

OFFICIAL ELECTRONIC ARTS HINT BOOK

NOCTROPOLIS

NIGHT VISION



ELECTRONIC ARTS®

NOCTROPOLIS CLUE BOOK

NIGHT VISION



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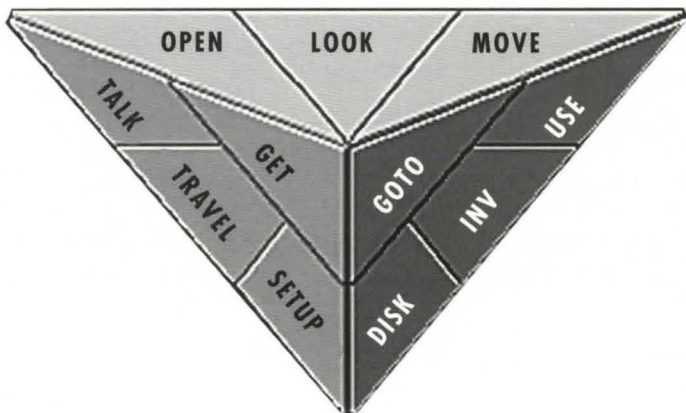
HOW TO USE THIS BOOK

We've designed this book around the idea that sometimes you want to be told exactly what to do next, and sometimes a gentle nudge in the right direction is all you need. Therefore, this clue book has sections that contain different levels of information.

General Hints (page 6) contains the "gentle nudge." The sections are in roughly chronological sequence. Following this section is a list of all the people, places and things identified through the **Hexagonal Information** (page 18), plus a **Checklist** (page 20) of all the items that you need to GET, in the order in which you should get them, plus the general area and specific screens where they are found and where they are used.

The next section is the step-by-step **Walkthrough** (page 22) that takes you through the game on the quickest path to success. This path does not introduce you to all the characters, nor does it take you to all the possible locations — only those necessary to advance the game. Take the time to explore the game more fully. Noctropolis is teeming with interesting people, intriguing conversations and unique places. At the end of this section is an **Extended Checklist** (page 36) that lists all items you need to acquire (through whatever means), their exact locations and exactly how you use them.

Finally, there are two kinds of screen shots. **Noctropolis at a Glance** (page 38) gives an overview of the entire city, including information about how to get each marker to appear. **Item Location Pictures** (starting on page 40) show where to find the important items in each area. Since part of the adventure challenge is finding the tools you need to accomplish your goals, it is a good idea not to refer to these maps unless you find yourself truly stuck.



GAME INTERFACE

You control game action through the interface Pyramid. Some commands are one-shot only, while others remain active until you select a different command.

- OPEN** opens doors, panels, etc.
- LOOK** takes a closer look at objects, people, etc. This is a very useful command for getting a handle on unknown territory.
- MOVE** moves an object aside — usually so you can see what is beneath it. It is also used to open doors and operate equipment (e.g., moving a light switch might turn the light on).
- TALK** initiates conversation with people. Sometimes talking to an object (such as a door or window) will start a conversation if someone happens to be on the other side.
- TRAVEL** brings up a map of the City of Noctropolis so you can select a destination. Scroll up or down by moving the cursor to the top or bottom of your screen.
- SETUP** lets you adjust your music and sound volume, turn text messages on and off, and quit to DOS.
- DISK** lets you save your current game as new, overwrite a previously saved game, load a saved game, or get information on a saved game. You can save more than one hundred and fifty games — use the **MORE** arrow key to scroll down past the first eight slots.
- INV** brings up a graphic representation of all the items in your inventory. Click on the **MORE** arrow keys to scroll up or down. Left-clicking on an object brings up a detailed description.
- USE** gives you the choice of what inventory item you would like to manipulate. Left-click on the item you want to use. If you want to give someone an object, **USE** the item.
- GET** picks up an object and stores it in your inventory.
- GOTO** moves your character to certain areas on the screen.

In general, **left-clicking** selects items or people. **Right-clicking** either brings up the Pyramid or exits an interface action (Pyramid, saving a game, changing music or sound options, comic book, etc.).

GENERAL HINTS

TO BRIGHTEN YOUR DAY IN THE CITY OF NIGHT

BOOKSTORE

I'm sick of being here with nothing but a shorting light to keep me company. What can I do?

It's an interesting place, don't you think? It shows a lot of your character, which may not be a good thing, since you want your customers to come back. You should at least scan your mail before you leave it out in the open for all the world to see. You have to admit, your taste in decoration revolves around a certain theme. What's your favorite reading material? It might be nice to find a comfortable spot to relax and read something.

What's the kid from Twin Peaks doing outside my door?

If short people on your doorstep are enough to freak you out, you're going to have a rough time. It's pretty certain that she won't bite, at least not through a closed door. She might even have something interesting to say. Be polite, try to be useful and she'll probably help you out in return. How attached can you be to things you just leave lying on desktops, anyway?

The day's turned out really weird, but I'm still standing in my shop with nothing to do.

There must be something on hand that's interesting. This may be the last time you're bored for a very long time. Yes, you should definitely develop a nervous habit — just as a token of your ennui.



MAIN STREET

Great, I'm a tiny speck lost in a big city and I don't even have a map. Where to now?

Well, you could shout your frustration to the uncaring city, or you could get down to the business of seeking out some serious information. The first problem is to decide who might have an idea about the news of the day. Don't be greedy in dealing with people. People are often willing to trade to get things they've never seen before.

CATHEDRAL OUTSIDE



I feel intimidated by the flying stone gargoyle.

That's a very healthy fear to have. Gargoyles have never been noted for their sympathetic natures, and stone creatures are difficult to overcome in hand-to-hand combat. What you need is some way to make this flapping fiend see the light. That should be possible, seeing as how this is in front of a Cathedral. The Cathedral maintenance staff probably won't mind a little constructive destruction of church property — as long as you have a point. They seem to have been leaving things lying around anyway, so maybe they've left their post altogether. That might shed a little light on the problem.

INSIDE

Why won't Father Desmond trust me?

Maybe you're acting like a jerk. Be respectful. Be concerned. Don't brag, but don't be too humble. Just say the first thing that comes to your head, and you'll be okay most of the time.

Whose jawbone is this, anyway?

Who can tell? Maybe there are dental records somewhere.

MAIN STREET HALL OF RECORDS



I just stand and hear my own echoes. What gives?

Stop talking to the walls. Don't talk to the statues. Talk to someone who can hear you. He doesn't want to talk to you, but he has to because it's his job. He has a very high opinion of himself. If you squint hard enough, you can see him.



MAUSOLEUM OUTSIDE

Why can't I get in?

Don't be so linear. Think sideways.

PREP ROOM

I've looked at everything here. Very nice, I'm sure. But what I want to know is, where's the party?

It's where you think it is, probably. The key is not to be afraid of long, narrow places, but the real key is knowing what will move and what won't, ever again.

CRYPT

I'm trapped like a rat in a cage! Plus I'm not sure, but I think I'm feeling sick.

You have to admit, it's an interesting place. Not particularly tidy, of course. Someone's been sweeping debris under the slab instead of throwing it away properly. Check out the art, but don't waste time. You're right ... you are sick. If you gotta heave, just don't let it be your lunch.

SUCCUBUS' DEN

Let me out! Let me out! Let me out!

Not until you've done all your bedtime reading. You shouldn't be expecting a happy ending in anything that is written in this book, though. Take a look around. This is no place for angels — you gotta take what you can get. Then you gotta use what you can take.



CATHEDRAL SECOND TIME

I still feel sick. I somehow can't shake the feeling I'm running out of time.

Don't be silly. There is always time to just look around and soak in the atmosphere. Does it strike you that someone has been redecorating the Cathedral? The place looked much better the way it was when you were first here, and there's always time to tidy up. Get a drink and relax. If all else fails, help is probably on the way.

SHADOWLAIR

Tell me something. This is a neat room and all — but am I missing something here?

Yep. Noctropolis is a city of secrets, that's for sure. Nothing is as it seems — even the stones have secrets. You can stand in a room with a big statue spilling Texas crude into your pool and not have any idea what's going on. It's hard enough to get *people* to open up to you ...

First she saves me, then she hates me. Is there anything besides black leather that makes this lady happy?

She's used to someone else using Darksheer's swimming pool. If you want her to take you seriously, take her seriously. If you want her to take your fighting seriously, take her fighting seriously. If you want her to get to know you better



STILETTO'S APARTMENT

I feel stupid standing in front of this techno-Egyptian door. What am I supposed to say?

Just be nice. You need to make *some* friends in this town!



SUNSPIRE TOWER

It's funny, but the guard doesn't seem impressed with a superhero visiting the construction site.

It's a simple job, but he's seen it all. He's got a gun and you don't, so as a matter of fact, he isn't impressed with you. You don't even fit into his world view. Maybe if you convinced him that you were a part of his everyday duties he would at least talk to you. He might even tell you whom you could talk with for more help. That's not to say that there aren't people in Noctropolis who don't impress him. Maybe Stiletto knows what impresses him. Are you on speaking terms with her?



This looks like a good place to find stuff, but I don't know what would be useful.

You're right, there are at least two very handy things around. Be sure you exercise as much observation skill as Darksheer would. Look at everything, and don't limit yourself to a single dimension. Get high if that's your thing. Above all, learn to think small.



CYGNUS CONSTRUCTION

RECEPTIONIST

This receptionist is one cold lady. Am I ever going to get past her?

Not if you think she's cold, you won't. She's not cold at all. On the other hand, she'll really warm to anyone who promises to give her a cold shoulder. Be kind, be compassionate, be smooth and above all, don't be on the lookout for a date when you've got a dangerous-looking woman in a matching black outfit standing behind you. Wanda might get the wrong idea. Offer her what she really wants.

MAINTENANCE ROOM

He's big, he's dumb and he doesn't like me.

You could try reasoning with him, but it might not do any good. After all, he's the only person in Noctropolis who hasn't figured out that a TV set inside a brick building gets lousy reception. Someone must have an idea how to handle the situation.

ELEVATOR

How do I get into the elevator?

Wanda would know, but she won't tell you. It can't hurt to chat for a while, though. Shake her down, so to speak — you might pick up something worthwhile.



CENTRAL PARK GREENHOUSE

LOCATION

What greenhouse? Where?!

If you've seen a greenhouse truck, then maybe you should ask someone about it. If you haven't seen a greenhouse truck, then you need to develop night vision. Where was the last place you saw someone totting plants?

OUTSIDE

Now isn't this pretty. Where's the door to get in?

It's easy to tell a poorly designed greenhouse in the City of Night. All that glass is only good for one thing when there isn't any sun.

I bet that truck would be useful. No driver, no one around

.... and no keys. It's still a very useful truck, though.

INSIDE

If this is one of those garden parties where you just hang around all day, I'd rather go home.

Besides, I think I'm dying again.

Sometimes talking to plants just doesn't work, and this is one of those places where polite chitchat will get you nowhere. You have to be more forceful. Remember, plants don't do well in the dark, so Darksheer should be in his element. It's time to do some serious pruning.

OPERA HOUSE

LOCATION

What Opera House? Where?!

Come on now. Even someone just in from another dimension can't have missed the advertisement that's been littering the streets and filling conversation with malicious gossip. When in doubt, ask for directions. You know where, and it's always worth the side-trip just to annoy the pip-squeak.



OBSERVATORY

GATE

Ouch! Every time I try to make it to the observatory, I get nailed by cameras. Why can't I make it across?

Surveillance systems in the City of Night are going to be the best possible. Only Darksheer would be able to make it to the observatory without being seen. In fact, he wouldn't even have to be particularly careful. Like the cape, the ability comes with the job description.



OUTSIDE

I don't have a key to this place. Furthermore, I don't have the slightest idea where a key might be. I could cut myself a door, except that I put the glass cutter down somewhere and it's gone now. How am I supposed to get in?

Forget keys and doors and things. You've recently talked to someone who would have a much more ingenious way to break in. It is a twisty problem, but the root of the solution is within reach. The whole trick to the problem is that you need to take a more down-to-earth way of getting past all these high-tech obstacles.

INSIDE

Enough already with the guards and their flashlight beams! I certainly can't figure why there would be guards in an observatory in a world with no sky? If I take two steps I'm grabbed by invisible guards. What's the secret?

The secret is clear and simple — don't let them see you. These guards have been on duty way too long, and they never vary the pattern of their light-beams. Figure out the pattern and walk when they won't be able to see you. There are a few "blind spots" on the floor, by the way.

This may be a silly question. Where's the lens?

It's in the telescope. It's a portable piece of glass, if that helps to narrow things down. The lens is annoyingly high, however, so you'll probably need a lift. If it weren't for the guards, the ever-present threat of a storm of bullets hailing down on you, and the scientific clutter lying around, it would be a lot easier.

I need a screwdriver. What kind of utility belt is this that it doesn't have a screwdriver?

You can't complain about not having something when you walk right by one and don't pick it up.



OPERA HOUSE

STAGE

I'm not an actor, I'm a comic book hero. So why am I standing on stage without any lines? I'm sure that there's something else here, but I can't make heads or tails of it.

Have you found the switch that controls the lights? If you've tried the ladder, you've probably found out that it doesn't lead anywhere. That's because it goes in the wrong direction. Remember that the last show on stage was a magic act? Now if you don't believe in magic, you should at least believe in real-world stuff like bricks and levers, right?

DRESSING ROOM

A trap door makes sense, but unless there's another door somewhere around here, the key word is going to be trap.

Don't feel hemmed in. You should take a little tour of the place, maybe get a couple of souvenirs. You might not find something that fits you, but maybe you'll find somewhere you'll fit.

SET ROOM

I need a key again. If I can't get a key then an axe would be handy. I'm going to take this door apart with my bare hands in a minute or two.

That's actually not a bad idea ... only don't tear up your fingers taking it apart. There is probably something around that would come in useful in a bit of breaking and entering. Something small, but bigger than a key, may just be lying about, waiting to be useful.

Why is there a door, when there's only a wall behind it? Now this is too much like real magic. I know they must have gone through here not too long ago. What I want to know is how did they get through the wall?

They didn't go through the wall, as a matter of fact. That fact will make it a little easier for you to get through, though. All it takes is a pressure point, and the right kind of pressure.

SUBTERRAINIA

Shouldn't these kids be in school?

Don't be too harsh on these young entrepreneurs. They could make a killing down here, and you could turn out to be the dead one. Seriously, they are probably just suffering from a lack of attention, good cutlery and maybe something to make them feel pretty.

BUTCHER SHOP

Suddenly it occurs to me that I haven't eaten for hours. After seeing this place, I may never recover my appetite again.

Actually, the house specialty isn't so bad. It might even be worth buying. Of course, you don't have any money. That could be a problem. The butcher, though, is probably willing to trade for the right thing.



FREEZER

I think I'm trailing Stiletto into a bad case of frostbite. Unless one of these meat slabs is my side-kick, I think she disappeared.

No one ever said being a sleuthing superhero was supposed to be easy. You still might hook up with her if you look hard enough. Be careful, though. She's in a bad situation, and it can only go down from here.

MASTER MACABRE'S SURGERY ROOM

This day is going from bad to worse in ways I never even imagined. I've got to get back to the Shadowlair, I'm strapped to a surgery table, and a maniac is about to do exploratory surgery. How can I free myself before he comes back?

Don't think about yourself at a time like this. After all, Stiletto's manicure went to the first knuckle — maybe you should be thinking about her welfare. With all these sharp instruments and corrosive solutions, you should be able to help her out. You can't kick too much if you don't get out of here.



XMAS ROOM

This is disgusting. I mean this is really, really awful. Fascinating, in a horrific kind of way, though. Did that doctor think that any good could come from experiments like these?

The good doctor probably didn't care. After all, he isn't good and he's not really a doctor. Not anymore. On the other hand, it's always possible find some good in everything. At the very least, it's possible to find a souvenir.

JUNK ROOM

This is interesting, in an ultimate clutter kind of way. Something tells me that this is just chock full of useful things. Is it really worth the hassle?

It has things from top to bottom that would probably be nice to add to your collection. You are entitled to your cut, after all.

AQUADUCT

I never knew how much I had in common with Dracula. I knew about the black cape, but now it looks like I can't cross running water. I can't even jump to the other side, plus Stiletto is doing her silent routine again so she's no help. How do I get across?

You can't cross the river because your cape and boots would fill up with water and drag you down. There must some way of crossing the water without getting wet. The pipe might work, if you could get it down from its perch. What would be a rope's weak link? It needs to be cut or burned somehow.

SWINGING BALL ROOM

There isn't anything worthwhile in the room with the chandelier, and I can't get across the metal catwalk to see what's in the other door. Am I missing something?

Yes, but it's a very small thing and easy to miss. If you saw the metal bars sticking out of the concrete block, perhaps you got an idea about how to stabilize the catwalk. The problem is that the ones in concrete are immovable.

CHANDELIER ROOM

Something tells me that there's more to this room than meets the eye.

Absolutely. Don't gawk at the water running through the room, though. You could trip on something important. Once again, there's a better way of negotiating water than trying to walk on it. It's much better to walk where the water used to be. That is, if you can cross air before you cross water.

VALVE ROOM

This can't be a dead end. I've come too far and worked too hard to go back. What am I supposed to do?

It depends on your definition of dead end. There is no way out other than the way you came in, despite how promising the barred exit looks. However, there is something that can be accomplished within these walls that will allow you to make the next leg of your journey. You have to have known the difference between junk and useful but misplaced items, though, back in the junk room.

PUZZLE DOOR

I'm sick, I'm tired and all I want to do is go home and take a Liquidark bath. Why now, of all times, do I have to tackle an impossible puzzle?

Well, it's not easy, but it certainly isn't impossible. The first trick is to move a peg out of the way. See the indentation at the lower right? The second trick is to get the colors lined up. Then you're home free.

DREAMER'S FUN PARK

This is one sick carnival, and I don't mean like mixing chili dogs and tilt-a-whirls. I don't have the slightest idea how to get out of here. I've looked and explored and grabbed everything that I could find. What is it that I'm trying to do?

Ever heard of painting yourself into a corner? This is the opposite. Eventually, you need to paint yourself an exit from this dream. At least everything you need is in the vicinity. While you're rounding up the parts, be sure to grab everything you can. It's safer that way.



DINNER ROOM

Boy, I hope this lady remembers her table manners! If there's anything I hate worse than looking a good glass of wine in the eye, it's looking like an entree.

Don't worry. She's out for the count. You can believe, though, that her manners match the very best. Don't let the size of the tableware keep you from anything, though. You could probably get a good tip from inside that glass cover. Now if only you had something to cut your way through ... that would be valuable.

CLOWN'S MOUTH

Is there something special about this clown's dental work?

Did your parents ever tell you not to pick your teeth in public? Well, sometimes it's okay if it's someone else's teeth. Even if you think about asking him about what kind of brush he uses for his teeth, don't mention it. See if you can get him to bring it up. It would be on the tip of his tongue, if he could only get it out. Perhaps you should pepper your conversation with subtle hints.

SACRIFICE ROOM

Demons and diamonds and babies, oh my! Am I supposed to be saving the baby?

That baby is no baby. The demon is dangerous, though, so you better be careful what you try to sneak out. Some things no one will mind if you take, but eventually you've got to try for the big prize. If that doesn't bug the big boy, then maybe you aren't trying hard enough. Make sure the egg isn't on your face.

THORN FOREST

The Thorn Forest looks familiar. I think I saw this scene in Sleeping Beauty, only it looks like the prince didn't make it. Am I supposed to save him or what?

Don't even try. Whoever is inside that web has met his match. Strike at the evil by doing the same. If your anger isn't fueled enough already, just remember how many tender, innocent lives have been tormented by evil. Don't let the lamp of justice lie uselessly to the side, and don't leave without your prizes.

TOWER

I'm stuck at the base of a huge tower. I hate dreams like this ... what do I do now?

Take heart, there's nowhere to go but up. You would think that in a dream you could do anything you'd like. But this is the Dreamer's game. It's a sticky situation, but don't let it string you along.



CYGNUS CONSTRUCTION

BOILER ROOM LOCATION

Where should I go?

Down, of course. Would it be prying to ask if you've checked outside the building?

BOILER ROOM

There isn't very much to look at in this room. I'm pretty sure I need to go down the grate, but I can't open it.

It's much too heavy to lift — it will take hefty machinery running on lots of fuel. Have you looked at the furnace? On the other hand, if the time's not right, you're not going to get anywhere down here. You can always come back, you know.



SUNSPIRE TOWER

I need to get in, but I've been told that usual entrances won't work. What's an example of an unusual entrance?

The way to get to the Sunspire Tower is just about exactly opposite of where you went to talk to Whisperman. If you've picked up any mysterious numbers in your observations, you have the secret to success. What more do you need to make it to the top?

SUNSPIRE STAIRWAY

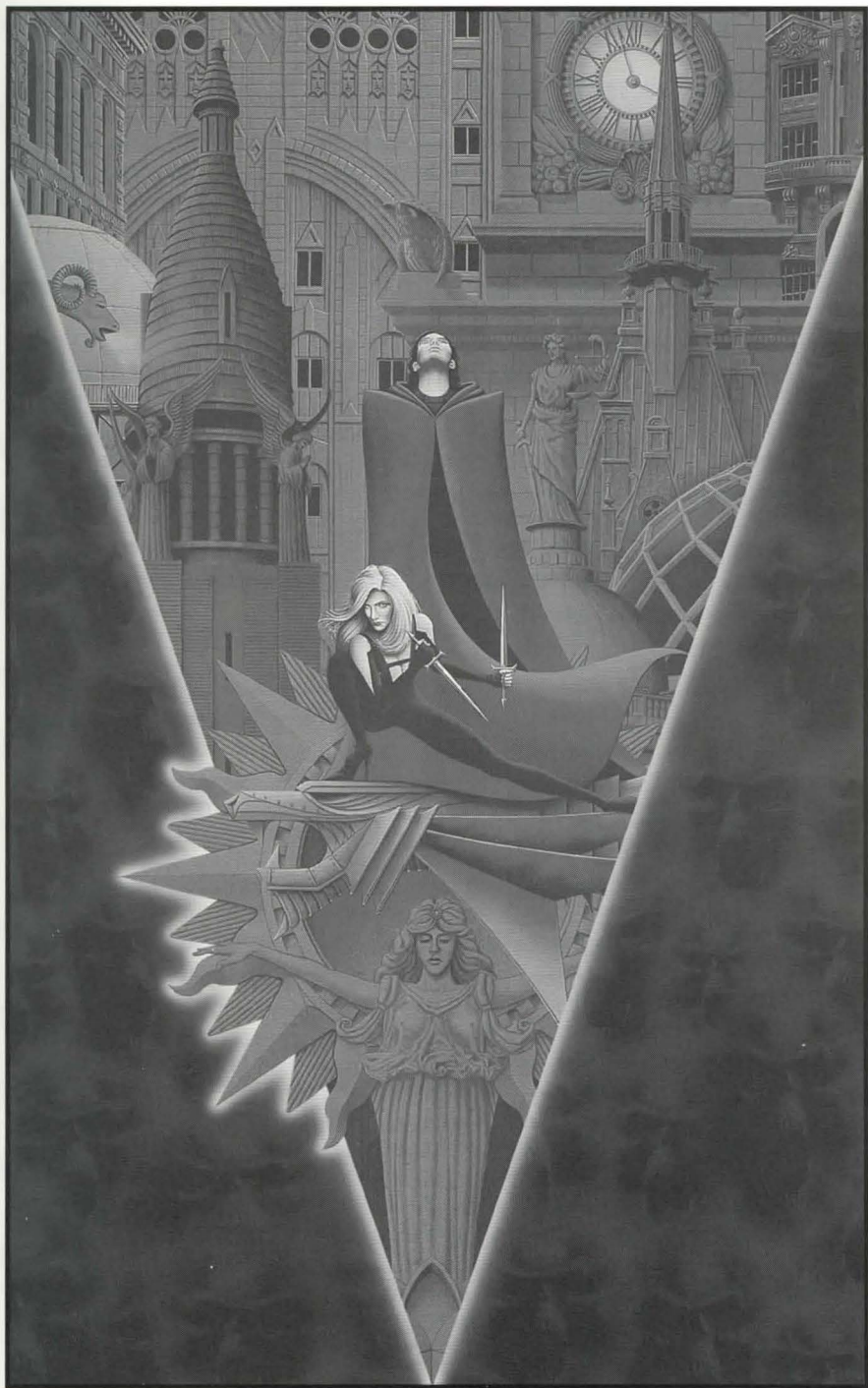
I can't get past the dog. I can't even get near the dog, so I guess we're both safe from each other. Is there any way to outmaneuver him?

