots, which really shows off the alien planet. Some of the cut-scenes break out of the interactive mode look and use cel animation effects to present the scene. This approach adds heightened drama when used. Industrial Light & Magic also contributed some special effects to the project, most notably in the opening space scenes.

Robert Patrick of T2 to do the voice of Low. He conveys the character's authority, but also injects the right amount of humor. Sound effects are also up to LucasArts's high level of quality, but the music is stu-

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pendous. The lead musician, Michael Land, used Wagner's music to provide the exact sound that the game needed. You'll feel as if you're on an alien world as you play the game because the music is so pervasive and fitting.

Conclusions: Once again, LucasArts has produced an excellent adventure with enough originality and game play to keep you intrigued for days. *The Dig* kept my attention from start to finish and left me with no complaints, except that perhaps it was over and that I can't run to the multiplex and see a cinematic version next week. The game was well worth the wait, and Spielberg should be ecstatic with the full realization of his initial concept. **QB**

System: PC CD
Difficulty: Intermediate
Company: LucasArts

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