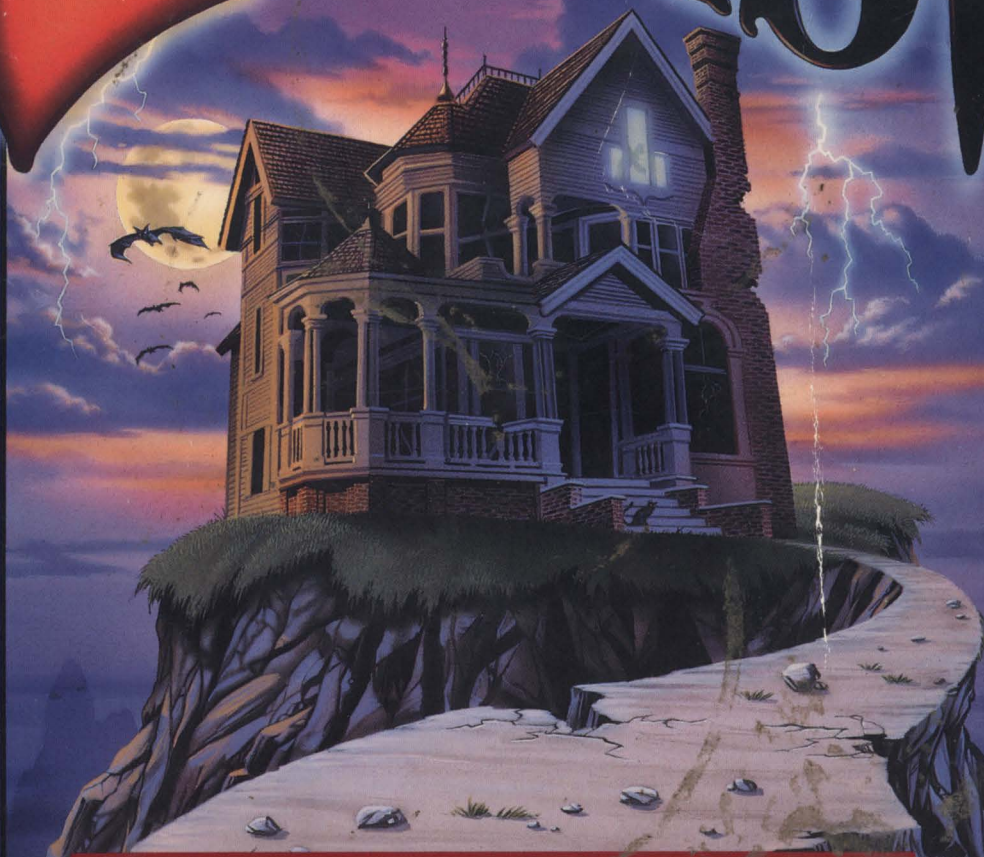


the 7th Guest



THE OFFICIAL STRATEGY GUIDE

RUSEL DEMARIA



upc



ISBN 1-55958-468-8

0 86874 00468 9

The 7th Guest:TM The Official Strategy Guide

Rusel DeMaria

P Prima Publishing
P.O. Box 1260BK
Rocklin, CA 95677
(916)632-4400

Copyright © 1993 by Rusel DeMaria

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage or retrieval system without written permission from Prima Publishing, except for the inclusion of quotes in a review.

The 7th Guest™, Trilobyte™ are trademarks of Trilobyte, Inc. © 1993 Trilobyte Inc.

Executive Editor: Roger Stewart

Managing Editor: Neweleen Trebnik

Creative Director, Secrets of the Games: Rusel DeMaria

Project Editor: Becky Freeman

Design and Layouts: Rusel DeMaria, Mychelle Brazenor (Knight)

Cover Design: The Dunlavey Studio

Special Image Processing: Ocean Quigley

Created by DeMaria Studio for

Prima Publishing, Rocklin, CA

ISBN 1-55958-468-8

Library of Congress Number: 93-86040

94 95 96 RRD 10 9 8 7

Printed in the United States of America



NOW AVAILABLE

VIDEO GAME BOOKS

Nintendo Games Secrets, Volumes 1, 2, 3, and 4
Super NES Games Secrets, Volumes 1, 2, 3, and 4
Super Mario World Game Secrets
Nintendo Game Boy Secrets, Volumes 1 and 2
Nintendo Games Secrets Greatest Tips
Sega Genesis Secrets, Volumes 1, 2, 3, 4, and 5
Sega Genesis Games Secrets Greatest Tips
Official Sega Genesis Power Tips Book, 2nd Edition (in full color!)
TurboGrafx-16 and TurboExpress Games Secrets, Volumes 1 and 2
The Legend of Zelda: A Link to the Past Game Secrets
Super Star Wars Official Game Secrets
Super Empire Strikes Back Official Game Secrets
Super Battletoads Official Game Secrets
Secret of Mana: The Official Strategy Guide

COMPUTER GAME BOOKS

SimEarth: The Official Strategy Guide
Harpoon Battlebook: The Official Strategy Guide
The Official Lucasfilm Games Air Combat Strategies Book
Sid Meier's Civilization, or Rome on 640K a Day
Wing Commander I and II: The Ultimate Strategy Guide
Ultima: The Avatar Adventures
Ultima VII and Underworld: More Avatar Adventures
A-Train: The Official Strategy Guide
Dynamix Great War Planes: The Ultimate Strategy Guide
Gunship 2000: The Official Strategy Guide
Falcon 3: The Official Combat Strategy Book (with disk)
SimLife: The Official Strategy Guide
Stunt Island: The Official Strategy Guide
Prince of Persia: The Official Strategy Guide
X-Wing: The Official Strategy Guide
Lemmings: The Official Companion
Myst: Official Game Secrets

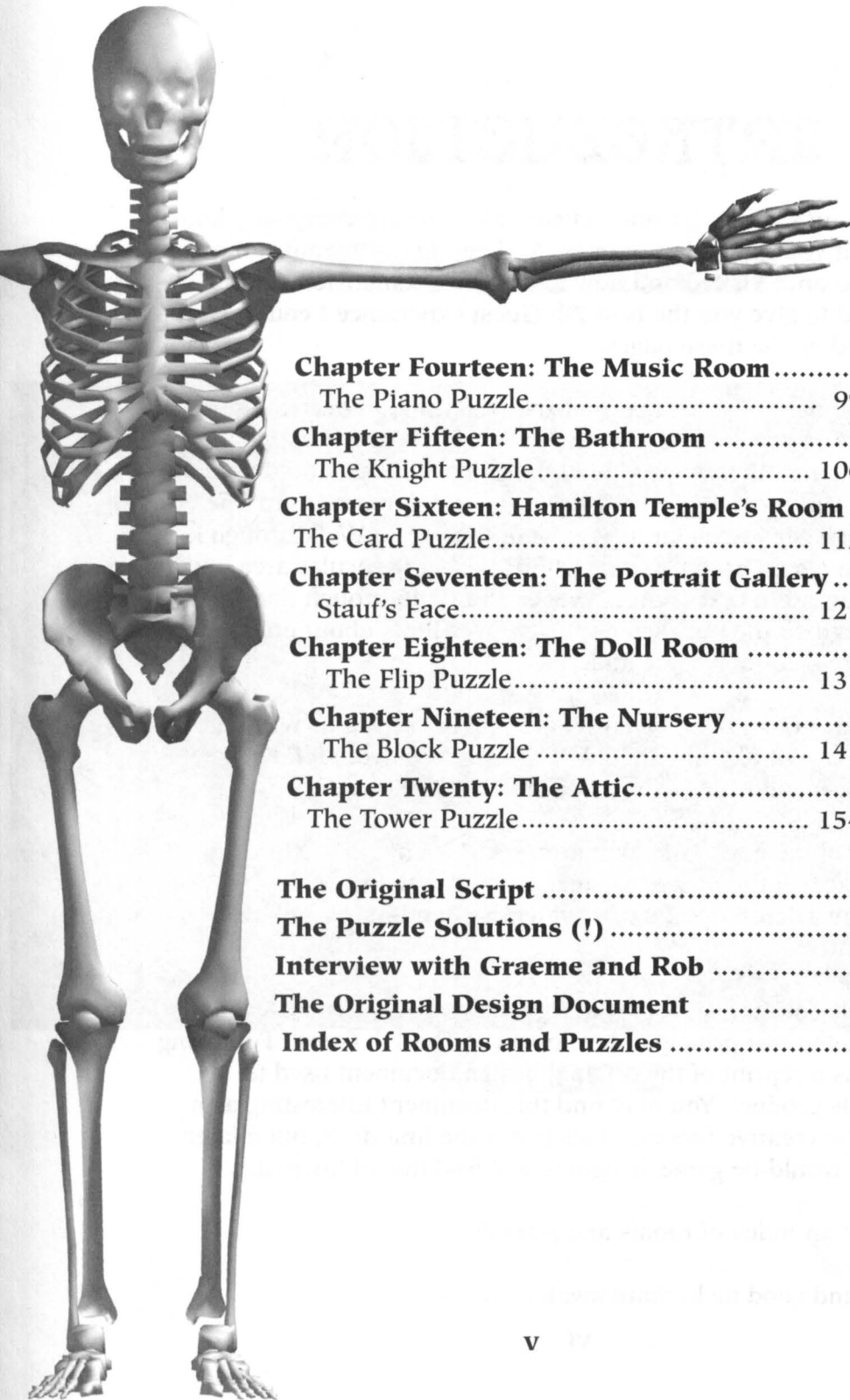
How to Order:

Quantity discounts are available from the publisher, Prima Publishing, P.O. Box 1260BK, Rocklin, CA 95677; fax #(916) 632-4405. On your letterhead include information concerning the intended use of the books and the number of books you wish to purchase. Turn to the back of the book for more information.

CONTENTS



<i>Introduction</i>	vi
Ego's Introduction	3
Chapter One: The Foyer	5
Chapter Two: The Library	11
The Telescope Puzzle.....	12
Chapter Three: The Dining Room	15
The Cake Puzzle	17
Chapter Four: The Kitchen	21
The Can Puzzle.....	23
Chapter Five: The Basement	29
The Grate Puzzle	30
The Maze.....	31
The Crypt Puzzle	32
Chapter Six: The Foyer (again)	39
The Spider Puzzle.....	40
Chapter Seven: The Game Room	43
The Queen Puzzle	48
Chapter Eight: Julia Heine's Room	53
The Heart Puzzle	55
Chapter Nine: Martine Burden's Room	61
The Bedspread Puzzle	62
Chapter Ten: The Knox's Bedroom	67
The Bishop Puzzle	69
Chapter Eleven: Brian Dutton's Room	73
The Coin Puzzle	77
Chapter Twelve: The Chapel	83
The Pit Puzzle	84
Chapter Thirteen: The Laboratory	89
The Microscope Puzzle.....	92



Chapter Fourteen: The Music Room	97
The Piano Puzzle.....	99
Chapter Fifteen: The Bathroom	105
The Knight Puzzle	106
Chapter Sixteen: Hamilton Temple's Room ..	111
The Card Puzzle.....	112
Chapter Seventeen: The Portrait Gallery	119
Stauf's Face.....	121
Chapter Eighteen: The Doll Room	127
The Flip Puzzle.....	131
Chapter Nineteen: The Nursery	139
The Block Puzzle	141
Chapter Twenty: The Attic	149
The Tower Puzzle.....	154
The Original Script	163
The Puzzle Solutions (!)	268
Interview with Graeme and Rob	322
The Original Design Document	341
Index of Rooms and Puzzles	356

INTRODUCTION

Welcome to Stauf's place. It's not a cheery place where everybody knows your name. But you know their names. And you know a whole lot about the people who once visited and now haunt the old mansion. In this book, I've tried to give you the best 7th Guest experience I could. Here's what you'll find inside these pages:

The first part of the book is a fictionalized walkthrough that takes you through the entire game, from start to finish. This is one possible scenario. There are other ways to play the game, so you shouldn't feel that this is the only one. Still, this is a fairly logical approach to The 7th Guest and it will get you as far as you want to go. The Walkthrough is divided into chapters, each chapter dealing with a particular area and the puzzle(s) found in that area. However, the Walkthrough does not step you through all the puzzles. It mostly gives hints about how to solve them. Complete solutions come later.

The second part of this book contains the original script, as written by Trilobyte, and essentially unedited. We thought you would like to see what this game looked like before it became a game.

The third part of the book is the solution section. In this section, you'll find solutions for all the puzzles, sometimes more than one. The only exception is the Microscope Puzzle, which we don't have a reliable strategy for. Sorry.

After the puzzle solutions is a partial interview with Graeme Devine and Rob Landeros, the two principal developers of The 7th Guest. Following the interview is a reprint of the original design document used to conceive of this product. You may find this document interesting as a glimpse into the creative process. This is not the first draft, but a later revision. Still, would-be game designers will find this of interest.

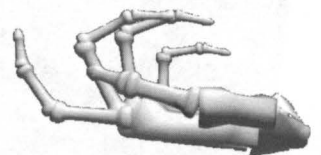
Finally, there's an index of rooms and puzzles.

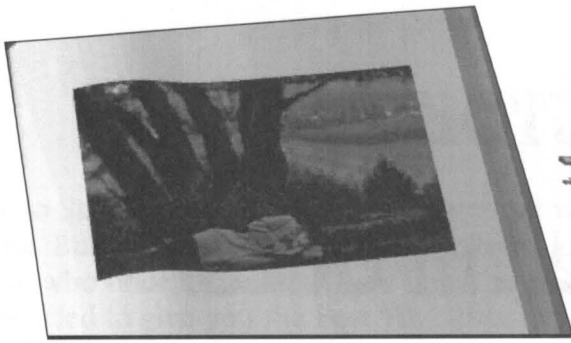
So have fun, and good luck. Stauf awaits . . .

The 7th Guest



Welcome





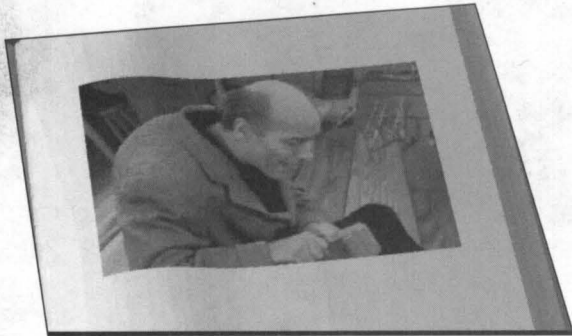
The Drifter



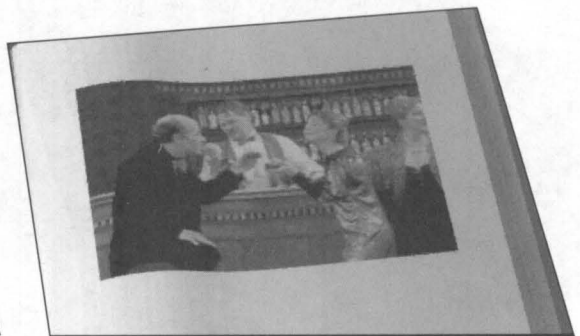
The Crime



The Vision



The Workshop



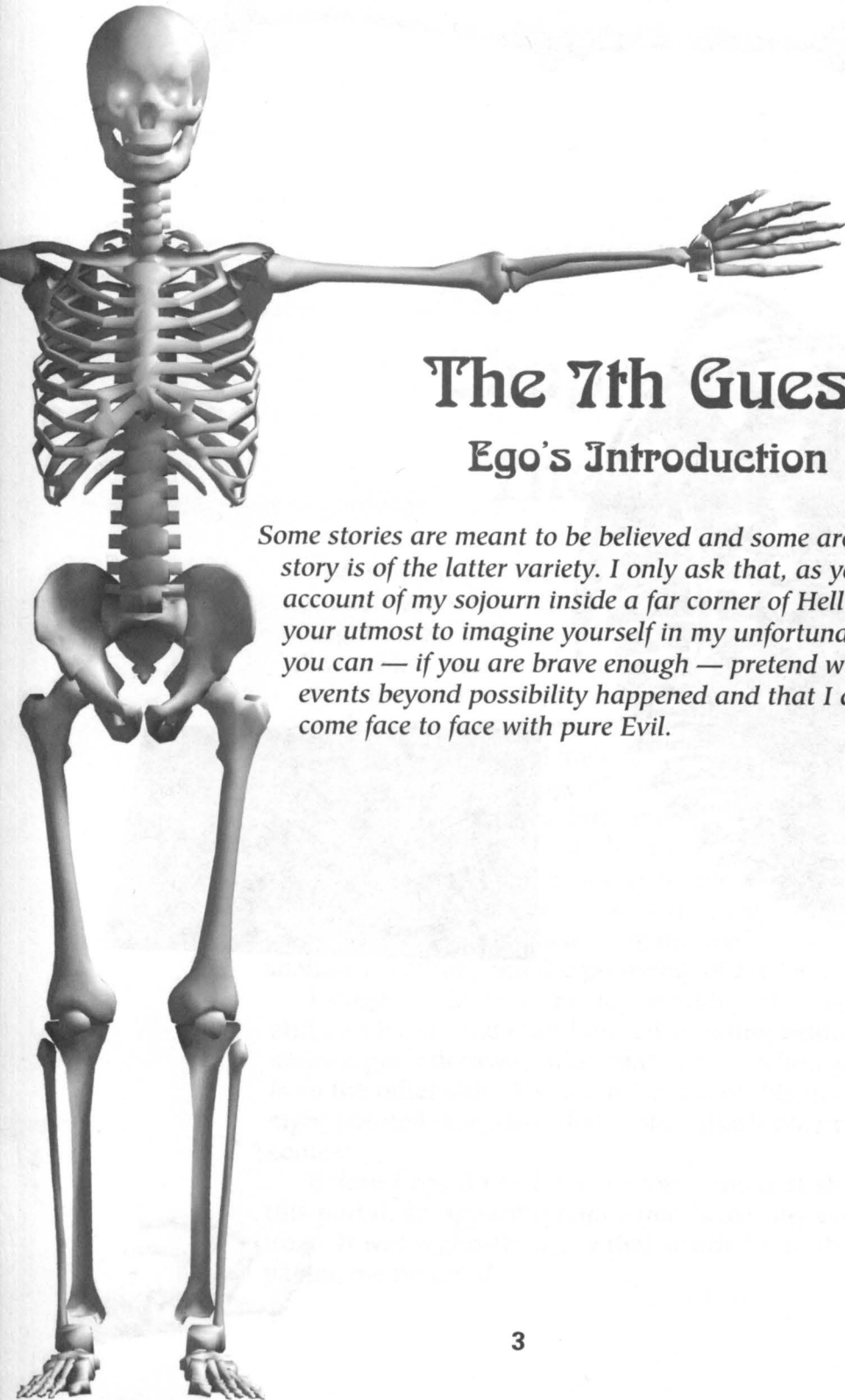
The New Stauff



The Toy Merchant



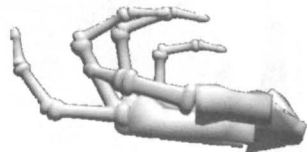
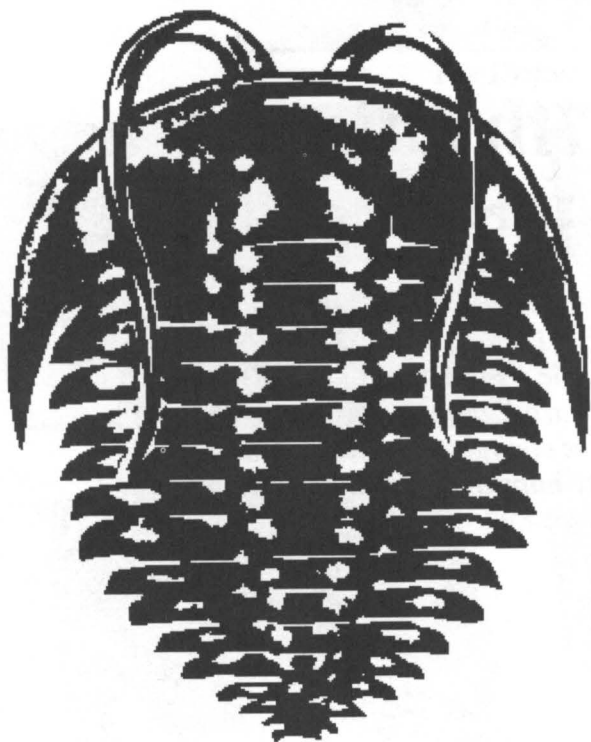
The Deadly Gift

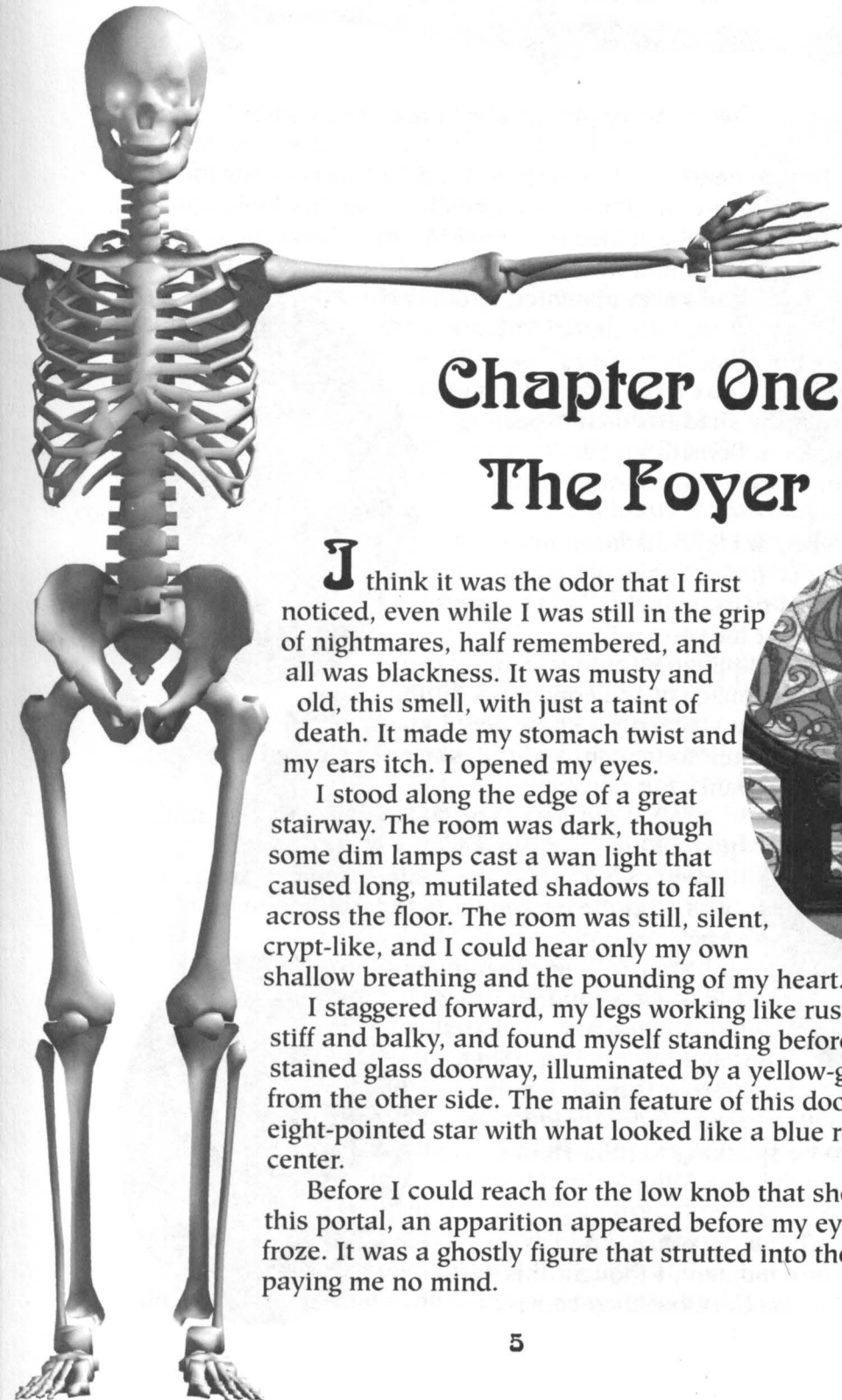


The 7th Guest

Ego's Introduction

Some stories are meant to be believed and some are not. My story is of the latter variety. I only ask that, as you read this account of my sojourn inside a far corner of Hell itself, you do your utmost to imagine yourself in my unfortunate shoes. If you can — if you are brave enough — pretend with me that events beyond possibility happened and that I did indeed come face to face with pure Evil.





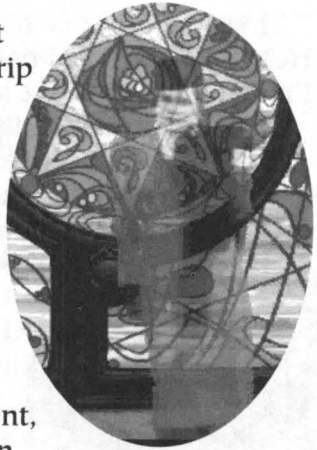
Chapter One: The Foyer

I think it was the odor that I first noticed, even while I was still in the grip of nightmares, half remembered, and all was blackness. It was musty and old, this smell, with just a taint of death. It made my stomach twist and my ears itch. I opened my eyes.

I stood along the edge of a great stairway. The room was dark, though some dim lamps cast a wan light that caused long, mutilated shadows to fall across the floor. The room was still, silent, crypt-like, and I could hear only my own shallow breathing and the pounding of my heart.

I staggered forward, my legs working like rusted pistons, stiff and balky, and found myself standing before a large stained glass doorway, illuminated by a yellow-gray light from the other side. The main feature of this door was a great eight-pointed star with what looked like a blue rose in the center.

Before I could reach for the low knob that should open this portal, an apparition appeared before my eyes and I froze. It was a ghostly figure that strutted into the room, paying me no mind.





“My, isn’t this a cheery place,” she announced with a sarcastic edge.

And I knew her. I don’t know how I did, but I knew this woman was Martine Burden — or a ghostly being that looked, acted, and sounded like someone named Martine Burden.

As soon as this creature had walked away, disappearing as if she had never appeared at all, two more phantasms appeared. This time, I knew without knowing how that they were Elinor and Edward Knox. Elinor Knox looked nervous, her eyes casting about the shadows as if expecting something to happen. Something bad.

“Eddie, I don’t know if we should have come.”

Edward laughed snidely, disdainfully. “Why? Just because it’s a spooky old house?” He patted her hand patronizingly. “Don’t worry. I’m here to watch out for you . . .”

Then they, too disappeared, only to be followed by the image of someone named Julia Heine. How did I know her? I knew she drank too much, and that she once worked in a bank. But how?

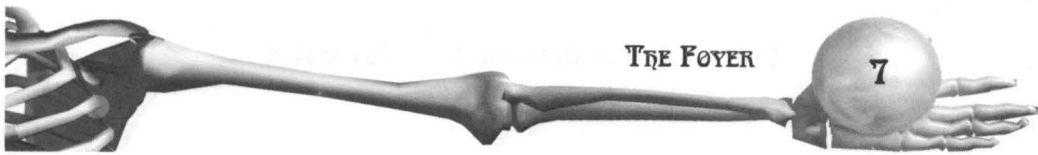
“What a dump,” she stated with airs that rang just a little falsely and with a great dramatic sweep of her arms, like a silent movie actress. It was all quite overdone. “I expected more from Mr. Stauf . . .”

Stauf? I knew that name, too. I felt a shudder travel up my spine and the hairs on my neck prickled. Then came Brian Dutton, a man with a secret, and dark longings. He appeared to be speaking to Julia Heine.

“ . . . smells awful, too. What’s Stauf been doing here?”

He walked off like the others and disappeared. For a moment, I thought this eerie parade of spirits was over, but then came a man





dressed as an illusionist. And I knew him, as I had known all the others. His name was Hamilton Temple. But a lot of people had known Hamilton Temple — once. He had been a very famous stage magician — back when I was a child. Now, however, he was a ghost.

Temple swept into the room, looked around, stared a moment at the door, then strode off and disappeared like the others. And I found I could move again. I turned around, looking for some clue to where they had all gone. I faced the great main stairway which led upward and into the dark interior of the mansion.



“How did I get here?” I thought out loud. “I remember . . . nothing.” And it was true. I had no memory of how I had gotten to this place. I had no memory at all, except for those bits and pieces that came to me suddenly, like the names and identities of the apparitions I had just seen.

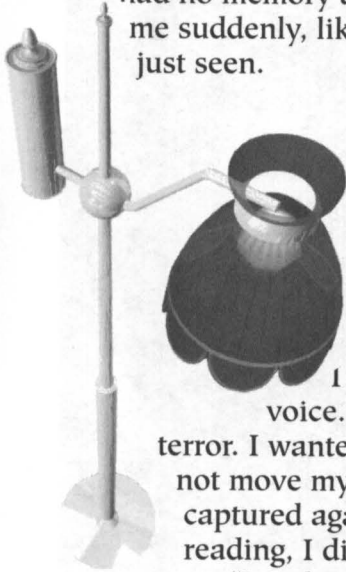
Perhaps I was curious about what lay within this strange house. But I was still more anxious to get away. I felt a chill down to my bones, and I knew it would not go away until I was gone from this place. I turned to face the doorway again, and reached for the low knob.

And suddenly, there was Dutton again. He appeared to be reading something. A letter. And I heard a voice — not Dutton’s, but another voice. And this voice had but one effect on me. Sheer terror. I wanted to run, but though I tried hard enough, I could not move my feet. I stood and listened to this ghastly voice, captured against my will, and I swear that during the entire reading, I did not breathe, not even once!

“My dear Mr. Dutton,” the voice began. “Welcome to my house. The arrangement is simple. You are to spend the night as my guest. And, in exchange, I will give you your heart’s most secret desire.

“And you know what that is, Mr. Dutton, don’t you? But I require one thing of you — a special service, a task that I’ve set up for you.”

The voice had grown distorted . . . ugly and evil, and then there was distant laughter that echoed around my head and through the vast





entryway. Dutton stopped reading, looked around for the source of the laughter. (So he could hear it, too?) and the voice also stopped. Then Dutton began to read again. And the voice . . .

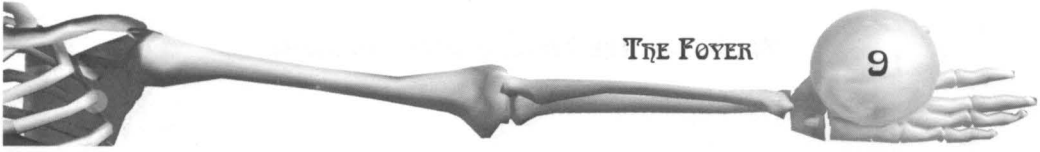
“There’s a guest who hasn’t arrived yet, a guest unlike the six of you. A very special guest. Your service involves that guest. You may wonder what that service is. But that is the game, Mr. Dutton . . . the puzzle I’ve set before you.

“This is all I can tell you, Mr. Dutton. In the morning, only one of my guests will walk out of this house, with his or her every wish granted.”

Dutton’s image had already faded by the time the voice completed its horrible speech. But I remained, as if rooted to the spot, until the last syllable. I heard distant laughter again, a woman’s hysterical laugh, and suddenly I was free to move again.