Not in so many words, although you can maneuver him out of the way. What do you have that he wants? Where could he go that isn't in your way?

LIQUILIGHT CHAMBER

This is too weird. I thought I was Darksheer, but now I'm not so sure. One thing that I know for certain, though, is that this much light makes me uncomfortable. I don't think I like the sound of what he's been saying. How do I get out?

The trick is that you shouldn't get out. You should take him out. That won't be easy since you can't reach him, but that's what you have to do, regardless. It's funny that gold seems to be his favorite color



HEXAGONAL INFORMATION

The chart below summarizes the useful information you can get from various characters.

**Peter Bornick**

Mr. Bornick was the owner of one of the largest construction companies in the city. He was killed recently, leaving the controlling interest to his widow.

**Butcher**

Owner of the shop on Edwards Avenue. Noted for the quality of his sausage.

**Cathedral**

Probably the oldest building in the city, it dates back before the disasters. Father Desmond is in charge of running it.

**Cygnus**

Presently the largest construction company in Noctropolis. With no previous history or experience, they are a mystery to most people.

**Darksheer**

The champion of Noctropolis. After imprisoning all the known villains in the city, Darksheer retired. Unfortunately, the city has been plagued by villains ever since.

**Disasters**

A little over a century ago there occurred a tectonic cataclysm. Ash from the semi-dormant volcanoes cloud the sky, thus keeping Noctropolis in perpetual darkness.

**Drealmer**

A telepathic criminal who entangles his victims in horrific nightmares, ultimately torturing them to death.

**Dynatek**

A high-tech company located in Noctropolis. Incarnate Technologies, a division of Dynatek, recently burned to the ground.

**Father Desmond**

A force of goodness in Noctropolis. His efforts to diminish evil in the city include association with "The Wards." He was a close friend of Darksheer's.

**Flux**

A new name on the streets. Possibly the director behind the recent drama of villainy.

**Greenhouse**

A city-owned facility. Its goal is to keep as many plants alive as possible until the day the clouds disperse and sunlight can once again reach the ground. Incarnate Technologies created the lighting system that keep the plants alive and healthy.

**Greenthumb**

A notorious criminal who employs mutant horticulture in his deadly activities.

**Ben Hutchins**

A powerful man in the old city. He died fifty years ago in the great disasters. His remains were entombed in the mausoleum.

**Liquidark**

The distilled liquid essence of darkness. It has phenomenal healing properties, and Darksheer has used it to save his life on many occasions.

**Master Macabre**

Once a fine surgeon, he twisted his healing skills. Now he only uses his scalpels for inflicting pain and mutilation.

(No Hexagon)

Mausoleum The final resting place for the well-to-do and influential of Noctropolis. The doors are sealed except during services.



Nex A performance advertised at the Opera House.



Noctropolis The city defended by Darksheer. It was built after the disasters destroyed the old city and filled the sky with black ash — thus giving it the name City of Night.



Observatory Built by an individual known as the Whisperman. Built for the purpose of observing the heavens, the ash-cover has rendered it useless. It has been closed for many years.



Opera House Basically unused for many years, occasionally independent productions use it to stage performances.



Sam Jenkins Construction director at Cygnus.



Shadeskin A special darkweave fabric that absorbs Liquidark, allowing the suit's occupant to be temporarily rendered invisible in dark environments.



Shadowlair Built by a secret order before the Great Disasters. It houses everything Darksheer uses in his fight against the villains of Noctropolis.



Ms. Shoto President of Cygnus.



Stiletto Darksheer's companion. Rumored to be in love with her partner, Stiletto disappeared soon after Darksheer's retirement.

(No Hexagon)

Subterrainia The name given to the old city that was leveled during the disasters. The underground network of mazes is now controlled by criminal groups.



Succubus A demon possessing the body of a young woman. Using the powers of lust and seduction, she stalks the city — and contemplates ways of killing Father Desmond.



Sunspire Tower A 150-story building under construction by Cygnus. The plan is that the upper stories will penetrate the ash-cover and be able to view daylight.



The Wards A gang of young men and women who help abate crime in the city.



Top Hat A magician who specializes in violent and deadly sleights of hand. Arrested many times, her disappearing act behind bars is renowned.



Whisperman A mysterious man who is rumored to live in Subterrainia. He is responsible for the construction of the Observatory, many years ago.

BASIC CHECKLIST

Below is a list of things you must GET to advance the game. The purpose of this list is to help you recognize important things when you see them. It does not include items that you did not use the GET command to acquire.

It follows a basic chronological order — if you find you've skipped a few items, you might want to look around for them before continuing much further.

ITEM	FOUND AT:		USED AT:	
	GENERAL	SPECIFIC	GENERAL	SPECIFIC
<input type="checkbox"/> Lottery letter	Bookstore	Office	Bookstore	Main store
<input type="checkbox"/> Darksheer comic book	Bookstore	Office	Bookstore	Office
<input type="checkbox"/> Sweepstakes package	Bookstore	Main store	<i>See next three lines</i>	
Silver token			Bookstore	Main store
Comic book			Main street	News vendor
Gold token			Sunspire Tower	Liquilight chamber
<input type="checkbox"/> Wire	Cathedral	Exterior	Cathedral	Exterior
<input type="checkbox"/> Fence spire	Cathedral	Exterior	Cathedral	Exterior
<input type="checkbox"/> Coffin key	Mausoleum		Mausoleum	
<input type="checkbox"/> Spear	Mausoleum	Succubus' den	Mausoleum	Succubus' den
<input type="checkbox"/> Diary	Mausoleum	Succubus' den	<i>Gives information</i>	
<input type="checkbox"/> Chalice	Cathedral	Interior	Cathedral	Interior
<input type="checkbox"/> Holy water	Cathedral	Interior	Cathedral	Interior
<input type="checkbox"/> Detonator	Cathedral	Interior	<i>Don't use</i>	
<input type="checkbox"/> Virgin statuette	Cathedral	Interior	<i>Don't use</i>	
<input type="checkbox"/> Darksheer uniform	Shadowlair		<i>Wear constantly</i>	
<input type="checkbox"/> Darksheer History	Shadowlair		<i>Gives background</i>	
<input type="checkbox"/> Glass cutter	Sunspire Tower	Inside fence	Greenhouse	Exterior
<input type="checkbox"/> Shard of glass	Sunspire Tower	Inside fence	Master Macabre	Junk room
<input type="checkbox"/> Elevator passcard	Cygnus Construction	Lobby	Cygnus Construction	Elevator
<input type="checkbox"/> Sack of seeds	Greenhouse	Truck	Observatory	Wall
<input type="checkbox"/> Quickgrow solution	Greenhouse	Truck	Observatory	Wall

ITEM	FOUND AT:		USED AT:	
	GENERAL	SPECIFIC	GENERAL	SPECIFIC
<input type="checkbox"/> Screwdriver	Observatory	Interior	Observatory	Interior
<input type="checkbox"/> Oil can	Observatory	Interior	Observatory	Interior
<input type="checkbox"/> Lens	Observatory	Interior	Opera House	Interior
<input type="checkbox"/> Log book	Observatory	Interior	Cygnus Construction	Elevator
<input type="checkbox"/> Brick	Opera House	Stage	Opera House	Stage
<input type="checkbox"/> Throwing knives	Opera House	Stage	Opera House	Subterraining
<input type="checkbox"/> Makeup kit	Opera House	Dressing room	Master Macabre	Puzzle door
<input type="checkbox"/> Jewelry	Opera House	Dressing room	Opera House	Subterraining
<input type="checkbox"/> Screwdriver	Opera House	Set room	Opera House	Set room
<input type="checkbox"/> Hose	Opera House	Set room	Opera House	Set room
<input type="checkbox"/> Meat hook	Butcher Shop	Freezer	Cygnus Construction	Rooftop
<input type="checkbox"/> Beaker	Master Macabre	Surgery	Master Macabre	Xmas room
<input type="checkbox"/> Acid	Master Macabre	Xmas room	Master Macabre	Aqueduct
<input type="checkbox"/> Valve wheel	Master Macabre	Junk room	Master Macabre	Valve room
<input type="checkbox"/> Re-bar	Master Macabre	Chandelier room	Master Macabre	Ball room
<input type="checkbox"/> Can of paint	Drealmer's Fun Park		Drealmer's Fun Park	Nexus room
<input type="checkbox"/> Dental pick	Drealmer's Fun Park	Clown's mouth	Drealmer's Fun Park	
<input type="checkbox"/> Match	Drealmer's Fun Park	Dining room	Drealmer's Fun Park	Thorn forest
<input type="checkbox"/> Lamp	Drealmer's Fun Park	Sacrifice room	Drealmer's Fun Park	Thorn forest
<input type="checkbox"/> Web	Drealmer's Fun Park	Thorn forest	Drealmer's Fun Park	Tower
<input type="checkbox"/> Eggsock	Drealmer's Fun Park	Thorn forest	Drealmer's Fun Park	Sacrifice room
<input type="checkbox"/> Diamond	Drealmer's Fun Park	Sacrifice room	Drealmer's Fun Park	Dining room
<input type="checkbox"/> Pepper	Drealmer's Fun Park	Dining room	Drealmer's Fun Park	Clown's Mouth
<input type="checkbox"/> Paintbrush	Drealmer's Fun Park	Clown's mouth	Drealmer's Fun Park	Nexus room
<input type="checkbox"/> Key	Drealmer's Fun Park	Tower top	Drealmer's Fun Park	Tower top
<input type="checkbox"/> Wrought iron shaft	Cygnus Construction	Exterior	Cygnus Construction	Exterior
<input type="checkbox"/> Chair pieces (3)	Cygnus Construction	Furnace room	Cygnus Construction	Furnace room
<input type="checkbox"/> Duct tape	Sunspire Tower	First flight	Sunspire Tower	Third flight
<input type="checkbox"/> Rope	Sunspire Tower	First flight	Sunspire Tower	Third flight
<input type="checkbox"/> Broom	Sunspire Tower	Second flight	Sunspire Tower	

WALKTHROUGH

TALK (in capital letters) means you need to initiate the conversation. **Talk** (in small letters) indicates someone else began the dialogue.

Numbers in parentheses are the conversational choices you should select to get the most favorable outcome. If all choices will eventually result in the same outcome, "any conversation choice" is noted in parentheses. Page numbers and numbers in square brackets refer to the map section.

BOOKSTORE (P. 40)

GOTO the office [1].

STORE OFFICE (P. 41)

LOOK at the letter [1] on the desktop.

GET the letter off the desktop.

GET the last issue of Darksheer [2].

The doorbell rings after you've read the comic and dreamt a bit.

GOTO the main room [3].

BOOKSTORE (P. 40)

TALK to the front door [2]. (2, 1, 4)

Give the ticket stub from Cygnus to the courier.

GET the package.

USE the silver token to go to Noctropolis.



MAIN STREET (P. 42)

TALK to the newspaper vendor [1]. (1, 2, 1, 2)

USE the comic book (giving it to the vendor) in exchange for information.

Ask questions. Right-click to exit questions.

TRAVEL to the Cathedral.



CATHEDRAL

EXTERIOR (P. 44)

GET the wire [1].

GET the fence spire [2].

OPEN the lamppost access panel [3].

USE the wire.

USE the spire.

GOTO the Cathedral entrance [4].

INTERIOR (1ST TIME) (P. 45)

GOTO the confessional [1].

CONFESSIONAL (P. 45)

OPEN the window [1] and talk to Father Desmond. (Choose 2, 2, then choose Choice 1 all the way through.)

You now have the jawbone.

Ask all question hexes, especially the new or unanswered ones.

TRAVEL to Main Street.

MAIN STREET (P. 42)

GOTO the Hall of Records [2].

HALL OF RECORDS (P. 43)

TALK to the clerk [1]. (1, 1, 1, 1)

USE the jawbone when he asks for it.

Ask the clerk about the new question hexes.

TRAVEL to the Mausoleum.

MAUSOLEUM

EXTERIOR (P. 46)

OPEN the gate [1].

OPEN the side door [1].

GOTO the side door.

PREP ROOM (P. 47)

LOOK at the note [1] on the coffin.

MOVE the corpse [2].

GET the key [2].

USE the key to open the coffin [3].

GOTO the coffin [3].

They move you. You meet Succubus. Talk to her.

Poisoned, you now have approximately eight minutes before you pass out.

CRYPT (P. 48)

MOVE the statue [1].

GOTO the underground den [2].

SUCCUBUS' DEN (P. 49)

MOVE the pillow [1].

LOOK at the diary [1].

GET the spear [2].

USE the spear.

GOTO the new exit to the left [3].

TRAVEL to the Cathedral.





CATHEDRAL

EXTERIOR (P. 44)

GOTO the entrance [4].

INTERIOR (2ND TIME) (P. 50)

GET the chalice [1].

GET some holy water from the fountain [2].

MOVE the pillow [3].

GET the detonator [3].

GET the middle statue in front of the altar [4].

Wait until Stiletto enters.

USE the holy water.



SHADOWLAIR (P. 52)

When you emerge from the Liquidark Pool, you are cured and the timer is cleared. All other timed sequences are also solved by immersion in the pool.

Talk to Stiletto. (2, 2, 2, 2, 4, 2, 2, 3)

The best path is to fight her until you've won, then kiss her. If you don't take this path, you need to go to her apartment next and apologize.

OPEN the column panel [1].

GET your Darksheer costume (and the liquidark grenade) [1].

OPEN the column panel [2].

GET the History of Darksheer (and the Noctroglyph) [2].

TRAVEL to Sunspire Construction.



SUNSPIRE TOWER

OUTSIDE THE FENCE (P. 54)

TALK to the guard [1] and find out Sam Jenkins' name. (1, 1)

LOOK at the truck [2].

TALK to Stiletto. She'll distract the guard.

GOTO the area past the fence [3].

INSIDE THE FENCE (P. 55)

GET the glass cutter [1].

GOTO the lift [2].

MOVE the bricks [3].

MOVE the motor [4].

GET the shard of glass [5] from the bucket.

MOVE the motor.

GOTO the ground.

TRAVEL to Main Street.

MAIN STREET (P. 42)

GOTO the Hall of Records [2].

HALL OF RECORDS (P. 43)

TALK to the clerk [1]. (1)

Ask about the Greenhouse.

TRAVEL to Cygnus Construction.



CYGNUS CONSTRUCTION

EXTERIOR (P. 56)

GOTO the entrance [1].

LOBBY (P. 57)

TALK to Wanda [1]. (2, 1, 2, 1)

GOTO the Maintenance Room [2].

MAINTENANCE ROOM (P. 57)

TALK to Leon [1]. (any conversation choice)

TALK to Stiletto.

MOVE the red switch [2].

GOTO the door [3].



LOBBY (P. 57)

TALK to Wanda [1]. (1)

GOTO the door that opens [3].

SAM JENKINS' OFFICE (P. 58)

TALK to Sam Jenkins. (1, 1, 1, 2, 2)

Exit.

LOBBY (P. 57)

TALK to Wanda [1]. (any conversation choice)

GET the passcard [4].

GOTO elevator [5].

ELEVATOR (P. 59)

USE the elevator pass.

MS. SHOTO'S OFFICE (P. 59)

TALK to Shoto [1].

Exit.

ELEVATOR (P. 59)

USE the elevator pass.

LOBBY (P. 57)

TRAVEL to Central Park Greenhouse.



GREENHOUSE

EXTERIOR (P. 60)

GOTO the truck [1].

TRUCK (P. 61)

GET the sack of seeds [1].

GET the Quickgrow solution [2].

Exit.

EXTERIOR (P. 60)

USE the glass cutter to cut an entrance.

GOTO the new entrance.

INTERIOR (P. 62)

Talk to Greenthumb.

USE the Liquidark grenade to free yourself.

GOTO Stiletto.

EXTERIOR (P. 60)

GET the poster that blew up against the shrub.

TRAVEL to Shadowlair.



SHADOWLAIR (P. 52)

GOTO the Liquidark pool. [3]

When you emerge from the Liquidark Pool, you are cured and the timer is cleared.

TRAVEL to Main Street.



MAIN STREET (P. 42)

GOTO the Hall of Records [2].

HALL OF RECORDS (P. 43)

TALK to the clerk [1].

Ask about the Opera House.

TRAVEL to the Opera House.



OPERA HOUSE

EXTERIOR (P. 63)

GOTO the entrance [1].

INTERIOR (P. 64)

Talk to Tophat.

TRAVEL to the Observatory.

OBSERVATORY

OUTER GATE (P. 68)

USE the Noctroglyph to turn nearly invisible.

GOTO the Observatory [1].

WALL (P. 68)

USE the sack of seeds.

GOTO the new hole.

INTERIOR (P. 69)

Before you take a step, save your game.

Avoid the lights! There are four places [1, 2, 3, 4] where the lights miss. You must time your movement so that you are never seen.

GOTO the screwdriver [1].

GET the screwdriver.

GOTO the floor space [3]. Near where two spotlights cross is a spot that they miss.

GOTO the oil can [4].

GET the oil can.

GOTO the platform [5].

USE the oil on the lens panel [6].

OPEN the panel.

GET the lens [6].

MOVE the platform.

GET the log book [5].

GOTO the door [3, 1, 7], retracing your steps to avoid the lights.

TRAVEL to the Opera House.

OPERA HOUSE

EXTERIOR (P. 63)

GOTO the door [1].

INTERIOR (P. 64)

Talk to Tophat.

You are captured by Tophat.

STAGE (P. 65)

Talk to Tophat. (any conversation choice)

TALK to the old man.

TRAVEL to the Shadowlair.





SHADOWLAIR (P. 52)

GOTO the Liquidark.

When you emerge from the Liquidark Pool, you are cured and the timer is cleared.

TRAVEL to the Opera House.



OPERA HOUSE

EXTERIOR (P. 63)

GOTO the door [1].

STAGE (P. 65)

GET the brick [1].

GET the throwing knives [2].

GOTO the trap door [2].

USE the brick.

DRESSING ROOM (P. 66)

GET the makeup kit [1].

GET the jewelry [2].

MOVE the costumes [3].

OPEN the door [3].

GOTO the door.

SET ROOM (P. 66)

GET the screwdriver [1].

USE the screwdriver to unhinge the door [2].

MOVE the water valve [3].

GET the hose [4].

GOTO the newly opened door.

SUBTERRAINIA (P. 67)

TALK to the punks [1]. (2, 3, 1, 2)

Give the throwing knives to the punks.

TALK to the punks. (2, 3)

Give the jewelry to the punks.

GOTO the door to the Set Room.

SET ROOM (P. 66)

GOTO the door to the Dressing Room [5].

DRESSING ROOM (P. 66)

MOVE the switch [4].

TRAVEL to Main Street.

MAIN STREET (P. 42)

TALK to the newspaper vendor [1] about the butcher.

TRAVEL to the Butcher Shop.



BUTCHER SHOP (P. 72)

TALK to the butcher [1]. (3, 2, 1, 1)

Give the newspaper to the butcher.

The butcher trades the sausage for the newspaper.

GOTO the freezer [2].



FREEZER (P. 73)

MOVE the slabs of meat [1, 2] until a ladder appears.

GET a meat hook [3].

GOTO the ladder [2].

MASTER MACABRE'S OBSERVATION ROOM (NO PICTURE)

Observe Dr. Macabre.



SURGERY ROOM (P. 74)

Talk to the "doctor." (any conversation choice)

When you awake, you will have approximately 20 minutes to make it through the Maze and back to the Shadowlair.

MOVE the acid bottle [1] to release Stiletto's gurney wheels.

MOVE the tray [2] to move Stiletto's gurney.

If you do not have a shard of glass in your inventory, GET a piece from the broken acid bottle.

GET a beaker [3] from the shelves on the right.

GOTO the door [4].

Stiletto attacks Master Macabre.

GOTO the door.

XMAS ROOM (P. 75)

GET some acid [1].

OPEN the door [2].

GOTO the door.

FAN ROOM (P. 76)

GOTO the fan [1].

GOTO the adjacent room, timing your move for just after a blade passes.

JUNK ROOM (P. 77)

USE the shard of glass to cut the rope [1] down.

GET the valve wheel [2].

GOTO the fan [3].

FAN ROOM (P. 76)

USE the rope on the hanging block [2].

GOTO the new door.

AQUADUCT (P. 78)

USE the acid on the overhang [1].

GOTO the doorway [2].

BALL ROOM (P. 79)

GOTO the first door on your right [1].

CHANDELIER ROOM (P. 80)

GET the re-bar [1].

GOTO the door [2].

BALL ROOM (P. 79)

USE the re-bar to stabilize the catwalk [2].

GOTO the door [3] on the far side.

VALVE ROOM (P. 81)

USE the valve wheel to turn off the water [1].

GOTO the Ball Room.

BALL ROOM (P. 79)

GOTO the Chandelier Room.

CHANDELIER ROOM (P. 80)

GOTO the Tunnel.

TUNNEL ROOM (P. 82)

GOTO the curtains [1].

PUZZLE DOOR (P. 83)

TALK to the man. (1, 3, 1)

Give the makeup kit to him.

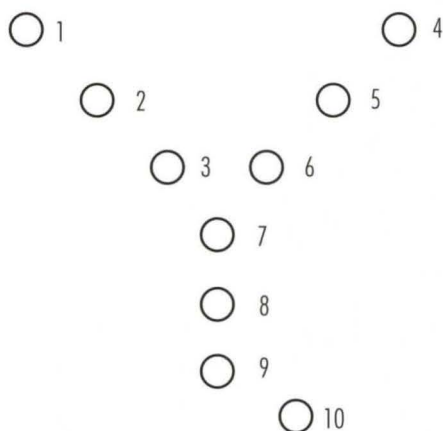
Talk to the man. (2, 2)

Solve the puzzle door.

Line up the white pegs in the three upper left slots, the red pegs in the three upper right slots, and the blue pegs in the three lower slots. **MOVE** one peg at a time. A peg will move only if there is an empty slot adjacent to it (i.e., an empty slot connected by a line).

Take advantage of the empty slot to the lower right of the circles. By moving the bottom blue peg there, you make an empty slot available for shuffling the other pegs.

To move the pegs to their correct slots, begin with a fresh version of the puzzle, then **MOVE** them in this order: 9 2 6 3 8 5 2 8 4 1 9 10



Return to the Shadowlair.

SHADOWLAIR (P. 52)

GOTO the Liquidark.

When you emerge from the Liquidark Pool, you are cured and the timer is cleared.

Talk to the Drealmer. (any conversation choice)



DREALMER'S FUN PARK (P. 84)

GET the can of paint [1].

GOTO the Clown's Mouth [2].



NEXUS ROOM (P. 85)

GOTO the clown's mouth [1].

CLOWN'S MOUTH (P. 86)

GET the pick from the mouth [1].

Exit.

NEXUS ROOM (P. 85)

GOTO the door frame.

FUN PARK (P. 84)

USE the pick on the door to Jack's Antiques (the Dining Room) [3].

GOTO the door.

DINING ROOM (P. 87)

GET a match [1].

Exit.

FUN PARK (P. 84)

GOTO the Clown's Mouth [2].

NEXUS ROOM (P. 85)

GOTO the door in the tower [3].

SACRIFICE ROOM (P. 88)

GET the lamp [1].

Exit.

NEXUS ROOM (P. 85)

MOVE the scroll [4] hanging beneath the floating column.

GOTO the door.

THORN FOREST (P. 89)

USE the match to burn the web.

GET a piece of sticky webbing [1].

GET the eggsack [2].

Exit.

NEXUS ROOM (P. 85)

GOTO the door in the tower [3].

SACRIFICE ROOM (P. 88)

USE the eggsack you got from the Thorn Forest to kill the demon.

GET the diamond [2].

Exit.

NEXUS ROOM (P. 85)

GOTO the door frame [2].

FUN PARK (P. 84)

GOTO Jack's Antiques (Dining Room) [3].

DINING ROOM (P. 87)

USE the diamond from the Sacrifice Room to cut the glass.

MOVE the pepper shaker [2].

GET some pepper.

Exit.

FUN PARK (P. 84)

GOTO the Clown's Mouth [2].

NEXUS ROOM (P. 85)

GOTO the clown's mouth [1].

CLOWN'S MOUTH (P. 86)

USE the pepper.

GET the paintbrush.

Exit.

NEXUS ROOM (P. 85)

USE the paintbrush or paint to make a door.

GOTO the new door [5].

TOWER (P. 90)

USE the sticky web.

GOTO the top of the tower [1].

TOP OF TOWER (P. 90)

MOVE the runner [1].

GET the key [1].

GOTO the door [2].

TOP OF BUILDING (NO PICTURE)

TALK to the Drealmer. (any conversation choice)

Fall.

SHADOWLAIR (P. 52)

Talk to Stiletto.

TRAVEL to Cygnus Construction.



CYGNUS CONSTRUCTION

EXTERIOR (P. 56)

GOTO the doors.

LOBBY (P. 57)

GOTO the elevator.

ELEVATOR (P. 59)

USE the elevator pass.

MS. SHOTO'S OFFICE (P. 59)

TALK to Shoto. (1, 1, 2, 1, 3)

If this is your first visit to Shoto's office, use (1, 2, 1, 1, 1, 1, 1, 3).

Exit.



ELEVATOR (P. 59)

USE the elevator pass.

LOBBY (P. 57)

GOTO the doors.

EXTERIOR (P. 56)

GET the wrought iron shaft [2].

USE the wrought iron shaft.

GOTO the open manhole [3].

FURNACE ROOM (P. 91)

GET the three broken chair pieces [1].

OPEN the furnace [2].

USE the chairs.

GOTO the new entrance [3].

WHISPERMAN (P. 92)

TALK to Whisperman [1]. (3, 1, 2, 2, 1, 1)

GOTO the water [2].

FURNACE ROOM (P. 91)

GOTO to the top of the ladder [4].

EXTERIOR (P. 56)

GOTO the entrance of Cygnus Construction.

LOBBY (P. 57)

GOTO the elevator.

ELEVATOR (P. 59)

USE the log book.

CYGNUS ROOF (P. 93)

USE the meathook to slide down the wire [1].



SUNSPIRE

STAIRWAY, 1ST FLIGHT (P. 94)

GET the duct tape [1].

GET the rope [2].

Exit up the stairs.

STAIRWAY, 2ND FLIGHT (P. 94)

GET the broom [1].

Exit up the stairs.

STAIRWAY, 3RD FLIGHT (P. 95)

USE the sausage.

USE the rope & sausage.

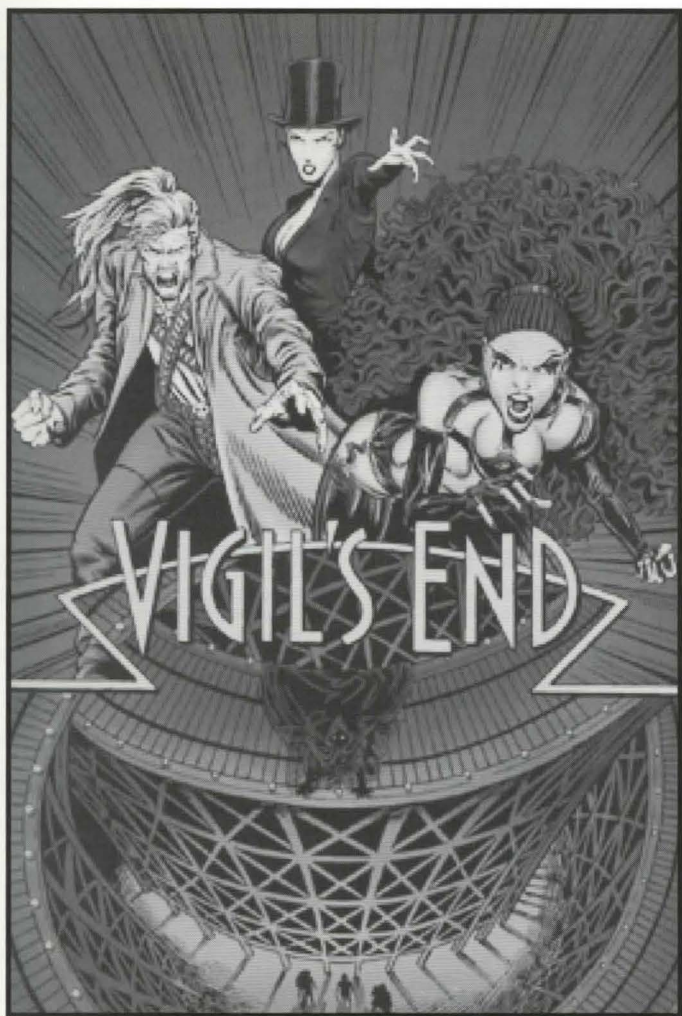
USE the duct tape.

USE the broom & meathook.

LIQUILIGHT CHAMBER (P. 96)

Talk to Flux.

USE the gold token to destroy Flux.
















EXTENDED CHECKLIST

Below is a list of things you should acquire during the game. **Bold** entries mean you must use the GET function to receive them. This list includes all items you should have in your inventory.

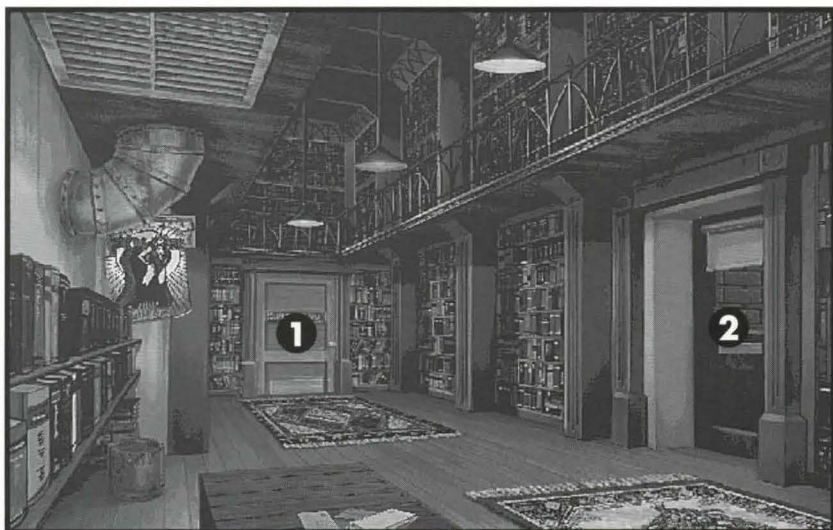
ITEM	LOCATION	USE
<input type="checkbox"/> Lottery letter	The table in the comic store office	Verifies your identity to the messenger
<input type="checkbox"/> Darksheer comic book	The ottoman in the comic store office	Introduces you to the comic
<input type="checkbox"/> Sweepstakes package	The delivery girl at the comic store	Gives you gold token, silver token, comic book
<input type="checkbox"/> Silver token	Sweepstakes package	Transports you to Noctropolis
<input type="checkbox"/> Comic book	Sweepstakes package	Continues the Darksheer adventure
<input type="checkbox"/> Gold token	Sweepstakes package	Defeats the Powers of Light
<input type="checkbox"/> Newspaper	Trade the news vendor your comic for it	Exchanges for the butcher's sausage
<input type="checkbox"/> Wire	In front of the Cathedral	Connects to fence spire
<input type="checkbox"/> Fence spire	In front of the Cathedral	Connects to wire and lamp access panel to kill gargoyle
<input type="checkbox"/> Jawbone	Father Desmond at the Cathedral	Prompts Hall of Records to tell you about the Mausoleum
<input type="checkbox"/> Coffin key	Under a corpse in the Mausoleum	Opens coffin
<input type="checkbox"/> Spear	Stone cherub's grasp in Succubus' Den	Pries the grillwork loose so you can escape the Succubus' Den
<input type="checkbox"/> Diary	Under the pillow in Succubus' Den	Informs you that she will try to kill Father Desmond
<input type="checkbox"/> Chalice	Cathedral altar	Holds holy water
<input type="checkbox"/> Holy water	Cathedral holy water font	Defeats the Succubus
<input type="checkbox"/> Detonator	Under a pillow in the Cathedral	Detonates the statue, if you're not careful
<input type="checkbox"/> Virgin statuette	In front of the Cathedral altar	Blows the cathedral sky high if you don't make it back in time
<input type="checkbox"/> Darksheer uniform	Shadowlair pillar	Makes you look official, protects you from some harm
<input type="checkbox"/> Noctroglyph	Shadowlair pillar	Renders you nearly invisible
<input type="checkbox"/> Darksheer History	Shadowlair	Gives background
<input type="checkbox"/> Liquidark grenade	Shadowlair pillar	Explodes with the power of darkness
<input type="checkbox"/> Glass cutter	Sunspire Tower construction site	Cuts entrance into Greenhouse
<input type="checkbox"/> Shard of glass	Sunspire Tower construction site	Cuts rope in the Macabre's maze
<input type="checkbox"/> Passcard	Cygnus lobby floor	Gives access to the Cygnus elevator
<input type="checkbox"/> Sack of seeds	Greenhouse truck	Opens a hole in the Observatory wall
<input type="checkbox"/> Quickgrow solution	Greenhouse truck	Helps seeds open Observatory wall
<input type="checkbox"/> Screwdriver	Base of Observatory telescope	Unscrews the lens panel

ITEM	LOCATION	USE
<input type="checkbox"/> Oil can	Near Observatory platform	Helps in unscrewing the lens panel
<input type="checkbox"/> Lens	Behind telescope panel, Observatory	Given to Top Hat
<input type="checkbox"/> Log book	on platform in Observatory	Gives access to Sunspire Roof
<input type="checkbox"/> Brick	Opera House stage	Lets you activate the trap door
<input type="checkbox"/> Throwing knives	Opera House stage	Buys cooperation from the punks
<input type="checkbox"/> Makeup kit	Opera House dressing room	Buys cooperation from the disfigured man
<input type="checkbox"/> Jewelry	Opera House dressing room	Buys cooperation from the punks
<input type="checkbox"/> Screwdriver	Opera House set room	Pries off the door hinges
<input type="checkbox"/> Hose	Opera House set room	Opens hole through bricks
<input type="checkbox"/> Sausage	Butcher shop	Lures the dog in the Sunspire Building
<input type="checkbox"/> Meat hook	Butcher shop freezer	Helps you cross to Sunspire Tower roof
<input type="checkbox"/> Beaker	Surgery room	Holds acid
<input type="checkbox"/> Acid	X-mas Room	Corrodes the chain so you can cross the water in the Aqueduct
<input type="checkbox"/> Valve wheel	Junk room in the Maze	Turns off the water in the Tunnel
<input type="checkbox"/> Rope	Junk room in the Maze	Helps lure the dog in the Sunspire Building
<input type="checkbox"/> Re-bar	Chandelier room in the Maze	Stabilizes the catwalk
<input type="checkbox"/> Can of paint	Drealmer's Fun Park	Paints an exit on the canvas
<input type="checkbox"/> Dental pick	Clown's mouth, Drealmer's Nexus Room	Pries the boards off Jack's Antique door
<input type="checkbox"/> Match	Drealmer's Dining Room	Torches the Thorn Forest
<input type="checkbox"/> Lamp	Drealmer's Sacrifice Room	Helps torch the Thorn Forest
<input type="checkbox"/> Web	Drealmer's Thorn Forest	Helps you climb the Drealmer's Tower
<input type="checkbox"/> Eggsack	Drealmer's Thorn Forest	Destroys the demon
<input type="checkbox"/> Diamond	Drealmer's Sacrifice Room	Cuts through the Dining Room glass cover
<input type="checkbox"/> Pepper	Drealmer's Dining Room	Makes the giant clown cough
<input type="checkbox"/> Paintbrush	Clown's mouth, Drealmer's Nexus Room	Helps paint an exit out of Drealmer's Nexus Room
<input type="checkbox"/> Key	Doormat in the Drealmer's Tower	Opens the door
<input type="checkbox"/> Wrought iron shaft	in front of Cygnus Construction	Pries up the manhole cover
<input type="checkbox"/> Chair pieces (3)	Cygnus subterranea boiler room	Stokes the fire enough for the grate to open
<input type="checkbox"/> Duct tape	Sunspire stairwell	Helps you cross the gap in the stairwell
<input type="checkbox"/> Rope	Sunspire stairwell	Helps you lure the dog and cross the gap
<input type="checkbox"/> Broom	Sunspire stairwell	Helps you cross the gap in the stairwell
<input type="checkbox"/> Rope/sausage	Created from inventory items	Lures the dog
<input type="checkbox"/> Hook/broomstick	Created from inventory items	Helps you cross the gap

NOCTROPOLIS AT A GLANCE

Location	Appears on map when you ...
	Central Park Greenhouse Look at truck (Sunspire Tower), then talk to clerk (Hall of Records).
	Observatory Talk to Tophat (Opera House).
	Cathedral Talk to newspaper vendor (Main Street).
	Mausoleum Talk to Father Desmond (Cathedral) and get jawbone, then talk to clerk in Hall of Records, giving him the jawbone.
	Butcher Shop Talk to punks in Subterrainia (Opera House Subterrainia), then ask news vendor about butcher.
	Shadowlair Are taken there by Stiletto.
	Dynatek/ Incarinate Technologies Talk to Sam Jenkins (Cygnus Construction), then to clerk (Hall of Records).
	Sunspire Tower Look at truck (Sunspire Tower), then talk to news vendor and ask about Sunspire.
	Cygnus Construction Talk to news vendor and ask about Cygnus.
	Stiletto's Apartment Talk to father Desmond, or fail to ally with Stiletto at the Shadowlair.
	Main Street Arrive in Noctropolis.
	Opera House Talk to Greenthumb (Greenhouse), then ask clerk (Hall of Records) about Opera House.
	Bornick Mansion Read note on coffin (Mausoleum Prep Room).

BOOKSTORE



1. Office 2. Front door

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Ex Libris will buy your old hardbacks and paperbacks.
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Ex Libris also offers a complete selection of new and classic comics. Special discounts for regular customers!

Cygnus Comics a specialty! Darksheer and Stiletto! Foxfire! Lady Elastia!
Best stock of classic Cygnus back issues in the city!

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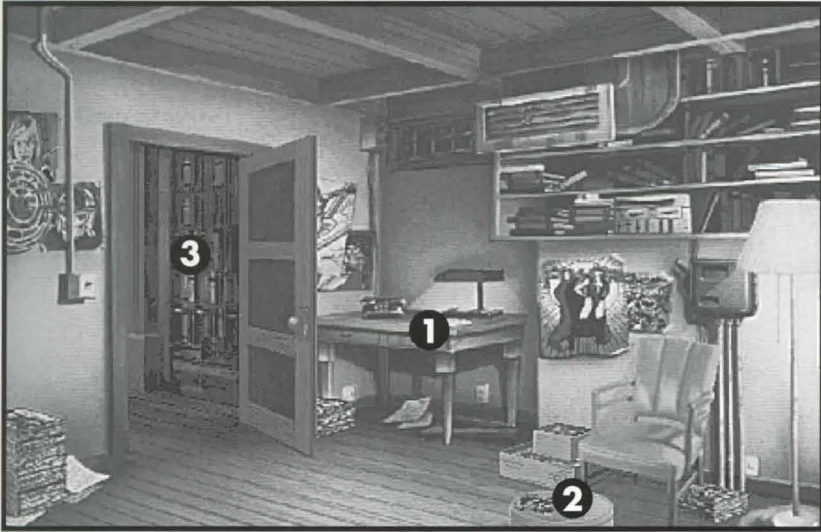
2506 Blackbriar Ave.

555-0440

Peter and Cori Gray, props.

COMICS !!! COMICS !!! COMICS !!!

BOOKSTORE OFFICE



1. Letter

2. Darksheer comic book

3. Main room

Municipal Power and Light

FINAL NOTICE!

3/28

Peter Gray/Ex Libris Books

According to our records we have not received payment on your electric bill since 2/6 making your account seven weeks past due. Please remit \$432 immediately, in payment for January, February and March electrical services.

Be advised that if payment in full is not received by close of business 4/5 your electrical service will be terminated.

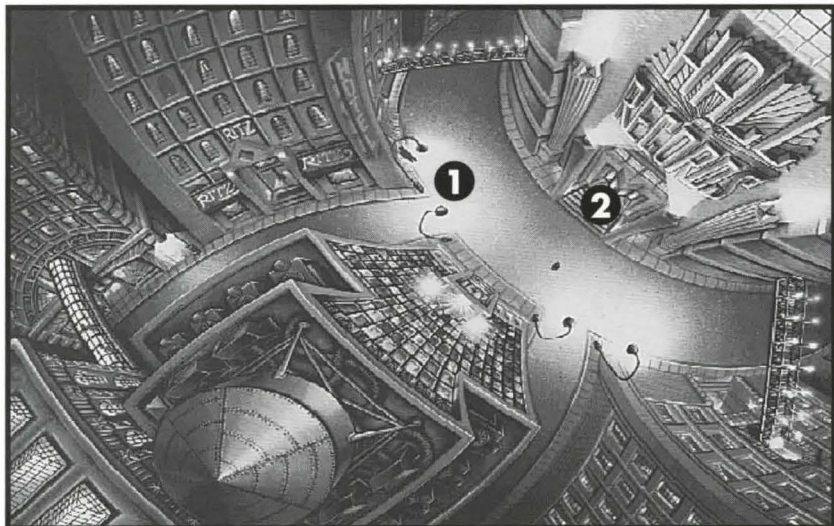
Furthermore, if payment in full is not received by the above date, your past-due account will be turned over to a private collection agency, which will immediately instigate action to collect the full amount, plus fees and penalties. Such action could have a serious and permanent negative impact on your personal credit rating.

Thank you for your prompt attention to this matter. If you have already mailed your payment, please disregard this notice.

Katherine G. Kinkaid
Accounts Manager



MAIN STREET



1. News vendor

2. Hall of Records

Excerpt from “Downtown Spotlight” feature, *Leisure Noctropolis* magazine, 6/51

Every downtowner knows that the whole city center is blessed (some might say “glutted”) with a plethora of lunch places. Every block, it seems, has its own personal assortment of delis, bistros, grilles and three or four different ethnic specialties.

The luncheon cognoscenti, however, know that the absolute best lunch downtown can be found parked out in front of the Compton Tower between 9 and 6, daily. I’m referring, of course, to Tony’s Wiener Cart.

For the perfect lunch break, go to Tony’s, order a deluxe Coney with the works, chips and drink for \$3.75, then on your way back to the office, stop across the street at Leo’s All-Nite Newsstand for the daily paper or the latest issue of your favorite magazine. By the time lunch break is over, your body and mind will both be refreshed. (And even if you’re downtown after Tony goes home for the night, stop by Leo’s anyway, for a healthy dose of wit and wisdom from “Happy,” the night man at the newsstand.)

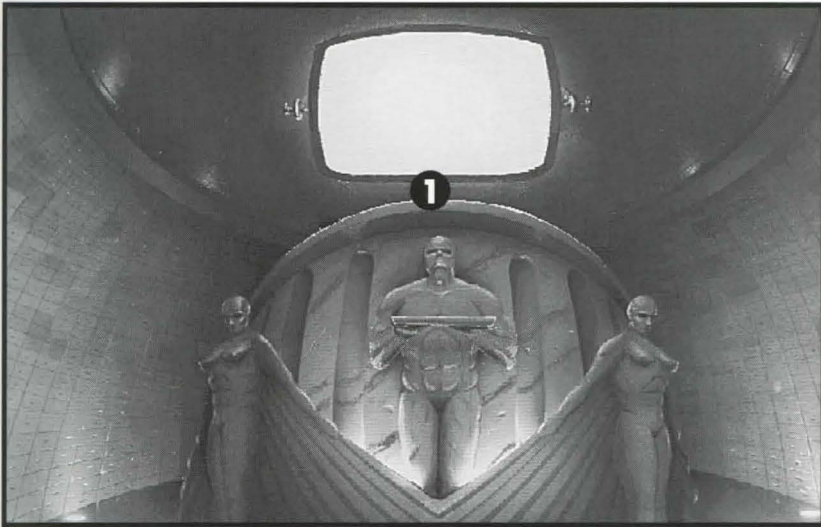
If you want to follow up your lunch at Tony’s with something a bit more dignified, there’s really only one option for dinner, the dining room at the Ritz hotel, the place for the Noctropolis elite to meet and greet for almost a century. The opulent Ritz was the first luxury skyscraper erected in Noctropolis after the catastrophes, and it’s still going strong today.

The fare at the Ritz consists mostly of steaks with traditional fixings, but what steaks! Fat, fork-tender and perfectly cooked to your specifications. You just don’t see meat like this anywhere else in town.

Unfortunately, the Ritz is not for the faint of heart or the light in pocketbook. Dinners start at \$32 for the chicken with pasta, and can go as high as \$90 for the surf and turf (depending on the current market price for the lobster). A jacket and tie are an absolute necessity, as is a reservation (unless you’re on the maitre d’s special list, meaning you’re a member of the city’s *crème de la crème*).



HALL OF RECORDS



1. Clerk

Noctropolis Hall of Records

Excerpt from *Noctropolis, City of Prosperity*, published by the Noctropolis Commercial Council

The magnificent Hall of Records, conveniently located downtown on Main Street, is the newest, and perhaps proudest, jewel in the crown of bustling Noctropolis. The Hall of Records provides to all official and authorized clients a complete database of all Noctropolis citizens, businesses and civic records past, present and future.