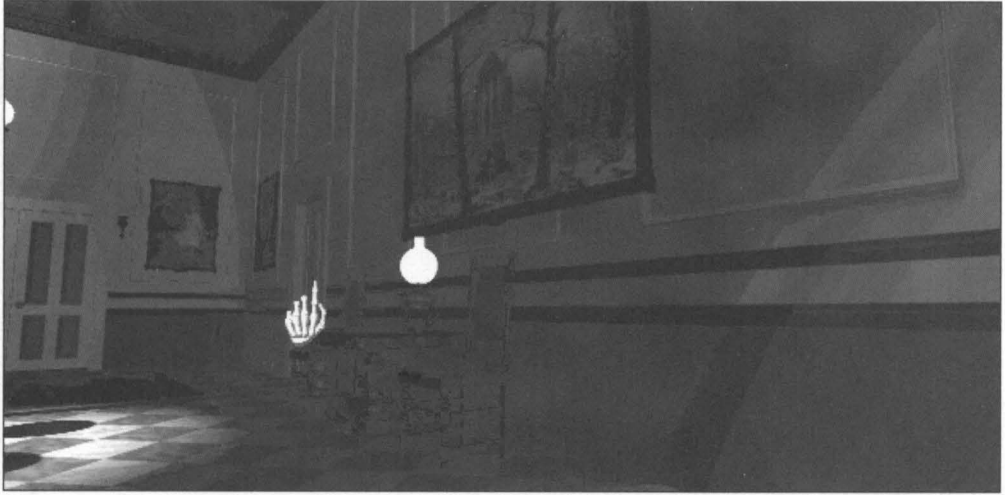


Map Note: *At this point in the game, only the Library and the Dining Room are open.*

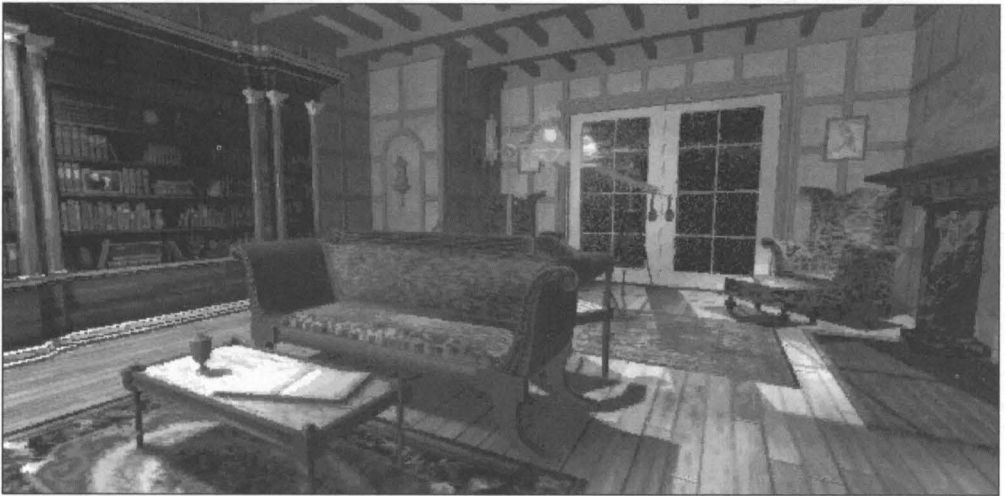


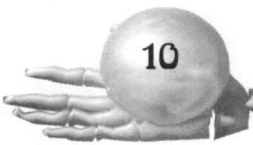
THE FOYER

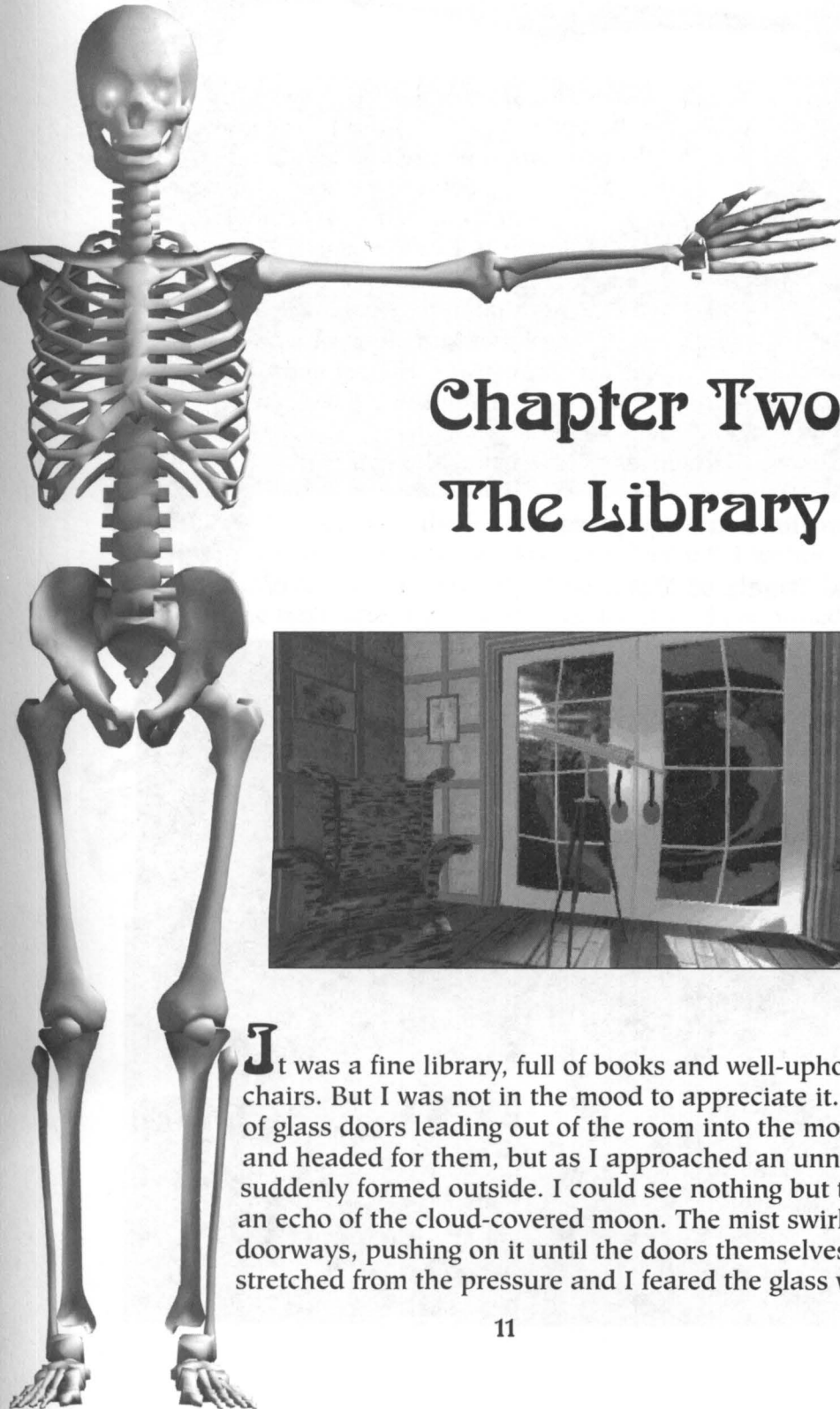
9



I turned quickly to the left and ran to the first doorway I saw. I entered the Library, not thinking why. Not thinking at all.







Chapter Two: The Library



It was a fine library, full of books and well-upholstered chairs. But I was not in the mood to appreciate it. I saw a pair of glass doors leading out of the room into the moonlit night and headed for them, but as I approached an unnatural mist suddenly formed outside. I could see nothing but the mist and an echo of the cloud-covered moon. The mist swirled about the doorways, pushing on it until the doors themselves bulged and stretched from the pressure and I feared the glass would break.



Then, as suddenly as it had appeared, the mist was gone. I decided it might be better to leave these doors alone.

A telescope stood before the doors and something, some unconscious drive or natural curiosity, made me look within. Even though the instrument was pointed at nothing in particular, as I affixed

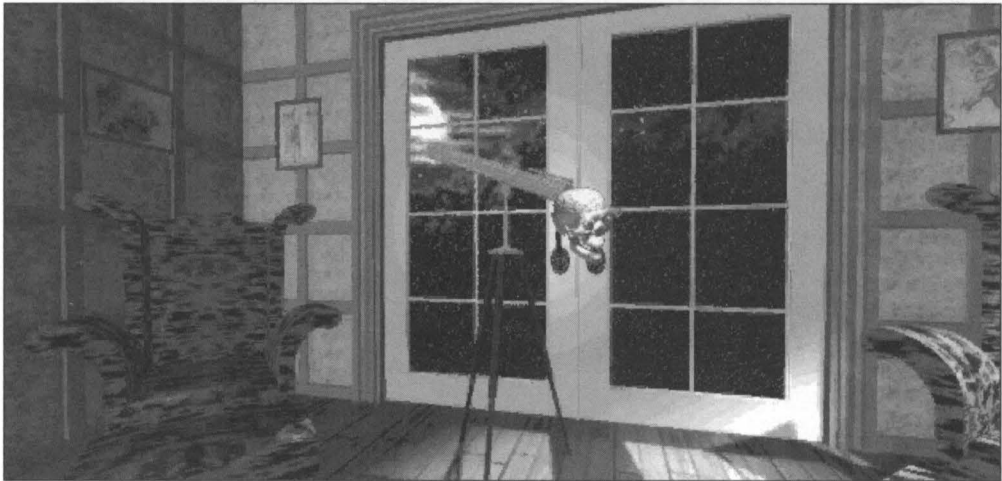
my eye to the lens, an image of the planet Mars appeared, and over that image were inscribed canals and, at various intersections, letters of the alphabet. What was this I was seeing? Then I heard that voice again, and I knew it to be Stauf's voice.

"You'll need more than lenses to focus your thoughts on this one," he said.

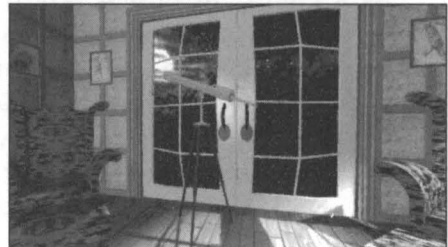
And then I realized. It was a puzzle.

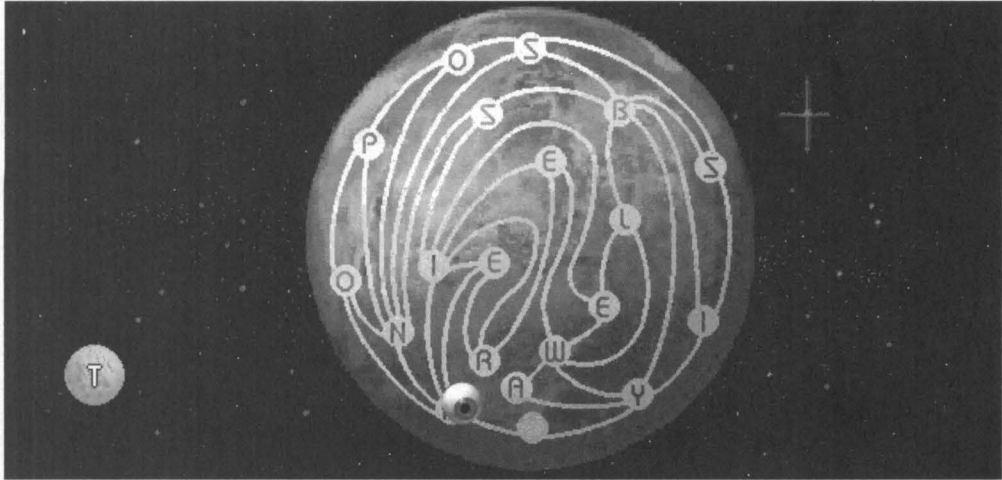
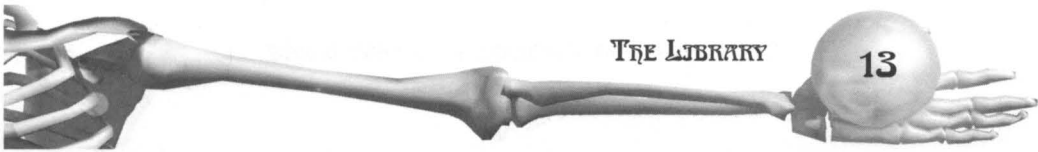


Puzzle #1: The Canals of Mars



I found that I could guide a skeletal hand to choose the letter I wanted. What supernatural mechanism allowed such telekinetic control, I cannot to this day identify. But, as I was soon to discover, this was a very common occurrence in Stauf's mansion.





The first choice was the letter T at the bottom of the puzzle.

“Now this doesn’t make sense . . . or does it?” I wondered out loud.

I discovered that I could only choose letters connected along the canals. The next letter I chose was the letter H. I continued to choose letters, forming common words. Occasionally I heard Stauf’s voice, commenting, but he had nothing useful to say. The puzzle itself became my focus. I was determined to find a solution.

“A perplexing planetary poser,” I muttered. “How puzzling.

Perhaps a phonemic path can be phrased . . . with a little postulation.”

Finally, I solved the puzzle, though I was hardly impressed with the solution. “What twisted crime of logic would merit such a sentence?” I asked myself.





I turned away from the telescope and almost jumped out of my skin as a floating image of old man Stauf appeared before me.

I heard his voice reciting an evil poem and stood, transfixed, as his image hung there, fading in and out of my vision. And his voice droned on. And his laughter echoed in my head.

**Old Man Stauf built a house
And filled it with his toys.
Six guests were invited in one night
Their screams the only noise.**

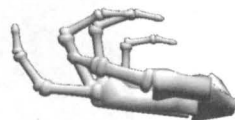
**Blood inside the Library
Blood right up the Hall
Dripping down the Attic Stairs
Hey guests! Try not to fall!**

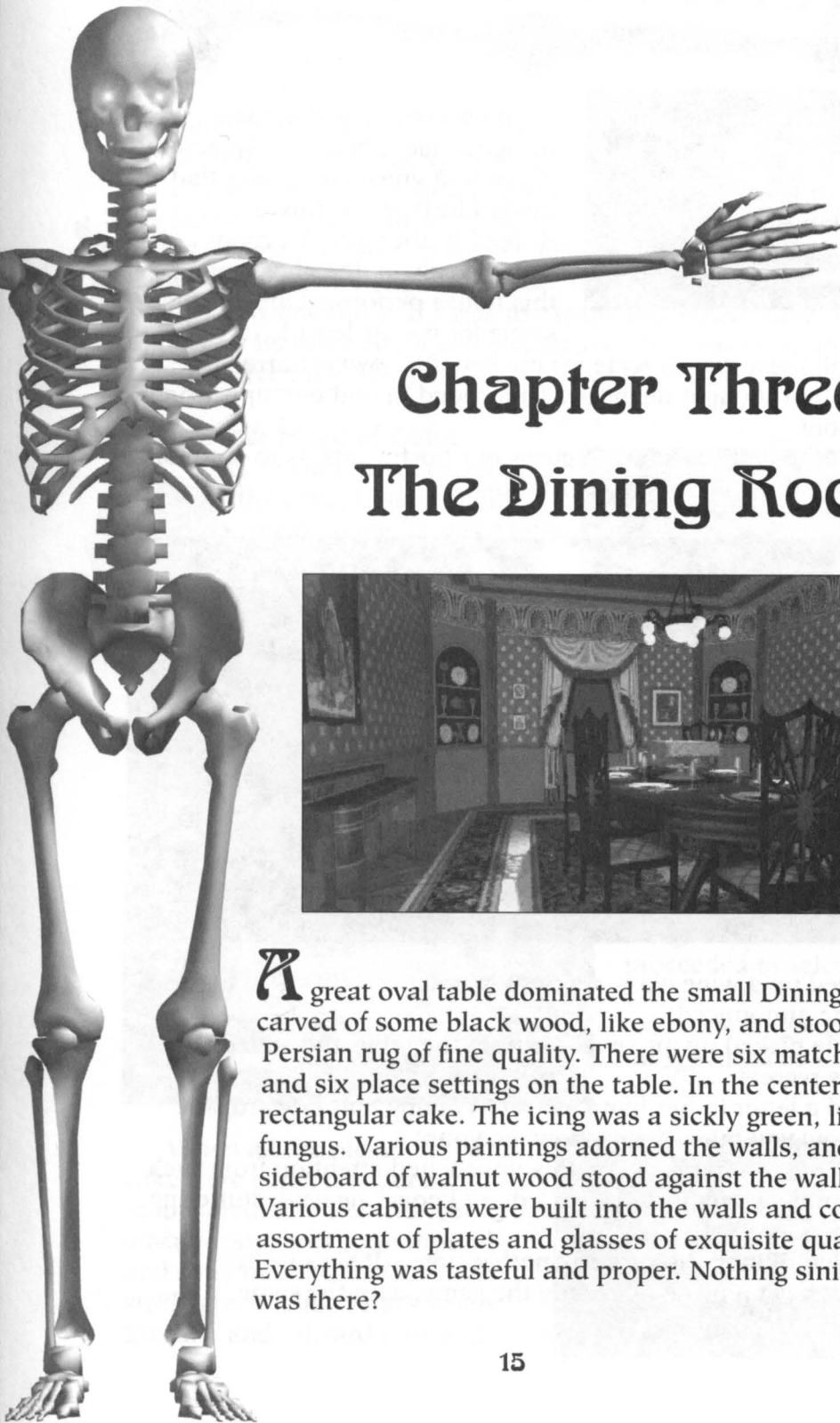
**No one ever came out that night.
No one was ever seen.
But Old Man Stauf is waiting there
Crazy, sick, and mean . . .**

This was the third time now that I had been frozen in place and forced to witness some ghostly scene, to listen to the dialog of phantoms who should have nothing to do with me. My mouth was dry and I discovered a metallic taste as I ran my tongue around my teeth and palate. I decided to return to the front door and leave this place once and for all.



I exited the Library and headed toward the stained glass door. But the knob would not work and I felt the frustration rise again in me. I turned and decided to explore the lower floor to the left. That's how I ended up in the Dining Room.





Chapter Three: The Dining Room



A great oval table dominated the small Dining Room. It was carved of some black wood, like ebony, and stood on a large Persian rug of fine quality. There were six matching chairs and six place settings on the table. In the center was a rectangular cake. The icing was a sickly green, like moss or fungus. Various paintings adorned the walls, and a small sideboard of walnut wood stood against the wall to my left. Various cabinets were built into the walls and contained an assortment of plates and glasses of exquisite quality. Everything was tasteful and proper. Nothing sinister here. Or was there?



It was the cake that most intrigued me. There was something about that green confection that invited further scrutiny. I walked further into the room.

Once again, the ghosts of this house performed an eerie scene for me. At least I

assumed that all these events were for my benefit, however arrogant and egocentric that thought might be. They faded in and out, appearing almost at random.

Dutton was the first to speak. "I guess our host wants us to fend for ourselves," he said with a touch of irritation.



Heine picked up a wine glass and took a practiced sip. "I've tasted better fare," she announced.

Then Temple picked up an envelope from the table and stated, "At least he left his regrets . . ."

Burden had a letter in her hand as well. Waving it at Edward, she teased, "I'll show you mine if you show me yours."

Edward appeared nonplused by this unsolicited attention from such an attractive young woman. "I . . . I . . . don't know," he said, stuttering and backing up.

Then his wife, Elinor, discovered another note. "It says we're supposed to each get a piece — exactly the same, with the same symbols."



Elinor picked up the knife then as Heine said, "But that's impossible." Shortly thereafter they had all disappeared.

I looked at the cake and realized that it was another puzzle. Despite my fear and my distaste for this entire house and all its denizens, I found I could not pass up these challenges. Was something guiding me? Or was there something I had to do, but had not yet realized its nature? I only knew one thing. If I was to escape this house alive, I would have to play by its rules. Stauf loved enigmas. That was clear enough. But could I solve his riddles and beat him at his own game?

Puzzle #2: Piece of Cake



As I bent over to examine the cake, I heard Stauf speak to me. It was as if his voice spoke directly into my head. I looked around, but saw nobody.

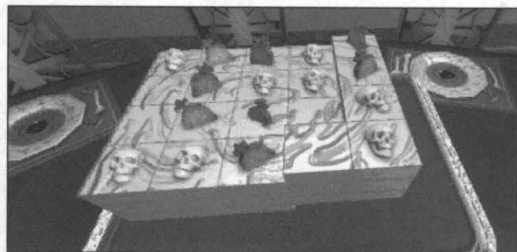
"Ah," he said. "Become a grave digger now, have we? You are a glutton for punishment." I wondered if I would ever get used to it.

I attempted to ignore Stauf's voice and concentrate on the puzzle before me. It was clear from what Elinor Knox had said that the cake must be divided into six equal portions, each with exactly the same symbols.



Then I had it. "Two skulls and two stones. The rest is just icing," I said aloud. Then I proceeded to select the pieces, one after the other, until the cake was all gone. It simply disappeared as I selected each portion.

When all the pieces of the cake were gone, it suddenly reappeared, and the strange macabre symbols spun around and sank into the surface of the sickly green icing. That's when Martine and Edward returned.





“Don’t worry, I won’t bite,” Martine was saying. Her voice echoed slightly. She was sort of sidling up to Edward. He just stood there, as if entranced.

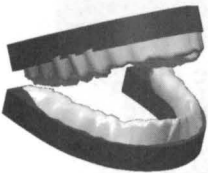
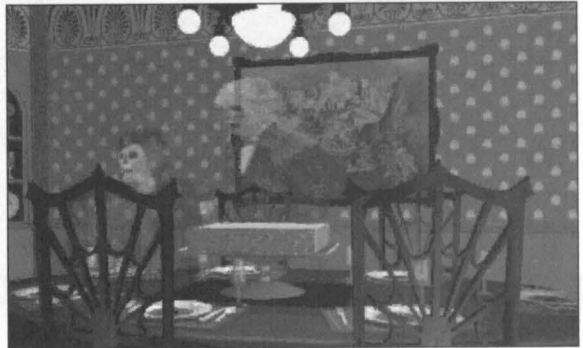


“Edward,” she continued. “We could help each other. I could help you — and you could help me.” She took his hand momentarily, then fingered his lapel. He seemed drawn to her, leaning closer as she touched him, though he said not a word. She continued. “Come and talk to me in my bedroom upstairs where it’s nice and private.”

Now I know this tale has already stretched your credibility, dear reader, and you have every right to doubt my words. But before my eyes, Martine’s face transmogrified to a fleshless skull and Edward’s head simply expanded until it

popped like some morbid balloon, soundlessly exploding, leaving his neck a naked stump.

Then they were gone, but then I was engulfed by a resounding, evil laughter followed by screams of terror in the distance. Next, as if all this were not enough, the place settings and the cake on the table danced around, changing positions, then settling back as if nothing had happened.



Needless to say, I was ready to leave this room and had no immediate desire to return.

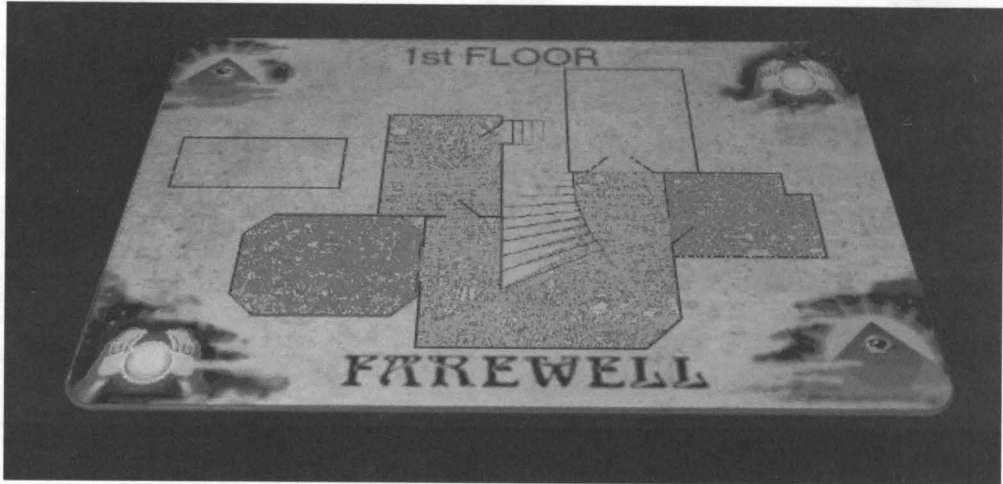
About this time, I began to draw a crude map on a piece of paper I had found in the Library. I kept track of the rooms I had seen and where I had solved puzzles from this point on. I frequently checked my Map to find where I was or where I might go next. I drew all the doors and other main features of the house as I explored further into it.



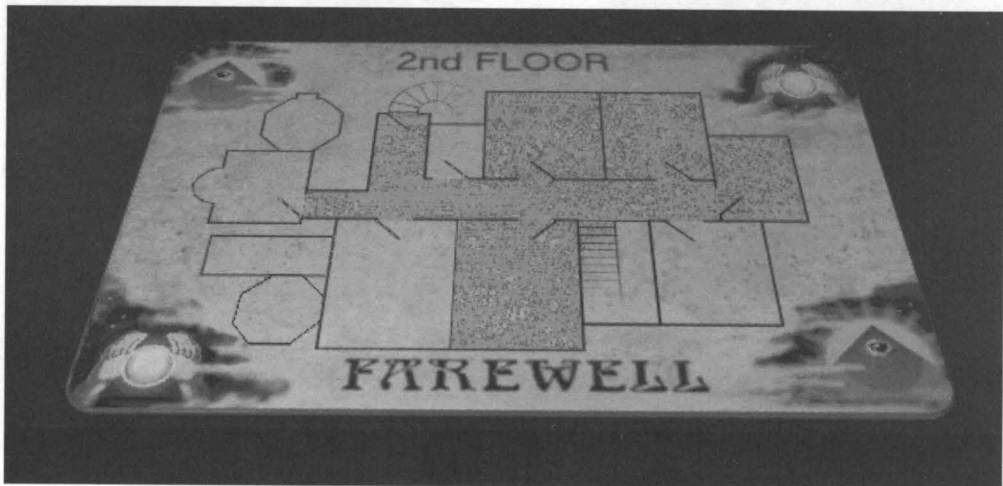
Another view of the Dining Room.

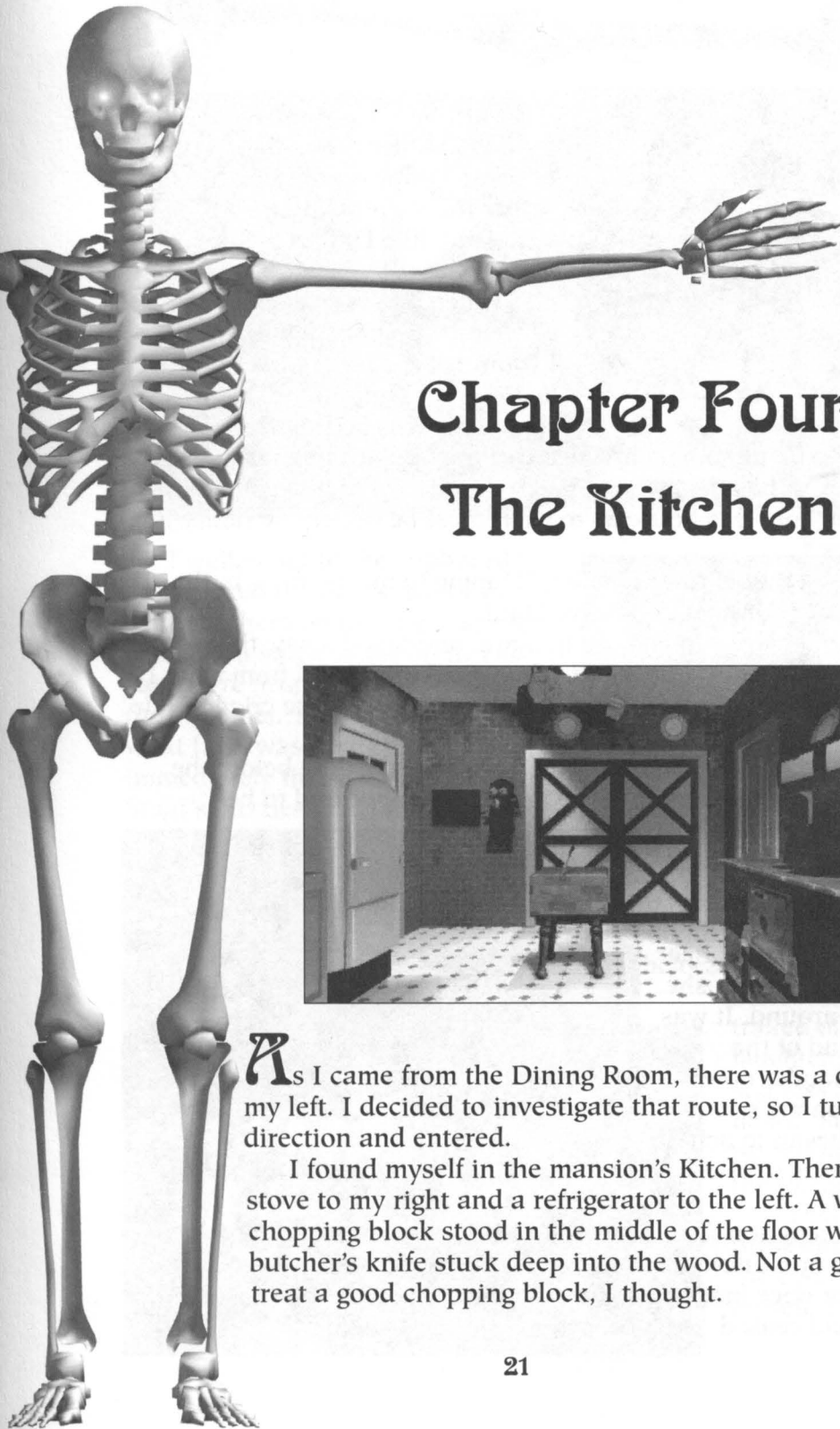


Map Note: After the Piece of Cake puzzle is solved, five new rooms open up — the Kitchen and, on the second floor, the Game Room, Julia Heine’s bedroom, the Knox’s bedroom, and Martine Burden’s bedroom. Also the Spiders puzzle (at the front door) is activated.

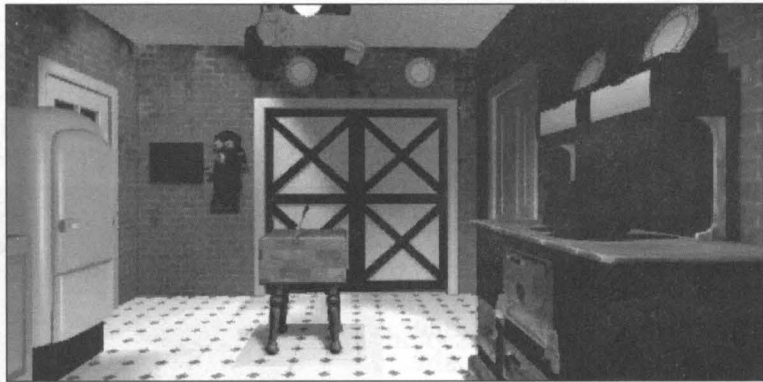


This is the map after solving the Cake Puzzle.



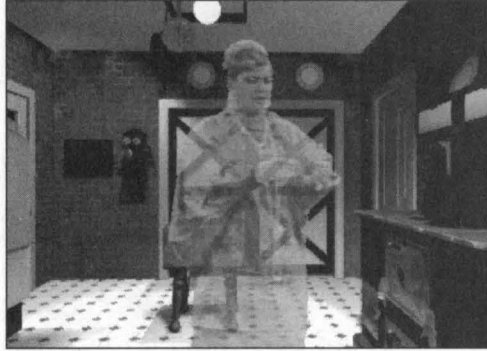


Chapter Four: The Kitchen



As I came from the Dining Room, there was a doorway to my left. I decided to investigate that route, so I turned in that direction and entered.

I found myself in the mansion's Kitchen. There was a great stove to my right and a refrigerator to the left. A wooden chopping block stood in the middle of the floor with a butcher's knife stuck deep into the wood. Not a good way to treat a good chopping block, I thought.



But I had little time to examine the Kitchen, because Elinor Knox stood before the stove reading a note, and, like Dutton before, I heard Stauf's voice as she read.

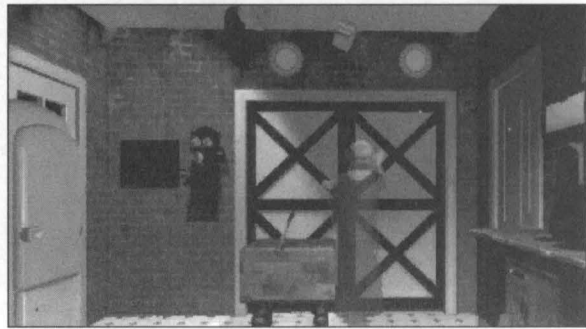
"When all seven guests have gathered, you must figure out what I want. It's a puzzle, Mrs. Knox." I heard a bubbling sound, as if something was boiling.

"And mind you, the others are also working at the same task. It may all depend on who has the greatest need. Or who is the bravest. There are clues throughout this house as to what must be done. The house is alive with clues."

Stauf laughed then and concluded, "Hoping to meet you — in the flesh — I remain your host . . . Henry Stauf."

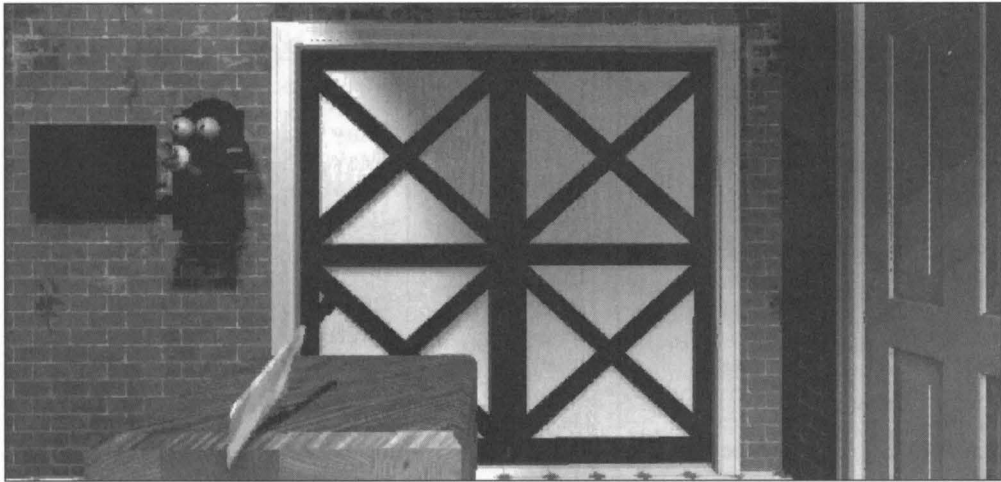
Then, as Elinor Knox looked up in alarm and faded away, there came the sound of fists knocking on wood. The sound originated from what I later learned was the basement door, and an agonized voice cried, "Help me." And all was quiet once more. But only for a moment.

Julia Heine materialized once again, this time standing before the cupboard at the opposite end of the Kitchen. She appeared to be rearranging cans in the cupboard from the sounds I heard, but she was doing it without opening the cupboard doors! I could hear the clatter of the cans as she shuffled them around. It was eerie. The sound of the bubbling was louder now. It played havoc on my senses and my head began to ache.

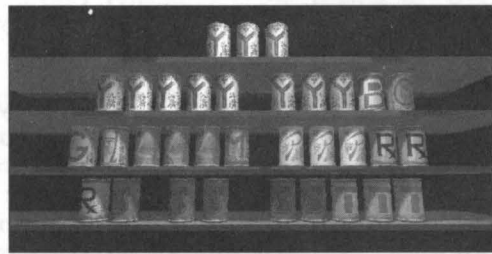


"Yes, this is it," Heine exclaimed. Then, just a moment later, "No, it isn't."

She kept at it for a while, and I began to hear a strange moaning or muttering. Then she, too, disappeared and the room was silent once more. The cursed bubbling sound had ceased. All sounds had ceased. Even the refrigerator was silent.



I walked up to the cupboard and opened the doors. Rows of cans sat there on the shelves, each can with a single letter on it. The cans were arranged by letters of the alphabet. That must have been what Julia was doing. But I knew immediately that it was another of Stauf's puzzles.



Puzzle #3: Cans in the Pantry

As I stood there examining the cans, I heard Stauf speak in my head. He was unusually sinister. "Here's food for thought. Be warned, though. Your mind will be gorged before this night is



done." His voice trailed off into laughter as cruel and soulless as I had ever heard. Shuddering, I turned my attention to the puzzle.

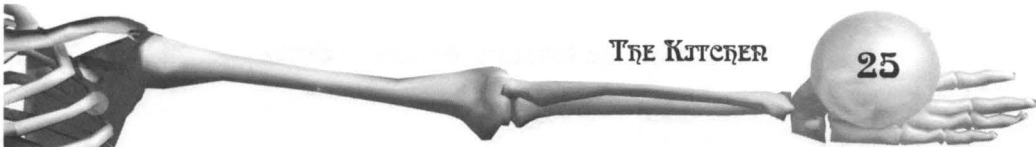


"There's more to these cans than meets the eye," I said to myself. I studied the



Partial List of Words with the Letter Y

Abysmal	Cymbal	Hymn	Martyr	Ossify
Abyss	Cynic	Hyphen	May	Outcry
Acrylic	Cypress	Hypocrite	Mayfly	Overly
Agency	Cyst	Hysteria	Mayhem	Oxygen
Agony	Dye	Infamy	Mayor	Oyster
Airy	Dying	Injury	Measly	Paddy
Alloy	Dyke	Inky	Medley	Palsy
Ally	Dynamite	Inlay	Mercy	Paltry
Analyst	Dynamo	Irony	Merry	Panoply
Analyze	Dynasty	Ivory	Methyl	Papaya
Anarchy	Dysentery	Ivy	Misery	Papyrus
Anomaly	Dyslexia	Jay	Misty	Paralyze
Anxiety	Dyspepsia	Jelly	Moiety	Parity
Any	Eye	Jockey	Money	Parlay
Anyway	Eyelet	Joy	Moray	Parley
Apathy	Eyrie	Jumpy	Motley	Parody
Apply	Fly	Jury	Mouldy	Paroxysm
Argyle	Fry	Key	Mummy	Parry
Army	Glycerin	Kidney	Murky	Party
Array	Gravy	Krypton	Mushy	Pastry
Aryan	Gray	Lamprey	My	Pasty
Atrocity	Guilty	Lanky	Myna	Patchy
Atrophy	Gym	Larceny	Myopia	Pay
Attorney	Gypsum	Larynx	Myriad	Penny
Aye	Gypsy	Lawyer	Myrrh	Pesky
Bicycle	Gyrate	Lay	Myrtle	Phony
By	Gyro	Levy	Mystery	Phylogeny
Bye	Gyves	Libya	Mystic	Phylum
Bygone	Happy	Lily	Mystify	Physic
Bylaw	Harpy	Logy	Myth	Pithy
Bypass	Harry	Loony	Nasty	Pity
Byplay	Hasty	Lorry	Naughty	Pixy
Byproduct	Haughty	Lowly	Navy	Platypus
Byway	Hay	Lucky	Nifty	Play
Byword	Hearty	Lunacy	Ninety	Ploy
Cry	Hey	Lyceum	Ninny	Plucky
Crypt	Heyday	Lye	Notary	Ply
Cryptic	Holly	Lying	Notify	Poesy
Crystal	Holy	Lymph	Nylon	Poetry
Cyan	Honey	Lynch	Nymph	Policy
Cyanide	Horny	Lynx	Obey	Polity
Cycle	Hybrid	Lyre	Oily	Polygon
Cyclone	Hydro	Lyric	Onyx	Polyp
Cygnets	Hyena	Many	Ornery	Pony
Cylinder	Hygiene	Marry	Osprey	Poppy



Portly	Remedy	Speedy	Syphilis	Unseemly
Posy	Repay	Spindly	Syphon	Unightly
Poverty	Rhyme	Spiny	Syrup	Uppity
Pray	Rhythm	Splay	System	Usury
Pretty	Rickety	Spray	Systole	Vagary
Prey	Rocky	Spryly	Tabby	Valley
Prickly	Roomy	Spy	Tally	Vanity
Priory	Rosy	Stay	Testify	Variety
Privy	Royalty	Stocky	They	Vary
Prosody	Ruby	Stodgy	Thirty	Verity
Pry	Ruddy	Story	Thy	Versify
Psyche	Runny	Strategy	Thyme	Very
Psychic	Runway	Stray	Thymus	Vitrify
Psycho	Rusty	Stringy	Thyroid	Vivify
Psychosis	Rye	Stuffy	Tidy	Volley
Psycopath	Safety	Stultify	Tiny	Volary
Pulley	Sanity	Stupefy	Toady	Voyeur
Punchy	Say	Sty	Toasty	Vying
Puny	Scaly	Style	Toddy	Wacky
Purity	Scurvy	Stylus	Toothy	Warty
Pussy	Seedy	Stymie	Travesty	Wary
Putrefy	Seemly	Styptic	Treachery	Watery
Putty	Shady	Styx	Treasury	Wavy
Pygmy	Shaggy	Sultry	Trendy	Waxy
Pyjamas	Sherry	Sunny	Troll	Way
Pylon	Shifty	Supply	Trolley	Wealthy
Pyre	Shiny	Surely	Trophy	Weary
Pyrite	Shoddy	Surety	Troy	Weedy
Pyrrhic	Showy	Surgery	Truly	Weepy
Python	Shy	Surly	Trusty	Wheezy
Quality	Silky	Surrey	Try	Whimsy
Quandary	Silly	Survey	Tryst	Windy
Quarry	Silly	Sybarite	Turkey	Woodsy
Query	Simply	Sycamore	Tweedy	Wooly
Racy	Sissy	Sycophant	Twenty	Woozy
Rainy	Sisyphus	Syllable	Tycoon	Wordy
Rally	Sixty	Sylph	Tying	Worldy
Rangy	Skimpy	Sylvan	Tyke	Worry
Ratify	Skinny	Symbol	Type	Wry
Ratty	Sky	Symptom	Typhoid	Yacht
Ray	Sleepy	Synapse	Typhus	Yammer
Ready	Slyly	Syndrome	Typical	Yank
Reality	Smelly	Synod	Typify	yard
Really	Snippy	Synonym	Typist	Yarrow
Rectify	Snooty	Synonymy	Tyranny	Yaw
Rectory	Soggy	Synopsis	Tyrant	Yawn
Relay	Soupy	Syntax	Ugly	Year
Rely	Soy	Synthesis	Unruly	Yeast



Yell	Yet	Yogurt	Young	Zygote
Yellow	Yew	Yoke	Yowl	Zymurgy
Yelp	Yield	Yokel	Yttrium	
Yen	Yod	Yolk	Yucca	
Yeoman	Yodel	Yonder	Yurt	
Yes	Yoga	You	Zephyr	

letters and noticed quite a few cans with the letter Y on them. Could it be that these cans could be rearranged to form words with the letter Y?

I began . . . First an S, then an L. No, not the L. An H. And a Y. SHY. That was a good first word. Shy what? I began to think of all the words I knew containing the letter Y. "You CAN do it," said Stauf.

Eventually I came up with a sentence which, while it didn't make immediate sense to me, was apparently the answer because Julia Heine's specter appeared again and said, "There. Now I've solved it."

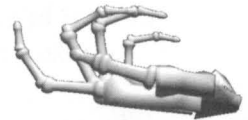
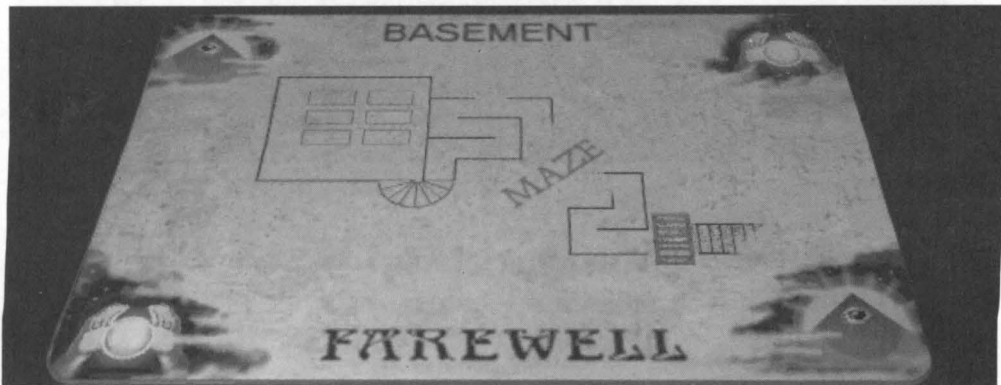
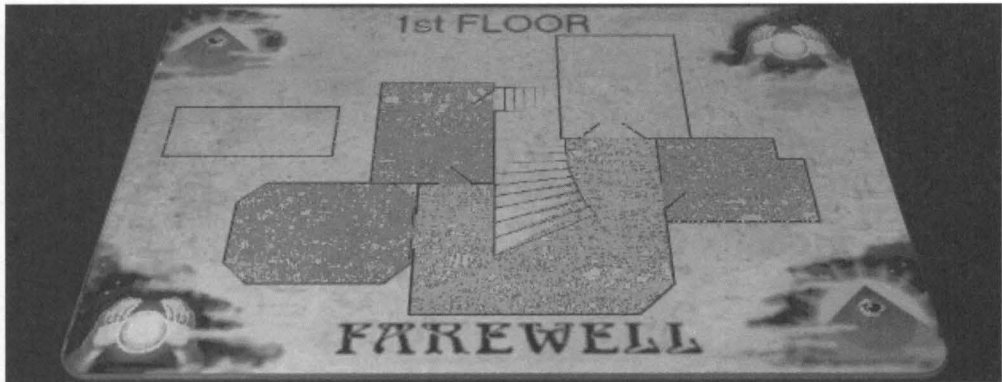
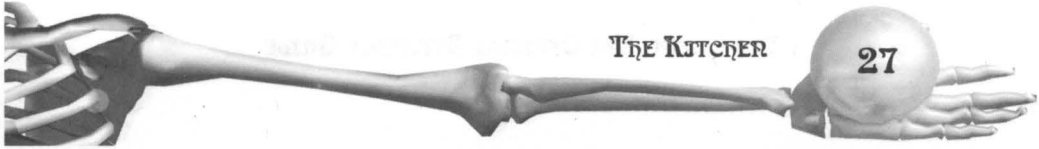
I closed the cupboard doors and turned around to see what other events would transpire. When nothing more occurred, I began to examine the other doors in the room.

To the left of the cupboard was a door leading to the outside, but it was locked firmly in place. That is to say, the knob turned normally, but the door did not budge.

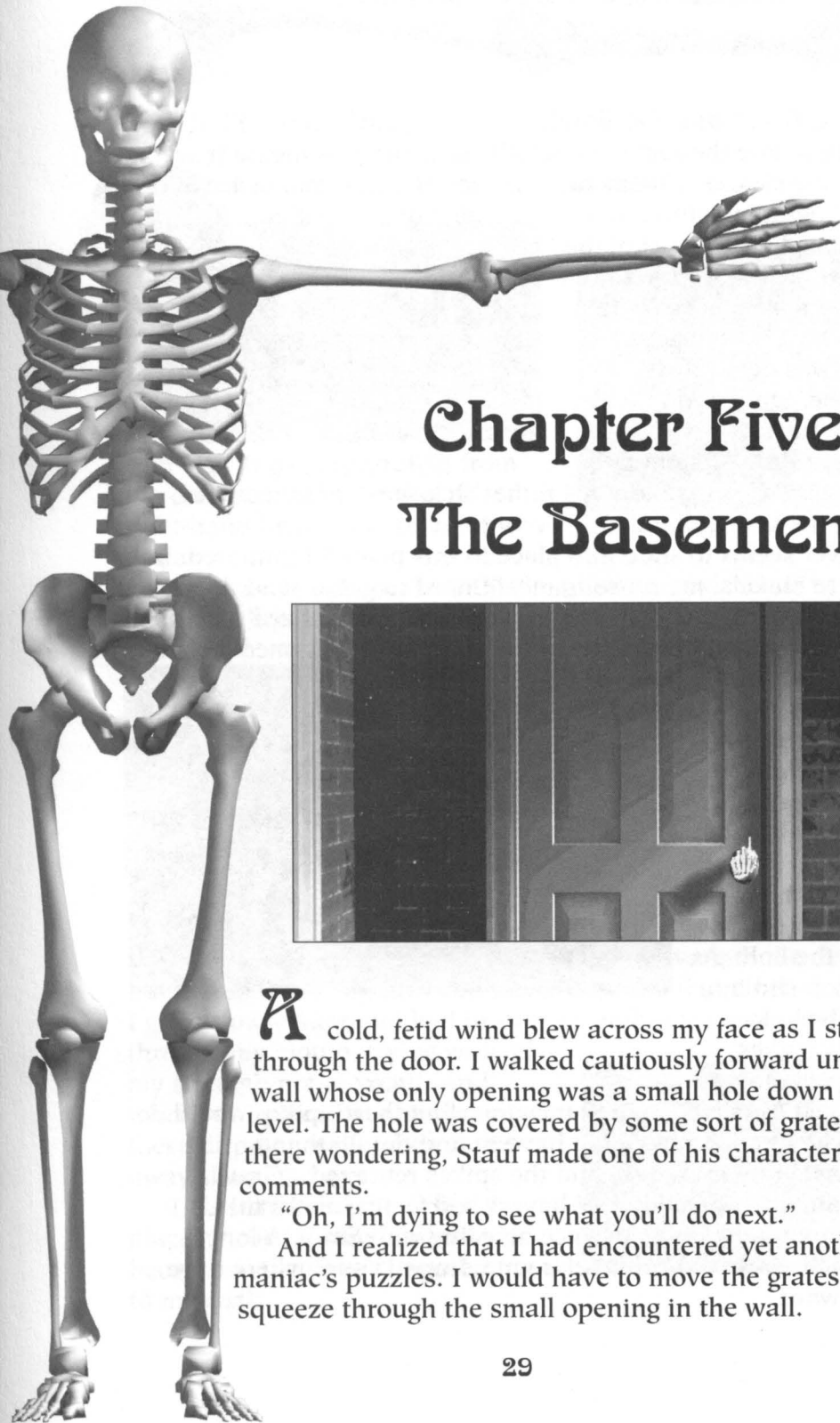
An antique telephone on the wall near the door was equally useless. Even the refrigerator refused to open. I wasn't very hungry, anyway.

So that left the door to the right of the cupboard. I turned and faced it. An ordinary door. Nothing strange or unusual about it. I reached out to open the door, half expecting it to be stuck like the others. It was with some relief that I felt the door begin to open. If I had but known . . . How foolish of me, how naive to think this door would lead anywhere but into the very bowels of Hell.

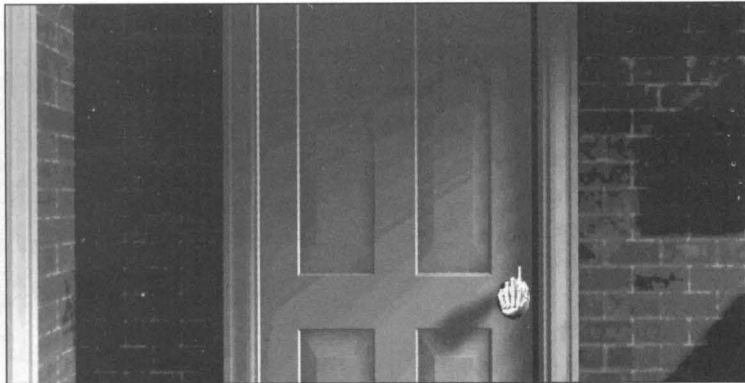








Chapter Five: The Basement



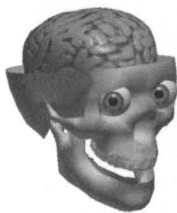
A cold, fetid wind blew across my face as I stepped through the door. I walked cautiously forward until I reached a wall whose only opening was a small hole down at the floor level. The hole was covered by some sort of grate. As I stood there wondering, Stauf made one of his characteristic comments.

“Oh, I’m dying to see what you’ll do next.”

And I realized that I had encountered yet another of the old maniac’s puzzles. I would have to move the grates in order to squeeze through the small opening in the wall.



Puzzle #4: The Grate and the Small



I knelt before the grate and felt the dampness of the floor seep into my clothes. The metal of the grating was cold as ice and slick with moisture. As I touched each panel of the grating, it moved to fill the empty space. There must be a way to get

through, and I was determined to find it. Of course, Stauf had to make comments from time to time — like, “Finding things a little . . . grating?”

— but I was determined to ignore his rather sick sense of humor and concentrate on the task at hand.

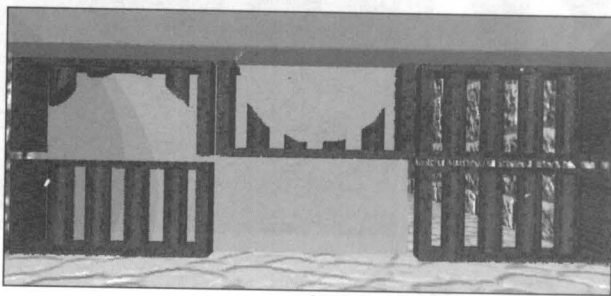
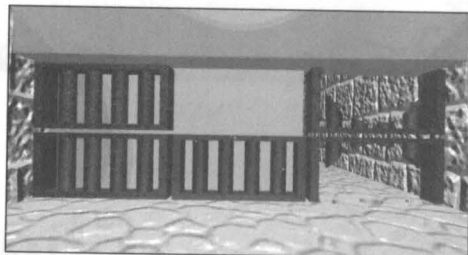
“Nothing ever seems to slide into place in this place,” I muttered. But then it started to make some sense to me. “I need to get around this grate . . . I need to get . . . a round.” Yes. That was it. I realized that my goal was to move the two open parts of the grate so they formed a circle over the hole. I set to work, moving them with care and planning my strategy.

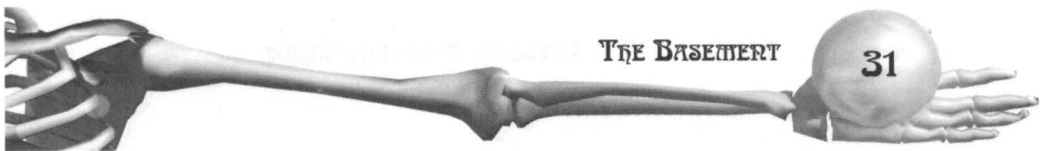
Soon I had the upper half of the circle grate in the upper left corner and the lower half next to it. Then I was able to slide them around until they came into place and made a way through the hole. As the upper section slid into its place over the hole, three very nasty spikes sprang from the floor.

Rusted and jagged from age, I could imagine what these spikes would do to a human body. I hoped I wouldn't have to find out firsthand.

I slid the final grate into place and the spikes retracted. “Grate move,” said Stauf, then he added, “I have a bad feeling about this.”

I crawled through the hole, for once agreeing with Stauf. A long corridor stretched, dark and cold, before me. I wasn't sure where to go, so I started forward.





Puzzle #5: The Maze

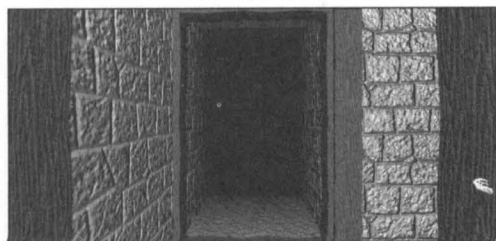


I soon came to realize that I was in a maze of some sort. And I was soon lost. There were no clues to follow, and Stauf was, predictably, no help.

“Feeling a little . . . lonely?” he would ask when I bumped up against a dead end.

Eventually, I did find my way through the maze, though I might have wished I hadn't. The first step was to go very straight from the entrance and take the fifth right-hand turn. From there, it was easier.

As I traveled deeper into this insidious maze, the air became thicker and more humid. And the darkness was complete. I could see my

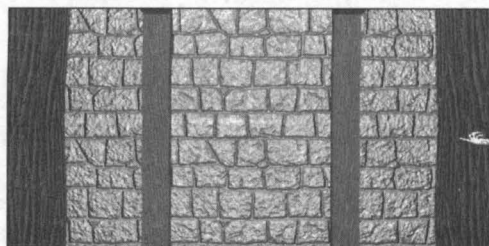


immediate surroundings, fortunately, but nothing much farther ahead or behind. And I feared that the source of this illumination might be suddenly withdrawn, plunging me into an utter blackness from which I might never escape.

And yet I could have been thankful as there was a tendency toward warmth the deeper I went,

but the odor . . . Oh, how can I ever describe that cloying, deathly smell? I grew slowly faint and had to stop several times and breathe slowly through my mouth, trying with all my strength not to vomit. And wherever I placed my hands on these dripping walls, they came away slimy and wet.

I persisted and the worse the place smelled — the fainter I became — the closer I figured I was to my goal.





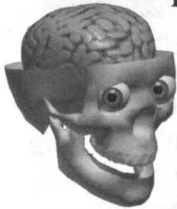
To escape this tortuous passage now became my only goal in life. Then, as I headed down what turned out to be the final passage, Stauf spoke again. "You shouldn't have turned down here," he said. And I knew this was exactly where I needed to go.

And then I was out.

Stauf screamed in rage. "Arrgh. Don't think, you'll be so lucky next time," he warned me.

Oh, and I guess I should mention, though it comes later, that a rug in the Knox's guest room had a map of the maze on it. But I hadn't seen the rug at this point, or I might have had an easier time of it.

Puzzle #6: The Crypts



Did I say I actually wanted to get through that maze? Once again, Stauf's house of horrors had outdone itself. I had finally arrived at the source of the overpowering, sickly odor. I stood on a small parapet next to a winding stairway that led down to six stone caskets. Some of the caskets were open while others were closed. It was from these open caskets that the horrid stench arose, and each draught caught the scent and assaulted my senses with it. Without Stauf's telling me, I knew what I had to do.

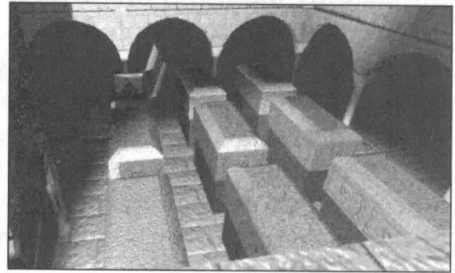
"Clearly an open and shut case," said Stauf.

"Hmm," I answered. "An open and shut case . . . or casket, perhaps?"

With some experimentation, I discovered that I could select the caskets with the same telekinesis that I had used to solve the other puzzles. By now, I used this method without question.

Whenever I selected a casket, it affected those around it as well. I soon came up with a diagram (mentally of course; I had no paper, other than my precious map). I've drawn the diagram from memory.

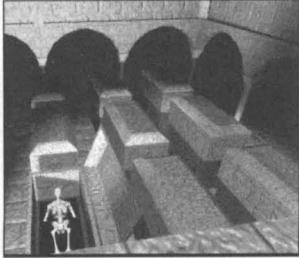
Of course, knowing the movements themselves got me no closer to a solution, but I eventually worked out a way to affect each individual casket and therefore solve the puzzle. Stauf offered his usual comments. "Finding things a little cryptic?" he'd ask. Or he would cough painfully and then say, "Excuse my coughin'" and laugh. Oh, he was a regular card.



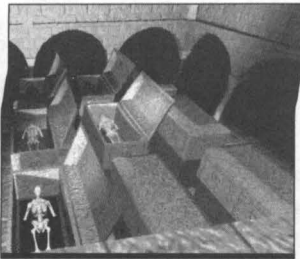
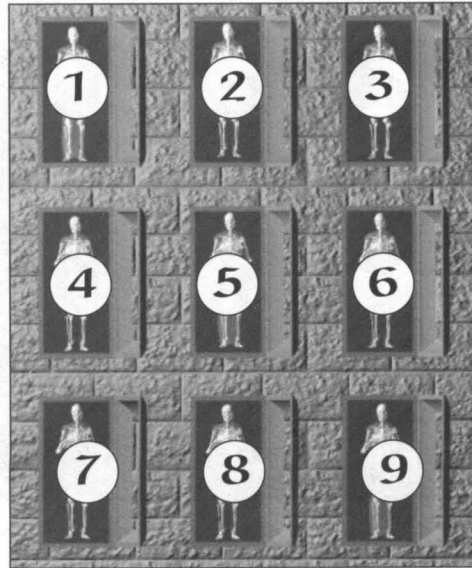
Crypt Puzzle at the beginning.

Here's a hint on getting through the Crypt Puzzle. (If you want to know all the tricks, see page 281.)

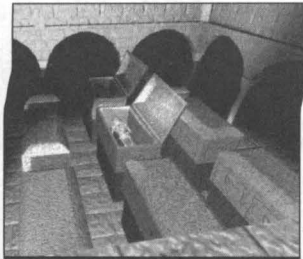
The pictures on this page show what would happen if only the seventh coffin was open.



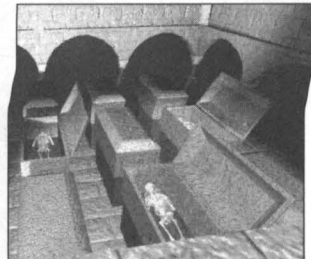
Coffin # 7 is open. Click on Coffin # 1.



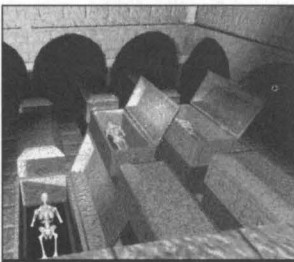
Coffin #1 clicked



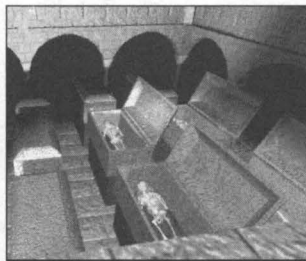
Coffin #4



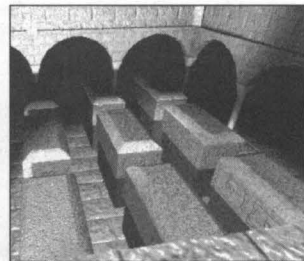
Coffin #5



Coffin #7



Coffin #8



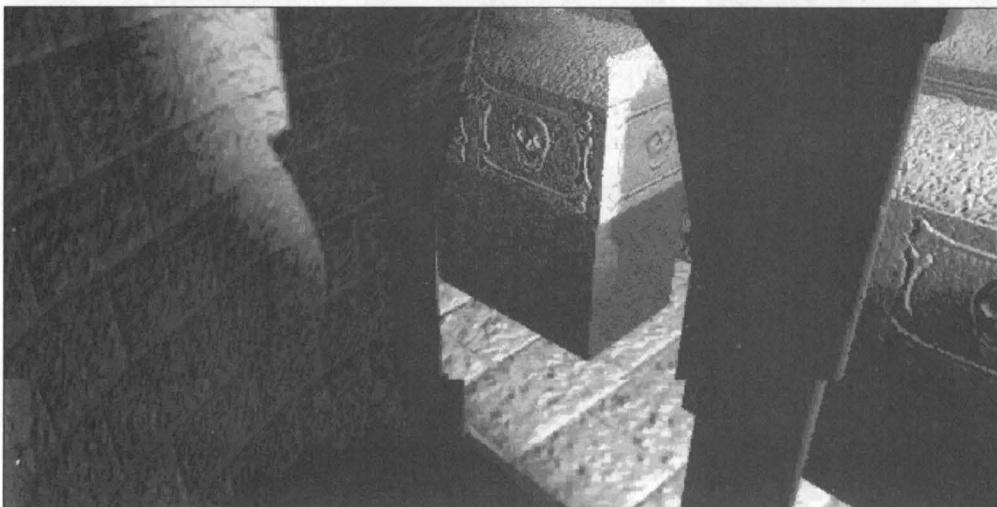
*Coffin #9
Puzzle solved!*



Once I had solved the puzzle, I felt a compulsion moving me without volition down the winding staircase until I stood before one of the coffins. Then I saw another of those ghostly scenes. Martine and Edward were struggling with a boy.

“Come with me,” Edward commanded in a demonic, sub-sonic voice.

The boy’s name was Tad. I knew that the same way I knew the other ghosts’ names. Tad wore a white shirt and knickers and a white jockey’s cap on his head.

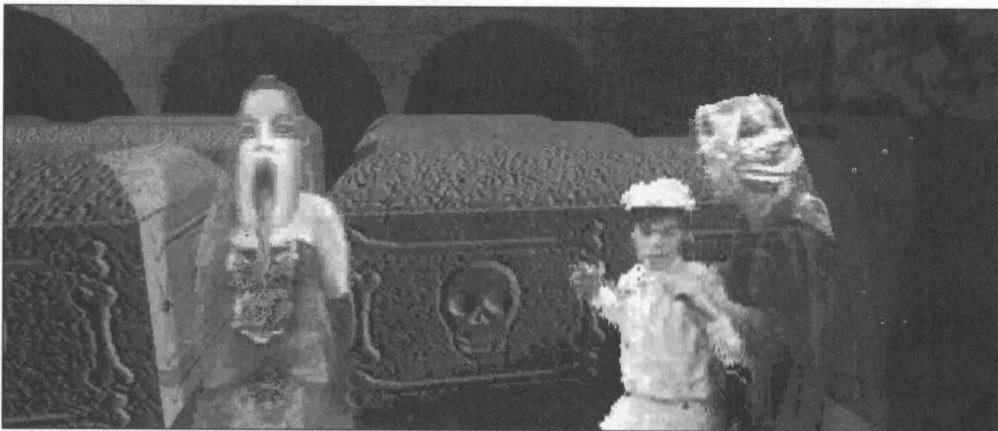




He seemed terribly afraid, and there was no question that this malevolent pair wished him no good.

Then Temple appeared and immediately grabbed Edward around the neck, pushing him back and apparently snapping his neck because there was a

wet, gurgling sound. Edward fell backward and vanished. But even as Temple appeared ready to reassure the boy that he was safe, something began to happen to Martine.



"There's something wrong with her," I blurted.

And indeed, she began to change. Her head wavered as if seen through a rippling liquid, then expanded, distorting her features in horrible ways. Momentarily, her transformation stabilized and she stood there, a far away look on her face. Her eyes seemed hardly human anymore. Temple seemed unafraid. He held the boy by the shoulders.

"It's all right, son," Temple was saying. "You're OK. She . . . It's just an illusion."

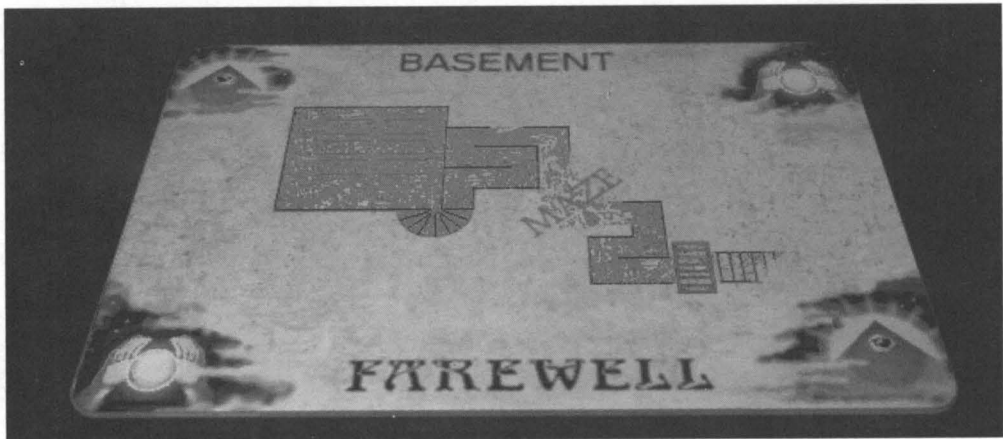
A foot-long green tongue emerged from Martine's mouth, forked like a snake's, and the boy ran away as Temple's words echoed through the dark crypt. Then he and the monster that had once been Martine Burden

dematerialized, only the echoes of their screams to remind me that they had ever appeared.