The secret behind the Hall of Records is the astonishing Nocto 4000 supercomputer, the most sophisticated data-retrieval system ever devised by man. Created especially for the city of Noctropolis by the late genius Dr. Emil Doterbund, the Nocto 4000 has been described as "Years, maybe decades ahead of anything else on the hardware or software horizon."

(Macrocomputer Quarterly, summer '49). So

advanced and efficient is the Nocto 4000, that it can automatically record and collate the whole city's daily business with the assistance of only a single file (clerk on duty 24 hours a day).

The magnificent Hall of Records itself is a breathtaking example of monolithic gothaus architecture. Designed by international prize-winning artist/architect Desiree Blydon, the most outstanding feature of the building is certainly the colossal servo-automaton in the main gallery.

Guided tours are available from 8 a.m. to 4 p.m. daily except Mondays. For information on business-access accounts to the Hall of Records archives, contact the Noctopolis Commercial Council.



CATHEDRAL

EXTERIOR



1. Wire 2. Fence spire 3. Access panel 4. Cathedral entrance

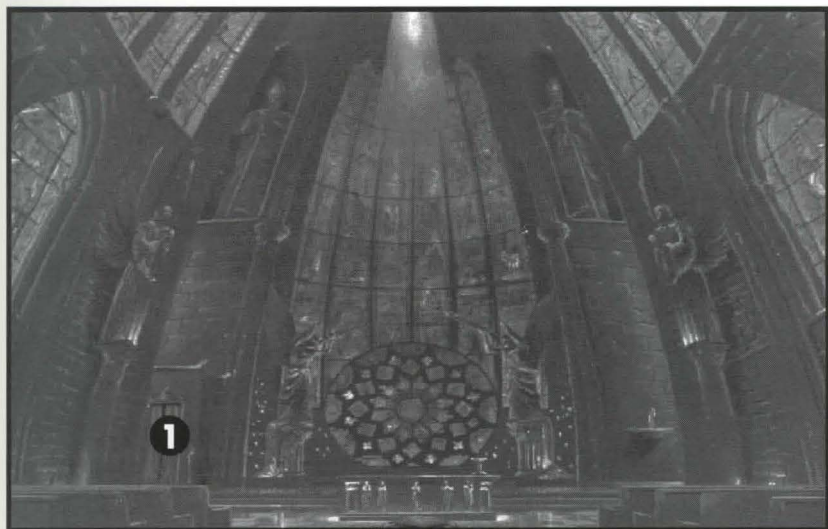
FROM THE BOOK OF LIGHT

"The Prophecies of Phaeton," Chapter 11

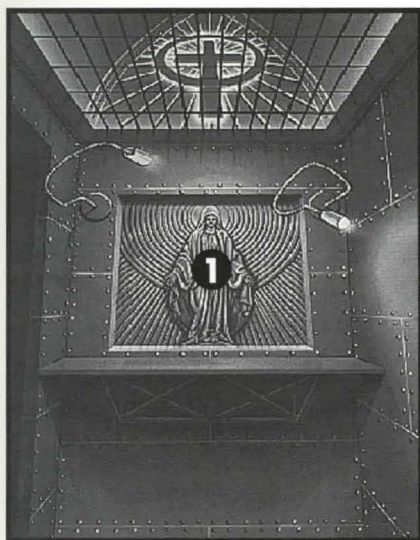
1. For a dark man shall come unto the House of God, and the darkness shall be upon him, yea, even within him.
2. Yet for a time shall he stand with the warriors of God, they who stand as wards against the encroaching evil.
3. And the Dark Man shall come unto the priest of Light, and he shall seek sanctuary in the House of God, and they shall take counsel together, and each shall find his helpers – the priest his wards, and the Dark Man a maiden with hands darkened in the blood of the unjust.
4. Then for a time virtue will triumph, and justice shall prevail in the City of Light, and the unrighteous shall tremble, but the righteous, yea, they shall rejoice.
5. But the heart of the Dark Man will be sore burdened, for he shall feel both lust for illumination and the terrible hunger for the dark, yea in full measure, and it may be that he shall fall before this test, and yield himself unto the supplications of evil desires.
6. But fear not, o ye righteous, and yield not unto despair ye beloved in the sight of God, for even should it come to pass that the Dark Man shall fail in his charge, then will the Lords of the Darkness and the Lords of the Light not fail to raise up a new champion in the sight of God, and so it will be until all these things be done.



INTERIOR (FIRST TIME)



1. Confessional



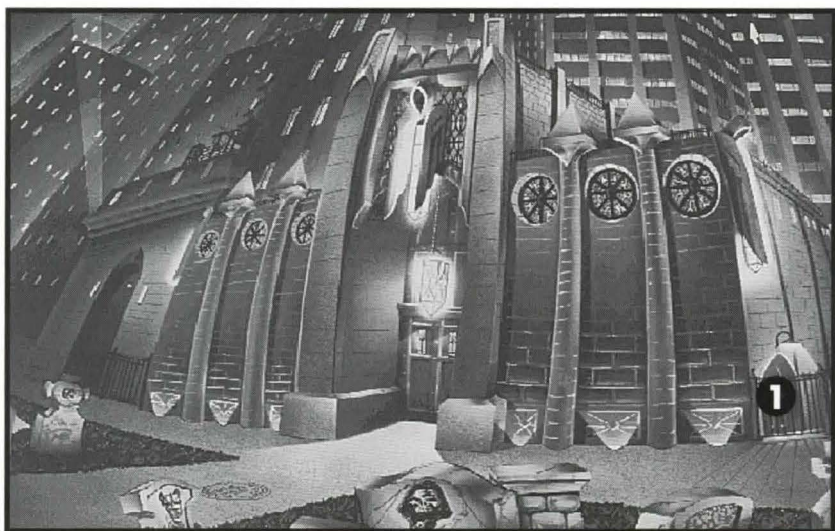
CONFESSIONAL

1. Window



MAUSOLEUM

EXTERIOR



1. Gate / side door

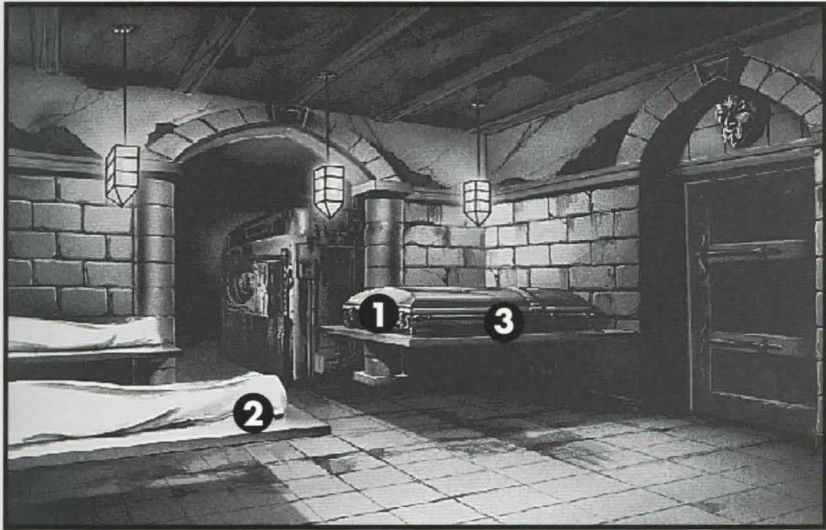
Excerpt from

Spooky Sites of Horrible Hauntings: Your Ghastly Guide to the Ghosts of Noctropolis

by Lois Boulevard, originally published in *Noctropolis Monthly*
magazine, 10/49



PREP ROOM



1. Note 2. Corpse / key 3. Coffin

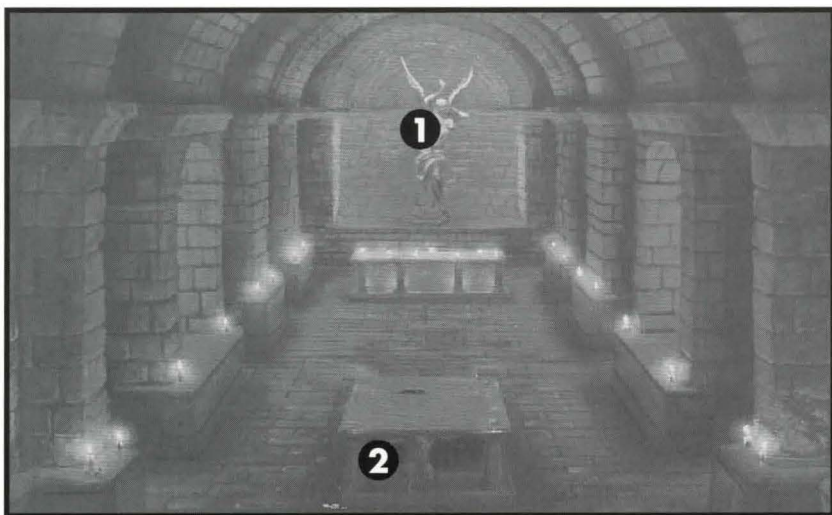
It shouldn't be surprising that, according to ghost-watchers, the old Civic Mausoleum is a veritable private club of Noctropolis' most elite deceased citizens. Probably the most famous ghost reported in the Mausoleum is the shade of third mayor Bartolomeus Wingate, the notorious inquisitor, who in the course of his single term executed more than 150 citizens (most of them political enemies advocating duty-free exports) on charges of "necroman-

cy," until he himself was tried and executed on charges of gross and felonious abuse of office. These days few take seriously the old legend that says when the Wingate family crypt is entered by anyone opposed to export duties, old Bartolomeus's coffin shoots out of its niche to crush the poor, foolish reformer.

More plausible, however, are the ongoing reports that the marking plaque on Bartolomeus's niche tends to inexplicably fall off every



CRYPT



1. Statue

2. Underground den

couple of years, often shattering on the marble floor below. Despite constant efforts by the Wingate family to employ ever more secure techniques to affix the plaque, Mausoleum employees still find it on the floor every so often, sometimes several feet from its setting. The last reliable report of a plaque detachment that this reporter could track down occurred seven years ago, but the Wingates declined to comment when asked if there have been any more occurrences since then.

Almost as famous as the old mayor, in death if not in life, is the

legendary “White Lady” of the Mausoleum. Described as a beautiful dark-haired girl in a white shift, nightgown or negligee — (reports vary) — the White Lady usually appears to young men walking alone in the rougher parts of downtown. She’s said to ask the young gentlemen to escort her home, then to lead them to the side entrance of the Mausoleum, where she vanishes, sometimes with a word of thanks, sometimes with a kiss, and sometimes into thin air. There are also darker stories where it’s the White Lady’s companion who does the vanishing.



SUCCUBUS' DEN



1. Pillow / diary

2. Spear

3. Exit

EPITAPH IN THE NOCTROPOLIS MAUSOLEUM

REBECCA ANNE DAVISTON

JUNE 22, 16 TO NOVEMBER 11, 33

BELOVED DAUGHTER

HERE LET HER TRULY REST IN THY ETERNAL

PEACE, OH LORD. KEEP THOU AT BAY THE

HUNGRY SPIRITS OF NIGHT. FORBID THOSE

WHO SEEK TO ROUSE THE ABANDONED

BODIES OF THOSE THAT SLEEP.

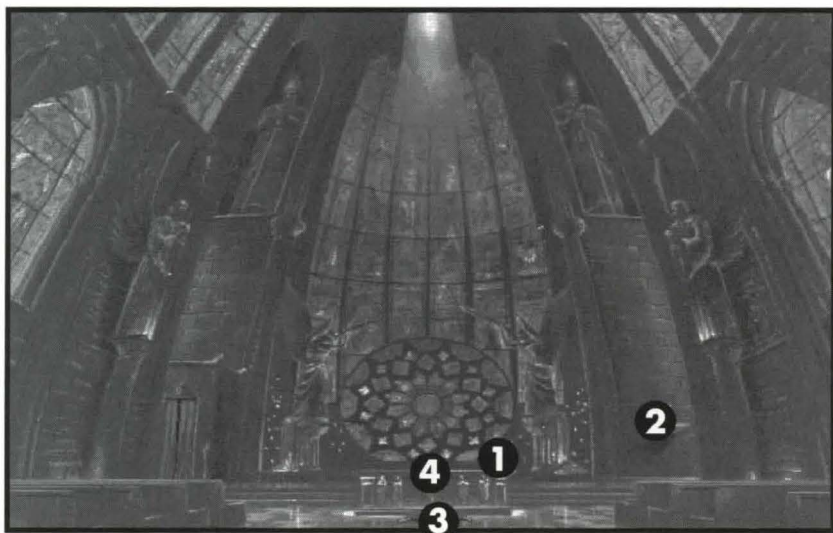
HERE LET OUR DAUGHTER LIE, AND RISE NOT,

UNTIL THAT DAY WHEN THOU SHALT CALL

HER TO STAND BEFORE THEE.



CATHEDRAL



1. Chalice

2. Holy water

3. Pillow / detonator

4. Statue

From: Detective J.R. Levitz, NPD

To: Andrew Harvar, Assistant Police Commissioner

Date: 3/16/50

Re: Susan Emelia Cowper, AKA "Stiletto"

Mr. Commissioner:

Attached, please find the brief you requested on Stiletto.

Description:

Age 24, height 5'5", weight 105 lbs., hair blonde, eyes blue.

Criminal record: Juvenile arrests for Trespassing, Malicious Mischief, Shoplifting, Minor Under the Influence.

One juvenile felony conviction for Assault with a Deadly Weapon. Served 7 months of a 2-year sentence in juvenile detention.

Personality: Stiletto is remarkably intelligent — much more so than she displays publicly. She is deeply cynical and prone to sudden acts of callous cruelty, but also totally fearless and intensely loyal to her few friends.

Character Traits: No known hobbies. Drinks heavily. Fiercely loyal to and protective of Darksheer.

Biography: Susan E. Cowper was born third of three children to Matthew Ivan Cowper and Emelia Susan (Smith) Cowper. Neither Mr. or Mrs. Cowper nor their two sons had any significant criminal record.



A major disruptive influence from her earliest school days, Susan apparently became involved with Subterranean youth gangs at about age 11. Not content to take the submissive role traditionally prescribed for girls in the gangs, Susan practiced martial arts and knife-fighting intensely, in order to assert her place as a gang "soldier."

Shortly after her 14th birthday, Susan was initiated into the "Traitors," a particularly violent multi-racial gang. At this point she acquired the name "Stiletto" and embarked on the most intensive period of her criminal career, participating in numerous illegal gang activities. The NPD, however, was unable to make any serious charges against Susan stick.

In her 16th year, Susan apparently became disenchanted with gang life, and began to distance herself from the Traitors. Her grades and conduct in school improved markedly. However, when a former boyfriend was killed in a drive-by shooting by another gang, Susan confronted the assassin at a concert and attacked him with her two knives. Only the intervention of three members of the Wards youth club saved her victim's life, and he was hospitalized for several months after the attack. Susan was sentenced to juvenile detention until her 18th birthday, but after seven months she was released on the recommendation of her counselors into the care of her family. For the next two years she led an apparently normal teenage life, continuing to stay out of trouble and get good grades.

Then, a few weeks before Susan was to begin college, her family was taken hostage in their home by the criminal mutant Drealmer, aka William X. Dawson. He and three of his accomplices were fleeing, having just accomplished an armored truck robbery. Susan contrived to retrieve her knives from her room, and killed two of the family's captors before she was mind-controlled by Drealmer. She was forced to watch while Drealmer's remaining henchman slaughtered her entire family. It is unknown why Drealmer allowed Susan to live when he escaped from the Cowper home.

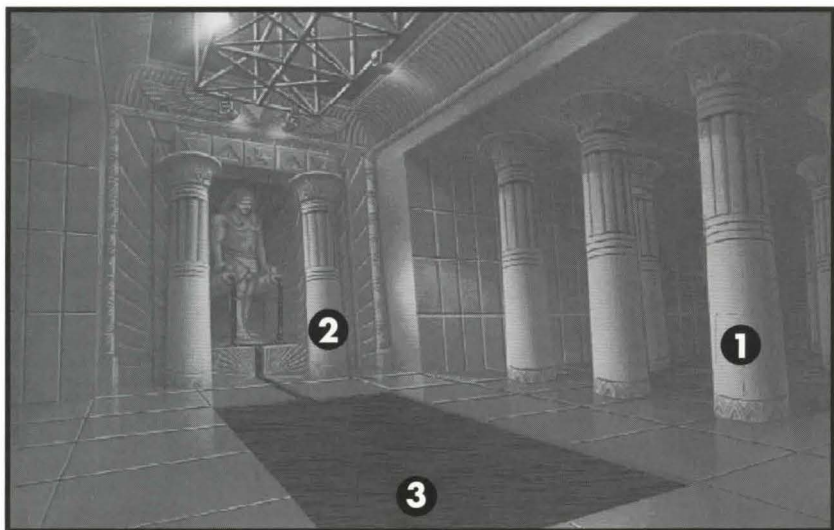
It was immediately after the murder of her parents that Susan met Darksheer, who was pursuing Drealmer. She assisted in the apprehension of Drealmer, and shortly thereafter made her debut as Stiletto, Darksheer's sidekick.

In the years since her vigilante career began she has established herself as a gifted crimefighter in her own right. She has developed a particularly intense personal rivalry with the villainess Top Hat (Cynthia Burrows).

Conclusion: It is true that in the course of her crimefighting career Stiletto has killed four perpetrators and injured at least 17 more. However, each of these incidents has been investigated by the NPD and determined to be justifiable homicide, either on grounds of self defense, or to protect the life and limb of innocents. It is my opinion, Mr. Commissioner, that Stiletto represents no danger to the community or the police department as long as she remains under the patronage of Darksheer.



SHADOWLAIR



1. Hidden panel (costume)

2. Hidden panel (History)

3. Liquidark pool

From Doctrines of Noctromancy

... and if there be a Quintessence of Illumination, so must there also be a Quintessence of Obscurity, for the base forms take their respective natures from the eternal forms of the Quintessential elements, so it follows therefore that the existence of the base form implies the existence of the eternal form even as the existence of the eternal form compels the existence of the base form (for it is known that all things which exist in this material world — and in those material worlds which are not this world but which nonetheless possess material existence — are but reflections of the eternal and elemental verities, diluted and combined in various solutions and admixtures of their respective qualities); yet there are those who would say that there is no Quintessence of Obscurity, for darkness hath no existence unto itself, but only existeth by virtue of the absence of light, yet those who speak so speak foolishly, for the eternal principles cannot be diluted in their own nature, but only through the admixture of other extant principles contrary to that nature, that is to say, if the nature of darkness were but the absence of light, there would be no darkness, for light cannot be absent save in the presence of another principle which contraveneth light, and that principle is named "Darkness," therefore can it be seen that if there is no Quintessential Darkness then would Quintessential light pervade the universe, so is the Quintessence of Obscurity established; yet even so. . .



BORNICK MANSION



1. Front door

From the *Noctropolis News* obituary page, 8/30/51 **Bornick, Peter**

Noted Noctropolis entrepreneur and philanthropist Peter Bornick was pronounced dead on arrival at Noctropolis General Hospital Tuesday. He was 53.

Bornick was found by an employee at 9:35 p.m., at a Bornick Company construction site on West Dimsdale. He had apparently been inspecting the site alone when he sustained a fall of at least 12 stories. According to hospital records, death was instantaneous. Police say that there is no evidence of foul play.

A native Noctropolitan, Bornick was the son of Dr. Richard Bornick and his wife, Hester. Bornick graduated from Noctropolis Polytechnic with a masters degree in mechanical engineering, and after three years working for Samson Development, founded the Bornick Company with a loan from his father. The Bornick Company was the primary contractor for numerous city and corporate buildings, including the Noctropolis New

Library, the Polytechnic Coliseum and the DeQuerro Towers. Bornick remained President and CEO of the Bornick Company until his death.

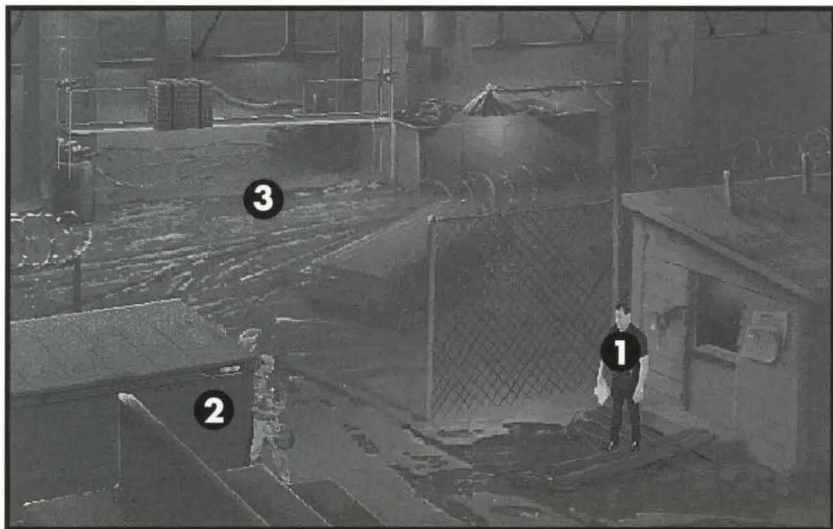
In addition to his professional activities, Bornick was also a prominent local philanthropist. Together with the local champion Darksheer, Bornick established the Aurora Foundation, a charitable corporation dedicated to making grants to needy individuals and low-interest loans to small businessmen, in an effort to rehabilitate the inner city. He also sat on the boards of several important charities, including the Hospital Fund, the Library Foundation and the Community Chest.

Bornick is survived by his wife, Julia Bornick, and his mother, Hester Bornick. A memorial service will be held Saturday at 10 a.m. in the Cathedral. The family requests that gifts in Bornick's memory be donated to the Aurora Foundation.



SUNSPIRE TOWER

OUTSIDE THE FENCE



1. Guard 2. Truck 3. Area past the fence

From *Businessman's Week Magazine*, 4/17/51

The Noctropolis business scene was shocked last week when the word went out that the most sought-after building contract of the year, the Sunspire Tower project, had gone to an upstart newcomer on the local scene, Cygnus Construction.

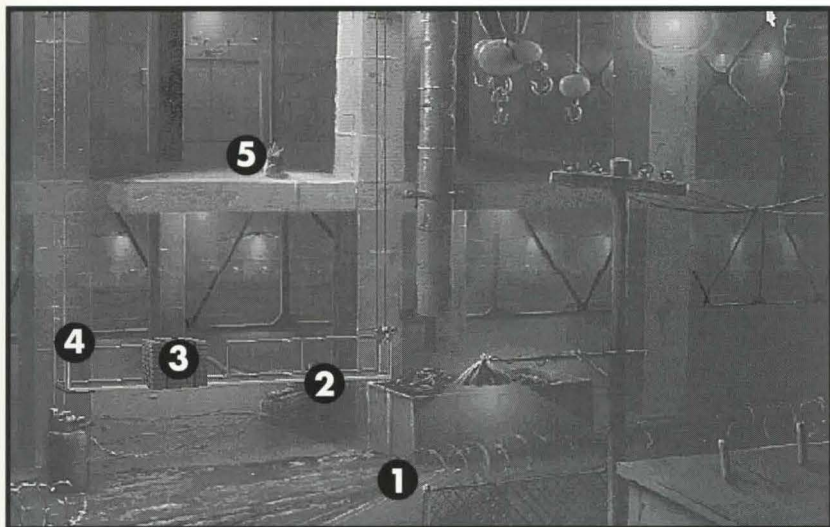
The Sunspire Tower is nothing short of the most ambitious architectural assignment ever undertaken in Noctropolis. Almost a mile tall, it's designed to actually penetrate the cloud layer, giving long-benighted Noctropolitans a glimpse of sunlight. In addition to providing residences and offices for Noctropolis' most elite citizens, the upper levels of the Sunspire will also include a restaurant and a public solarium. The solarium will be open free of charge during designated visiting hours, or by appointment to schoolchildren, civic organizations, church groups, etc.

Since it was announced, over five years ago, the Sunspire project has been tantalizingly mysterious. It's financed by Sunspire, Ltd., a mostly anonymous consortium of local investors and entrepreneurs. An even bigger mystery is the identity of the architect. The groundbreaking design is pseudonymously attributed to "Fiat Lux Design," an entity that apparently does not exist as a corporation. There's been much speculation as to the identity of the creator or creators of this project, which international architectural journals have called "astonishing," "unprecedented," "amazing," "groundbreaking" and "gloriously insane."

Needless to say, there was a good deal of grumbling when a contract this big went to an unknown quantity like Cygnus. Right up until the winning bid was announced, building-industry scuttlebutt said that the Bornick Corporation, a prestigious and long-established local firm, had the inside line on the deal. Peter Bornick declined to be interviewed for this story, but James R. Waldrop, of Waldrop Construction Services, didn't hesitate to speak for the Noctropolis construction community at large. "It's a slap in the face," he told BW, "You live in a community for as long as most of us have, provide jobs, do good work, it's not right to give a job this big to some out-of-town startup operation."



INSIDE THE FENCE



1. Glass cutter 2. Lift 3. Bricks 4. Motor 5. Glass shards

But Marvin Haley, attorney and spokesman for Sunspire, Ltd. (and the only publicly known officer in that company), was equally frank in explaining how Cygnus got the job. "They had the best bid. It was open bidding, and Cygnus beat the nearest offer by a decisive margin." Haley declined to attach any more specific figures to Cygnus' "decisive margin."

He did, however, say that Sunspire was not worried about Cygnus' unknown status. "Well, sure, that's something we thought of," he said. "Everything else being equal, of course we'd prefer to work with an established local company. All I can say is that we checked out Cygnus very thoroughly before accepting their bid, and everything we found out about the company only made us more eager to work with them. Anybody can see by the way that they built for their own headquarters that this is a quality operation."

Indeed, the 99-floor Cygnus building is impressive. A state-of-the-art high-rise, its design combines elements of art deco and traditional Japanese Zen architecture.

BW went there to find out more about Cygnus and its plans for the future. We spoke to Vanessa Yukiko Shoto, president and CEO, and Sam Jenkins, chief of operations.

Business Weekly: Forgive me, Ms. Shoto, but you don't look much like a "Vanessa."

Vanessa Yukiko Shoto: My given name is Shoto Yukiko. I added the Vanessa when I came to work in this country.

BW: And that was just a few years ago, I believe?

Shoto: Yes, when we formed Cygnus. Before then I had never worked in this country.

BW: But you were educated right here in Noctropolis, weren't you?

Shoto: I obtained my MBA at Noctropolis University, yes.

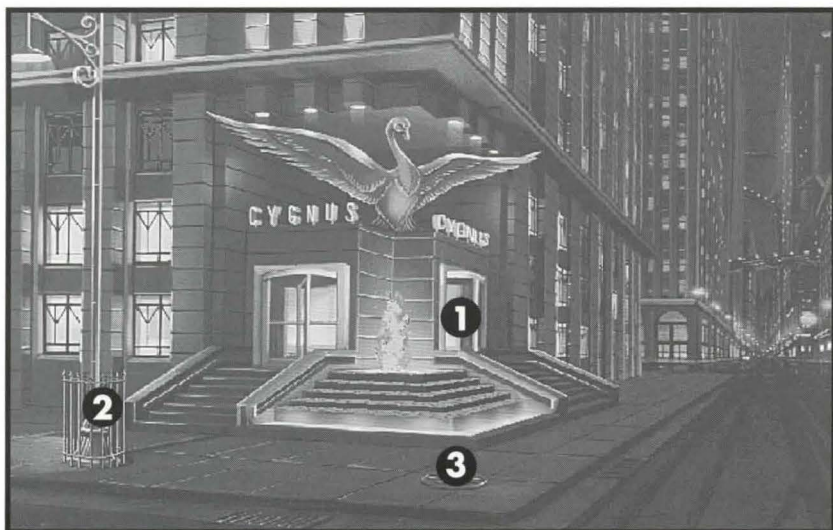
BW: And you spent the next 12 years working for various Japanese concerns?

Shoto: Tanowara Systems, Kurosawa, Akane, finally three years as executive vice president of Todai Technosystems.



CYGNUS CONSTRUCTION

EXTERIOR



1. Entrance

2. Wrought iron shaft

3. Manhole

BW: And then you decided to form Cygnus?

Shoto: Oh no, Cygnus was not my idea. I was approached by the investors and asked to launch the new concern.

BW: Who are those investors?

Shoto: They prefer to keep their identities confidential. However they include a number of very powerful businessmen in this country, as well as in Japan and even Europe.

BW: And you Mr. Jenkins, how did you come to Cygnus?

Sam Jenkins: The hard way. (Laughs) I came up through the ranks. Started out as a high steel worker at 17, saved up enough money working summers to put myself through engineering school. Worked as a foreman, did a little contracting, a little design, then I got offered a cushy desk job.

Shoto: As usual, Sam is too humble. His résumé is quite impressive.

BW: If we can turn our attention to the Sunspire Project?

Shoto: Of course.

BW: Two years ago you came to Noctropolis, built yourself a multi-million dollar office building, and immediately bid on the biggest project this city has ever seen. Seems like remarkably good timing.

Shoto: The timing was quite deliberate. Cygnus was formed with the express intention of building the Sunspire.

BW: Really? And you had no doubts you could win the contract?

Shoto: None whatsoever. We knew that we could undercut any other company's bid by at least 15%, with no loss of quality.

BW: And how did you do that?

Jenkins: New technology, new techniques, new materials. Cygnus isn't just another construction outfit. We are going to change this industry from top to bottom, forever. There are elements in this building that most engineers have never dreamed of ... climate control, security. Why, just the lighting systems

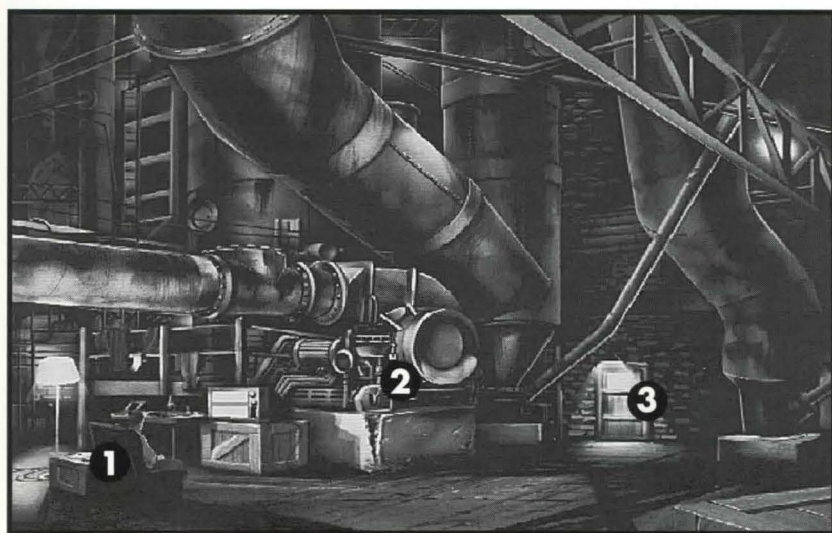


LOBBY



1. Wanda 2. Maintenance room 3. Sam Jenkins' office 4. Elevator pass 5. Elevator

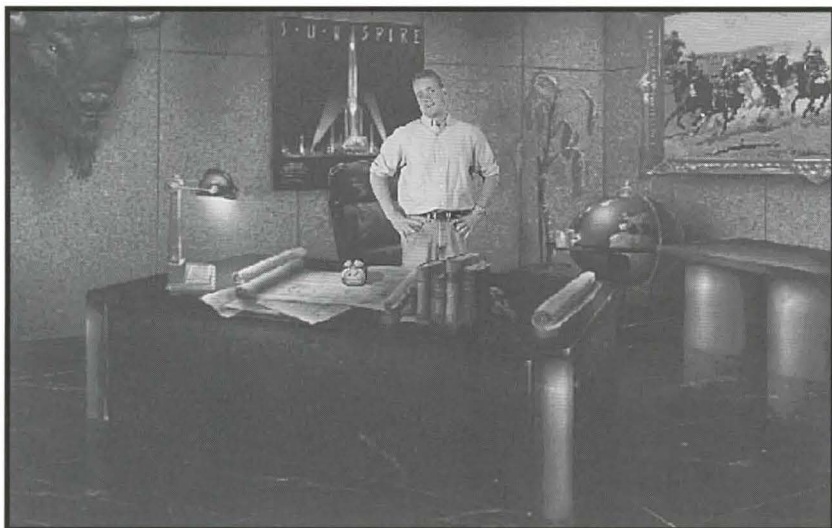
MAINTENANCE ROOM



1. Leon 2. Switch 3. Exit



SAM JENKINS' OFFICE



alone took a team of engineers.

Shoto: But, of course, this is not the place to discuss the technical details of the project, Sam. Don't you agree?

BW: Can't you be more specific?

Jenkins: Heh. Sorry, not yet. We figure right now that Cygnus is at least five years ahead of any other company in the country, and we want to hold on to that edge as long as we can.

BW: You'll forgive me if I say that those are some pretty big promises.

Jenkins: Damn right they are, and we intend to deliver on every one of them! Sunspire is a project like no other, and it needs a company like no other. That's Cygnus.

BW: What about those local contractors who feel shut out of the Sunspire Project?

Shoto: Cygnus means to be an asset to the local economy, not a drain. We do not see ourselves in competition with local contractors. We consider ourselves an international company, and it's our position that we are the only company in Noctropolis with the necessary resources to fulfill the Sunspire contract adequately.

BW: An international company? Does that mean that after the Sunspire project Cygnus will be moving on to some other part of the world?

Shoto: Certainly not. Noctropolis is our home, and we intend to remain here for the foreseeable future. This building should be ample evidence of that. However, while Noctropolis will remain our central headquarters, after the Sunspire is completed Cygnus will be taking on projects all over the world. We've already had several inquiries from Europe and Asia, but for the moment we want to concentrate our resources on the Sunspire project.

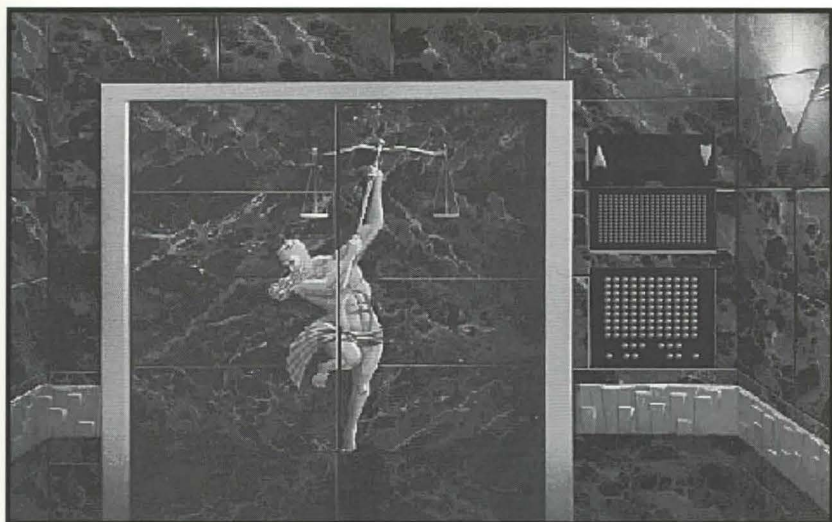
BW: Thank you both very much for your time.

Jenkins: No problem.

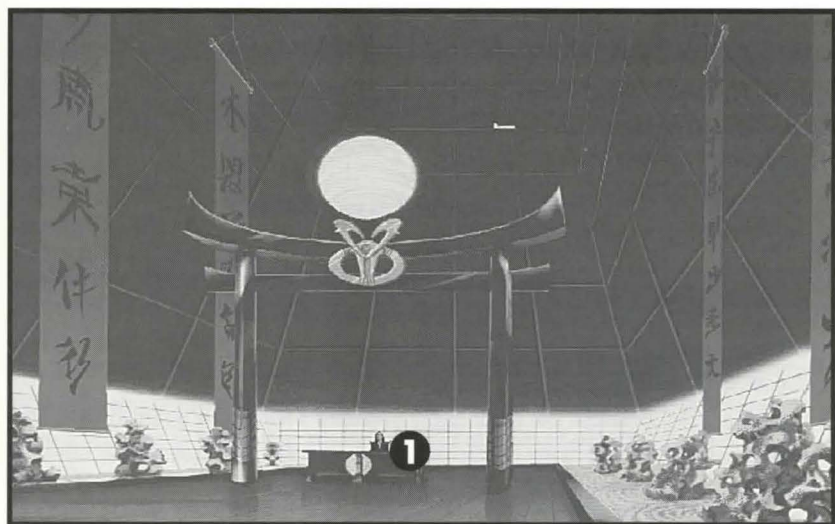
Shoto: Not at all. Thank you for coming.



ELEVATOR



MS. SHOTO'S OFFICE

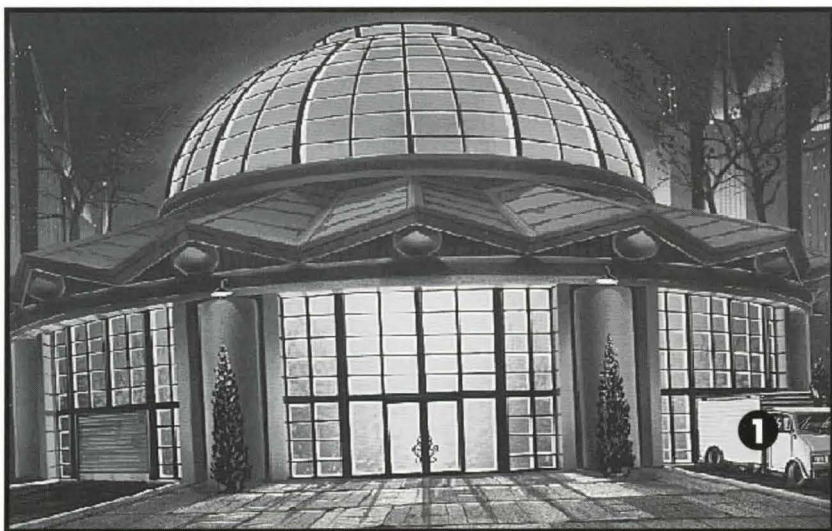


1. Shoto



GREENHOUSE

EXTERIOR



1. Truck

From *Greenhouse Life Magazine*, June, '38

An Interview with Dr. Horace Bartholomew, Curator of Noctropolis' Central Park Greenhouse

Question: Dr. Bartholomew, thank you very much for taking time out of your busy schedule to talk to us.

Answer: Yes.

Q: It's a great honor to speak to a scientist of your stature.

A: Yes.

Q: Could you please tell us about the purpose of the Central Park Greenhouse.

A: The purpose of the Central Park Greenhouse is to preserve those plant species indigenous to the Noctropolis area.

Q: Because of the darkness.

A: Yes, of course. Because the cloud layer prevents a sufficient quantity of solar radiation from reaching many of the local plant species, the greenhouse offers a controlled environment where specimens can flourish.

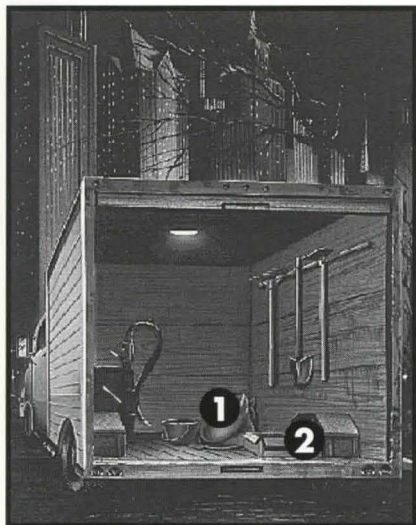
Q: To be replanted once the clouds dissipate.

A: I suppose so. Yes.

Q: How many species are in the Greenhouse's collection?



TRUCK



1. Sack of seeds 2. Quickgrow solution

A: 14,577. Exactly.

Q: Tell me, Doctor. I suppose the Central Park facility uses a number of fundamental gardening techniques that the ordinary household gardener might find useful.

A: Oh, no, I don't think so.

Q: No?

A: No.

Q: None at all?

A: Not that I can think of.

Q: But surely there are certain principles that apply equally to all gardeners regardless of scale?

A: I think not. The greenhouse is a scientific institution. We're all highly trained botanists and technicians. It's not like we're growing pansies and strawberries in an aquarium in the cellar. We have 14,577 species of plants, you know. Exactly.

Q: I see. Doctor, I believe that in addition to your duties as curator of the Greenhouse, you also remain active in botanical research.

A: Oh yes. Yes, indeed. Research is always my top priority.

Q: Can I ask you about some of the projects you're currently engaged in?



INTERIOR



A: Go ahead.

Q: What are some of the plants you're currently working on?

A: Well, there's droseraceae, bromeliads, capsern, of course, arthrobotrys ...

Q: I'm sorry, I'm afraid I'm not acquainted with all of those species.

A: Meat eaters. Carnivorous plants.

Q: Of course. That must be fascinating.

A: It is. It is.

Q: What, precisely are you studying about these plants?

A: Oh, you know, basic genetic experiments. Trying to get a larger, hardier strain.

Q: Why would anybody need a larger Venus flytrap?

A: Mmmm, well, pest control? It's pure science, I suppose. And of course there's always the intelligence question.

Q: Intelligence? Plant intelligence?

A: Oh yes. Carnivorous plants are very intelligent, you know. The intellectual elite of the plant kingdom.

My, look at the time, I really must be going.

Q: Of course, doctor, but first could you explain about ...

A: Sorry, no time. Good day.

Q: Thank you.



OPERA HOUSE

EXTERIOR



1. Entrance

From the “Rabbit’s Hole” column of *Professional Magician’s Quarterly Newsletter*, 8/44

If you were at the International Prestidigitators’ Convention in Nottropolis last month (and who wasn’t?) I guarantee that those of you who caught Cyndi Burrows’ professional debut at the Saturday night showcase were talking about it the next day. And if you didn’t catch it, you heard enough about it to kick yourself the next day.

Well, the Rabbit caught Cyndi’s show, and let me tell you, people, believe the hype! Just barely 20 years old and still a sophomore at NU, little Ms. Burrows already shows all the earmarks of being one of the greats. Not only is she drop-dead gorgeous with an unbelievable stage presence, she’s also one of the most innovative illusion designers this profession has seen in decades.

Most magicians today (and the Rabbit doesn’t exclude himself from this category) are just applying new coats of chrome to tricks that have been standards for at least 75 years. That is not the way the new girl operates. Cyndi’s doing things that have literally never been done before.

One possible secret to Cyndi’s innovative approach — she’s an honor student in physics. The wonders of science ... however, Cyndi’s show is no sci-fi special effects fireworks display. Cyndi told one of the Rabbit’s little bunny friends that she put together her whole act for less than \$1,000. Of



INTERIOR

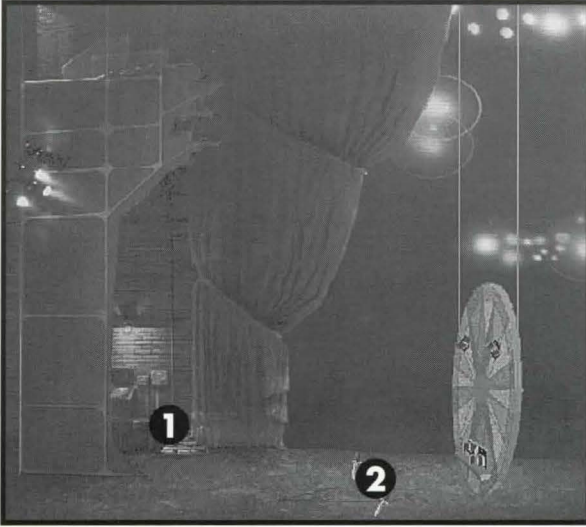


course, it helps when you build most of your equipment yourself. Give this girl a budget, and the sky's the limit! The Rabbit will gnaw off his own left ear if she doesn't have her own prime time special within five years, and you can quote that back to me! (I'd say "two years," but Cyndi seems determined to finish her degree first.)

Like any real pro with a new schtick, she's not talking about how she achieves her techniques. In fact, the Rabbit himself overheard one of the biggest names in the industry (you probably paid good money to see his movie last year, and regretted it afterwards) offer Cyndi a cool \$10,000 for her exploding cake routine. Incredibly, Cyndi turned him down flat. When the Rabbit was a starving student, he would have happily sold you his mother for the price of a pony keg, but Cyndi's made of sterner stuff.

Which brings us to the other thing you probably heard about Cyndi. That, for a newbie, she carries a really serious attitude around with her. She raised more than a few stodgy eyebrows at the convention with her bald-faced claims that she was going to single-handedly turn this art on its ear. A lot of the old nannies at the convention were saying that Cyndi's pretty little head was already too big for her top hat.

And what does the Rabbit say? He says, "You go, girl!" Magic is not an art that thrives on modesty and polite reserve. If Cyndi thinks she can rebuild the whole thing from the ground up, this Rabbit says let her try. From where I'm sitting, it looks like she's off to a great start!



1. Bricks 2. Throwing knives / trap door

**From the *Noctropolis News*, Editorial Page, 7/14/50
“Punk Gangs Need City’s Attention”**

Just how long is the city government going to sit around in their big black chamber doing nothing, while wild mobs of young hooligans terrorize the city from their underground rat-hole hiding places?

The criminal teen gangs that lair in the so-called “Subterrainia” are a civic disgrace and must be dealt with immediately.

Subterrainia, the underground remains of pre-Catastrophe Noctropolis, is the local headquarters for most

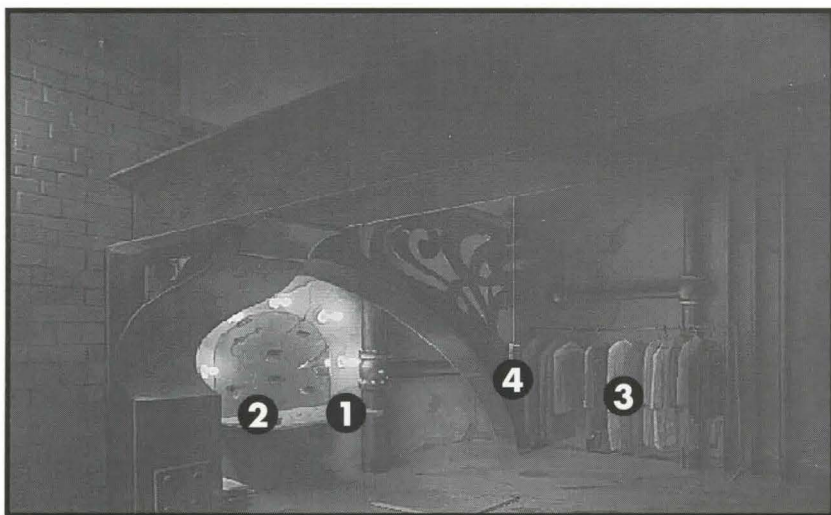
Noctropolitan drug trafficking, prostitution, extortion and robbery. It’s where the scum goes when the light of civilized society shines on it too brightly.