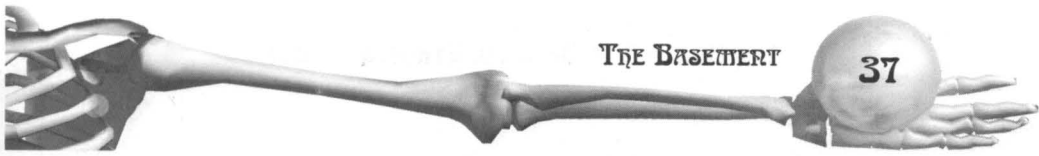
When the ghosts were all gone, I regained my mobility. However, something prevented me from returning the way I had come. Not that I had any desire to reenter that moldy maze.

Now, you'll find this hard to believe, but something told me to examine the casket more closely, and my examination revealed a hidden stone which, when pressed, opened the casket. Inside, there was no body, as I had feared, but a passage which led straight and true back to the beginning of the maze. Soon I was safely back in the Kitchen. As safe as I could be in this horrid abode.

At least I could breathe again without retching, and I counted my blessings. There seemed to be nothing else to do in the Kitchen, so I quickly made my way back to the Foyer.



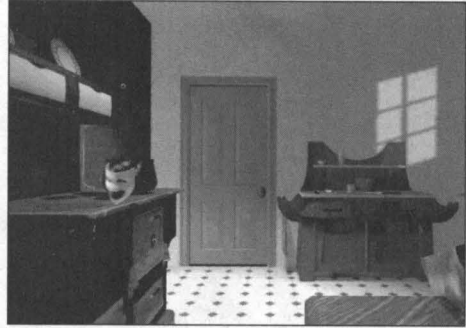
Map Note: The Crypt puzzle begins each time differently because each casket's starting state is randomized. Also, if you want to get clues or eventually bypass this puzzle, turn left and go down the stairs. You'll be taken through one of the caskets into the Library. In the Library, read the book on the low table. It contains a clue. Then click again to return to the puzzle. If you read the book in the Library three times, the puzzle will be solved for you. This works for any puzzle. **Note:** At this point in the game, only the Library and the Dining Room are open.



Back to the Kitchen



As I emerged from the maze, I stood catching my breath a moment when my attention was drawn to the stove. It was an old combination wood burning and gas stove with lower oven and a double hood for ventilation. A large, cast iron pot stood alone on the stove's surface. The bubbling sound I had heard before started again.

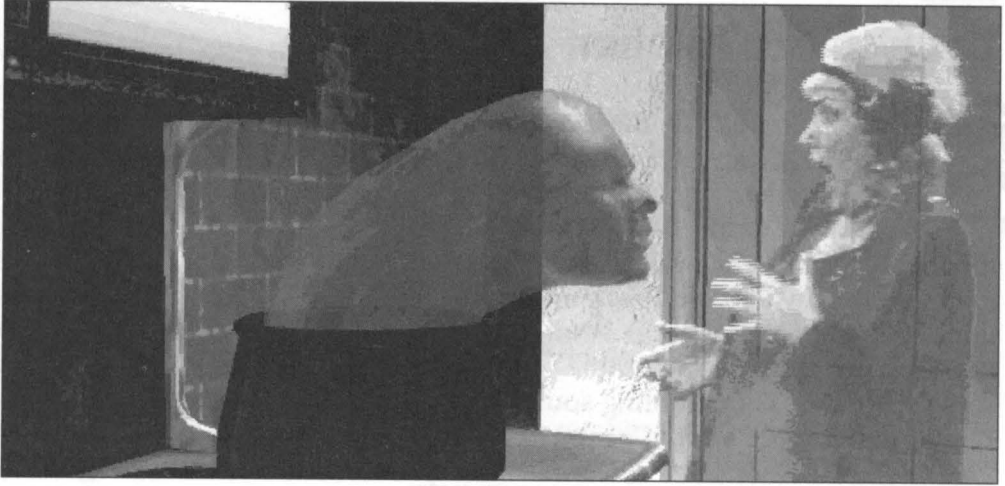


Then Julia Heine reappeared, stirring the pot. The bubbling had grown louder.

Julia dipped a large wooden spoon into the pot and tasted the contents. Suddenly she recoiled in horror as the soup, or whatever she had been stirring, came bubbling up

out of the pot. It was blood red and seemed to take shape before my eyes. The boiling liquid coalesced into something gelatinous, emerging with a sinuous, snakelike motion.



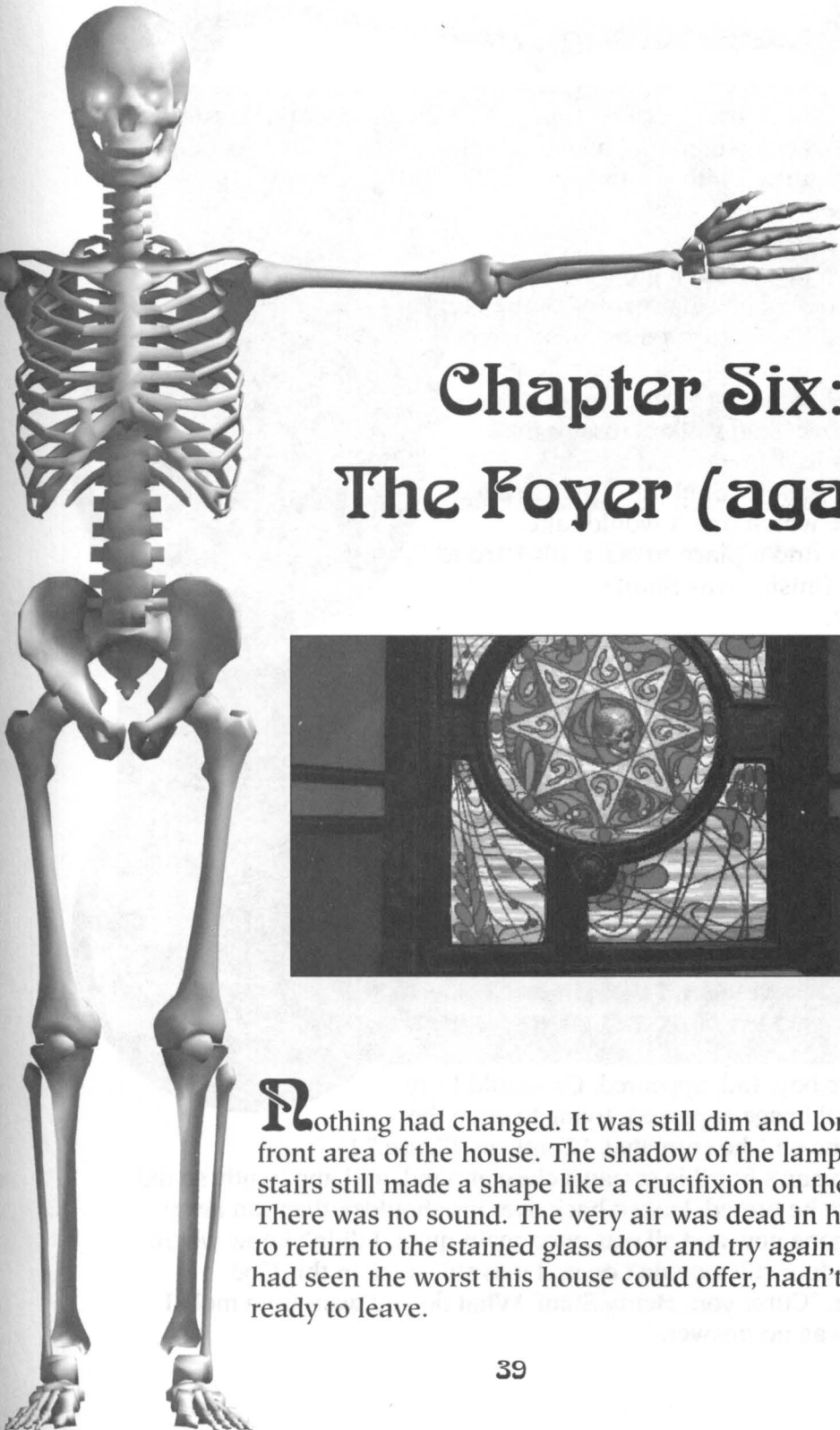


"Oh . . . This isn't real," stuttered Julia.

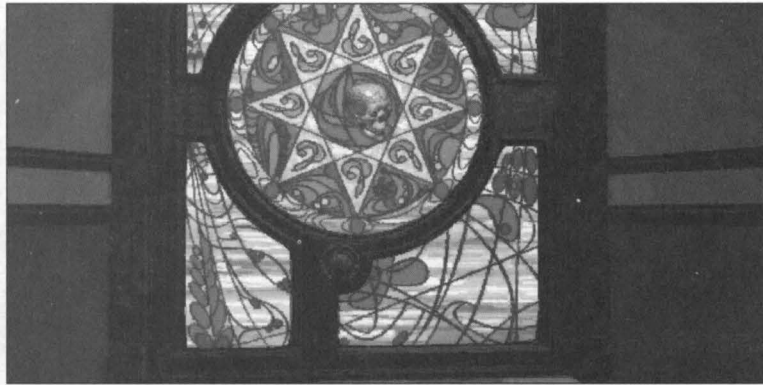
"Oh . . . This isn't real," stuttered Julia. Then she grimaced. Apparently just realizing what she had tasted a moment before.

The entity, this soup creature studied Julia malevolently, and I realized in that moment that the creature bore Stauf's face. Then, as Julia screamed and disappeared, the creature laughed -- a familiar evil laugh -- and receded back into the pot. I drew a quick breath and hurried from the Kitchen, back to the Foyer.





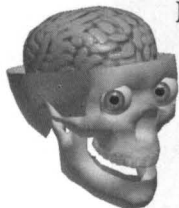
Chapter Six: The Foyer (again)



Nothing had changed. It was still dim and lonely in this front area of the house. The shadow of the lamp over the stairs still made a shape like a crucifixion on the wall beyond. There was no sound. The very air was dead in here. I decided to return to the stained glass door and try again to escape. I had seen the worst this house could offer, hadn't I? I was ready to leave.

When I arrived at the door this time, I had the distinct impression that another puzzle awaited me. Just as I had suspected! The star shape in the door had turned into a puzzle of a most odd variety.

Puzzle #7: Spiders



Now I have never had a great liking for spiders, but after the moldering corpses of the crypt, they were like nature's most beneficent creatures. Every time I selected a point of the eight-sided star, another spider would appear and walk across to the opposite side. Whenever a spider had more than one path it could take, I was called upon to choose which one it would take.

"It's easy to find a place to start. It's hard to find a place to finish," was Stauf's admonishment.

Of course I didn't know what I was supposed to do at first, but eventually I discovered that I needed to cover all but one of the points with a spider. And the method I devised was simplicity itself! I would simply send a spider to the last spot from which I had previously sent one.

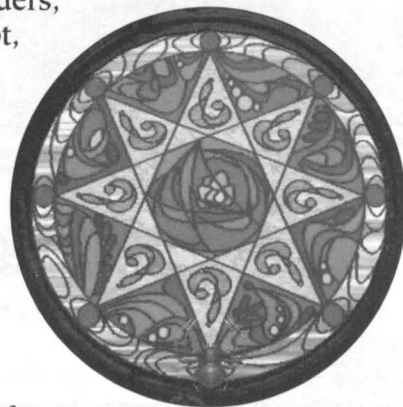
Oh, Stauf made a few comments, like "I wonder if he will get the point of this." And I made a few comments myself, but soon enough I had solved the problem.

"Curses!" shouted Stauf, and it was music to my ears. I'll best you yet, I thought to myself. But I wasn't yet brave enough to say it out loud.

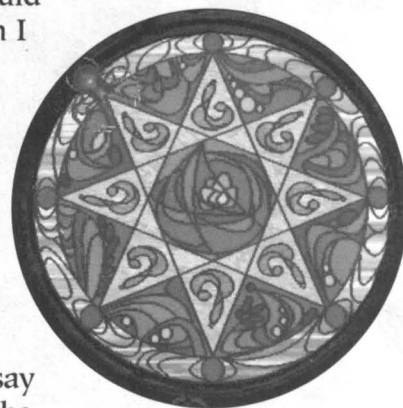


Then the boy, Tad, appeared. Or should I say his spectral image appeared, trying to open the door. "Come on," he entreated. "Come on. Please." I heard a woman's horrible screams close at hand, and apparently so did Tad, because he turned, looked back over his shoulder, then ran away.

Tad was gone now and all was once again quiet. I didn't know where to go now. The door still wouldn't open. I was still stuck in this God-forsaken house. "Curse you, Henry Stauf. What do you want from me?" I asked. There was no answer.

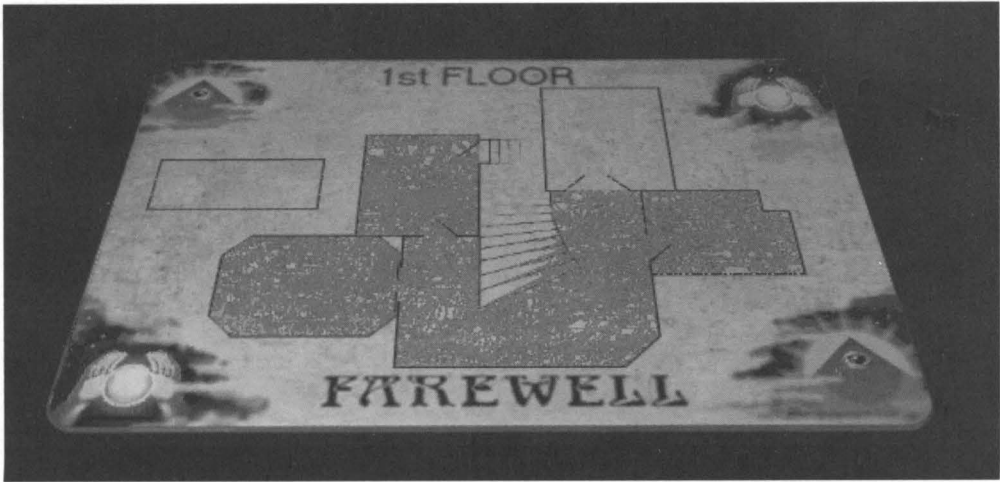


One possible first move.

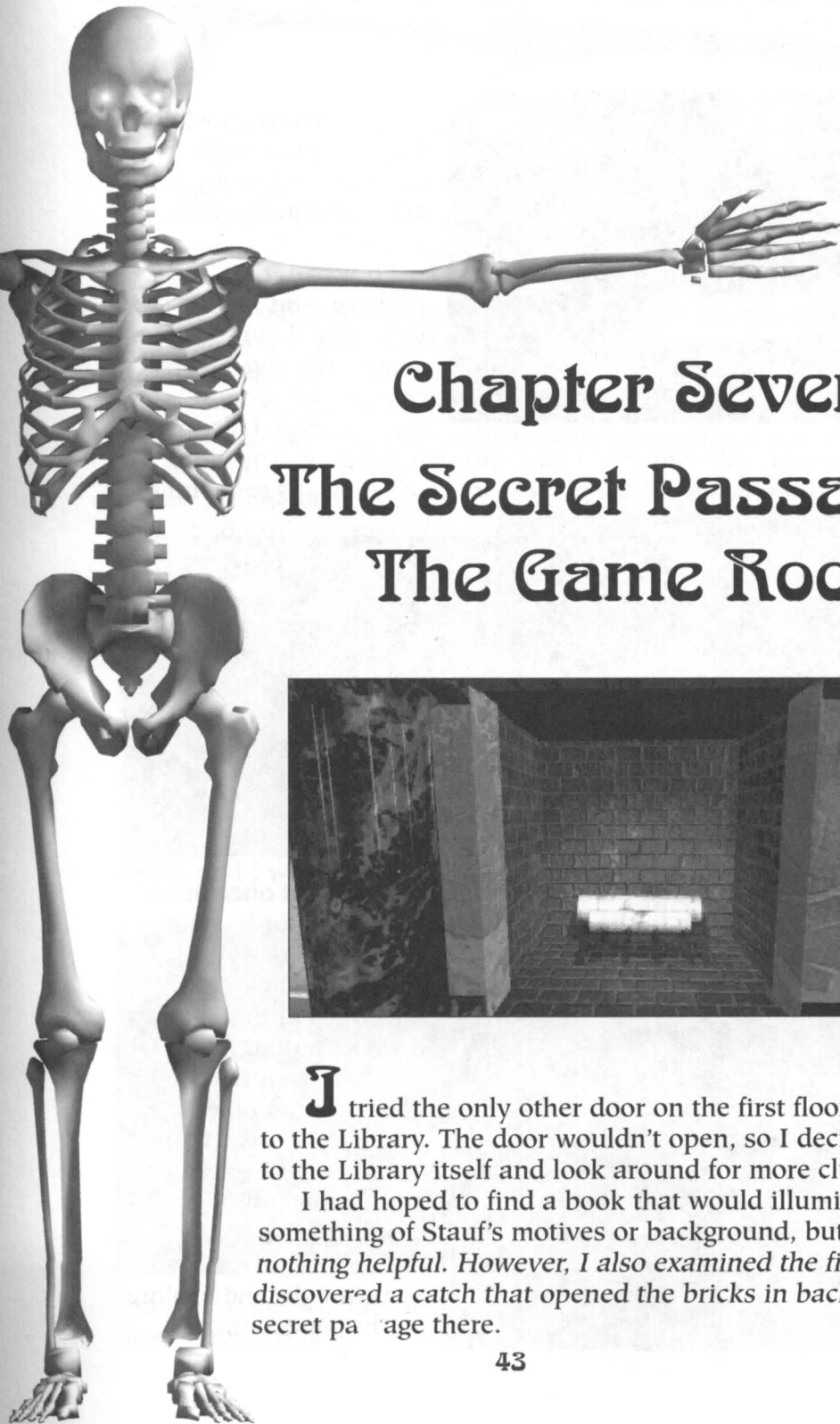




"Come on," he entreated. "Come on. Please."





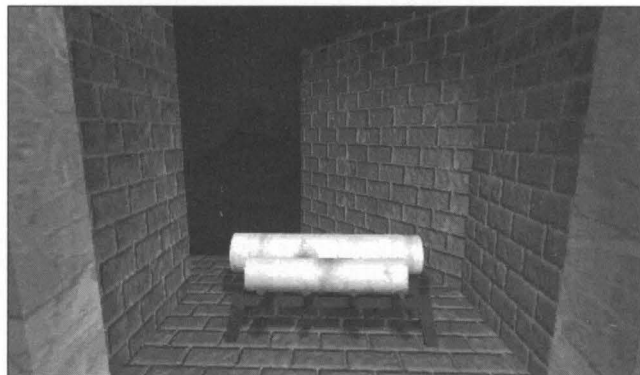


Chapter Seven: The Secret Passage & The Game Room



I tried the only other door on the first floor. It was next to the Library. The door wouldn't open, so I decided to return to the Library itself and look around for more clues.

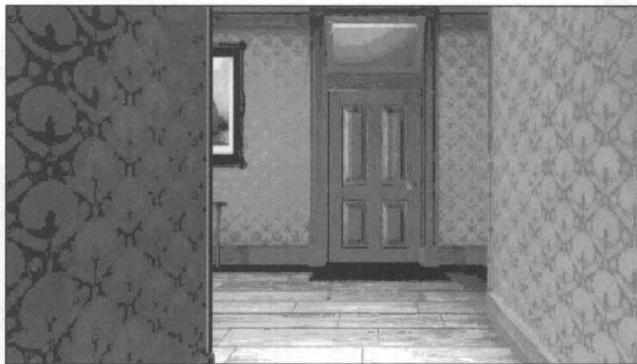
I had hoped to find a book that would illuminate something of Stauf's motives or background, but I found *nothing helpful*. However, I also examined the fireplace and discovered a catch that opened the bricks in back, revealing a secret passage there.



Not knowing where it led, but not really caring at this point, I crawled into the narrow space.

It was dark in the passage, and I could see very little. I stumbled up some child-sized steps that wound around, then stumbled along a

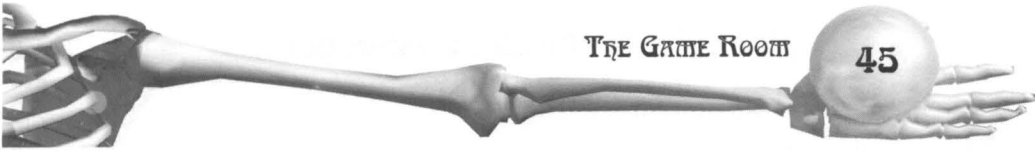
narrow passage just wide enough to pass through. I felt my way along with my hands groping ahead, the rough surface of the walls scratching at my skin. Occasional nails poked through from the other side, just at the height where my groping hands would run into them. I was pierced several times by their points, and I began to imagine them turning into the fangs of some demented beast or vampire.



It was with great relief that I found my way into the light once more. I had emerged from a hatch in the wall, but when I looked for it again, there was no trace — not even a seam — to remind me where it was.



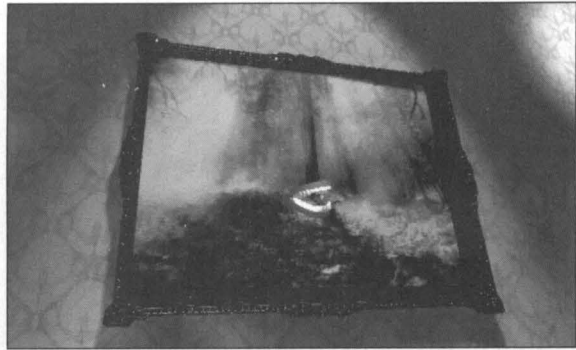
I was in a narrow hallway. Behind me was a wooden door, but it was locked. A few steps ahead was another door, but it turned out to be locked as well. I stood now at the crossing of another hallway, and I decided to turn right and explore in that direction.



The hallway ended in a dark recess graced by a single oaken door. I could not open it and rather gratefully turned around and headed back the way I had come.

As I walked past the first small hallway, I noticed up ahead that the creaking floorboards seemed to change and the light grew brighter. It was almost as if this section I had been in had been built at another time. It felt older and darker in this section. Up ahead, the feeling was less stifling. I had not yet learned how deceiving appearances could be in this house. Perhaps I was a slow learner.

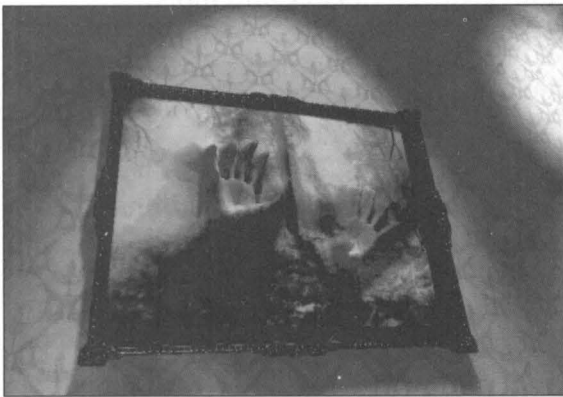
I continued down the newer section of the hall and eventually I reached another stairway leading down. I recognized it as the very stairway I had seen from below. Feeling better now that I had oriented myself, I turned and examined a painting on the wall there — a gloomy landscape of the Barbazon school — by the late nineteenth century French artist, Georges Innes.



Have you ever had your heart jump so hard you could feel it against your ribs? I

swear, I thought I would die of fright. The painting . . . it had begun to move, and I watched in horrified fascination as two unseen hands

attempted to push their way out of the painting. The canvas stretched and pulled, but did not tear, and eventually the hands quit groping and the painting returned to its normal flat appearance.



I passed that painting many times during my exploration of Stauff's Mansion, but never again did I stop to look. Once was

enough for me. I continued quickly down the hall as soon as my heart slowed down a little.

Stepping practically on tiptoes, I hoped not to awaken any more apparitions. When I reached the end of the hall, I opened the door directly ahead of me. Yes. This time the door did open.

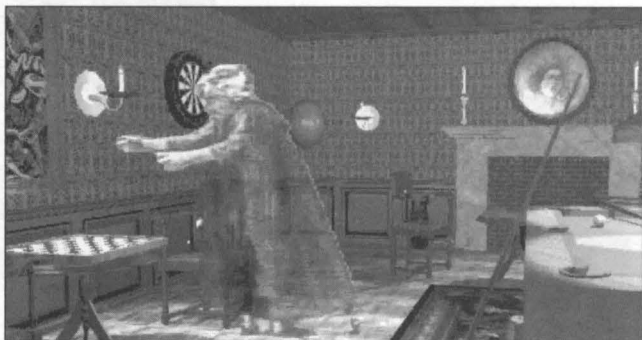
The Game Room



It was a Game Room. A billiards table on one side, a chess board, and a hanging dart board on my left. I was just about to examine the chess board when Hamilton Temple appeared.

“Ah. The mad man’s playroom . . .” he said in his stage voice. He looked about in every direction, as if searching for something . . . or somebody. “Tell me mad man,” he continued. “Can you give me real magic? Can you show me . . .” Then he appeared to dive into the chess board and disappear. Just like that.

Well, I figured there was something about that chess board, but first I thought I’d explore a little more. I was generally sorry I did. I looked at what appeared to be a red balloon in the far corner, but when I reached for it, a ghostly clown appeared.



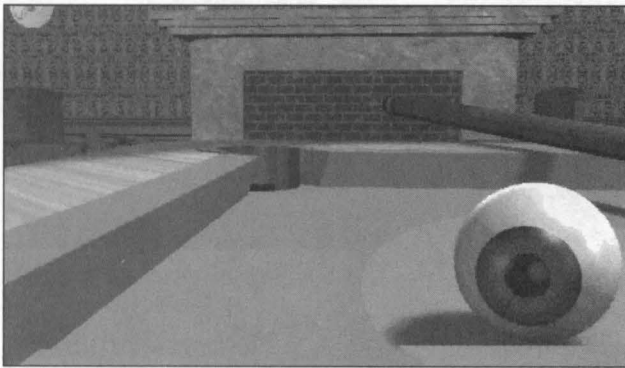
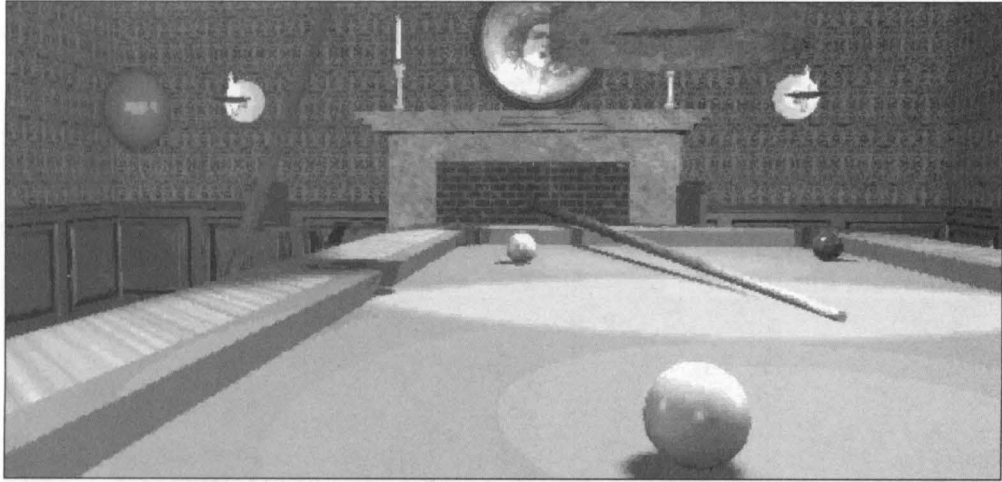
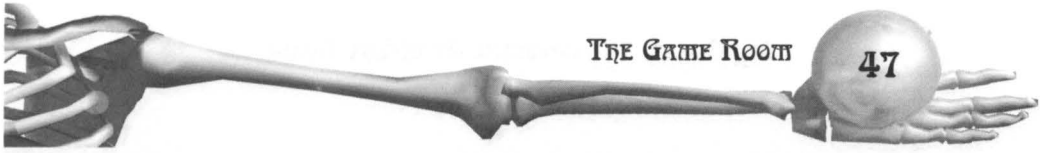
“Want a balloon, sonny?” the creature asked. “Here’s a nice one.” Then its voice changed, slowing and growing deeper and more



“Want a balloon, sonny?” the creature asked.

frightening. “Red balloons,” it rasped, sounding like a broken phonograph record, then it began to laugh without mirth. It was a laugh of pure evil, like Stauf’s own.

What harm could a billiards table do? That’s what I was thinking when I leaned over to look closely at it. But then who could know in this house when even the most innocent of activities would lead to something sinister?



It was as if I had lost my body, and just my soul was drawn away. It was a wrenching, excruciating experience, eerily reminiscent of the sort of delusional state that accompanies a high fever. I was drawn over the table and into the upper-left corner. Then all was darkness.

I emerged inside the oven in the Kitchen.

Yes, I know. You're probably thinking that I'm over the edge. That you can no longer accept my tale, even as plausible fantasy. This isn't even within the realm of possibility, you're thinking privately to yourself. Don't deny it. I'm sure it's true. Why, I would think the same if you were to spin me this yarn. But I told you from the beginning you wouldn't believe my story. This is the way it happened.



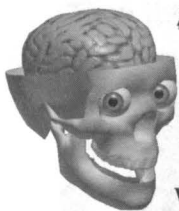


I can't change it. You'll just have to believe it.
Or not.

Anyway, I had no further business in the Kitchen, so I returned to the Foyer and thence up the stairs and back to the second floor hallway. I slipped quickly past the strange landscape at the top and returned to the Game Room. This time I examined the chess board. I was sure the secret of this room lay there.



Puzzle #8: The Queen's Dilemma

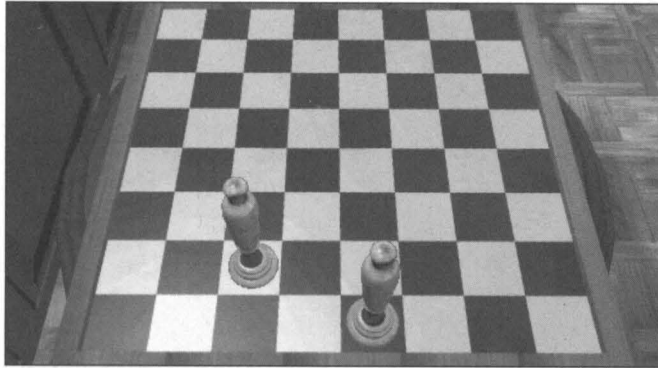


As I bent over to examine the board, Stauf's voice said, "A queen is lethal in every direction." Yes. I know that. So what's the point? I began to explore my options.

I soon discovered that whatever square I selected, a queen would appear, but if two or more queens were in line with one another, the newest one would absorb any existing ones.

As I pondered the puzzle, Stauf was unusually silent. I found I almost missed his poor attempts at humor. I soon guessed that the





solution to this conundrum was to have a queen on every row and column of the chess board — no easy feat when you considered that they could move in every direction. Still, it didn't look too hard. I could do it.

I soon found a pattern that worked on the lower left quadrant of the board, beginning with the bottom row, fifth position from the left. By mirroring the pattern in the upper right quadrant, I had the answer.



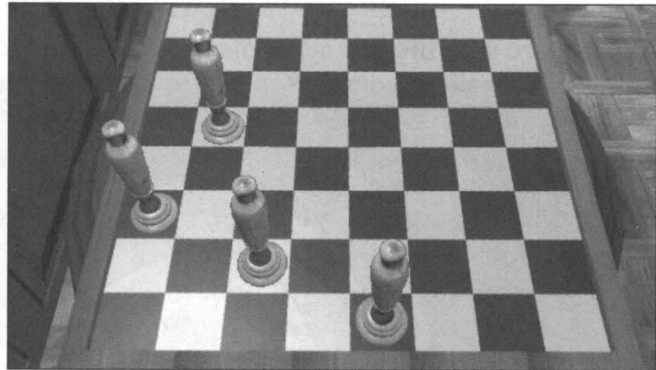
As soon as I had solved the puzzle, Temple appeared again.

"No," he said.

"They want the boy." Then he disappeared.

I backed away from the chess board, and as I did so, I heard the sound of running feet. Then Temple reappeared

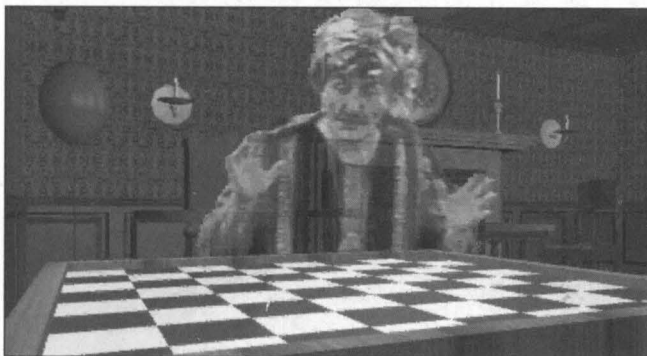
saying, "No. Curse you. You can't . . ." As he spoke, Tad stood near him while the sound of running feet echoed through the room. The boy was

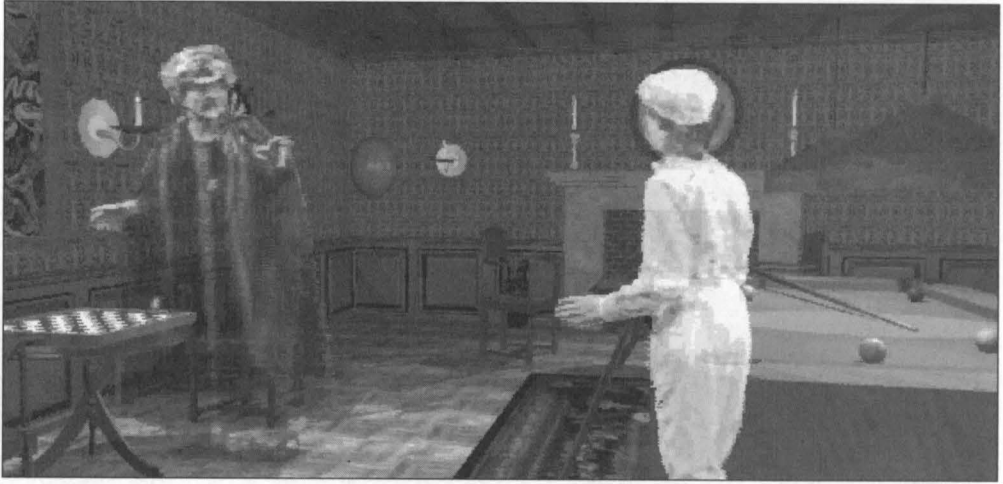


staring at Temple who looked up in surprise. "Hey! Wh — who are you?" he asked.

Tad backed away. "I just want to get out of here," he pleaded. "Please. Let me get out of here."

"Who are you?" Temple asked again.





“Why did you come here?”

Then there was the sound of distant, bloodthirsty laughter. And Temple seemed to make a connection. “Wait! Wait. I know who you are. I know who you are. You’re the seventh guest.” He looked down at the chess board. “And what I just saw . . .”

The light of comprehension seemed to ignite in Temple’s eyes, and with greater understanding came greater fear. “No. I understand. Oh, sweet mercy, I understand.”

Then Tad spoke. He was practically shaking with dread. “Mister . . . I’m sorry. I just came in here. They dared me.”



Temple was still lost in his dark revelations. He seemed to be trying to explain something to the boy. "The king . . . you're the one . . . You —"

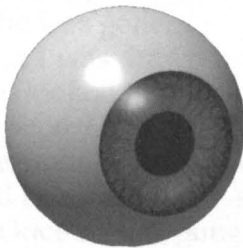
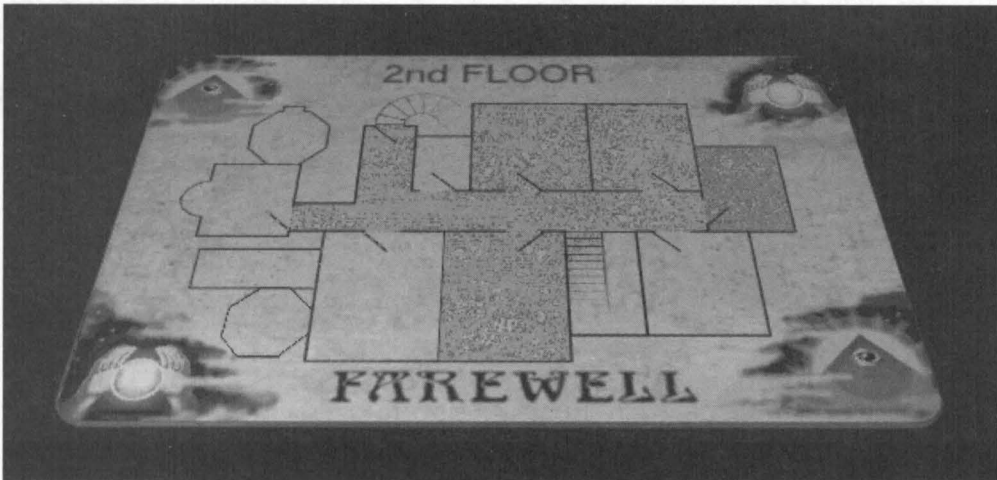
But the boy was jumpy and must have seen Temple as another madman. "I'm going to leave, Mister. I'm goin' to —"

Suddenly Temple realized he wasn't getting through. As Tad ran away and disappeared, he pleaded with him not to go. By the time he was finished, he was on his hands and knees, sobbing. "No. Stop. Don't run away, please. Don't run away. Don't go."

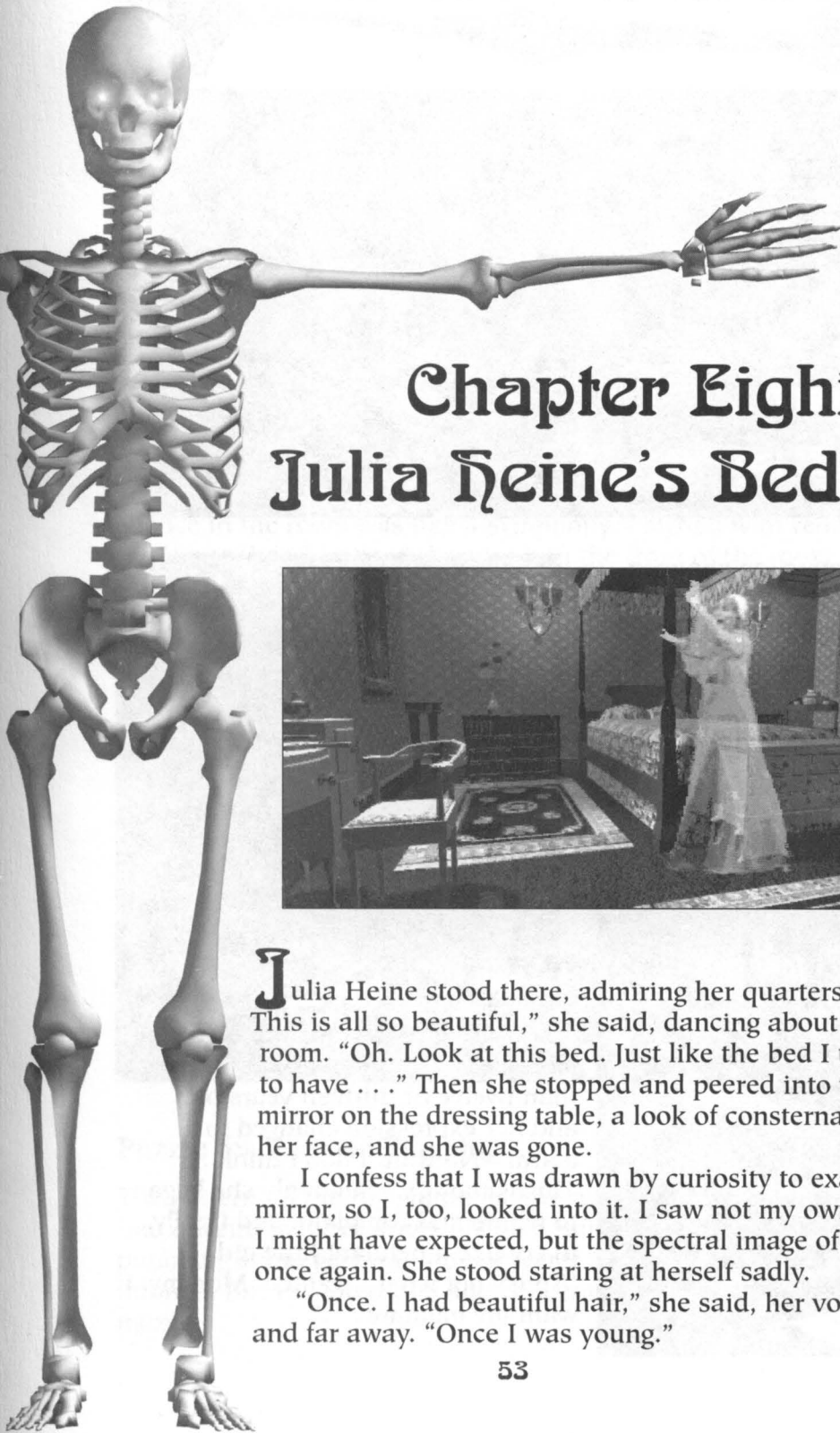
It was too late. Whatever Temple had to say, the boy was gone, and soon, Temple, too, vanished.

I stood a moment, thinking over what Temple had said. It disturbed me more than I would have thought. What did he mean, "the seventh guest"? Why was he so upset by the knowledge?

I found nothing else in the Game Room, so I turned and left through the door I came in. Back in the hallway, I thought only a moment before turning right and entering the first doorway I came to.







Chapter Eight: Julia Heine's Bedroom

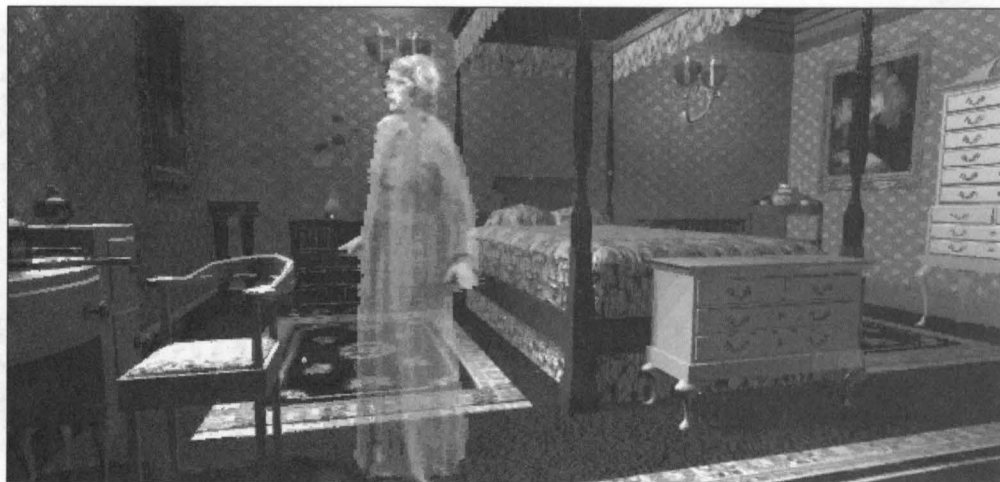


Julia Heine stood there, admiring her quarters. “Oh. This is all so beautiful,” she said, dancing about the room. “Oh. Look at this bed. Just like the bed I used to have . . .” Then she stopped and peered into the mirror on the dressing table, a look of consternation on her face, and she was gone.

I confess that I was drawn by curiosity to examine that mirror, so I, too, looked into it. I saw not my own reflection as I might have expected, but the spectral image of Julia Heine once again. She stood staring at herself sadly.

“Once. I had beautiful hair,” she said, her voice wistful and far away. “Once I was young.”





Then her reflection changed, a much younger version of herself. “Oh. Yes. Young. That’s what I want to be again. Young.” She began to giggle. “Oh yes. I do appear to be free for this dance . . .” She was no longer in this room. In her mind she was transported to another time, another place — giddy with youth.



Her reflection transformed again. Now she was a little girl, not more than twelve or thirteen years old, and her expression changed to alarm. “No wait. I don’t think . . . This is too . . .” Suddenly she began to whine and complain, and finally, to cry like a petulant little girl. “That’s not what I wanted. Mommy. I want my mommy . . .”



I stepped back then. This was all too strange and tragic. I heard the crying of an infant and there she was, still dragging her green dress along the floor, but she was a crawling, mewling babe, crying piteously. It

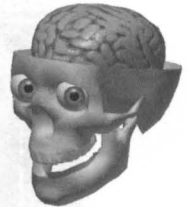
was . . . depressing. Then, mercifully, she was gone altogether. The silence in the room was like a symphony. I sighed with relief.

It was then I noticed the carpet in the front of the room. I was drawn to the pattern, realizing in an instant that it was another puzzle. I bent over to look at it more carefully.



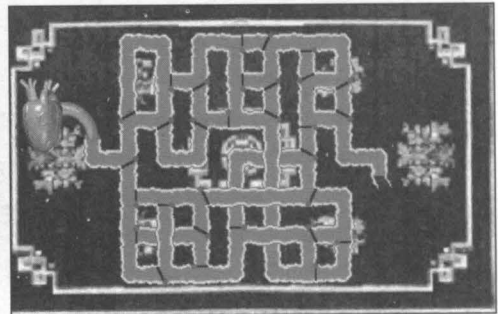
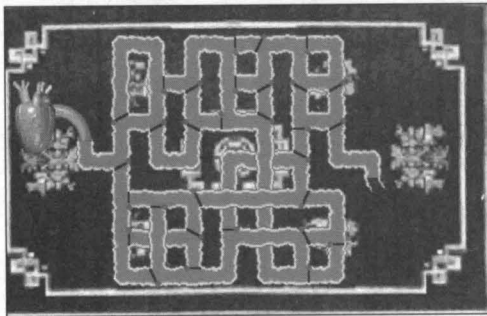
Puzzle #9: Keep on Pumping

The pattern on the rug shifted before my eyes, slowly evolving into a weird maze of arteries with a human heart at one end. "This plumbing could get you into hot water," Stauf's disembodied voice intoned. But I ignored him and concentrated on the pattern of the maze.

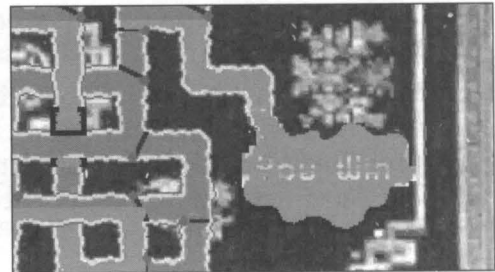
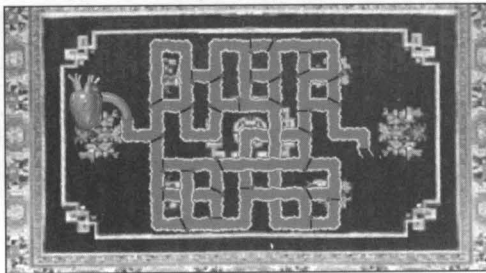




I began at the end of the maze and worked my way backward. It was a convoluted path I found, switching open the valves to divert the flow back toward the beginning — toward the heart. Eventually I thought I



had the path figured out. It took twelve moves. Then I touched the heart itself and watched as the blood flowed through the arteries, spilling out onto the rug. Letters appeared in the pool of blood. They spelled out, "You Win."





Temple appeared as I backed away from the rug. I heard the sounds of running and heavy breathing. Temple was calling to the boy, who stopped and listened at the sound of his voice.

"Wait. Come back. Don't. You have to leave, son. You have to come with me."

"Why should I trust you?" the boy asked.

"Trust him," I whispered. But then, was that right? "Don't trust him," I said. It didn't seem to make any difference, anyway. They weren't listening to me.

"Please," Temple was pleading again. "Come back before . . ." And then they were gone.



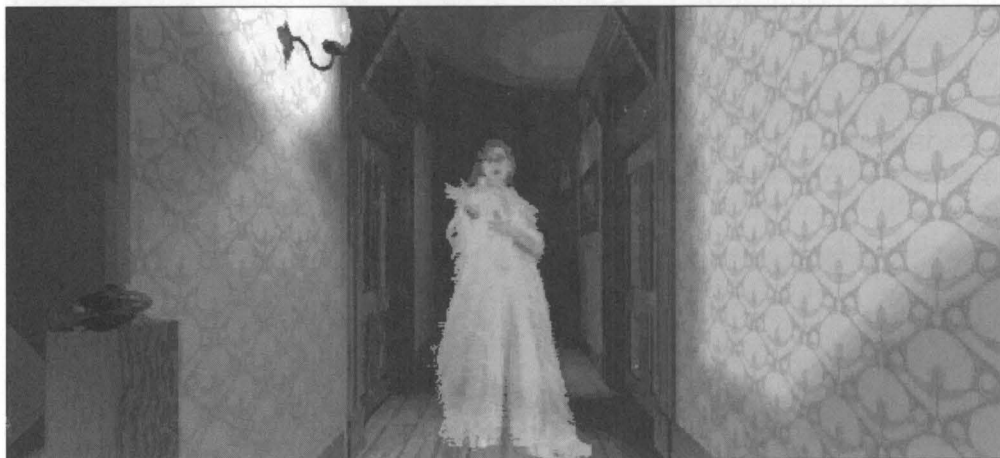
Temple reappeared alone, but began clutching at his neck. Then Julia Heine appeared behind him, wielding a garrote looped around the magician's throat. Temple slowly strangled and screamed, "Run away," as Heine laughed and chortled with glee. It was terrible.



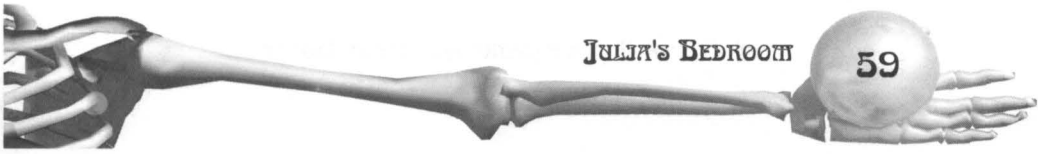
Then, as usual, they were gone. Were these ghosts reenacting real events? This couldn't really be happening, could it? I backed slowly from the room, still shaking my head.

I was back in the hallway again. Hesitantly, I tried opening the door across the hall from Julia Heine's room, but it wouldn't open. I turned right and walked back toward the main stairs.

When I reached the landscape I so detested, a woman dressed all in white floated down the hallway. She beckoned me to follow.



The woman in white seemed to float several inches above the ground, leaving a glowing trail where she passed.

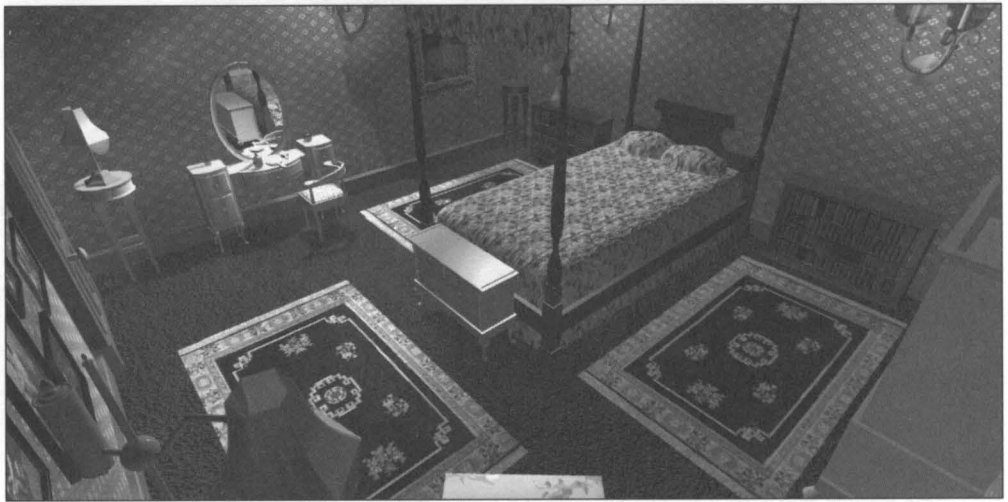
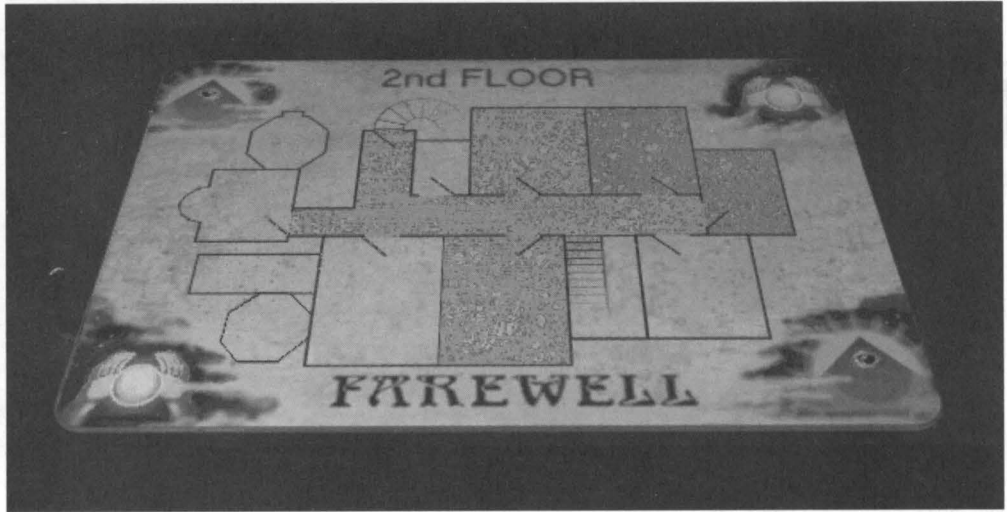


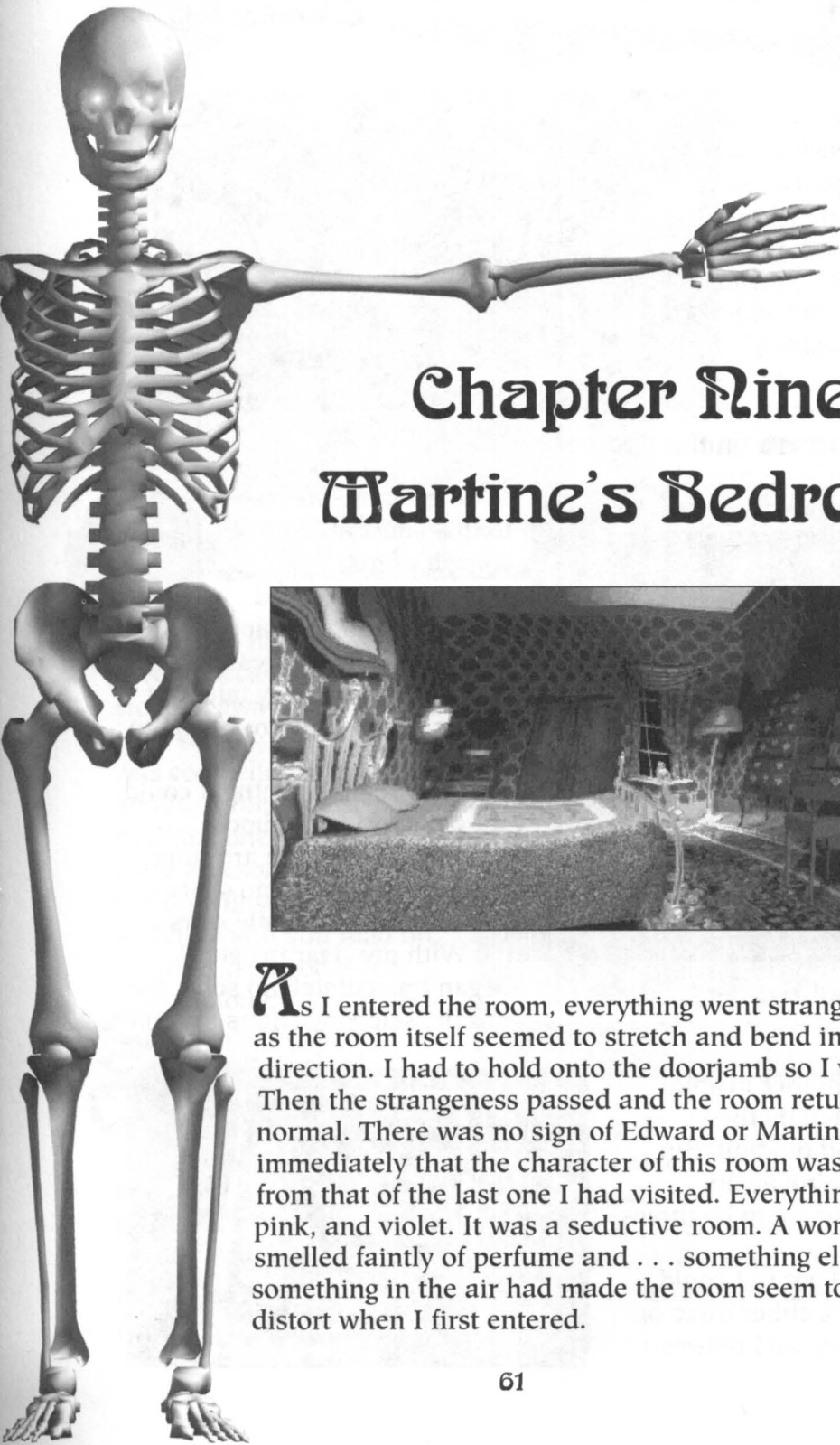
Perhaps I had grown somewhat jaded in the time I had spent here, but this latest apparition did little to unsettle me. She was a pretty ordinary ghost, after all. But then I witnessed another scene, somewhat cruder — decidedly tasteless.

It was Edward, walking slowly down the hallway. Martine Burden came through the doorway to the left, embraced him and led him back through the door again. Oh, and when I say they went through the door, I mean through. The door never opened.

I hate to say this, but I was warming up to Stauf's little game, however demented, and I figured I should follow the ghosts to see what they were leading me to.







Chapter Nine: Martine's Bedroom



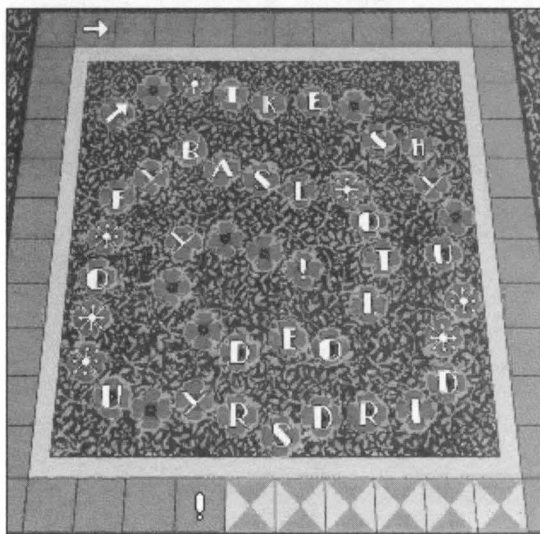
As I entered the room, everything went strange. I felt dizzy as the room itself seemed to stretch and bend in every direction. I had to hold onto the doorjamb so I wouldn't fall. Then the strangeness passed and the room returned to normal. There was no sign of Edward or Martine. I noticed immediately that the character of this room was very different from that of the last one I had visited. Everything was in rose, pink, and violet. It was a seductive room. A woman's room. It smelled faintly of perfume and . . . something else. Perhaps something in the air had made the room seem to shift and distort when I first entered.



I looked more closely at the bed, its neatly placed pink pillows and its lavender coverlet. Then I noticed another of Stauf's little riddles awaiting me there.



Puzzle #10: Letters on the Bed



Stauf gave me the clue to this latest little conceit of his. "Skipping threes and skipping fives. Perhaps that's how one derives the answer to this wordy tale. But you won't win. You're bound to fail."



Despite his warning, I could see a pattern here almost immediately. "There are stars in space," I said, "but no spaces are allowed here. Only stars."

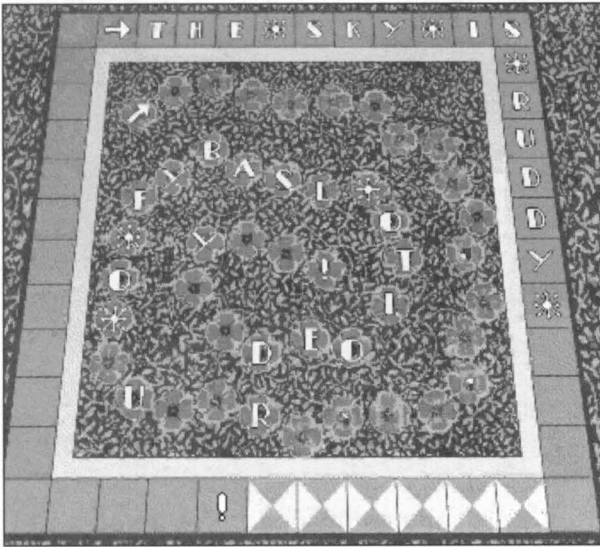
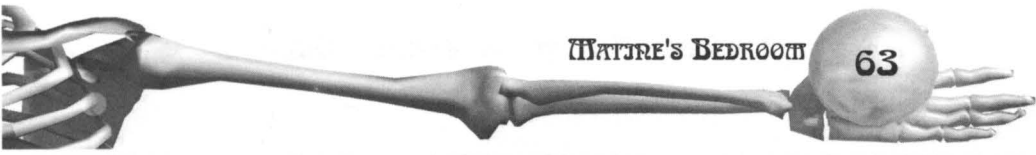
With my clear insight, I began immediately to solve the puzzle, selecting letters to form

"Skipping threes and skipping fives. . ."

the words of another insipid phrase concocted by the tormented mind of Stauf. But then I had to think again. "What did Stauf mean by threes and fives?"

Of course, I got it. I could only pick letters either three or five moves away, and between





words, there were no spaces, only stars. Simple. But the sentence it spelled was pretty stupid, almost as stupid as Stauf's parting comment. "Don't think you'll be so lucky next time!" I was disappointed. This time Stauf hadn't even attempted to be funny. Bad as his sense of humor was, it was better than cheap movie villain dialog!

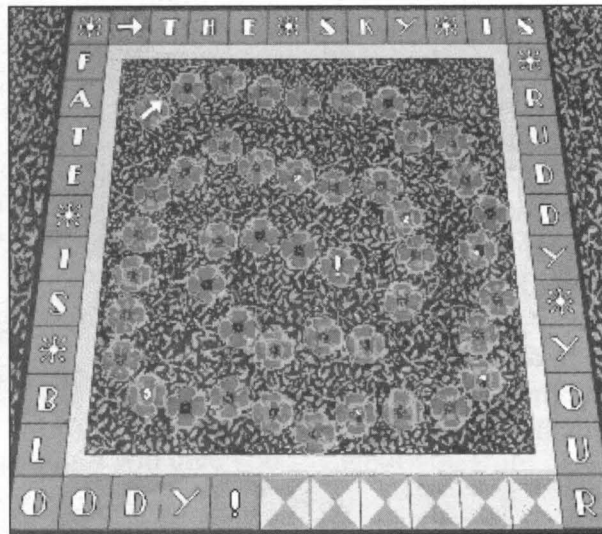
As had happened on several occasions, I stepped away from the bed after solving the puzzle and was compelled to watch another gruesome scene. And this one was perhaps more gruesome than most as you will soon understand if you read on.

Martine stood — or should I say, posed — near Edward, speaking slowly, hypnotically. She



wore a ruby red dress — some sort of silk or satin, I supposed — and long black gloves. Her auburn hair was loose and cascaded down her back. And, as she spoke, Edward stood there, silent. But he watched her. Yes, his eyes never left her. Was he in some sort of trance?

"You know the others will try to beat us," she said. She ran her hands over his chest, seductively, then turned away and began to remove one of her long, black gloves.





“But it doesn’t have to be that way,” she continued. “Not if you and I work together. We can solve Stauf’s puzzles.” Now she was wrapping the glove around his neck and pulling him toward her. He didn’t resist. It was like watching a predator at work, luring her prey.

“We can win. You can get what you want, Edward. What is it you want, Edward? Shall I try to guess?” Now Edward seemed to come to life. He still said nothing, but he kissed her, and then, when he looked up momentarily from that kiss, I swear his head turned into the head of a



goat. Martine wasn’t finished talking. Not yet.

“I know where the puzzle is that we must solve. I know where it is. I’ll take you there. But first . . .” She started to remove her dress, her pink slip showing underneath. I could see her ample breasts clearly outlined against the flimsy silk of her undergarments, and so, apparently, could Edward.





They fell into an embrace on the bed.



Something was changing. The air . . . The perfume was becoming stronger, choking me. It was a sour scent, and I began to gag on it. "The perfume! The smell!" I exclaimed. "It's changing. I can't breathe. I feel sick . . ."

Meanwhile, the adulterous couple continued their embrace until, as they finally lay down

upon the pillows, they vanished from my sight as Martine was telling Edward, "I will give you everything. I will give you . . . what you want . . ."

I hesitate to tell you what followed this scene. I can only say I was glad these creatures of darkness had the decency to remain invisible. The sounds of their lovemaking echoed through the room while I struggled to withstand the increasingly putrid stench now gusting through this





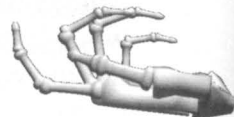
libidinous chamber. I staggered back through the door and stood in the hallway, once again shaken and struggling to catch a clean breath of air.