Police estimate that some of the Subterrainian gangs number as many as 500 members strong. The police don’t know the exact numbers, because the police don’t go into Subterrainia, where they’re outgunned and outnumbered. And who can blame them?

Since the problem has been allowed to grow beyond the



DRESSING ROOM



1. Makeup kit 2. Jewelry 3. Clothes / door 4. Switch

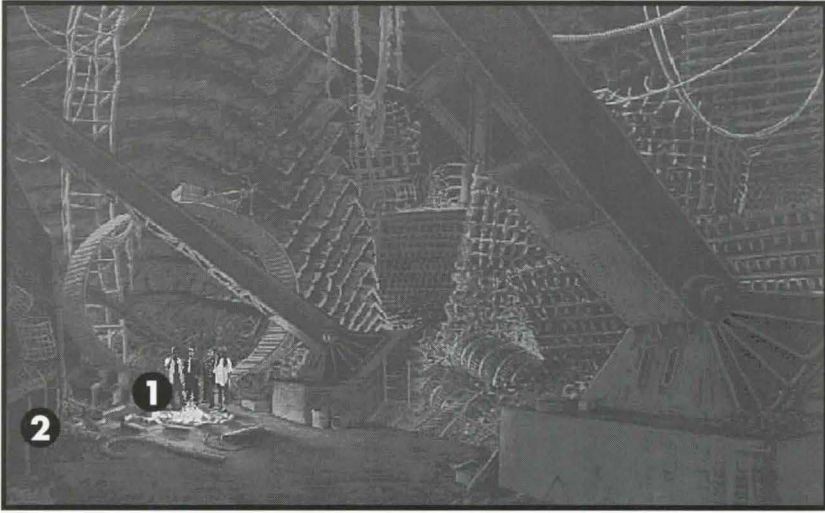
SET ROOM



1. Screwdriver 2. Door 3. Water valve 4. Hose 5. Dressing room



SUBTERRAINIA



1. Punks

2. Set room

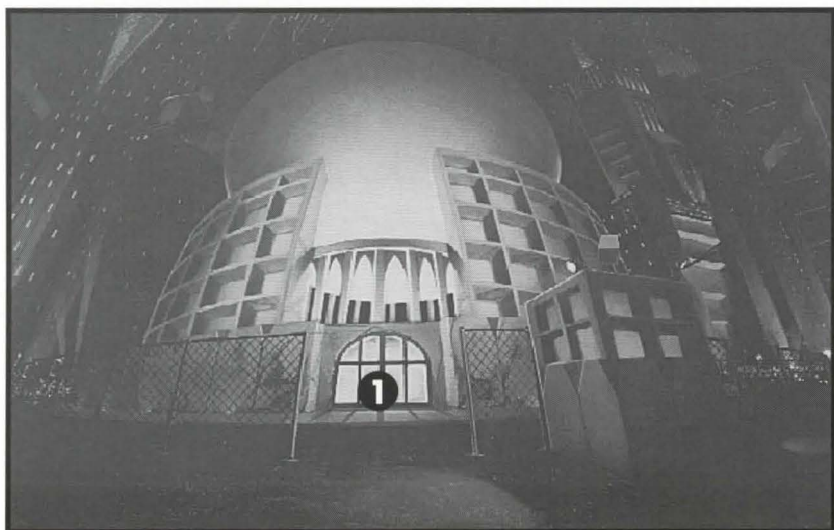
reach of the police, the city needs to resort to other means of dealing with this scourge. Why hasn't the city petitioned the governor to call out the militia to clear Subterrainia through military action? If the governor won't send in the troops, then Noctropolis needs to hire top-quality professional mercenaries to get the job done. Whatever it costs, it can't be more expensive to city pride and welfare than allowing the current situation to continue to fester.

And once the undercity has been cleaned out, it must be sealed up tight, so no human vermin can slink back in once the military moves out. Only when this has been accomplished can Noctropolis once again lay claim to civic pride, and hold its head up as it takes its rightful place as one of the great cities of the world. Only when this has been accomplished will Noctropolis have a civic government worthy of the name.



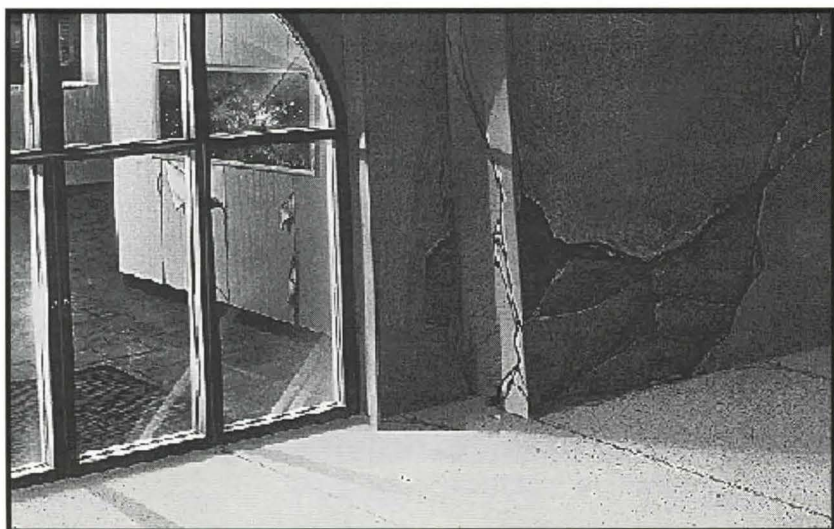
OBSERVATORY

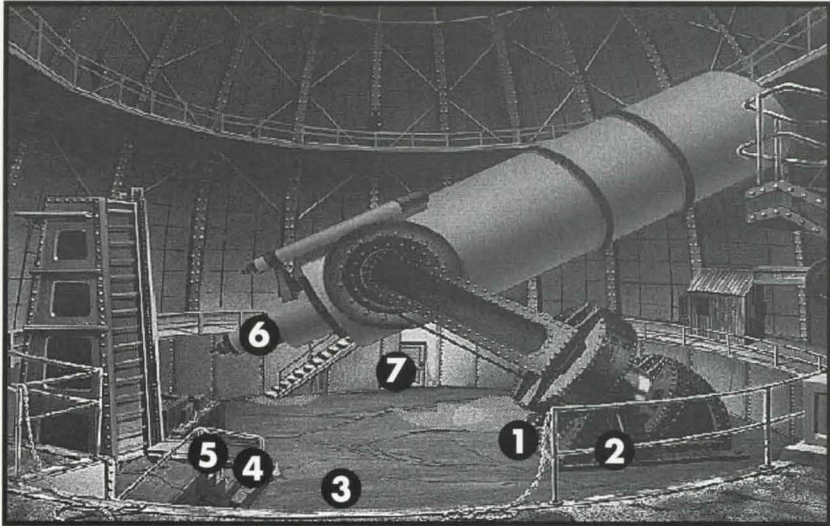
OUTER GATE



1. Entrance

WALL





- | | | | |
|----------------------------|------------------------|------------------------|---------|
| 1. Screwdriver / safe zone | 3. Safe zone | 5. Platform / log book | 7. Exit |
| 2. Safe zone | 4. Oil can / safe zone | 6. Lens panel / lens | |

Whisperman's Legacy

From *Noctropolis Life Magazine*, "Around Town" Column, 5/17/50

The budget controversy stirred up by the recent elections has revived one of the greatest ironies of Noctropolitan life. Why does a city constantly covered with an impenetrable curtain of dark ash maintain a civic observatory? It's a complicated story, and a sad one. We'll get to it in a minute. First, however, to answer Selectman Unger's charges against the mayor, let's make it clear that not one cent of taxpayer money goes to the maintenance and upkeep of the observatory.

The City Observatory was the lifelong dream of world-famous Noctropolitan physicist and astronomer, Dr. Emil Whisperman. In addition to his scientific brilliance, Whisperman was also a remarkably rich man, having parlayed a small family fortune into a very large personal fortune through wise investments.

About five years before the catastrophes, Whisperman, then in his early 70s, created the Whisperman Foundation to fund the building and operation of an observatory on Grimly Knoll. As planned, the building was to be a state-of-the-art facility, featuring a Newtonian-type telescope with an 88" main refractor mirror. By the time the observatory was finished, the first tectonic rumbles were already starting to shake the ground, but nobody suspected how bad the situation would become.

The observatory had been operating for only four months when the first major eruptions hit. Much to everybody's surprise, the building (built from a design by Dr. Whisperman himself) survived the catastrophes with no major damage. This was little consolation, however, since by the time the

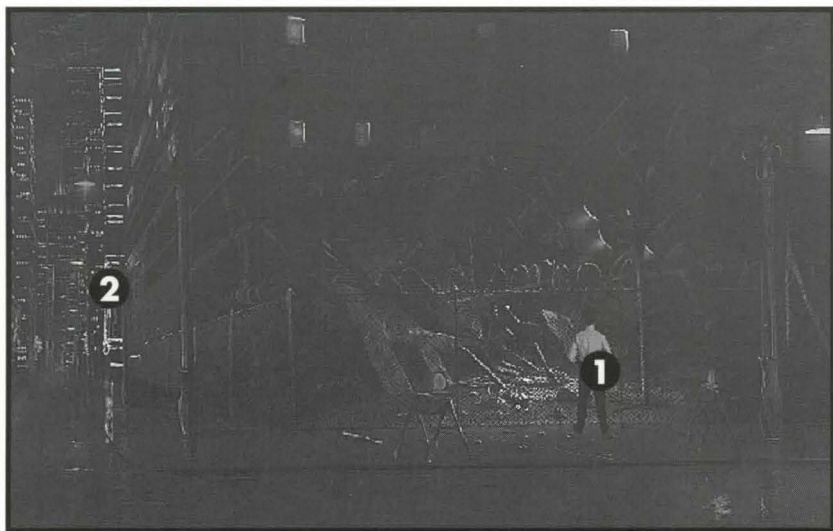
major eruptions subsided, the ash layer was firmly in place.

Whisperman, whose health was rapidly fading, closed down the observatory, but refused to abandon it entirely. He amended the Whisperman Foundation's mission statement to include, "The protection and preservation of the Noctropolis City Observatory, until such a time as normal operations may resume on a regular basis."

So a major financial foundation designed to fund a substantial percentage of a fully operational observatory became a fund to pay for that facility's maintenance and security. It's not surprising that that maintenance and security can be absolutely top-notch. And all without touching a cent of your daughters' hot lunch money, Selectman Unger.



DYNATEK



1. Guard 2. Neon Noose

From the Noctropolis News, 7/24/51

Worst Building Fire Since Catastrophes 34 Dead in Incarnate Inferno

A late-night fire last night resulted in the total destruction of the Dynatek Building, and the loss of at least 34 lives.

According to Fire Department spokesman Earnest Duval, the blaze began about 2:20 a.m. on the 43rd floor. That floor houses the Incarnate Industries division of Dynatek Technology, a section of the company devoted to high-tech research and development.

Witnesses and survivors said the mysterious fire spread with astonishing speed. By the time the fire engines arrived, at 2:32, the entire structure was consumed in flame, and at 2:51 the top 38 floors of the building collapsed. By 4 a.m. the blaze was extinguished, but the building is a total loss, Duval said. Neighboring buildings sustained only minor smoke damage from the blaze.



1. Jim Drake

Eight Dynatek employees in the lower floors of the building at the time of the blaze were able to escape to the street, but it is estimated that at least 34 people, and possibly as many as 42, lost their lives in the fire. That count includes 19 Incarnate technicians working on the 43rd floor at the time of the fire.

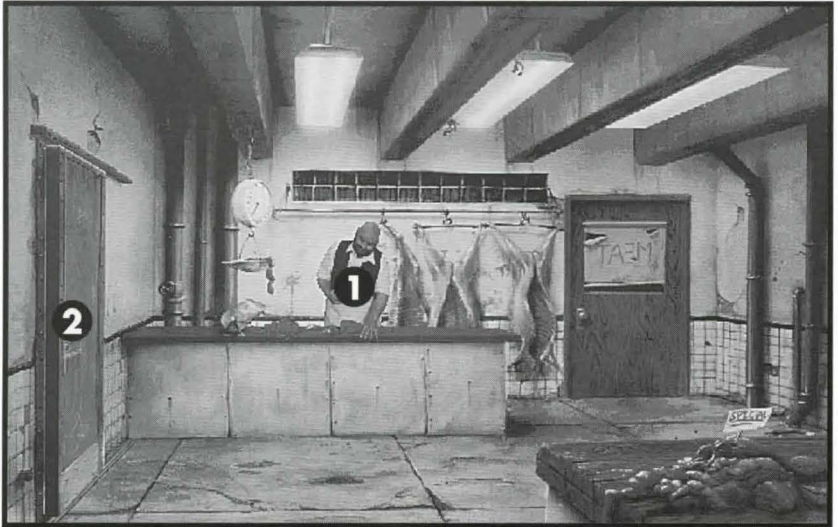
In a press conference held at 4:30 this morning, Duval said there was no evidence of arson. He also said that the Incarnate team on the 43rd floor were known to be working on a high-energy project, and fire inspectors were investigating the possibility that the fire was the result of a

failed experiment. An official determination of the cause of the blaze is expected within 24 hours.

Built only four years ago, the Dynatek building had an estimated value of \$3.2 million, making this the worst financial loss due to fire since the Catastrophes. The building housed all corporate offices of Dynatek Inc., which had an estimated net worth of \$3.7 billion in the last fiscal year, according to *Businessman's Week* magazine. More than 1,100 Noctropolans were employed in the building. Dynatek officials will say only that the company's response to the disaster is under consideration.



BUTCHER SHOP



1. Butcher

2. Freezer

FINE FRESH MEAT!

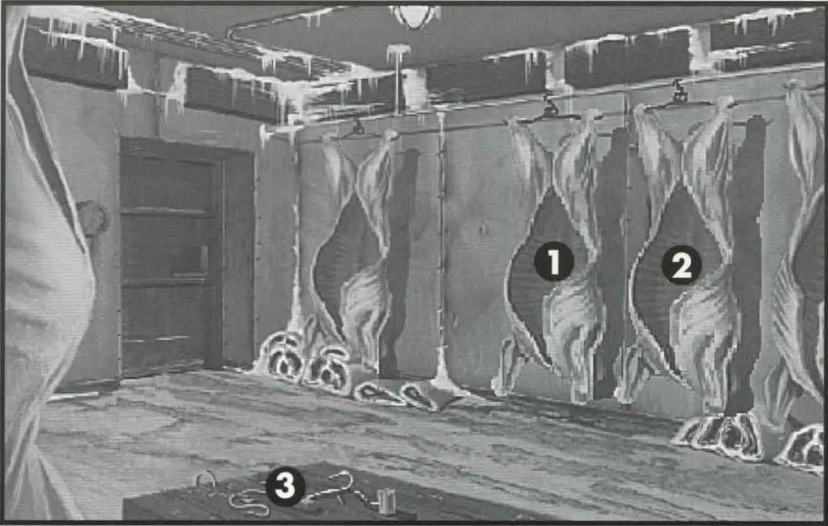
Visit the Downtown Butcher Shop, you're meat headquarters.

We carry a large assortment of the finest speciality meat products.

Noctropolis's best prices on Tripe, Head Cheese, Kidneys, Tongue Mountain Oysters delivered fresh daily



FREEZER



1. Slab of meat 2. Slab of meat / ladder 3. Meat hook

**Blood Pudding out specialty!
Exotic international products!
Jellied Brains, Goose Blood
Sausage, Haggis!**

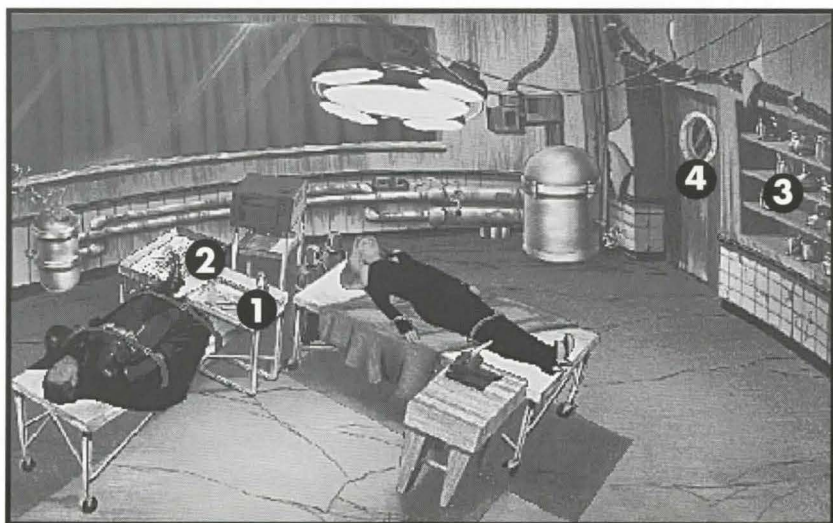
Turtle blood? We've got it!

**Visit Downtown Butcher Shop,
the meeting place for
HAPPY MEATS!**



MASTER MACABRE

SURGERY



1. Acid bottle 2. Tray 3. Beaker 4. Door

Transcript of conversation 3/17/51, between Dr. Helena Abignew, attending psychiatrist, and William Blish, AKA Master Macabre

Helena Abignew: Good morning, Dr. Blish.

William Blish: Hello Helena, you look simply delectable this morning.

HA: Thank you. How are you today?

WB: Bored out of my mind, as usual. But then I suppose that as far as you're concerned, I'm out of my mind regardless of whether or not I'm bored.

HA: You don't feel you have enough recreational activities?

WB: I don't feel that I have the right kind of recreational activities. A trained and educated mind like mine needs more than the soap operas on the rec room TV, you know.

HA: Perhaps I could let you have some different books or magazines. Do you have any special requests?

WB: Perhaps some professional journals?

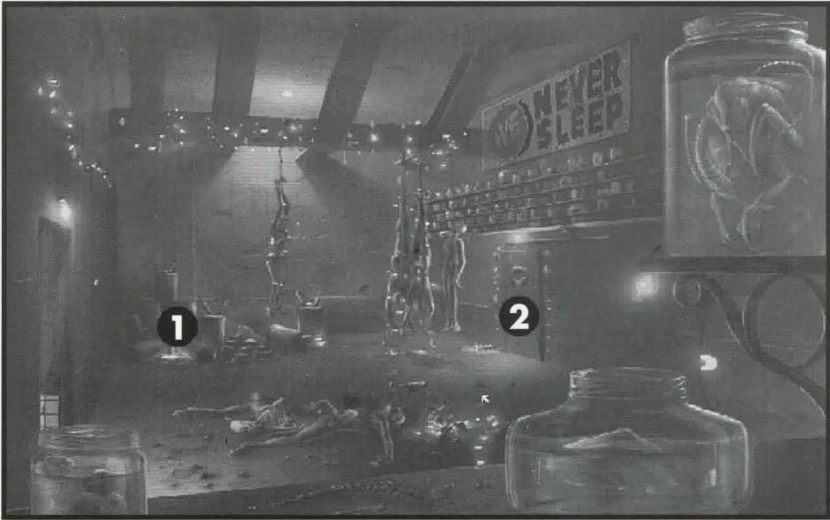
HA: Perhaps. I have some psychological and pediatric reports that I might loan you. They're a little out of your field, of course, but I think you'll find them interesting.

WB: Abnormal psych?

HA: No. Clinical studies, mostly.



XMAS ROOM



1. Acid 2. Door

WB: Not interested. Come now Helena, you know where my tastes lie.

HA: What would you like, then, Doctor?

WB: Pathology, surgery — I am a surgeon you know. Maybe some trauma studies, autopsy reports ...

HA: No, William. I'm sorry, but you know that we've decided that such stimuli would not be good for your therapy.

WB: We didn't decide anything, Helena. You made that particularly silly decision all by your pretty little self. Come on, Helena, have a little heart. It's not like I'm asking you to loan me a few patients for a behavioral study.

HA: William, you know that's not possible and you know why. Now, would you like me to select some texts and journals that are consistent with your therapy?

WB: You and your journals can go to hell! I'm not interested in your damn stupid, rat-running reports. I'm a real doctor, damn you!

HA: Getting angry won't help the situation any, William.

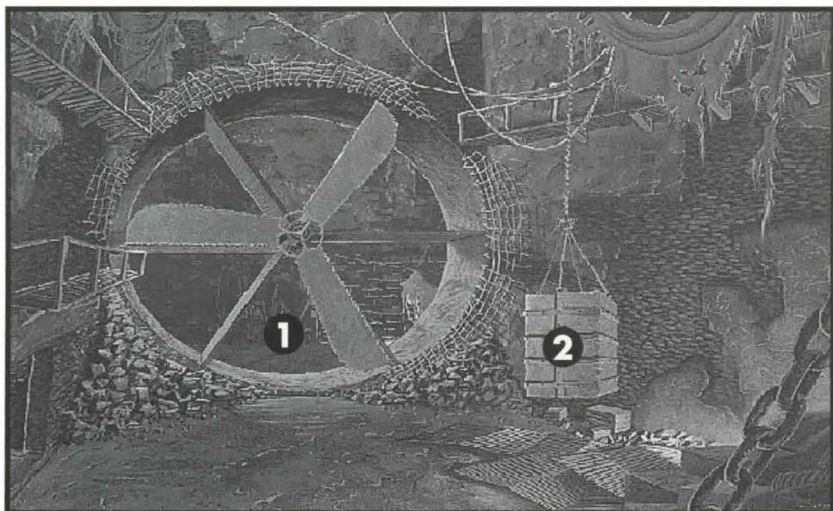
WB: Don't call me "William," you stupid bitch! My name is Doctor Blish!

HA: I'm a doctor too. Why don't you call me Doctor Abignew?

WB: You call yourself a doctor? You're no doctor, you're just another pissant headshrinker. How long's it been, "doctor," since you've darkened the door of a real operating theater?



FAN ROOM



1. Fan 2. Block

HA: As a matter of fact, just two weeks ago I assisted with a neurological procedure conducted on another patient of mine.

WB: Brain surgery? Really? Perhaps I underestimated you, Helena. Was it an open-skull procedure?

HA: Yes.

WB: And did you do the knife-work yourself?

HA: No, I assisted.

WB: The saw then? Did you open him up?

HA: I think that's quite enough questions about that particular incident, William. Let's move on.

WB: Just give me a few of the significant details. How'd the patient get through it?

HA: He's doing fine. But I'm not going to describe the procedure to you any further. We have other things to do with our time.

WB: Please, Helena? Just a couple of minutes? What about professional courtesy?

HA: You know why we don't want you obsessing about surgery, William.