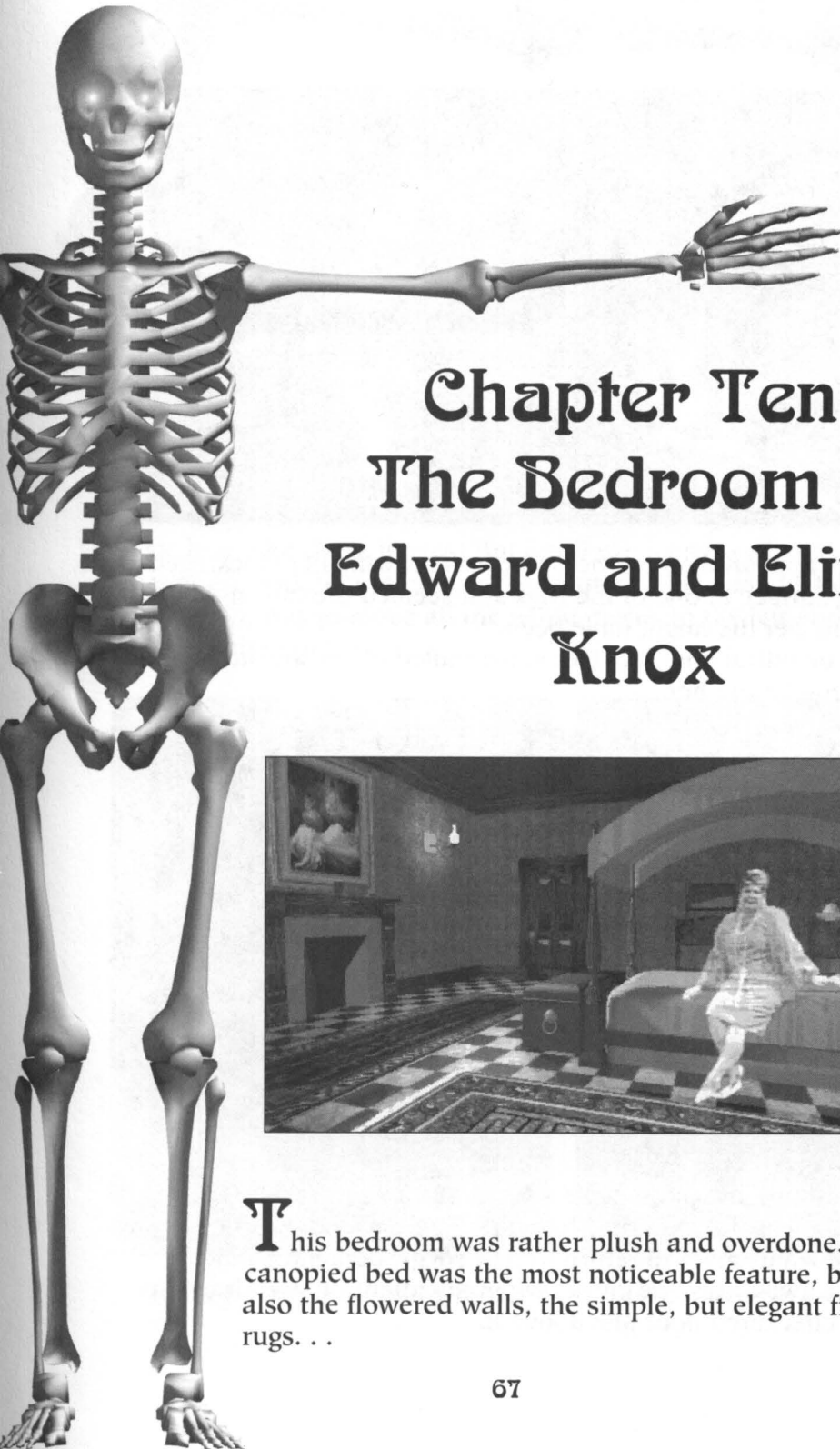
And then it occurred to me — and I thought it quite funny — that the very air I now breathed with such relief had, when I first awakened in this house, choked and gagged me. How my perceptions had changed! Even horror and disgust were relative emotions whose effect on the senses were a function of what one came to think of as normal.

There was another door directly across the hall from where I stood. When I had regained my composure, I decided to look inside. Somewhere, I still hoped to find the key to my escape. As unpleasant as all this exploring was, I knew it was my only hope of getting out of this house alive!

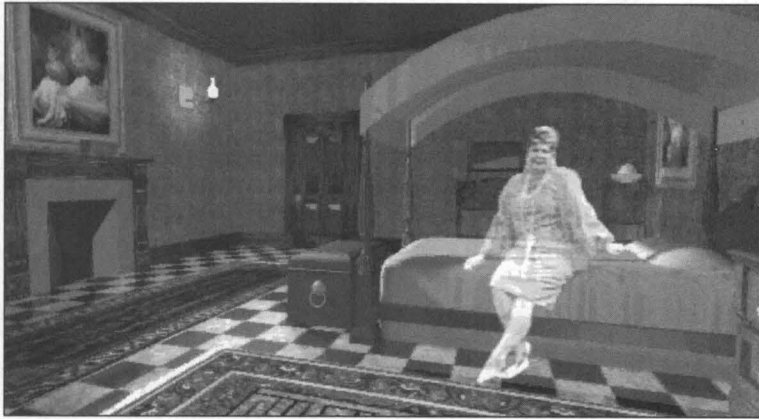


Second Floor after solving the Letters on the Bed Puzzle.





Chapter Ten: The Bedroom of Edward and Elinor Knox



This bedroom was rather plush and overdone. The high canopied bed was the most noticeable feature, but there were also the flowered walls, the simple, but elegant fireplace, the rugs. . .



Elinor Knox appeared on the bed. She was drawing her stockinged foot across the surface of one of the rugs and seemed dreamy and lost in a fantasy of how her life might have been.

"This is so beautiful and . . ." Her voice trailed off as she studied the pattern of the rug before her.

"It's a maze!" she exclaimed. "I did something like this when I was a girl. You have to follow it — all the way to the center." Then she, like all the others, dematerialized. I became curious about the rug, however, as I'm sure I was meant to. More and more I became convinced that all this was for my benefit.



The rug revealed the way through the Basement maze.

The pattern on the rug looked very familiar, and upon close scrutiny, I came to realize that it was a map of the basement maze I had already traversed. Seeing as how I had no desire whatsoever to return to that soggy, benighted place, I started to move away from the carpet when my attention was drawn to an area of the checkered floor just above it.

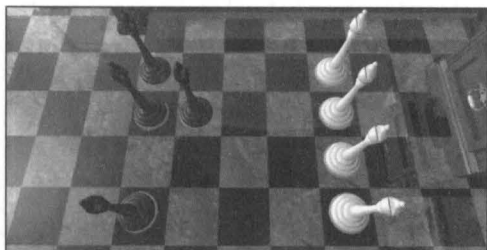
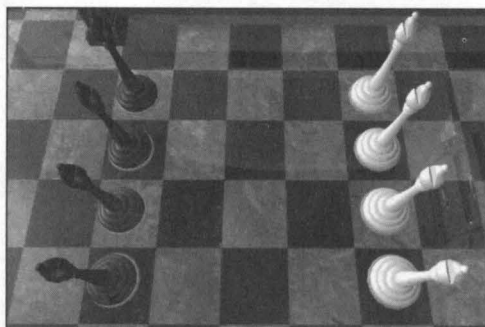
Puzzle #11: Bishops



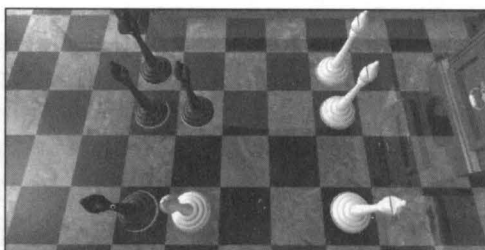
Out of the polished floor rose eight chess pieces — bishops who should, by chess rules, only move diagonally. Well, Stauf usually provided some kind of hint or other about

his little puzzles, but this time he was silent. I didn't know if I was happy about that or not. Here was a puzzle, and I had no idea what to do.

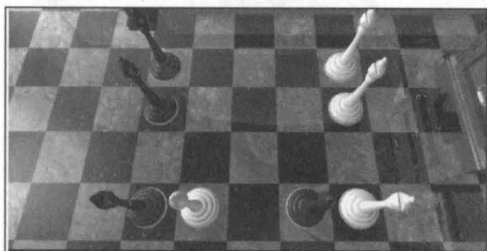
I began moving the pieces to see how they responded, and they did move diagonally as they should. At least Stauf wasn't tinkering with basic laws like chess moves! But I still wasn't sure what to do. So it was pure guesswork that led me to the solution. The goal, as I eventually discovered, was to move all the white pieces to the left and all the black pieces to the right.



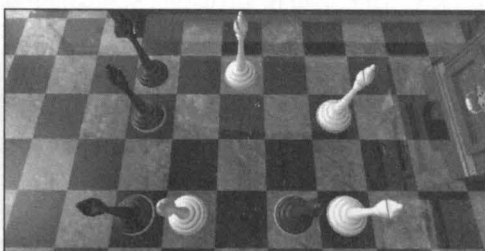
*Bishop Puzzle — first move
(for more see pg. 294)*



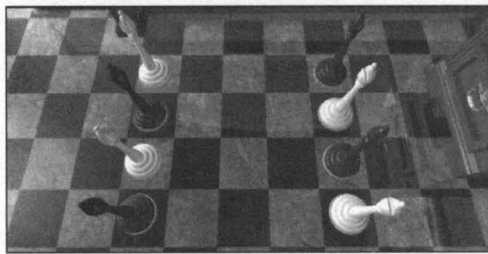
Bishop Puzzle — second move



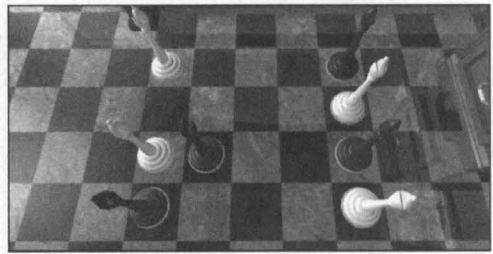
Bishop Puzzle — third move



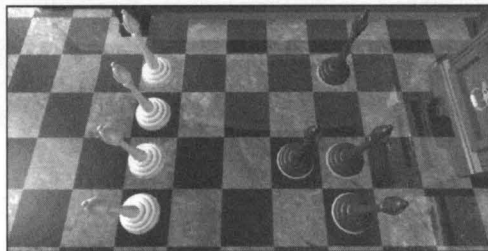
Bishop Puzzle — fourth move



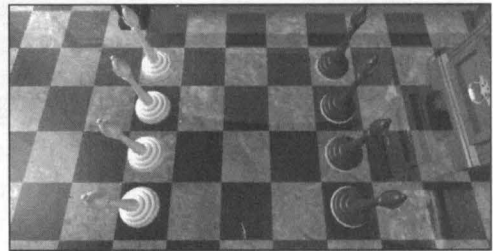
*Bishop Puzzle — halfway through;
15th move*



Bishop Puzzle — 16th move



Bishop Puzzle — 29th move



Bishop Puzzle solved!

As I said, I stumbled upon this solution by accident, but I'm sure there was a more straightforward approach that I might have found, had I but known the nature of this conundrum at its commencement.

Finally Stauf found his voice. As soon as I had placed the last of the bishops and solved the puzzle, he yelled, "No!" That was it. I expected to see yet another scene enacted for my benefit, but nothing occurred.

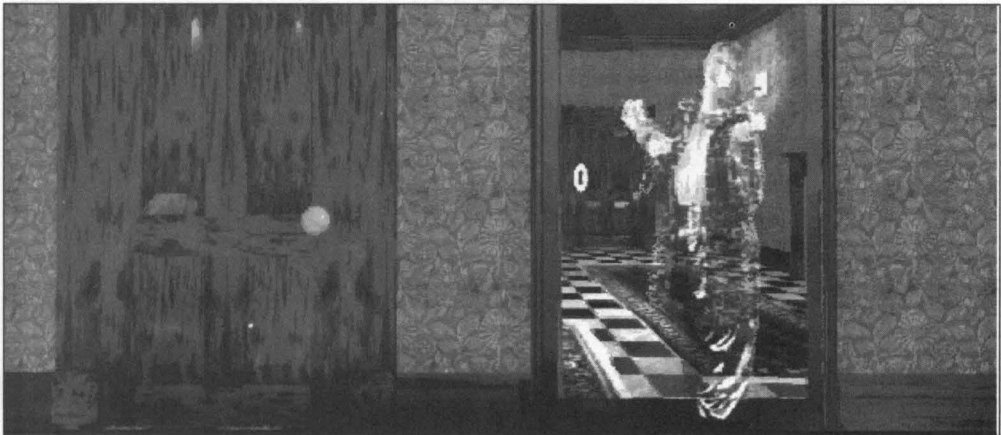
I was about to leave the room when I decided to look about just a little more. I discovered a painting over the fireplace, and, not heeding my previous experience with the cursed landscape in the hallway, I bent toward it to take a closer look. It was reminiscent of a famous painting called "The Nightmare," an eighteenth century masterpiece by Fuseli. A small music box on the mantle beneath the painting suddenly began to play a pleasant tune while a toy ballerina danced to its rhythms. She twirled and spun energetically — quite a lively performance!







I was about to wonder at this uncharacteristically pleasant occurrence when I noticed some movement from the canvas on the wall before me. Never a cheery painting, this nightmare had somehow come to life and now depicted a satyr repeatedly stabbing a young woman in the heart. A spreading pool of blood gushed over the bodice of her white gown. A horse in the background looked on in with the same horror I was feeling. Now the tune which had, for that briefest of moments seemed so pleasant, took on a sinister tone. The dancer's gaiety became a macabre irony. My mood broken, I stepped back with a bitter distaste in my mouth.

What kind of fiend was this Stauf that nothing beautiful, delicate, or good could exist within the walls of his abode? I had always been of a kind nature myself, never wishing to judge others and always seeing the best in those I met. I could not easily fathom this kind of depravity. Could such evil truly exist in the same world I lived in?





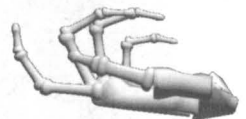
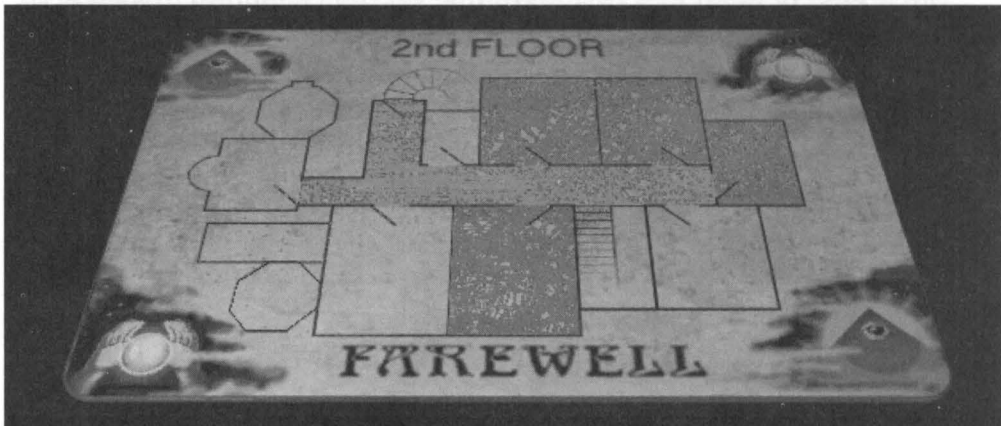
There were no answers to my questions (which, by the way, I kept strictly to myself for fear that an answer would be offered), and I turned my back on the offending portrait and headed for the door.

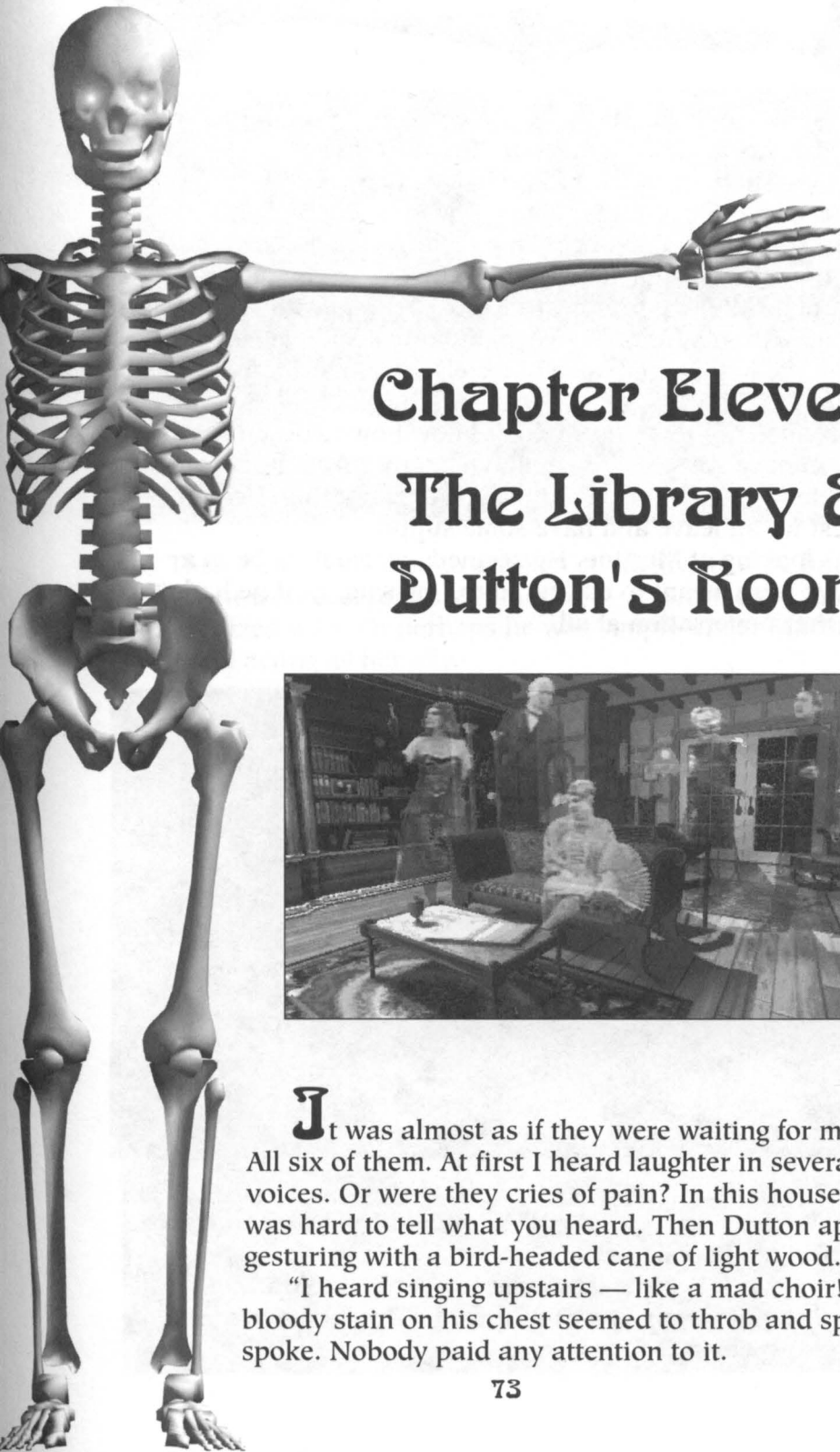


As I was leaving, my gaze chanced to linger a moment on a full-length mirror next to the door. Instantly I was greeted with a vision of Elinor Knox, seemingly in some pain. There were strange sounds, as of a piano being played delicately and several people milling about, but I saw only Mrs. Knox. As quickly as the vision came, it was gone again, and I gladly opened the door and returned to the hallway.

I had had enough of this. The painting had truly unraveled me, perhaps more than all the other frightful goings on in this place. I decided to try the front door once again.

I walked down the hallway and from there down the stairs until I stood once again before the stained glass front doorway of Stauf's horrible house. Once again I reached for the knob, half expecting some grotesque scene to begin as I did so, but nothing happened. I should repeat. Nothing. I was still a prisoner in this dreadful domicile. I decided, for want of a better plan, to return to the Library in case I had missed something.





Chapter Eleven: The Library & Dutton's Room



It was almost as if they were waiting for me. All six of them. At first I heard laughter in several voices. Or were they cries of pain? In this house, it was hard to tell what you heard. Then Dutton appeared, gesturing with a bird-headed cane of light wood.

"I heard singing upstairs — like a mad choir!" He said. A bloody stain on his chest seemed to throb and spread as he spoke. Nobody paid any attention to it.



Julia Heine spoke up impatiently from a chair in the far corner, near the telescope. She was smoking a cigarette from a long holder. "I heard nothing. Just you — in your room. Yelling like a crazy man!"

"And I saw blood," added Elinor Knox. She was seated alone on the small sofa, dressed all in pink and clutching a large fan of a matching color. Some of the others laughed condescendingly.

Martine Burden sidled up to Edward Knox. "How ghastly," she said, but there was more than a hint of sarcasm in her voice. Like Heine, she held a long cigarette holder, and, also like Heine, she used it to strike dramatic poses.

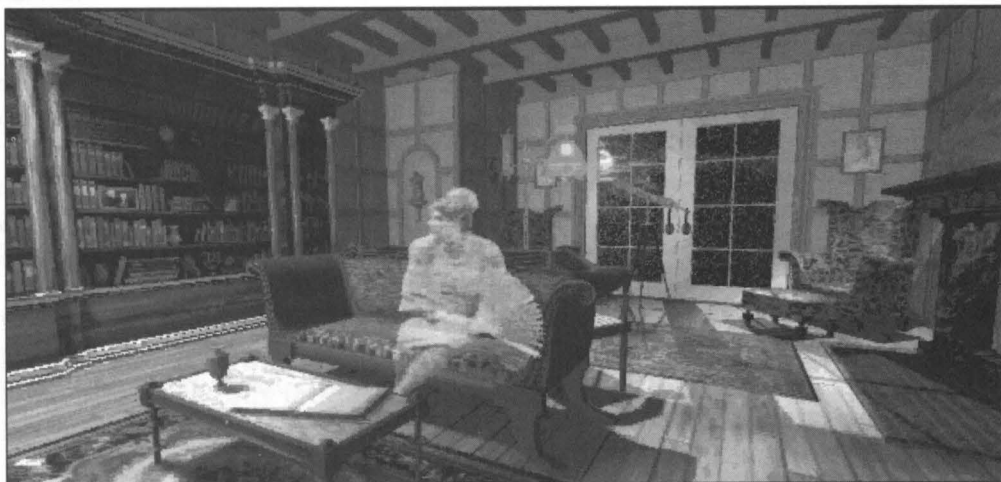
Now Temple spoke — urgently. "I don't know how to describe what I saw. None of you have seen . . . Now Julia Heine rose from her chair, impatient and aloof. "The rest of us saw absolutely nothing. How boring! I suggest we all leave and have some supper."

Edward was looking at Martine. He seemed, as usual, to be in a daze. "I think we were meant to eat the soup," he said, as if he hadn't really grasped the conversation at all.



Temple hadn't given up, yet. "Wait! We should have some rules. We need to stick together. Play as a team."

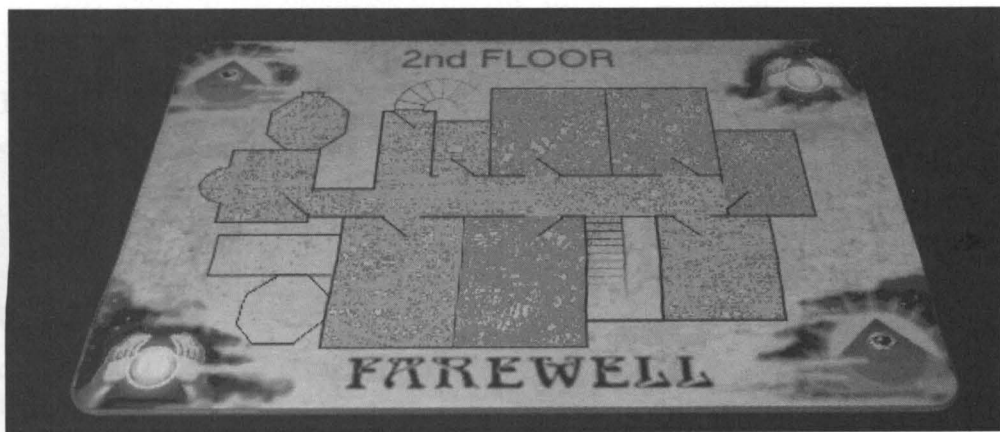
Someone — was it Edward? — interjected, "No!" But Martine interrupted, still standing very close to Edward. "Don't be a bore, darling," she said, speaking to Temple.



Then Edward seemed to awaken suddenly, as if he had grown impatient with everyone's yammering — a sentiment I sincerely sympathized with. Or perhaps he was simply under Martine Burden's spell and acting as her ally.

"It's a game. That's why we were invited. It's a game! Every one for himself . . ." He paused a moment. ". . . or herself," he added judiciously. Everybody was listening to him — for a change. And he became even more agitated as he spoke, punctuating his words with sharp gesticulations of his hands. "Crazy Old Stauf is watching us, scaring us. Watching us play at his puzzles. Only he knows the rules . . ."

Now Edward's voice turned sepulchral as the guests began to flicker and fade. "Only Stauf knows the rules . . ."





And then they were gone. For a moment the image of Elinor remained, then she, too, flickered out and the Library became once again silent and lonely.

I walked curiously to where the guests had stood, but heard and saw nothing more. So, there were differing opinions among the guests. Temple — the voice of reason and cooperation. Heine — bored, and disinterested. (Or was she?) Martine seducing Edward. Dutton — intrigued with it all? Edward — oh, I think he was quite mad by now. And Elinor — lost in a world of her own. Poor Elinor. She had no clue. No clue at all.

I remembered the shortcut through the fireplace. And I realized I was ready to explore the upstairs once again. I turned and triggered the catch to open the way through the fireplace.

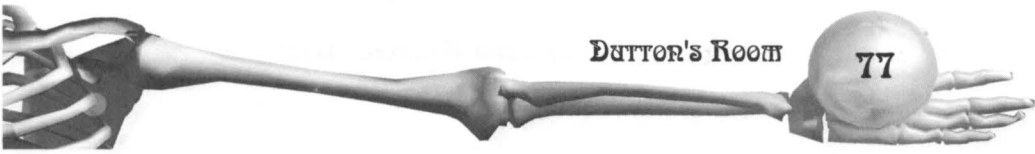
Brian Dutton's Bedroom



More careful this time, I emerged from the secret passage relatively unscathed, in the same small hallway I had been in previously. I walked up to the nearest door — straight ahead — and opened it.

Here was the room of a very rich, very successful man. That's how it appeared to me. Two champagne glasses were laid on a table near the door, and a bottle of champagne rested in a metallic caddy. The metal was corroded, however, and showed the telltale green tint of rusting bronze or copper. To my mind, this was a fit metaphor for the room — the appearance of wealth, but an illusion underneath. It was a false image.





I had come to realize that each bedroom represented the fantasy or wish of its guest. This, then, would be Brian Dutton's room, as it was his desire to be wealthy and important.

As I looked at the champagne bottle, which had been empty, it suddenly grew a cork out of nowhere. The cork popped off and a white froth gushed forth. Then the chimera disappeared and the original empty bottle stood there.

I turned my attention to the rest of the room, realizing for an instant how good a drop of champagne might have been just at that moment. I hadn't eaten or drunk anything in a very long time. Ah, but there was no hope for it. The only food I had seen was the morbid cake in the Dining Room, and I wasn't about to sample that!

The bed was heavy — carved of solid rosewood with a high canopy, also of wood. Two intricately carved columns held the canopy in the front, while the back appeared to be anchored in the wall. On the bed was a briefcase covered with coins.

There was also a door leading out to the left, and several ebony dressers, a desk and chair. Under the bed was a large Persian carpet.



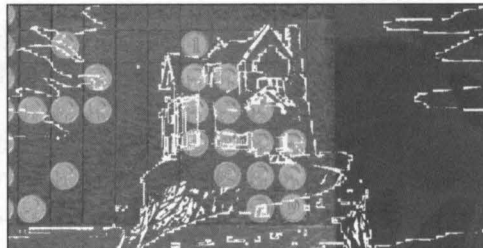
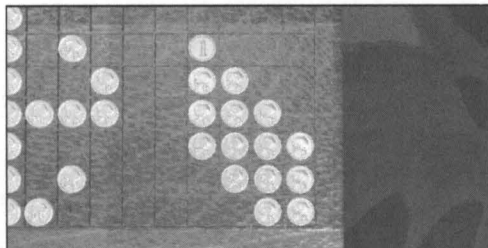
The coins on the briefcase drew my attention. They were laid out in a very suggestive pattern. Another puzzle?

Puzzle # 12: Flip a Coin?

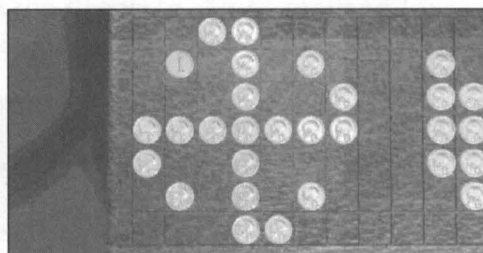
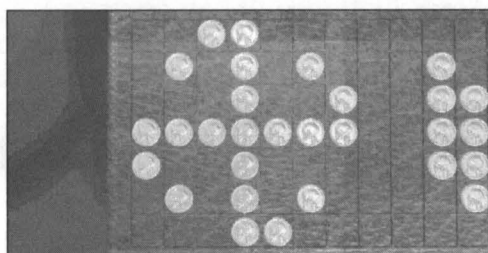


Indeed, there was a puzzle here, but what to do? That's what Stauf must have been thinking when he said, "Oh I'm dying to see what you'll do next." A big help as usual.

I began to move the coins, to flip them over. Each one came up with a sequential number on the other side. My task seemed to be to turn them all up, but there were rules to be followed. I could only flip a coin if it was in the same row or column as the last one I had turned.



Here's the first move of the first pattern. Once the first pattern is finished, you'll move on to the second.

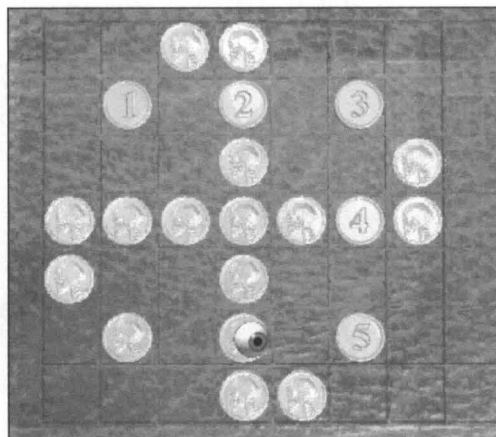


Here's the second pattern. Start with the coin shown.

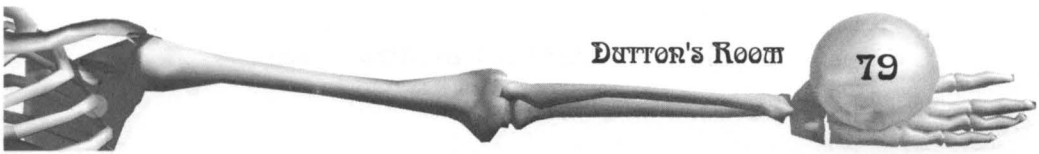
The first set of coins was easy. I simply started at the top, worked my way along the right side of the pattern, and then back up along the left.

"Curses!" yelled Stauf.

The second pattern was more convoluted. "Up and down," I reminded myself. "And side to side."

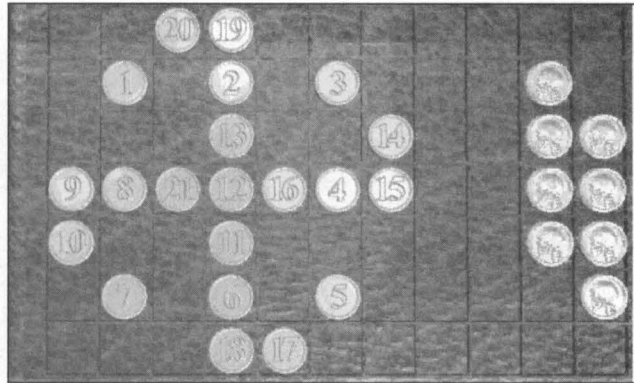


Here are the first three moves of this puzzle. If you have any trouble with it (doubtful), the complete solution is revealed on the next page.



I eventually found a pattern for the second group of coins as well. "A leap of intuition," I thought, "to unhide them in sequential order."

I started at the upper left-hand tail of the pattern, then worked my way across to the right. Then down, over, and . . . but you get the picture, don't you?



Here it is. Puzzle solved!

"So you live to play another day," said Stauf when the puzzle was complete.

I backed away. That had been too easy. Then Dutton appeared, opening a briefcase on the bed. He looked furtively around him, checking to see if anyone was watching. Then he turned back and flipped open the catches.

"Oh, my word. Yes!" he screamed. He opened the case and looked inside. It was full of money. "This is it. All this money! I'm rich. Filthy rich."



In his exultation, Dutton didn't notice at first how his skin began to change, to turn ever more green every second that passed. He clutched the briefcase, then lowered it to the floor in order to wallow in the sheer pleasure of all that money. Then he caught sight of his own hands, turning a dark, moribund green. He dropped the case with the money in it.

"No. What is this? Wha — What's going on?" He began to scream. Long, undulating, agonized screams. Then he was gone.