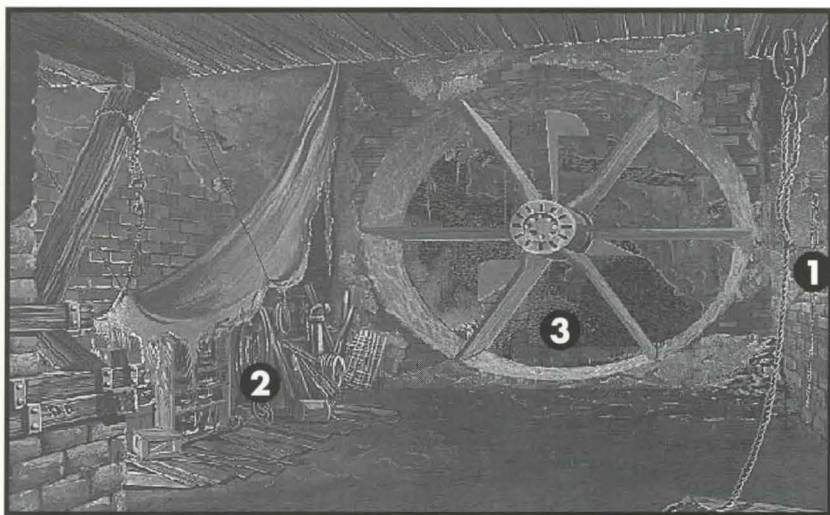
WB: I'm not obsessing! I'm a scientist. I'm interested in professional procedures.

HA: The subject is closed. Have you had any dreams lately?

WB: No. Yes. I had a dream about you, Helena.



JUNK ROOM



1. Rope 2. Valve wheel 3. Fan

HA: Is this a real dream, William, or are you just going to try to provoke me?

WB: Oh, it's a real dream, all right. But it is quite ... intimate. Think you can take it?

HA: This isn't a contest. Erotic dreams about casual acquaintances are quite normal, even more so in a doctor/patient relationship. You can tell me about the dream if you want to.

WB: It was quite pleasant really. Very romantic. We were in your high-rise apartment overlooking the city, sipping excellent champagne. Do you live in a high rise, Helena?

HA: That doesn't matter. This isn't really me we're discussing, it's just a dream image.

WB: Of course. Well, you ... that is, the dream you ... were wearing a back-less gown of deep crimson, with a single strand of perfect pearls around your neck. I was wearing a white tie and tails. We were looking down on the lights of the city.

HA: That does sound like a pleasant dream.

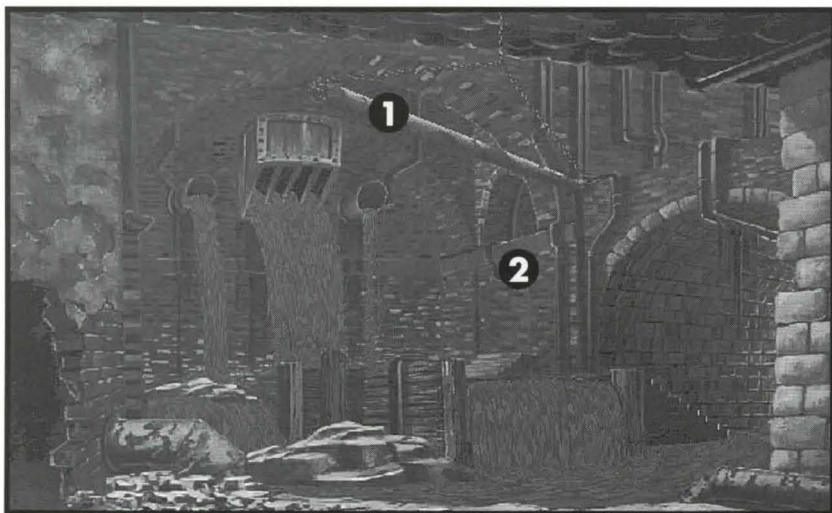
WB: And then we kissed, and you took my hand and led me into the other room. Am I embarrassing you?

HA: Not at all. Erotic dreams are nothing to be ashamed of or embarrassed by.

WB: I have some young friends who might not agree with that, but be that as it may ... you took my hand, and you lead me into the bedroom, and you lay down on the table ...



AQUADUCT



1. Overhanging pipe

2. Doorway

HA: Table?

WB: What?

HA: You said I ... that is, the woman in your dream ... lay down on a table. Don't you mean the bed?

WB: No, it was a table. An operating table. The whole room was an operating theater. You lay down and I strapped you in. Really, Helena, you know about my little preferences.

HA: All right. Go ahead.

WB: I took up the instruments and cut off your gown with the scalpel. When you were naked, you looked up at me and said, "Keep going," so I made the incision and began to peel back the skin. You were in ecstasy.

HA: There was no pain?

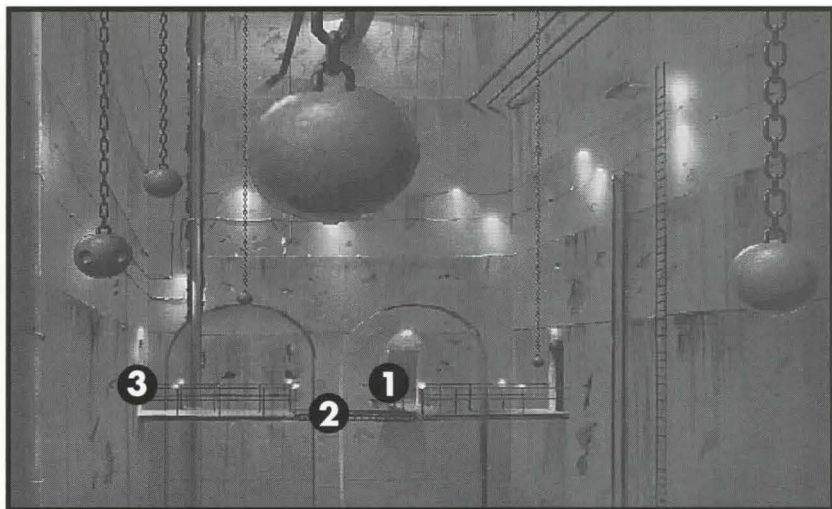
WB: Of course there was pain! Exquisite pain! That's the glory of it. The blood, the screams, ah, Helena, the bliss of it all. I could look into your eyes and see that it was the transcendent moment of your life! The moment when agony and ecstasy come together to produce ultimate sensation! Ah, my darling, you have such a beautiful scream!

HA: I think that's quite enough. I see the session is almost over, anyway.

WB: What's the matter? Get too hot for you? Should I have bowdlerized my little fantasy before sharing it with you, my dear?



BALL ROOM



1. Chandelier room 2. Catwalk 3. Valve room

HA: No, not at all. I appreciate your candor. However, I'm concerned that you may be overstimulating yourself.

WB: Am I the one getting overstimulated here, or is it you, Helena? Did I touch something in you don't want to face?

HA: No, that's not it at all.

WB: I think you really would love it, Helena, and I think deep down inside you know you want it.

HA: That's quite enough!

WB: Some day I will have you under my knife, Helena. Then we'll see if you're really as cool and proper as you pretend.

HA: Your session is over, William. Please return to your room.

WB: I can't wait to hear that beautiful scream in real life.

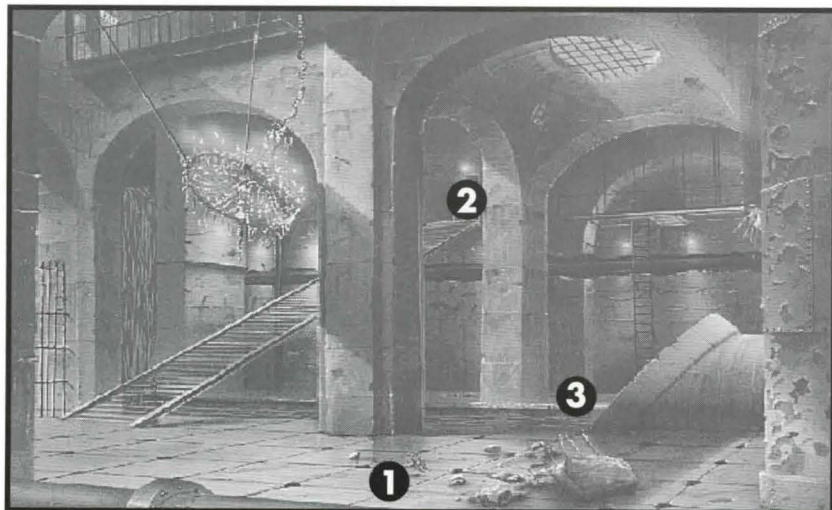
HA: I'm calling the orderly, William. Leave now or I'll have you medicated.

WB: Don't try to hide from me, you stupid slut! You know you want me, and you know I'm going to have you. You're going to scream for my knife someday, bitch! I'll make you scream for it!

(At this point the patient's remarks became incoherent. Orderlies arrived, sedated the patient and returned him to his quarters.)



CHANDELIER ROOM



1. Re-bar 2. Ball room 3. Tunnel

From the *Noctropolis News*, 3/13/51, p. 1

The deformed and probably tortured corpse of an as-yet-unidentified woman was found last night in northern downtown Noctropolis, according to city police.

Police reports state that the woman appears to have died about 5:30 a.m., from injuries sustained in a fall or collision sometime before midnight. The body was discovered and reported at 7:45 a.m. by an unidentified Noctropolis sanitation engineer.

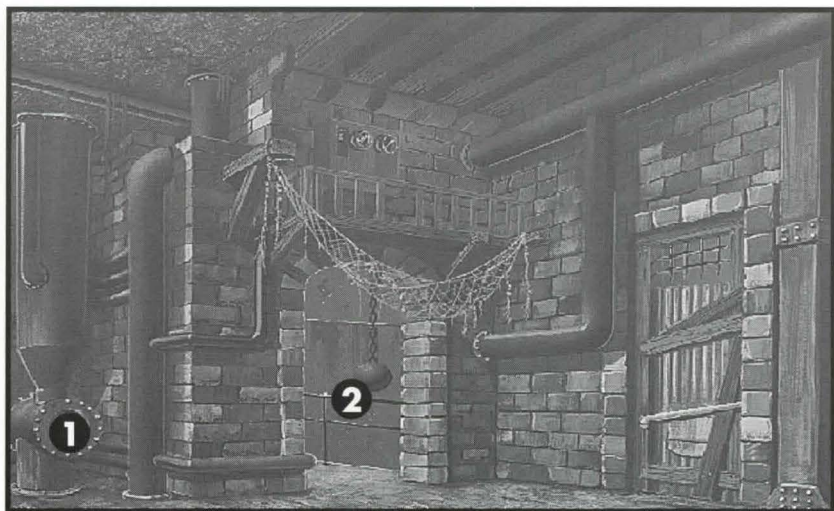
According to coroner's reports, the marks on the victim's body indicated that she had suffered severe internal injury in a collision with a car or other large object, or, more probably, a fall of no less than 25 feet. There were no open windows or exposed roofs in the immediate vicinity where the body was found, leading the police to theorize that she had lived for several hours after the accident, probably dragging herself several blocks before her final collapse.

Although the marks from the fall or accident were the victim's only fresh injuries, the body was found with numerous severe mutilations in a healed or partially healed state, indicating a possible pattern of systemic torture over several weeks or months. The corpse appeared to have had all her teeth extracted, her right eye removed, several fingers amputated, and many scars that were apparently fire or acid burns, in addition to numerous other mutilations. The body was also unwashed, and in a state of severe malnutrition.

The woman appears to have been Caucasian, about 35, brunette, 5'1" tall, and about 96 pounds at the time of death. She was wearing a soiled and tattered linen hospital gown. Police sources say they are conducting an ongoing investigation into the identity of the victim and the individual or individuals who may have been responsible for her mutilation. Anyone who believes they may have information pertinent to these questions should contact the Noctropolis Police Department's Violent Crimes unit.



VALVE ROOM



1. Valve

2. Ball room

GARBAGE MAN FINDS FREAKISH TORTURE-CORPSE SADISTIC MONSTER STILL ON THE LOOSE

From the Twilight Tattler, 3/15/51, p. 1

When garbage man Lance Kapowski reported to work last Wednesday, the last thing he expected to find behind a dumpster was the almost naked corpse of a hideously tortured, once-beautiful woman.

"It was just horrible," Kapowski told the Tattler. "She didn't have hardly no fingers left, like they'd all been cut off or something. And her eye had been gouged out, and it was all scabbed over. There were flies and bugs and stuff all over her. I fought overseas, and I've seen dead guys before, some of them pretty messed

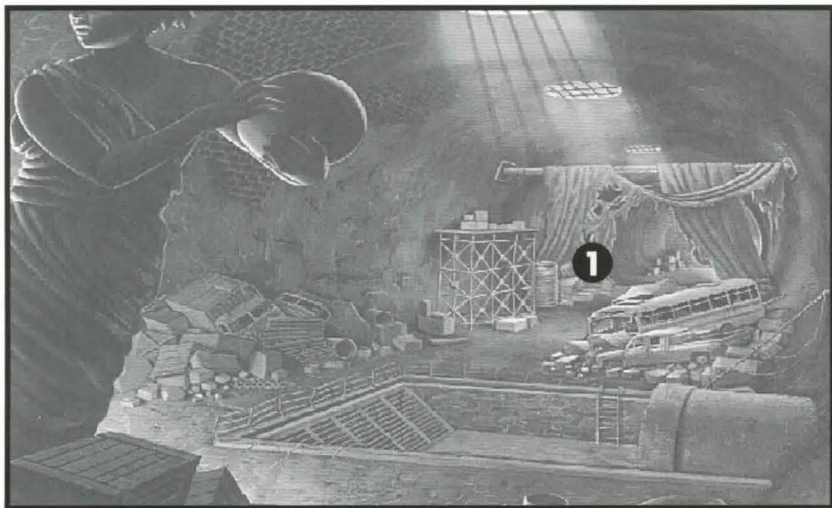
up. But I don't mind telling you, I almost lost my lunch.

"She looked like she was maybe in her 30s," Kapowski described his find, "and I guess she'd probably been a real looker before she got all messed up. She had real nice hair, even though it was all dirty, and she probably had a nice figure once, but she looked awful skinny and starved."

Kapowski promptly notified the police of his discovery, and was rewarded for his trouble with several hours of intense interrogation. "At first the officers kinda thought I might



TUNNEL ROOM



1. Curtains

have done it, like she was my girlfriend or something and I killed her," the happily married Kapowski told the Tattler, "But then the doctor's report came and said that she'd been lying there for like three or four hours before I even went to work, so why would I kill her the night before, go out and dump her on my route, then pretend to find her in the morning? That didn't make any sense, so they let me go."

In fact, the victim's death may have been a tragic accident. Police doctors say she suffered fatal injuries in a fall from as high as 50 feet. She may have been deliberately thrown or pushed from a great height, or she may have been bravely trying to escape her torturer. Either way, after her fall she managed to painfully drag herself for at least several blocks before finally dying of her injuries. That's why police don't

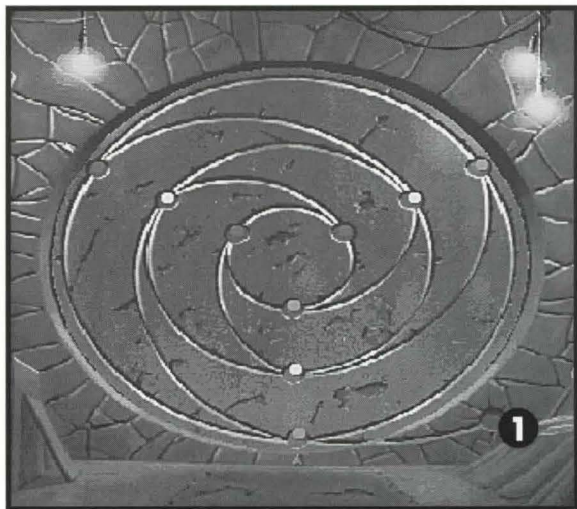
know exactly where she came from.

"I think it's just a real shame," said Augusta Blowzanne, an inhabitant of the apartment building behind which the body was found. "If you ask me, the cops should just go search every building in the city until they finally find out where they did that to that poor woman. To think that somebody did that to somebody else on purpose, and that they're still out there at large, it's just scary."

Local experts offer several different theories to explain the horrible crime. According to Reverend Robert Rakkas of the Hallelujah Gospel Mission, she may have been the captive of a group of devil worshippers. "Satanic cults often hold captives for several months, torturing them and using them in their unholy rituals until they finally murder them. This woman may have escaped because she



PUZZLE DOOR



1. Empty slot

knew she was going to be used as a human sacrifice.” Reverend Robert says that Satanists may kidnap and murder as many as 75,000 citizens every year.

UFO expert Larry Darver has a different theory. “Some of the saucer people, for unknown reasons, will kidnap humans and conduct bizarre experiments on them. They also mutilate cattle, much as this woman was mutilated. The reports say she fell from a great height, which to me suggests that she might have been dropped out of a low-flying saucer, perhaps while the occupants were on their way to pick a new abductee for their experiments.”

But psychic Sarai DeFrente, who’s assisted the NPD with several major cases, says she’s seen the torturer, in her ESP visions. “I get a strong

impression of a lean man about 50 years old, with cold, piercing eyes. He has a tremendous need to hurt innocent people. He gets an obscene pleasure from their pain. This woman was in horrible terror and pain just before she died. She definitely escaped, she wasn’t murdered. I sense it was tremendously difficult for her to escape, but she went on through sheer desperation. I feel she was at peace when she died, knowing that she was out of the clutches of the man who hurt her.”

Whatever explanation proves to be the correct one, one thing is for sure. Noctropolis citizens will not sleep peacefully until the inhuman, torturing monster that lurks among them is at last hunted down and brought to justice.



DREAMER'S FUN PARK



1. Can of paint

2. Clown's mouth

3. Jack's Antiques

What I see when I dream

By Billy Dawson, age 11

Dr. Wyatt tole me to right about what it is that I see when I dreams so here it is.

I always remember every thing in my dreams. I remembers that better than the stuff that I see when Im up.

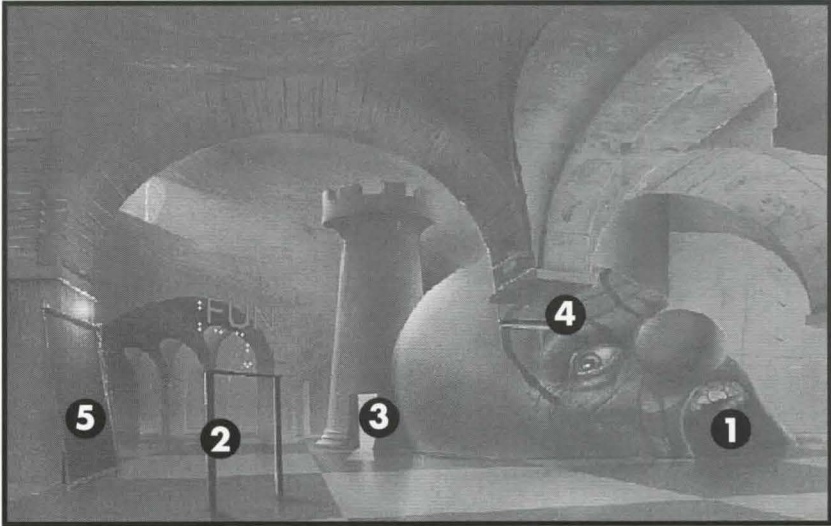
Lost of my dreams are other peoples dreams. I can tell when Im dreaming somebody elses dream when its about boreing or stupid stuff. Other peoples dreams dont look cool like my dreams do and there arent so many colors. Other peoples dreams are about nakad peoples a lot. Those dreams are boreing, even the ones with pretty ladys.

Even thow they are boreing there is a cool thing about other peoples dreams and that is that I find out secret things about them. Like I know that Miss Compton the nerse really likes Jerry the orderly, but Jerry dont like miss Compton becus he already has a girlfriend and he thinks shes ugly. I have had miss comptons dreams and also Jerrys dreams. I do not think Miss Compton is ugly, because she is the nicest one and lets me watch cartoons.

But lots of times other peoples dreams is from peoples I dont know and I dont understand whats going on and thats just boreing.



NEXUS ROOM



1. Clown's mouth 2. Fun Park 3. Sacrifice room 4. Thorn forest 5. Canvas / exit

I like other kids dreams best, because sometimes they are cool and we can play together. *(Note: an interesting ramification, not previously mentioned. Wish fulfillment? Follow up in session. GW)*

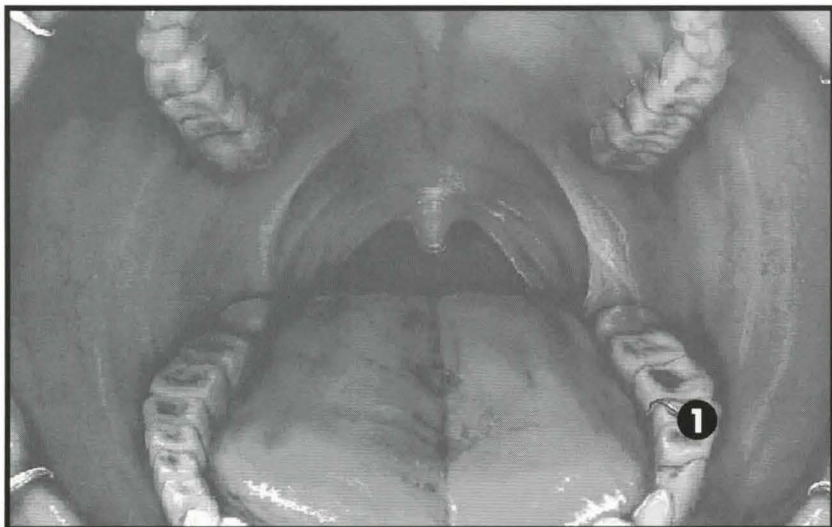
I had one of dr. Wyatt's dreams once. It was a naked people dream, only the peoples was all kids and he was making them hurt. I don't like dr Wyatt. *(Note: This fabrication appears to be a retaliation by the patient for behavioral modification measures that I was forced to take a few days before this session. GW)*

some of my dreams is special dreams. my special dreams are the dreams that I have that I share with other peoples. most of my special dreams are very scary, but I dont do it on purpose!! *(Note: there is growing evidence that the patient is able to project his dream images consciously and purposefully, at least some of the time. GW)* People who are in my special dreams had better watch out, or bad things will happen! like sometimes peoples in my dreamns get stabbed or squished, or squeezed by frankenstine or eat by a bear! Bad things dont happen to me in my special dreams, just to the other peoples, but I still don't like it when they gets hurt-ed.

sometimes I try to help the peoples in my special dreams, like to make frankenstine put them down or tel the bear to go away, but it's real hard and makes my head hurt. *(Note: The patient here*



CLOWN'S MOUTH



1. Dental pick

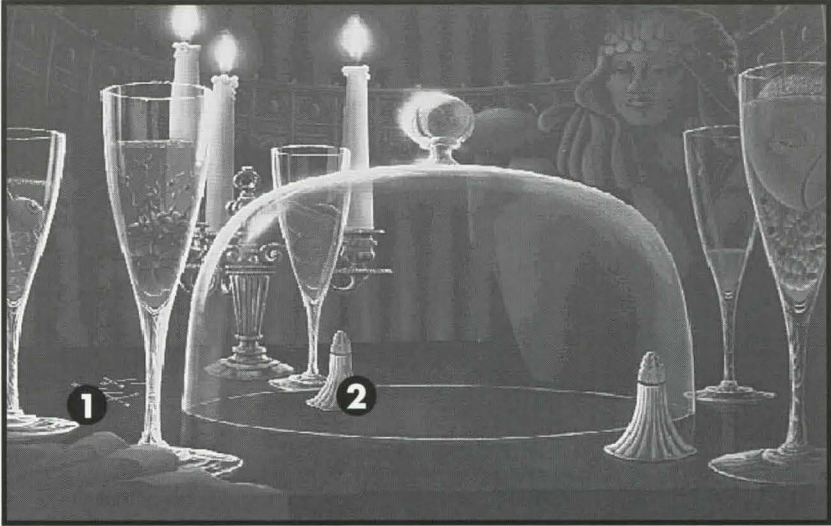
implies a certain degree of control over his dream-reality. GW)

I think that when bad things happens to peoples in my special dreams, they really happen to. I ust to have a friend named Eric, who had the bed next to me, and we ust to talk and play shoots and ladders and cards during free period. But this one night Eric got into my dream and he got accidentally stabbed by this big piece of broken glass (*Note the patient's emphasis on the "accidental" nature of Eric's mishap. Avoidance? GW*) and when I woked up he was yelling and his sheets was all bloody and they took him away and they said he was getting better but I think hes DEAD because they havent brung him back even thogh he was my friend. (*Note: Eric Lawson was Billy's roommate for 9 weeks last summer. On August 11 he woke up with severe internal and external abdominal hemorrhaging. After a nine-hour operation his condition was stabilized, although he remained in a coma for the next 5 days. At the request of the Lawsons, Eric has had no contact with Billy since this incident, nor has Billy been assigned any other roommates. GW*)

Not all my dreams are special dreams, some times I just have ordinary dreams. most of the time my ordinary dreams are nice, like I am at home and momand dad like me and my head is not big and I am big and there are pretty girls who like me and wont to be my friend but who don't try to kiss me or be naked or nothing gross. Some of my ordirnry dreams are kindof scarry, like with



DINING ROOM



1. Matches

2. Pepper shaker

monsters and stuff, but their not scary like my special dreams. Sometimes I have bad dreams like I'm all alone and feel real sad, and those are the worst ordinary dreams, only their still beter than my special dreams.