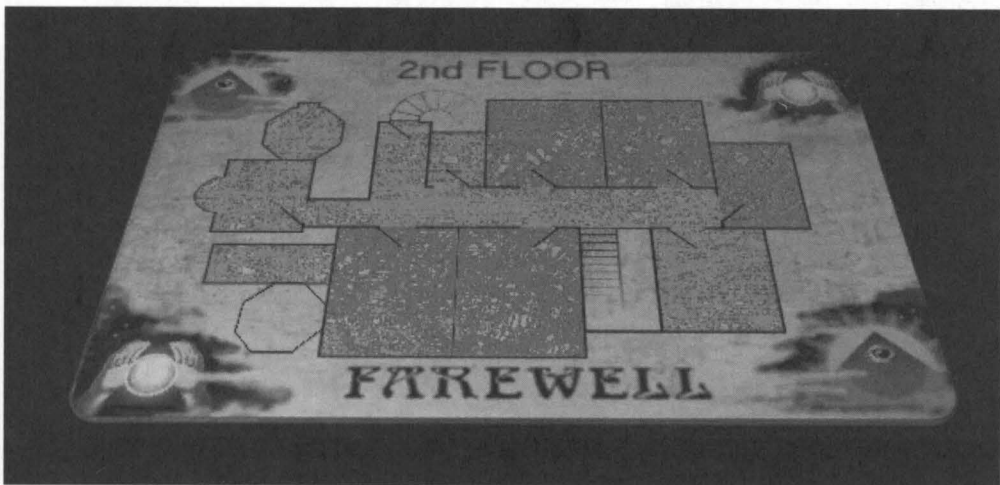
Dutton's screams still echoing in my ears, I thought about leaving the room, but noticed that the closet door seemed slightly ajar. I went to it, but before I could begin to open it, Dutton appeared again. He seemed none the worse for his experience with the money.

"A secret room!" he exclaimed. "This is the puzzle that Stauf set out. And I'll solve it!" He headed dramatically through the door — not bothering to open it, I might add. Then I heard a woman scream. As if that should surprise me in this house . . .





It looks like a closet. But not in this house!

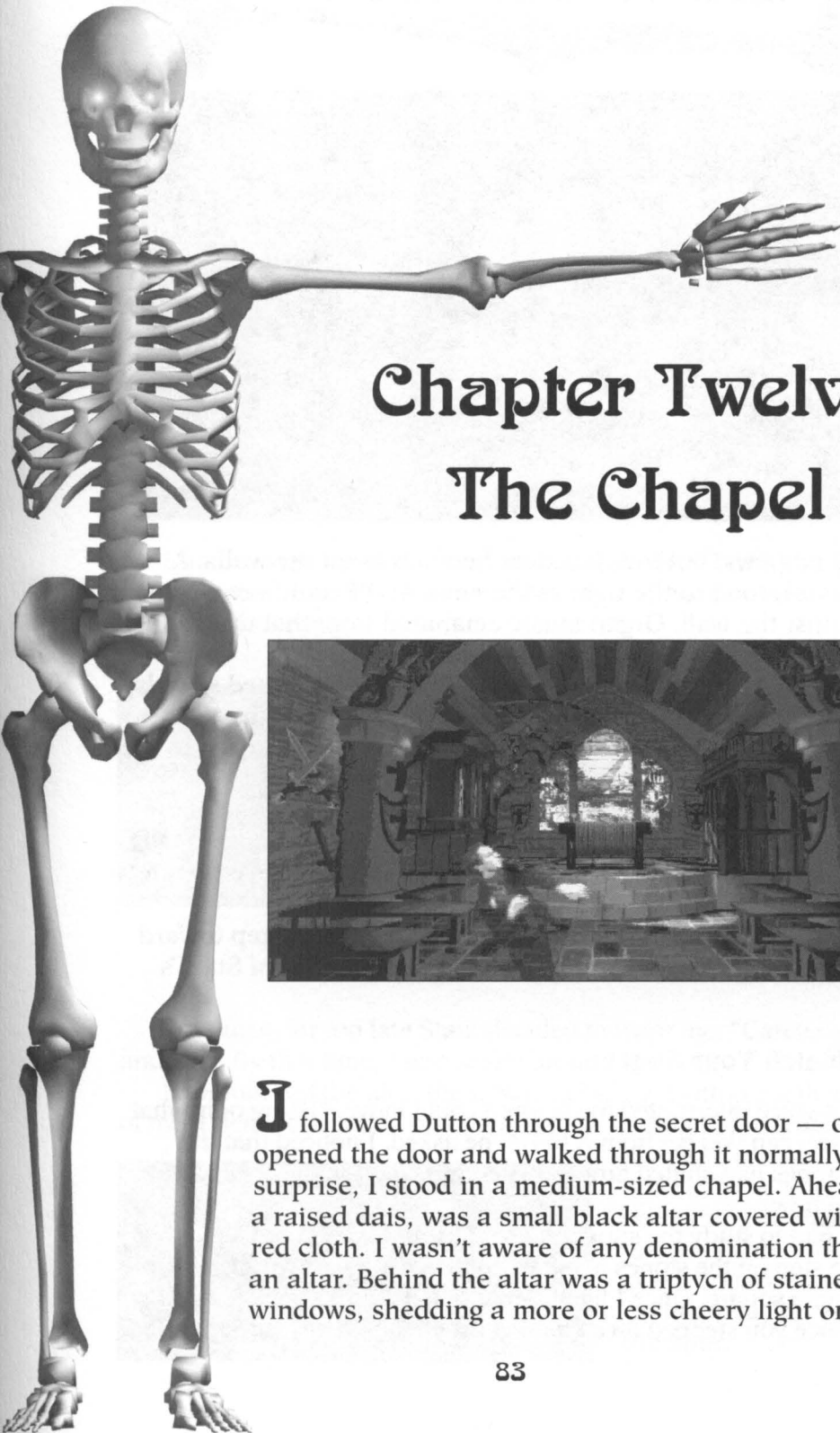


Here's the map after the Coin Puzzle.



Here are some special views of Dutton's Bedroom and the Library.





Chapter Twelve: The Chapel



I followed Dutton through the secret door — of course I opened the door and walked through it normally. To my surprise, I stood in a medium-sized chapel. Ahead of me, on a raised dais, was a small black altar covered with a blood-red cloth. I wasn't aware of any denomination that used such an altar. Behind the altar was a triptych of stained glass windows, shedding a more or less cheery light on the scene.



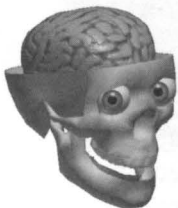
There were no pews, but low, backless benches lined the walls. A small confessional stood to the right of the altar, and I could see a small pipe organ against the wall. Organ music emanated from that direction, though there was nobody playing the instrument.

Various medieval armaments hung from the walls — crossed swords, shields, battle axes and the like. A great arched buttress held up the roof, and dragon-like gargoyles adorned the columns that attached to the arch, their clawed hands folded in mock reverence.

Dutton's spirit was there ahead of me. I saw him duck as one of the gargoyles suddenly flew from the ceiling and attacked him. The gargoyle flew through the wall and Dutton disappeared. Keeping one eye on the gargoyles, I continued my perusal of the room.

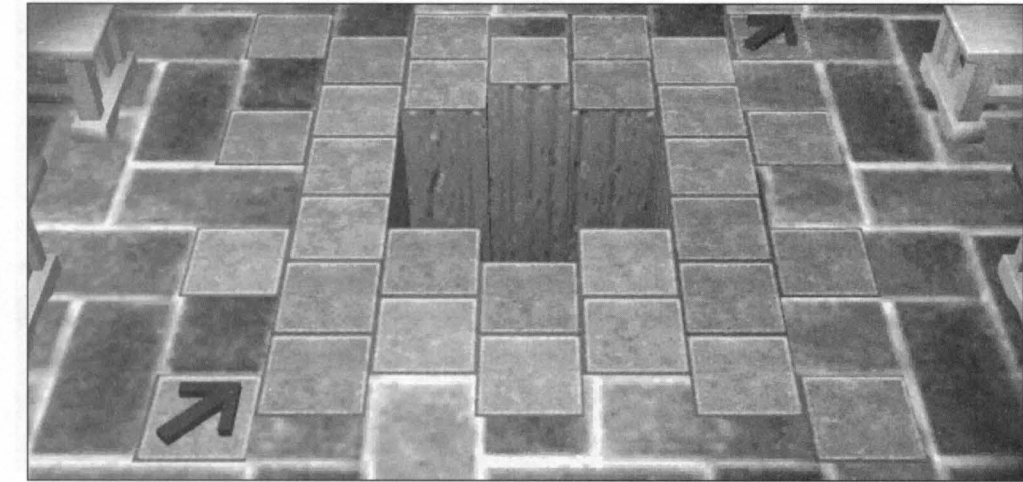
The floor was made of colorful flagstones, and I made a step toward the altar to inspect it further when I almost fell into another of Stauf's evil traps.

Puzzle #13: Watch Your Step

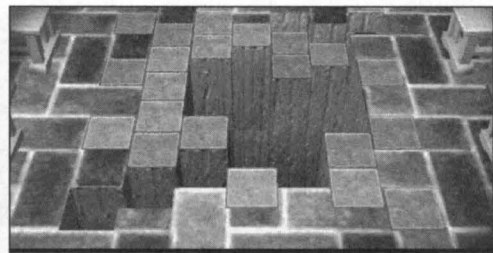
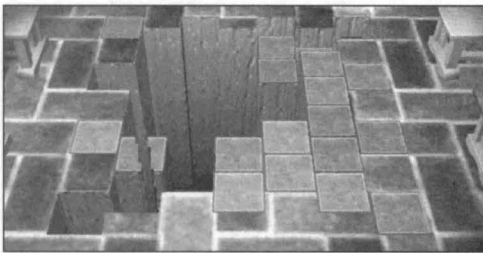


Stauf's voice interrupted me before I could move. "Using only what you see, can you get from A to B?" he asked. I noticed that the flagstones had shifted around. There was a pit in the center of them now.

I had to study the situation a while, but I soon discovered that I had to step on the stones in a particular order. Every third step had to land on a purple square. Once I figured that out, it was easy. The only problem was, once you stepped on a stone, it dropped partway into the pit.



I had to step up to the next stone, and when I did, the last one would fall away entirely. There was no way back. It was not a comfortable situation to be in.



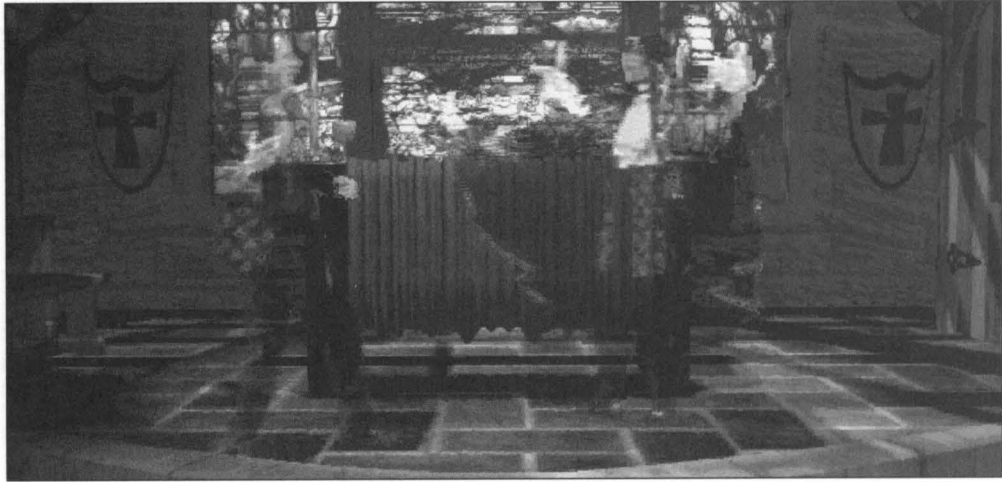
"It's as easy as one, two, three," I said out loud.

Of course, far too late Stauf decided to warn me, "Careful you don't slip and fall." By that time, I was safely around the pit.

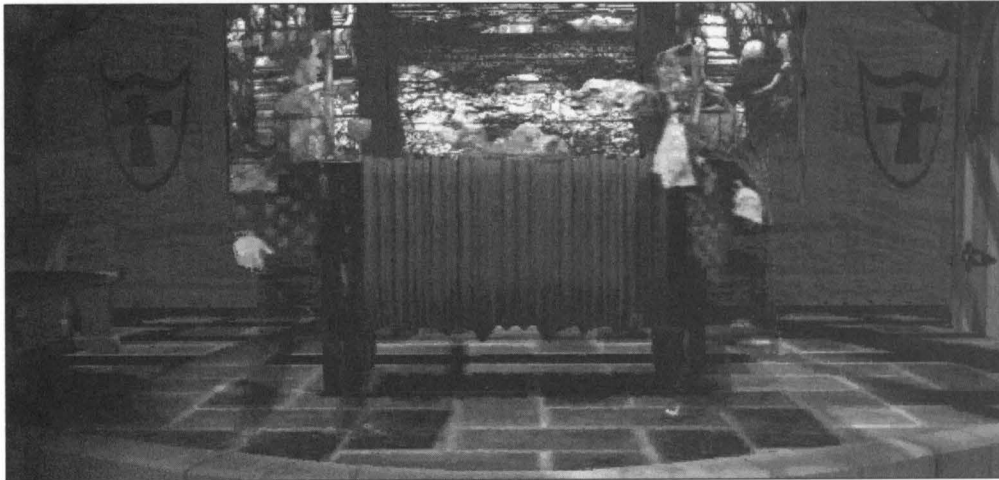
I approached the altar then, but, as before, Dutton got there ahead of me. I heard the sound of a baby crying. Dutton approached the

altar and reached out, then drew back as if he had been stung or burned. A hooded figure turned very slowly to face him. It was Stauf! An infant lay on its back upon the altar.





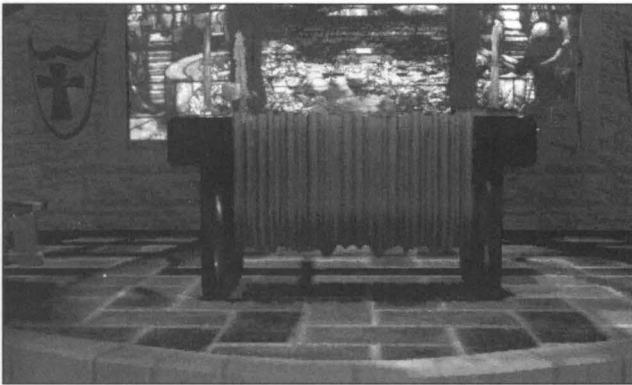
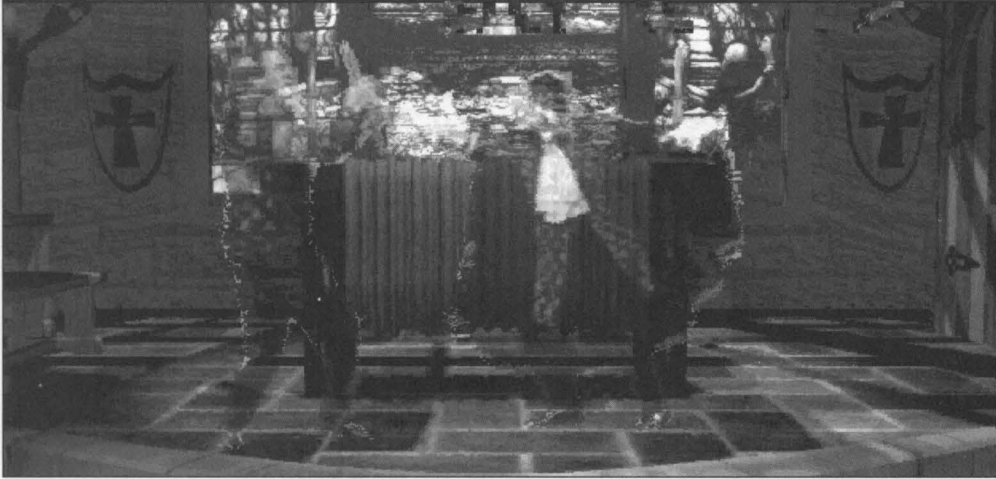
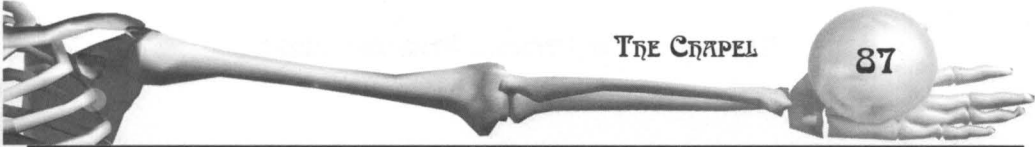
Dutton meets Stauf at the altar.



I had a very bad feeling about all this.

“Now . . .” intoned Stauf. “Now the sacrifice must come from you.” His hideous laughter rang out and echoed off the chapel walls. “It must be brought to me — alive,” he continued. He drew a circle in the air above the baby as he said the word “alive”.

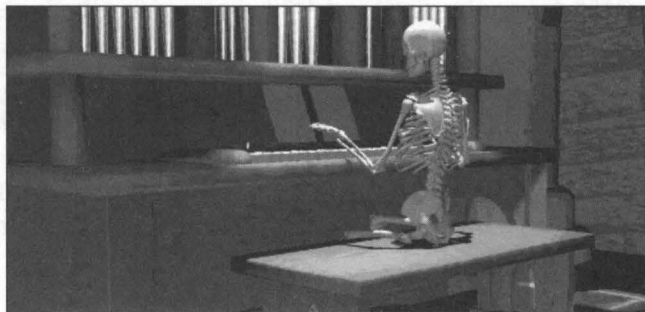
Now Stauf pulled a long dagger from within his cloak. It seemed to be lined with electricity, glowing in the diffused light from the stained glass windows. Dutton reached reluctantly for the knife, obviously caught in Stauf’s evil spell. As he grabbed the blade, electricity flowed

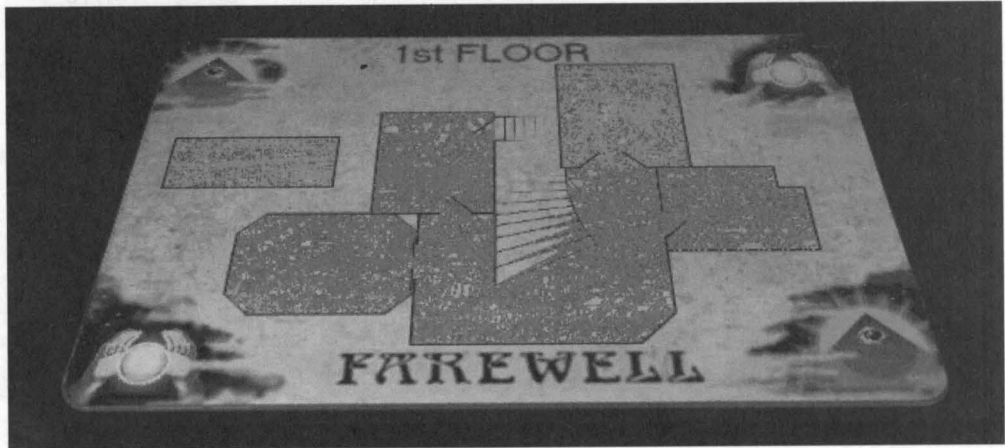


through the dagger into both Stauf and Dutton. Dutton staggered backward, the blade now held in both hands. Stauf laughed on and on. Then he and Dutton faded out, but the blade remained — and the babe. The blade turned in the air of its own volition, and I feared it would plunge

itself into the heart of the innocent child, but then it too vanished, and, mercifully, so did the baby on the altar.

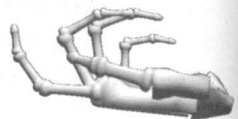
I breathed again. Turning to the left, I examined the organ, and as I did, a truly spooky musician appeared — a skeleton that worked the keys and pedals with its fleshless fingers and feet. It played a while, then stopped. The music continued, but it put its hands down at its side and its head swiveled to face me.

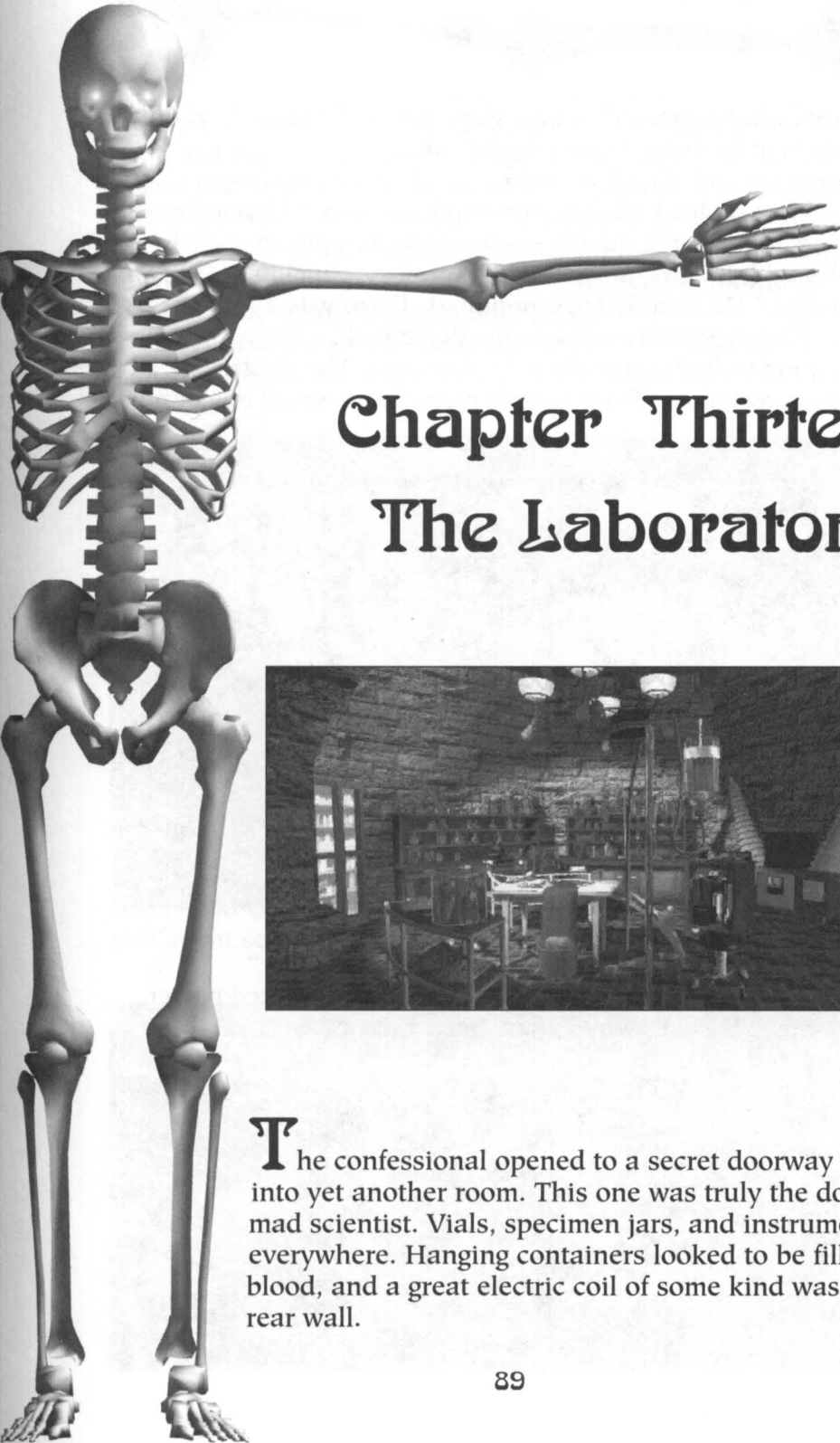




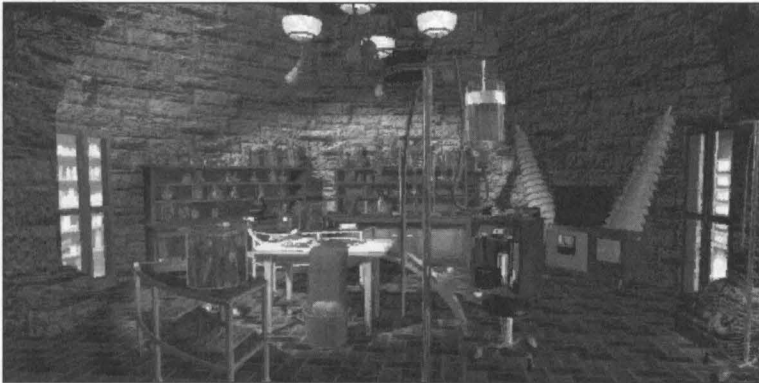
Its empty sockets stared at me for just a moment before it disappeared.

The skeletons little concert was about as enjoyable an experience as I had had in this place, which was a frightening thought in itself, but I was determined to find a way out. Standing around listening to dead people play the organ was not going to get me anywhere. I turned around and peeked into the confessional to the right of the altar.





Chapter Thirteen: The Laboratory



The confessional opened to a secret doorway which led me into yet another room. This one was truly the domain of a mad scientist. Vials, specimen jars, and instruments lay everywhere. Hanging containers looked to be filled with blood, and a great electric coil of some kind was set in the rear wall.

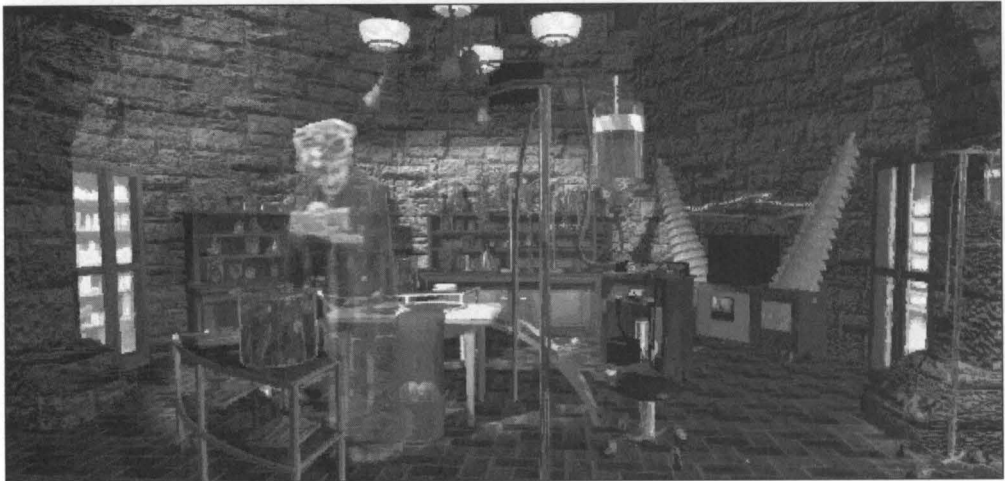


To my left was what appeared to be a giant built-in freezer. God only knows what was kept in there. I never found out.

Almost against my will, I took a closer look at one of the larger specimen jars. I have no idea what it contained, but when I leaned over to look at it, the electric coil suddenly sparked and Temple appeared.

"This . . ." he said, looking around the laboratory, chuckling. "Yes, this is it. Not magic." He sounded disappointed. There was a sad quality to his laughter. "This is Stauf's secret. Some demented . . ."

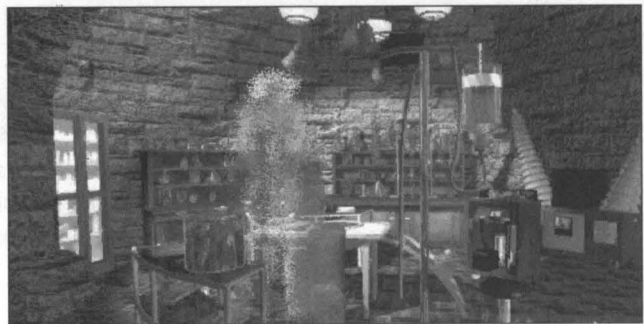
I heard a low moan from somewhere in the room. The electric sparking sounds grew louder. Then Temple picked up a small book and began to read.

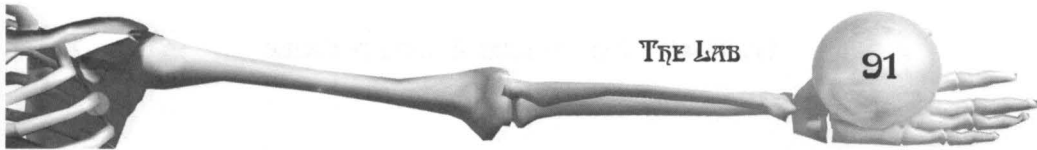


"I have, this day, discovered a way to communicate . . ." "

Another moan. But Temple continued his musing. "I wanted power, real magic. If it existed. That's why I came here. But not this . . ."

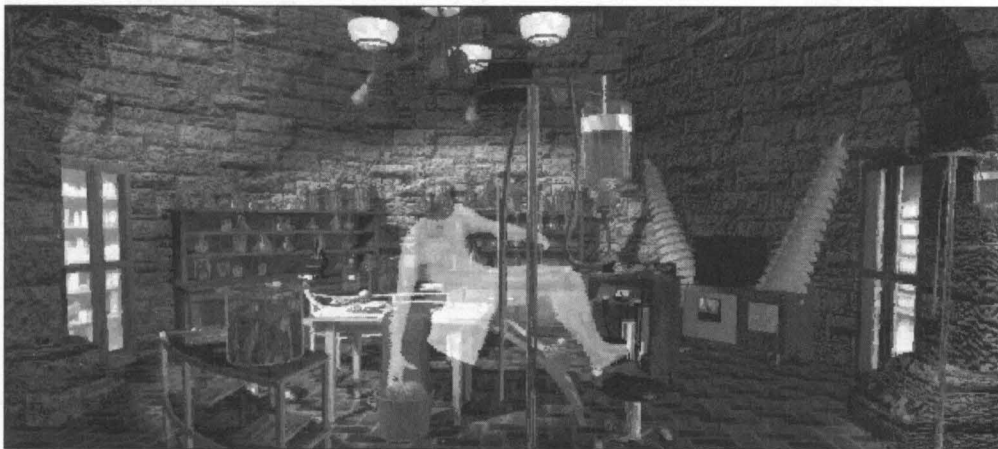
Something started happening to Temple. First his face contorted. "No!" he screamed. Then he simply screamed until his body had torn itself apart. When he was gone, it was quiet again.





On the floor was a bucket containing something bloody and fresh. As soon as I looked at it, another apparition appeared. This was a man, naked with a white sheet draped over his body. His head was cut open and there was nothing inside. The man sat up slowly, moaning as if delirious with pain. He tried to reach for the fleshy mass in the bucket and it was only then that I realized it was a human brain! This poor creature was trying to get its brain back.

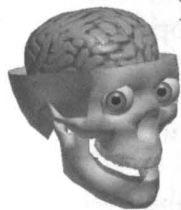
Of course the whole scene was impossible, and as soon as I came to that conclusion, the creature faded. The brain, however, remained.



I had spotted some scientific instruments at the back of the lab, and decided to examine the microscope I saw there. You never knew what you might see inside a microscope.



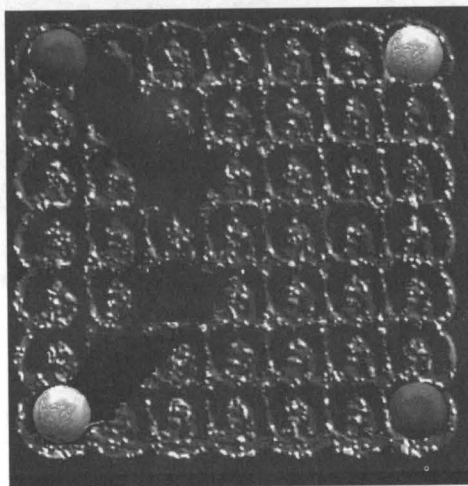
Puzzle #14: Show of Infection



I saw four microbes — two green and two blue, one in each corner of the slide. “Ha. It’s another puzzle,” I muttered. “Imagine. Inside a microscope.” With another puzzle came another challenge.

Well I tried my best to solve this puzzle. I soon learned the rules of the

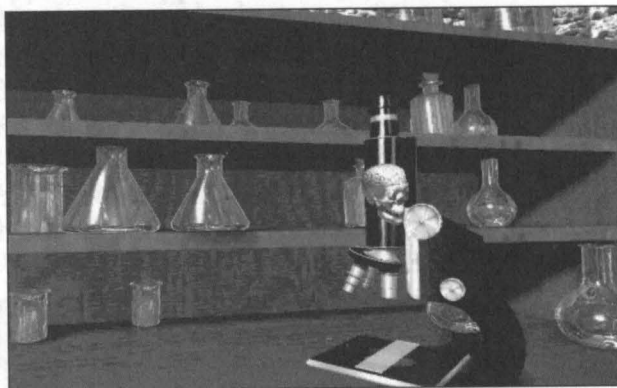
game, but that got me no closer to winning. I determined that I controlled the blue microbes. Whenever my microbes came in contact with green ones, those green microbes were changed to blue. And vice versa. It was a game of territory. I had to end up with more blue microbes than green when the game was over. So much for the goal.