Dr Wyatt wants to know if anybody in my dreams ever tells me what to do. There are things in my dream sometimes and they watch me and they tell me things, but I dont never do what they sayt because theyr just dumm dream things and they cant hurt me.

The dream things is scared of me, because sometimes I can hurt them. It is way easier to hurt a dream thing then to hurt a real people, but it is still hard to hurt a dream thing and make them stop hurting an other people. when their hurting somebody and I hurt them it dont make them stop it just makes them madder.

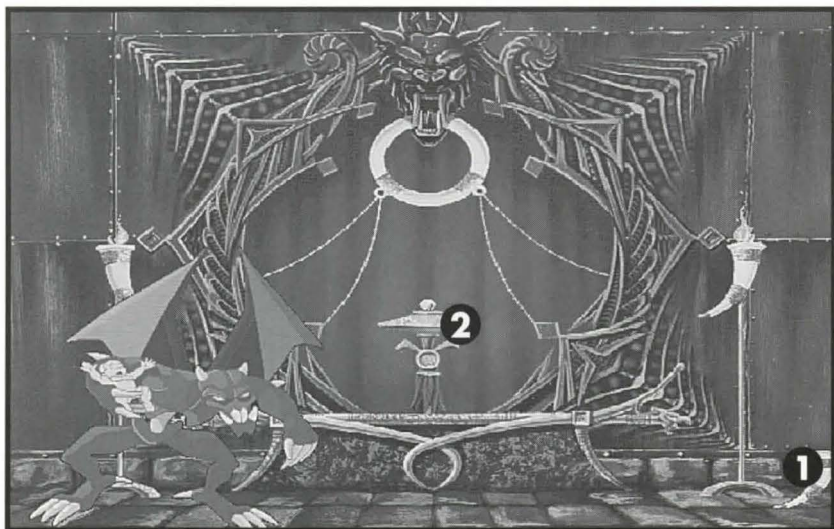
When I get bigger I will be able to make the dream things do what I tell them to, and they wont hurt nobody unless I say so. (*Note: the air of calm certainty with which this prediction is made is extremely intriguing. Observe, also, how the patient reserves the right to hurt people when it suits him to do so. GW*)

When I am in other peoples dreams I try sometimes to make things happen but it hardly never works and it makes my head hurt. I cant never make nothing happen in my ordinary dreams, but that's OK except in the lonely ones.

Dr. Wyatt says to say if theres anything in my dreams that hap-



SACRIFICE ROOM



1. Lamp 2. Diamond

pens over and over again. There is lots of stuff like that.

There is lots of clowns in my dreams, and they are usually bad monsters. I dont know why all the clowns in my dreams is bad because I know that real clowns are nice like Bippo the Big Top Clown on the cartoon show on tv. Doctor Wyatt says lots of little kids are scared of clowns, but I am not scared of real clowns even when I used to be a little kid.

Bad dream clowns either wont to do something bad like to hurt somebody, or something bad is happening to them, like their in a fish tank and drowning or something.

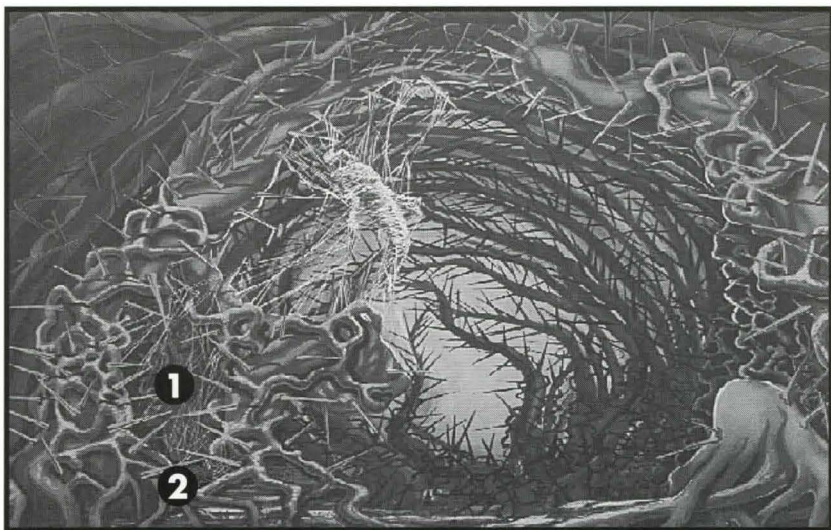
Sometimes I see cats in my dreams, and cats is nicer than clowns. I like cats becus they talk to me and tell me things. The cats dont come out and talk to me when they are other peoples in my dreams, but only when Im alone, and that is also why I like cats, becus I know that if there is cats then im all alone and nobody will come into my dream and get hurt.

I have dreams about spiders and I do not like them becus spiders are scarry especially when they tie people up and suck out their innerds. Spiders got eggs and they put the eggs in people and then baby spiders come out and eat them up. That is real gross and scarry.

I see the devil some time, but he is not real scarry like spiders or even like the clowns. The scarryst one of all is frankenstine. Dr.



THORN FOREST



1. Sticky webbing 2. Eggsack

Wyatt wants me to right more about frankenstine but I wont.

Not all the scarry stuff in my special dreams is monsters. Like theres this car that follows me around some times and nobody is driving and the door opens like it wants me to get inside, only its dark in there and I am scared to do it. Sometimes in my normal dreams I dream about cars to, only those are cool fast race cars and I'm driving them and I can go wherever I want. Those cars are cool and not scarry like the one in the other dream.

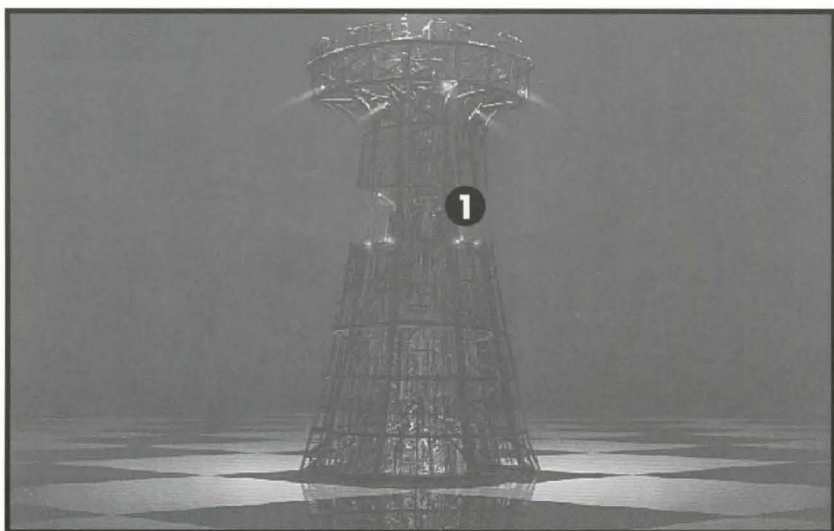
There is music in my dreams and it is the same music but I dont know how to right it. There arent no words. I can sing it. Sometimes the music changes when something scarry is going to happen, just like on TV, but sometimes something really bad happens and the music just keeps going the same, and that is even more scarry.

Most of the times I have dreams when I am asleep, but sometimes I have dreams when I am awake to. The dreams I have when I am awake are usually other peoples dreams. Sometimes when I am really bored I try to make myself have a dream when I am awake just for something to do, but most of the time when I'm awake the dream just lasts a little bit and its hard to ffigure out whats going on.

It is super time now and I am not going to right any more stuff.

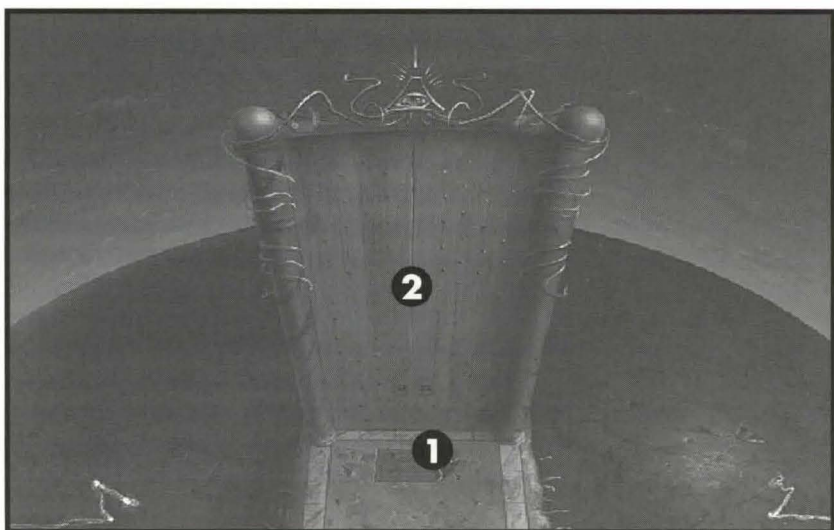


TOWER



1. Top of tower

TOP OF TOWER

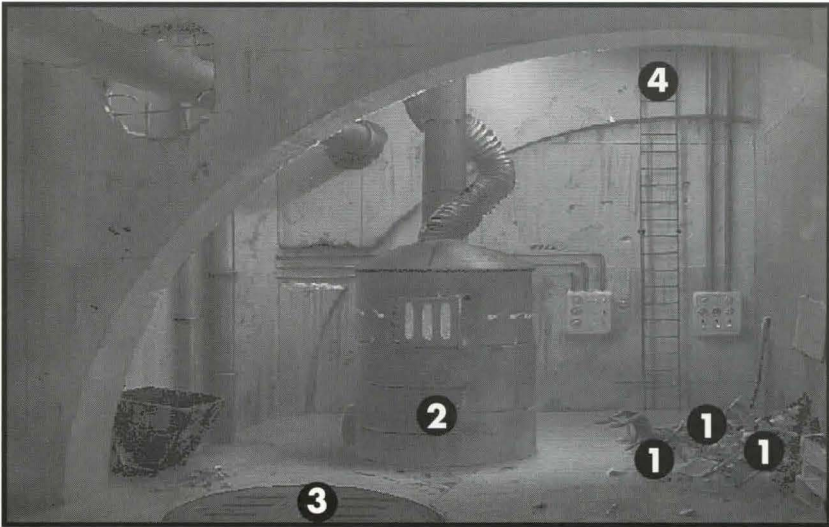


1. Runner / key 2. Door



CYGNUS CONSTRUCTION

FURNACE ROOM



1. Broken chairs (3) 2. Furnace 3. Subterranea 4. Ladder

Excerpt from “Concise Encyclopedia of Mystical Symbolism” by Richard G. Cantrell

The Swan

The swan symbolizes beauty, grace, majesty, wisdom, courage and illumination in both the Western and Oriental traditions.

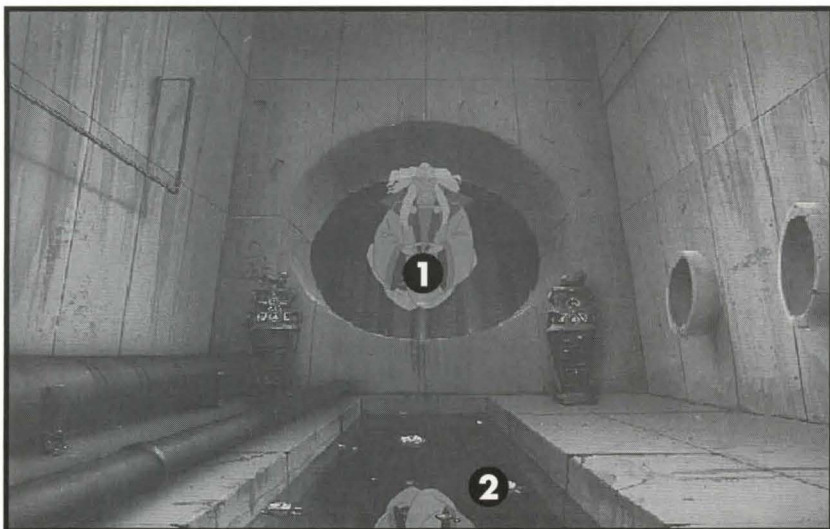
The most conspicuous occurrence of swan-symbolism in Western mythology is the myth of Zeus and Leda, where the god seduced the queen while wearing the form of a swan. The product of this union was the woman Helen of Troy, who would become the most beautiful woman who ever lived. As a fitting form for Zeus, the swan-symbol is evocative of the beauty, majesty and potency of the chief god.

In certain oriental traditions, the swan is even more ubiquitous. Non-western swans are often oracular beasts, giving wise counsel to those in need and pronouncing prophetic judgment against the ignoble.

The swan is most central to the Elementalist cults of Japan and central China. More than any other single animal, the swan stands as the symbol for the quasi-divine elementals themselves, and particular for the Luminarchs, the champions, heralds and avengers of the elemental hierarchy. One of the more explicit functions of the swan-symbol in Elementalist myth is as a representation of righteous vengeance.



WHISPERMAN



1. Whisperman

2. Water

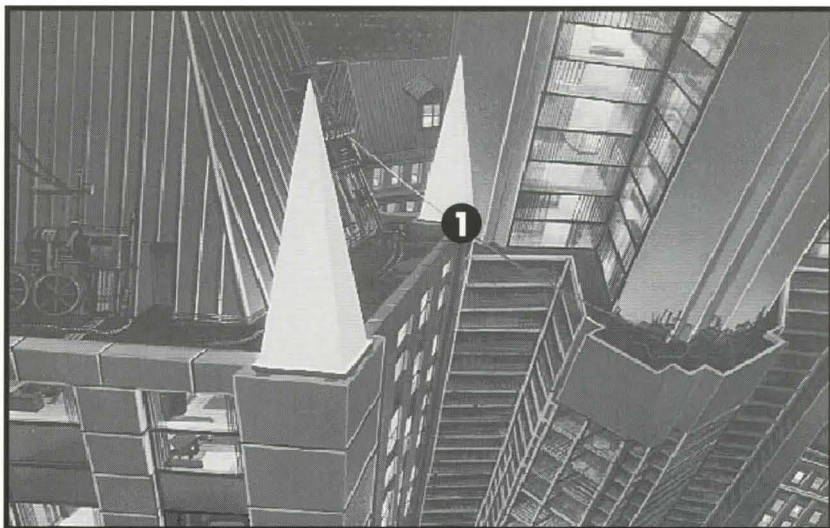
Swan images are pervasive in Elementalist art and architecture. Traditional Elementalist temples and schools often have swans painted or carved on doors, shutters, stairwells and other apertures or entrances. These swans are believed to bar evil entities and malign influences from the structure.

The association of the swan with the constellation Cygnus (AKA the Northern Cross) is ancient and trans-cultural. The Elementalist believe that Cygnus is the birthplace and stronghold of the Elemental race, where they still preserve a kingdom of perfect natural harmony, and from which they coordinate the natural balance of the entire universe (or, taking into account the complex and peculiar cosmography of the Elementalist, universes).

Cygnus is also viewed by the Elementalist as the source of quintessence, the primal archetypal forces that permeate the universe, combining and recombining in various admixtures to produce all change and all the myriad realities. Certain interesting, if highly speculative, modern theories have attempted to draw parallels between the mythical quintessential source, and Cygnus A, the most powerful radio source in the known cosmos. The implication of these theories is that the ancient Elementalist may have, through some lost technology, known about Cygnus A as a powerful node of cosmic forces, and therefore identified it as the quintessential emitter.



CYGNUS ROOF



1. Wire

Darksheer's Farewell Address to the People of Noctropolis, 7/4/51

Thank you Mr. Mayor, my fellow Noctropolans.

It is with gratitude and profound humility that I stand before you today. I have heard the day's events described as a celebration of my exploits, and as a farewell, addressed to me by the citizens of this great city.

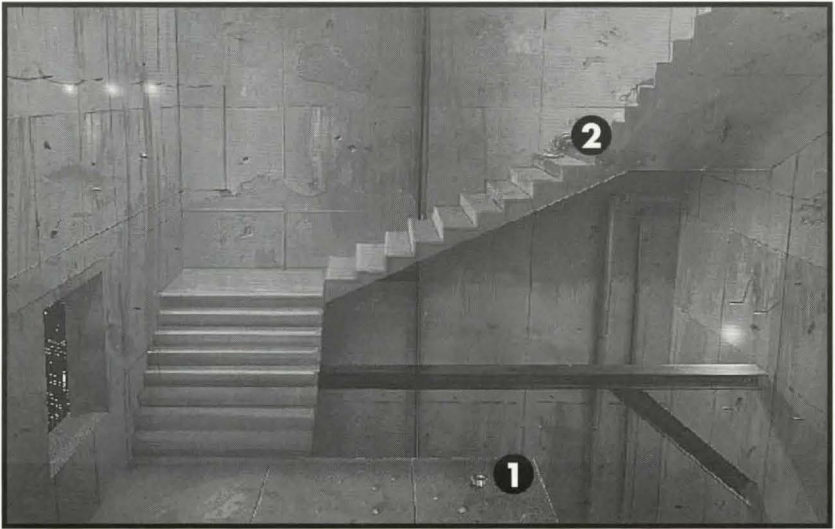
Today is, indeed, a day of celebration, but I cannot consider it a celebration of my exploits. Rather, today we celebrate the cleansing from Noctropolis of those perverse and bizarre predators on our society. Although I have been privileged to have a part in this victory, the victory is not mine alone, but ours all together. I have proudly fought these many years, but I have never fought alone. Nor has my brave companion, Stiletto, been my only ally. Throughout this long struggle I have done my part side by side with the police, the mayor, the selectmen, the Wards, and most importantly with you, the free and lawful citizens of this great city. This battle is one which we all fought together, this victory is one which we all share.

Though we have won a great victory over evil, the war against evil is never-ending. Noctropolis continues, as every great city must, to struggle against those human vermin who savagely prey on their innocent fellow citizens. This is an honorable battle, and I pray that God will be with you in it, but I cannot share it with you.



SUNSPIRE TOWER

STAIRWAY, 1ST FLIGHT



1. Duct tape

2. Rope

STAIRWAY, 2ND FLIGHT



1. Broom handle



STAIRWAY, 3RD FLIGHT



Years ago, when I saw the city begin to spawn strange creatures of evil intent, I took it upon myself to become a strange creature in turn, a beneficent monster, if you will, to stand between the malevolent monsters and the ordinary citizen.

Today, the malevolent monsters have all been dispelled, and so it is time for the beneficent monster to recede as well, for our great city is not a city of monsters, but a city of people. So then, it is to the people that I commend the ongoing struggle, to the wise men of the government, the valiant men of the police, and to you, the honorable citizens of Noctropolis.

This city is my home, and you its people are all my family and my comrades. It pains me deeply to leave both it and you. Yet I know that if I remain, I shall remain always a monster among you. They say that Noctropolis is the City of Night, because it is masked from the rays of the sun. Yet I say that Noctropolis is a city of light, and that radiance emits from you, the good people of this city.

For too many years, I have turned my face away from that bright spiritual light, so that I might oppose the creatures of the darkness. That darkness entered me, and became a part of me. In many ways the darkness strengthened me, but it also threatened always to consume me.

Now I find that having turned away from the light within Noctropolis for so long, I can no longer turn towards it. The habit of darkness pulls too strongly. Therefore I must leave



LIQUILIGHT CHAMBER



the warm glow of Noctropolis, and seek a new light, one which I can embrace and call my own.

And that is why, my friends, we must say good bye. I am sated with the darkness and hunger for the light. My soul yearns to bask in the warmth of illumination. I leave Noctropolis, not because there is no light in the spirit of this magnificent city, but because there is here no light in it for me, for I have made the darkness too firmly my own. It is now time for me to seek a new light, and to let it burn the darkness from my weary and benighted soul.

My night is past, a new day dawns. Think of me fondly, my friends, but do not regret my leaving. I go to face the dawn in a new place, and you remain to create a dawn here. You are, each and every honorable citizen of Noctropolis, the sun and the soul of this city. You are the light that illuminates the city of night. I must vanish one last time into the darkness, there to seek my own light. When I have found it, then we shall be reunited, and our lights shall shine together. I look forward, dear friends, to the bright morning when our lights shall combine. On that day we shall together drive the clouds of darkness forever from our skies, and we shall walk hand in hand into a new dawn of eternal and glorious illumination.

NOCTROPOLIS

NIGHT VISION

- **How Lucky do you Feel?** Noctropolis is a city where only the lucky, the evil and the well-informed have a chance of success. This intriguing computer game about an ordinary guy becoming a comic book hero is no cakewalk. Plunged into a world of violence and complicity, you must reclaim the City of Night from psychopathic horrors.
- **How Evil?** *Night Vision* can help.

Night Vision gives you the information you need, without giving you more than you need. If you just want a helpful hint or two, you can find useful (but not overly explicit) advice for every important location in the game. In addition, there are two tables (one more detailed than the other) listing the location of every crucial item and curiosity you need to finish the game.

But if you're totally lost, you can go to the complete start-to-finish walkthrough, which tells you exactly how to finish the game in the most efficient way possible. Alternatively, you can check out the game screenshots of every building and room you need to visit, which show you *exactly* where to find everything you're looking for. Plus, there's plenty of fascinating facts and background on Noctropolis and its strange denizens.

KEY FEATURES

- General Hints to give you a "gentle nudge"
- Checklists of items that you should be looking for
- Step-by-Step Walkthrough that takes you down the quickest path to success
- Game Screenshots showing the important items at each location



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