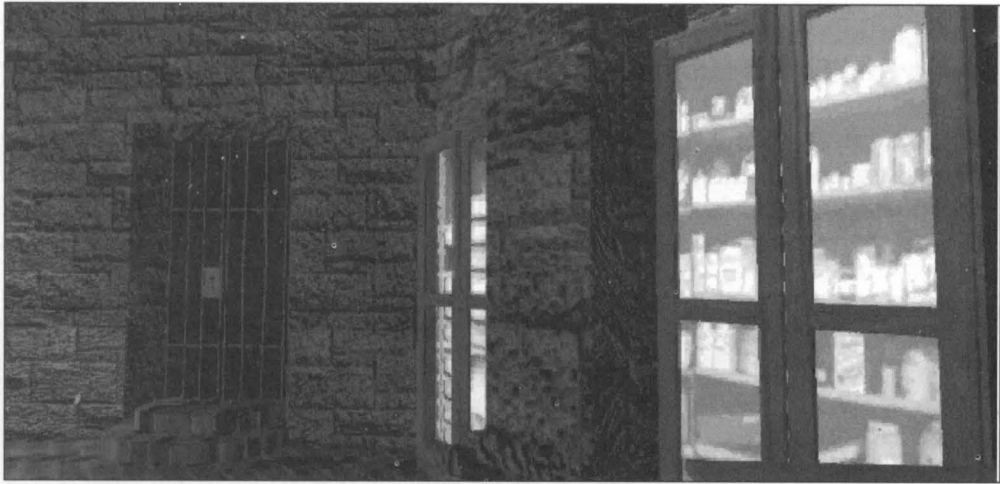
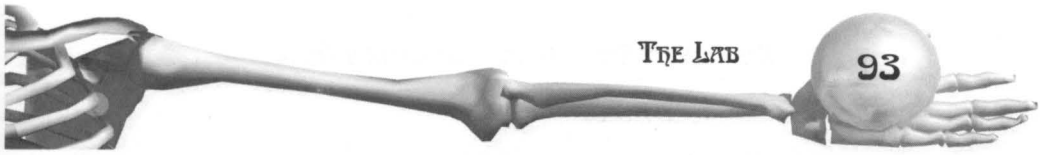


The green microbes seemed to move of their own volition, but their movements were far too intelligent to be the actions of mere germs. I was sure that Stauf was controlling them somehow. And it gave me new respect for Stauf. Evil and mad he might be, but he was also very clever. Try as I might, I could not defeat him.

The microbes could move one space, which would cause them to split in two. Or they could move — or jump — two spaces, which would not cause them to split at all, but only to move to a new position.

For the first time I could not solve the puzzle, defeat Stauf. I felt frustrated, but every time I tried — and I tried again and again — Stauf’s insidious green viruses would prevail. I hate to say this, but I was forced to give up.

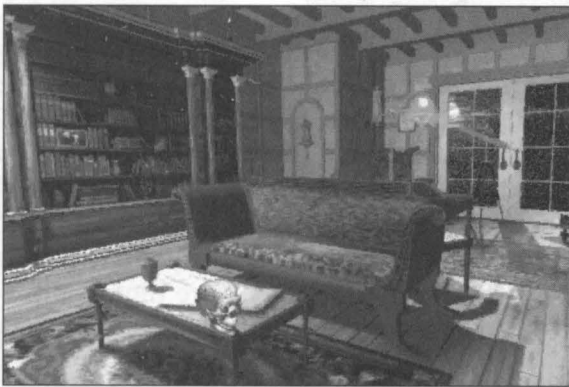




I backed away from the microscope and searched for anything else to do. All I really wanted to do was get out of this laboratory. I noticed a barred

iron gate to the left — it looked like the entrance to a jail cell.

With some trepidation, I walked up to it, finding it slightly ajar. The gate swung open before me and I entered what looked like another secret passage.

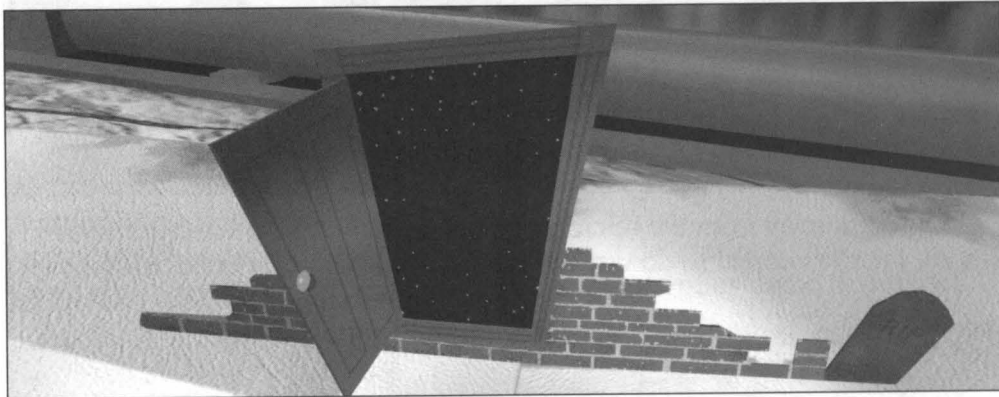


The passage led to the Library. I had no great desire to be back in the Library, but I noticed an open book on the table in front of the couch.

This game can be infectious. If your blue blood cells are effective, they should outnumber my green viruses by mutation in the end.

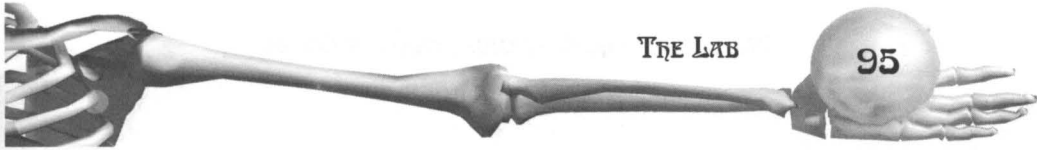
I had seen it many times before, and each time I had read in it, it displayed different information.

This time, reading the book gave me a clue about the game in the microscope. It wasn't much of a clue, but when I was finished reading, I became delirious and imagined that some strange force took me and transported me into a weird doorway inside the book. I found myself standing before the microscope again.



I decided to try again, and again I was thwarted. But I had done a little better. Was Stauf getting tired or something? Then I had an idea. Perhaps there would be a different, better, clue in the book in the Library, so I took the secret passage back there again. This time, the book did offer a different clue. It wasn't much help. I already knew how to move my microbes (though this hint did tell me they were blood cells

To replicate a red blood cell, select a vacant space one or two squares away in any direction. If you jump over one other cell, the cell moves but does not replicate.

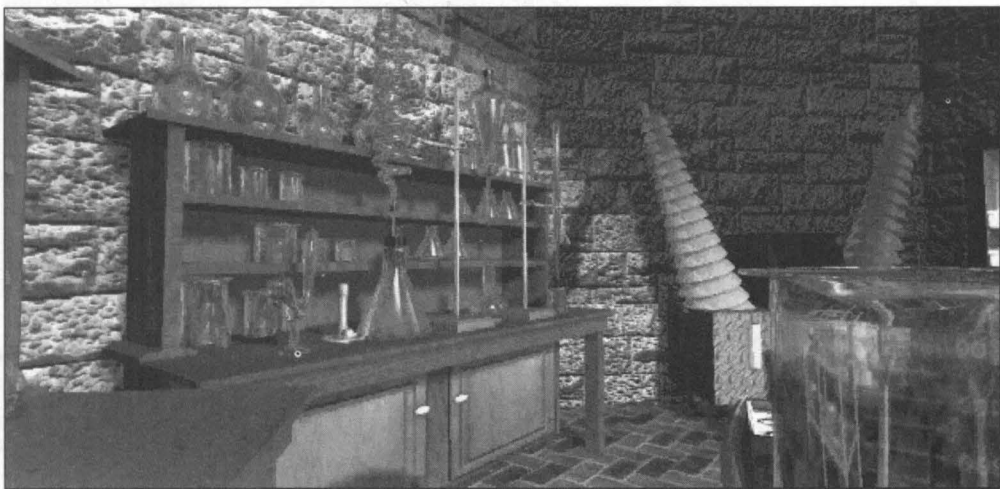


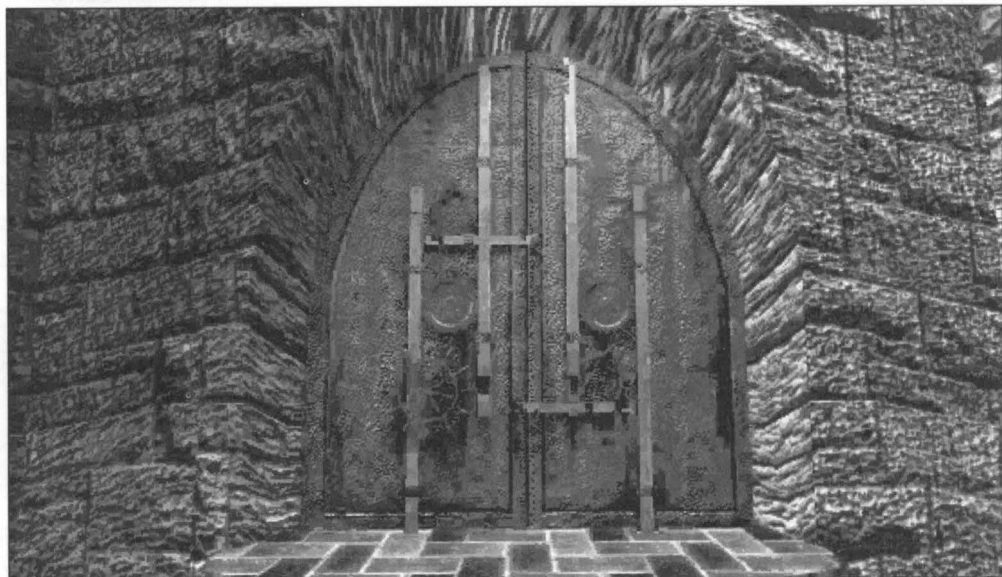
I was playing with). Then, as before, I was transported back to the puzzle.

This time I was sure my opponent was somehow distracted or not playing up to par. The game was still difficult, and I lost several times, but eventually my blue cells were able to outnumber the green ones and I was victorious. It wasn't easy, but I felt a moment of elation greater than I had felt after solving any of the other puzzles.

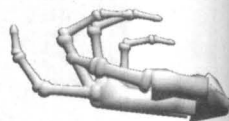
he puzzle is solved!

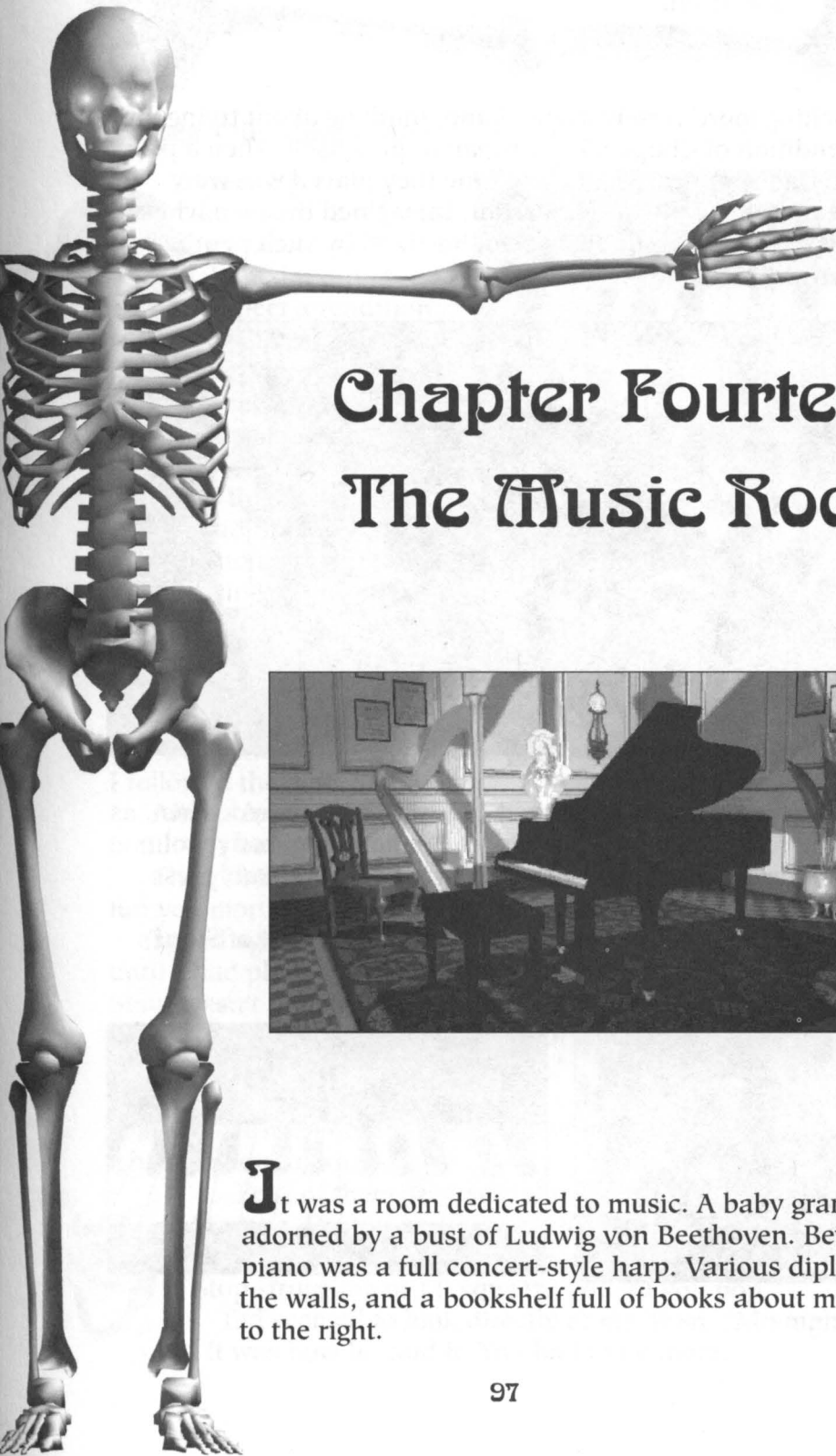
When I finally was ready to leave, my neck was stiff from leaning over the microscope. I turned toward the door I had first used to enter the laboratory. It was a strange, arched contraption featuring a complex set of gears and bars that theoretically opened and closed the doors. However, I could not find a way to get the upper and lower bars to open at the same time. Finally, in frustration, I returned to the Library through the barred gate. This time, instead of returning to the upper floor, however, I decided to try the one downstairs room I hadn't yet visited. I exited the Library and turned right.



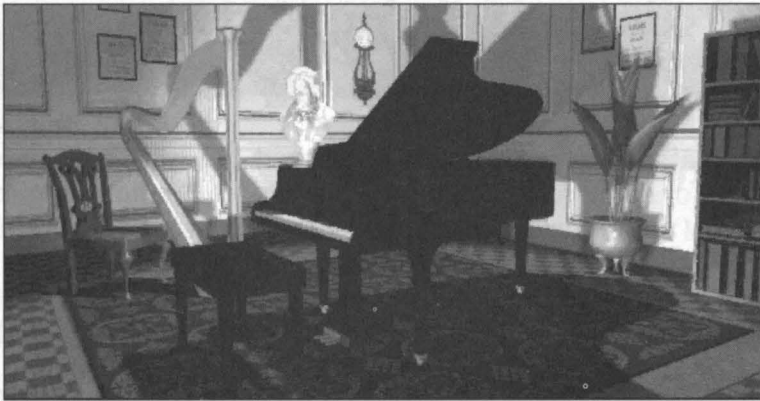


The doorway would not open, though the gears moved and the locks shifted.





Chapter Fourteen: The Music Room



It was a room dedicated to music. A baby grand piano adorned by a bust of Ludwig von Beethoven. Beyond the piano was a full concert-style harp. Various diplomas hung on the walls, and a bookshelf full of books about music was off to the right.

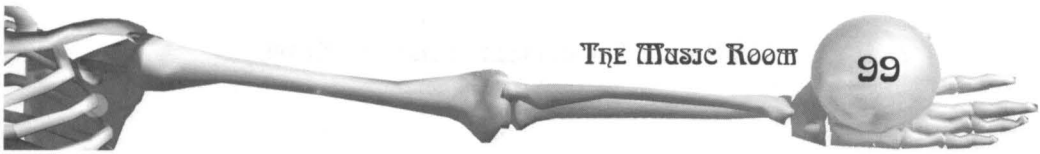
As I was looking more closely at the piano, thinking about trying my own favorite rendition of Chopsticks, it began to play itself. Then a pair of disembodied hands appeared, and the tune they played was truly cacophonous and frenetic. Most unpleasant. I imagined the man whose bust stood atop the piano would have been horrified by such poor use of his favorite instrument.



Even after the hands had disappeared, the music continued. Then, as I looked for some relief, taking a long look at the harp, a ghostly violin floated by and played a short tune, one that I found considerably less annoying.

Another look at the now silent piano showed me the next of Stauf's puzzles.





Puzzle #15: Take a Note



It was a piano keyboard, but I was no musician. I hoped it didn't expect a rendition of Claire de Lune or the Moonlight Sonata. I mean I could appreciate good music, but play it? No chance.

"I got this piano for a song," said Stauf in an insipid and irritating tone of voice. How I would have liked a chance to take a swing at this monster. Not only had he trapped me here, but his sense of humor was abominable.

The piano emitted a sound and one of the keys depressed. I noticed it was the ivory key that came just after three ebony keys. I pressed the same key and almost immediately the piano played two notes.

"I remember when I used to play follow the leader," I said to myself. I followed the pattern of notes.

After a few more successful notes, I thought, "That tune seems familiar. I bet I could play it." I kept at it.

Then I hit a wrong note and Stauf's insulting voice asked, "Having fun yet, mortal?"

I tried again. In fact, by sheer memory, I managed to follow the keys until I had played them all in the same order as the piano played them. Stauf wasn't particularly pleased when I passed this latest test. Still, he managed to make another pun out of it.

"So you live to play another day."

As I walked away from the piano, I felt a strangeness in the air — something I had come to associate with the comings and goings of my ghostly acquaintances.

Four of them appeared this time: Tad, Dutton, Edward, and Martine. Dutton had hold of the boy, who screamed, "No!"

But Dutton wasn't listening. "Stop struggling," he commanded. "Stop struggling or I'll squeeze you 'til you pop."

Tad seemed to look directly at me, then. "Mmmph," he said. But it was how he said it. You had to be there.





Meanwhile, Edward and Martine had stepped forward while Dutton struggled with the boy. "He's ours Dutton," Edward howled. "We've figured out what to do. The boy is ours."

Dutton was having none of it, however. "No. The boy's mine. I won. I solved the puzzle. I . . ."

Edward rushed forward. "We'll take him now," he yelled and grabbed Dutton's hands, making him loosen his grip.

"Get away."

Dutton quickly drew a knife from within his jacket. Tad ran over to stand by Martine, just as fascinated at what was happening as I.

The two men faced off, "Give us the boy, Dutton. We know what to do with him." Then Edward rushed at Dutton and caught the hand that held the knife. They struggled, howling like animals, and then the knife fell free and dropped to the ground.





Like snarling dogs . . .



. . . the struggle turned deadly.

“Quick, the knife,” Edward barked.

Martine bent over to pick up the blade and handed it to Edward. Dutton then rushed at him, but mistimed his attack. He received the knife full in the chest. Edward stabbed and stabbed and stabbed until Dutton’s blood was all over his hands and arms. It was by far the most brutal act I had ever witnessed. Meanwhile, Tad wisely left the scene.



When it was all over, Martine came up to Edward and they grinned pure self-satisfied evil at each other. I felt like retching.

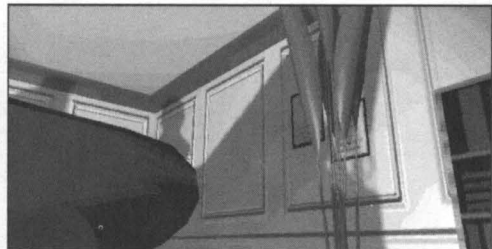
Fortunately, the two adulterers faded back to wherever they went when not reenacting their poisonous little dramas for me. I was thinking back to the scene in the Library, where Dutton's shirt had been all bloody. It was hard to tell which events came first and which came later. Or did it matter?



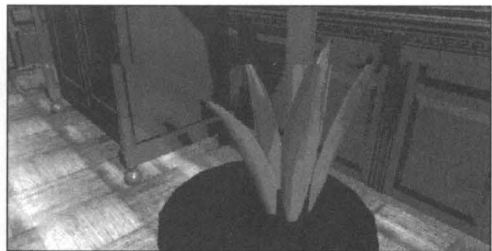
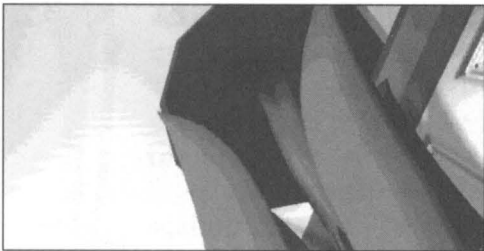
A strange thing happened next. Oh. I guess not much that happened in this house could be called anything but strange. Still, this was somewhat more peculiar than what passed for status quo here.



What happened was that I looked at a potted plant in the back of the room, next to the bookcase, and the next thing I knew, I seemed to shrink into nothingness and found myself sailing up through the ceiling as the plant itself grew like the beanstalk in the fairy tale.



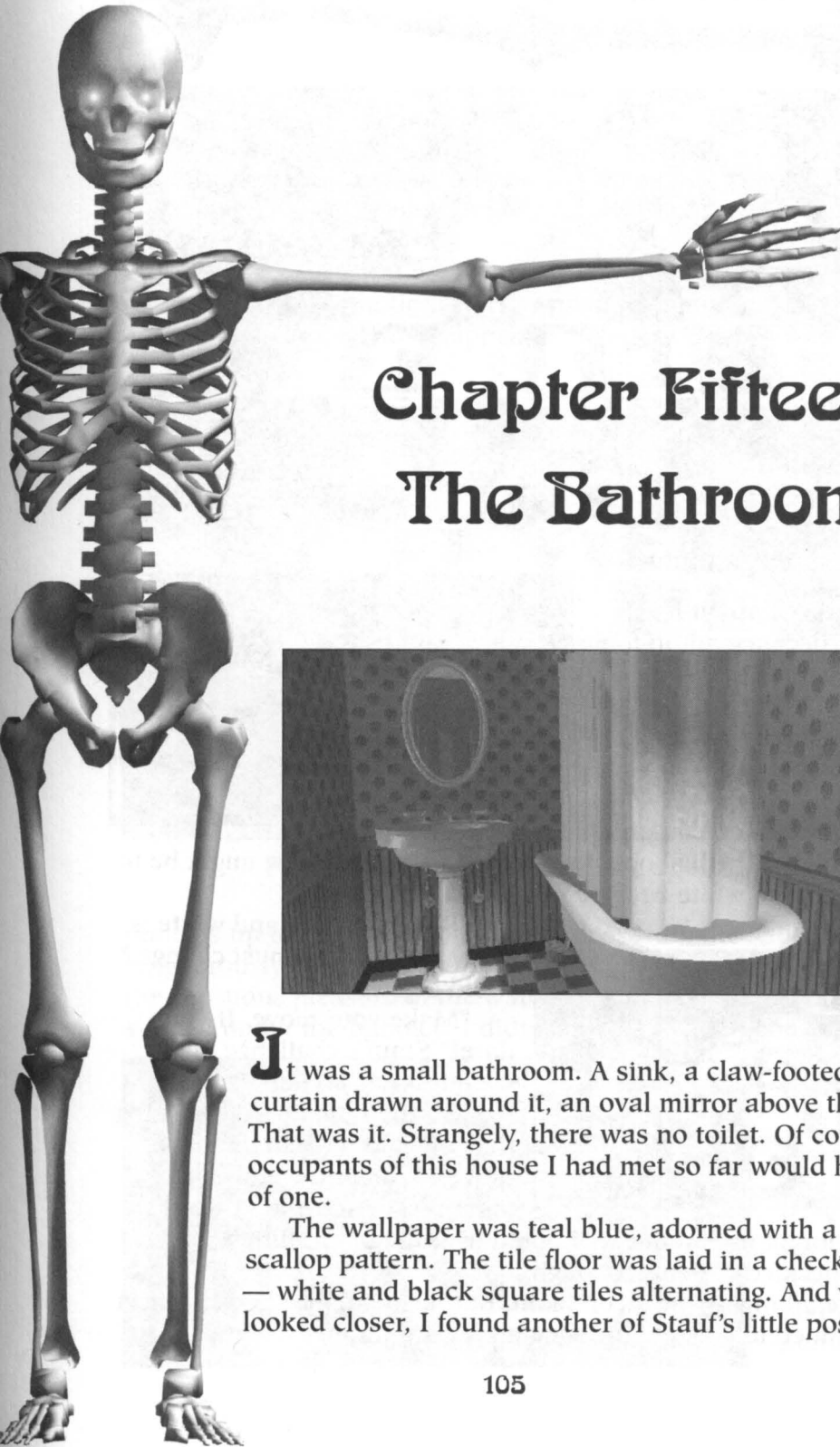
That was no ordinary plant in the corner behind the piano.



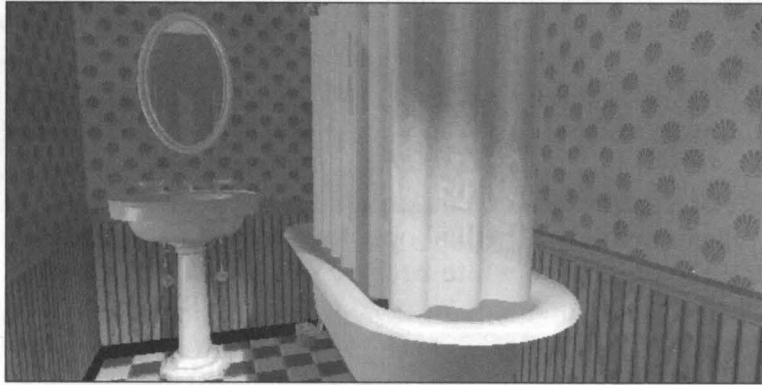
Like the beanstalk in the fairy tale, it took me through the ceiling, into Dutton's room.

I ended up in Dutton's room, none the worse for wear. Checking myself over, I discovered no missing parts. There was nothing more to do in Dutton's room, however, so I left — this time by the door. Once again in the hallway, I turned to explore the doorway just across the hall to the right.



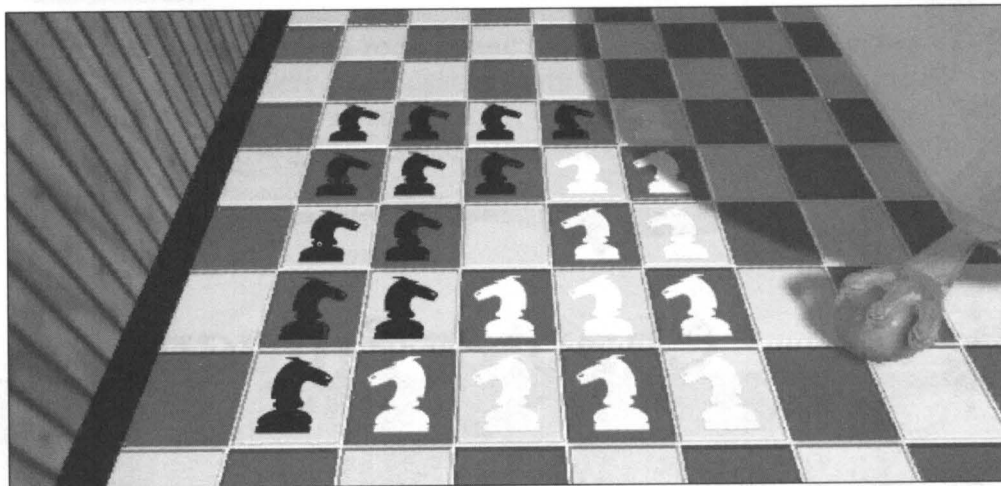


Chapter Fifteen: The Bathroom

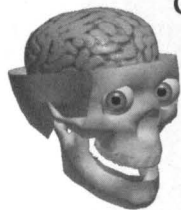


It was a small bathroom. A sink, a claw-footed tub with a curtain drawn around it, an oval mirror above the sink . . . That was it. Strangely, there was no toilet. Of course the occupants of this house I had met so far would have no need of one.

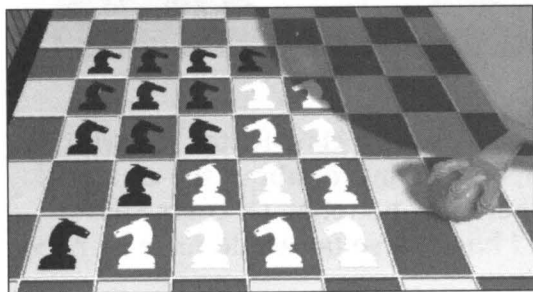
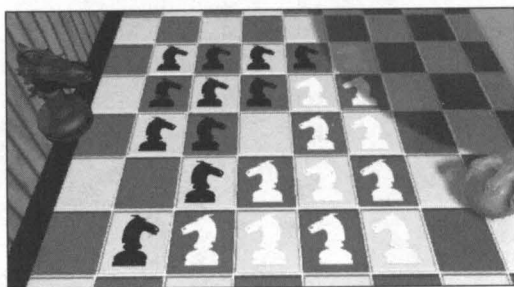
The wallpaper was teal blue, adorned with a repetitive scallop pattern. The tile floor was laid in a checkerboard style — white and black square tiles alternating. And when I looked closer, I found another of Stauf's little posers.



Puzzle #16: Knighly Knight



Once again, Stauf at least had the decency not to fool with the basic rules of chess. This board was so full of knights, however, that only one move was available — in the very center of the board. Remembering the puzzle involving the bishops, I wondered if the goal here might be to switch the pattern so white became black and vice versa.



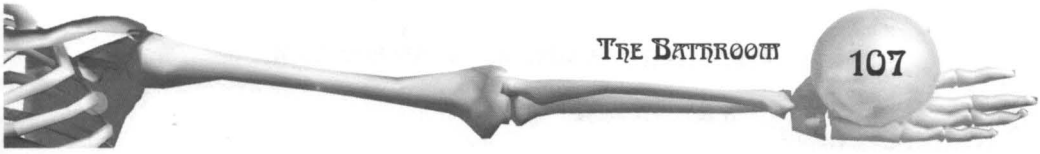
“Black is white and white is black. Everything must change,” I told myself.

“Make your move. If you dare!” Stauf’s challenge made even less sense than usual.

I studied the board, realizing that I would have to plan many moves in advance. It was a cunning conundrum. A devilish

deceit. I soon forgot about time as I pored over the possibilities. Of course, Stauf heckled me often enough.

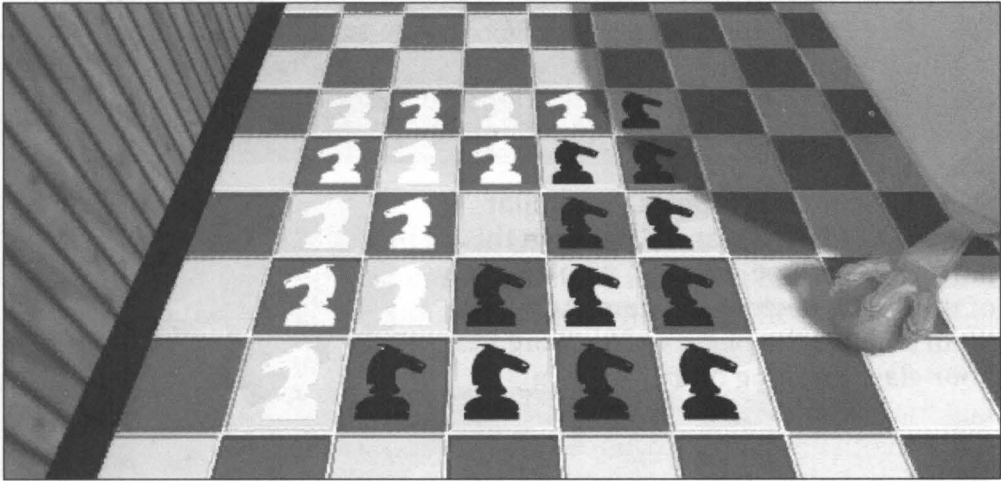
“Don’t take all night,” he’d complain. But his petulance had no effect on me. I continued to give the problem all my attention.



Later — much later — I wondered if Stauf's plan had simply been to get me to starve to death trying to work out his puzzles. I admit, I rarely felt hunger within Stauf's domain, but I ate like a pair of ravening wolves when I did . . . well, I get ahead of myself, don't I?

By persistence and main force, I solved the puzzle with the knights. I stood up, my back stiff and my knees sore, and prepared myself for another ghostly visitation. And I was not disappointed.

The shower curtain disappeared. Martine Burden was in the bath,



Puzzle solved! (For more, see pg. 302.)

bubbles up to her chest. She took a glass from the sink and drank languorously. She washed her arms and hair, obviously enjoying the sensuous pleasure of the water and soap. Then, she suddenly slipped under the bubbles. I didn't see how it happened, but a scream



echoed out, and suddenly the water was gone — Martine and all. The curtain faded back into place. All was quiet again. I resolved not to take any baths in Stauf's mansion.

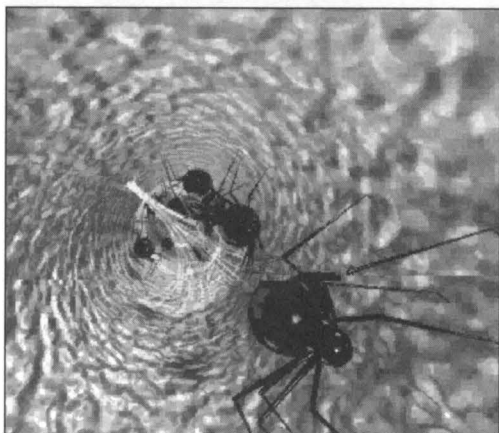
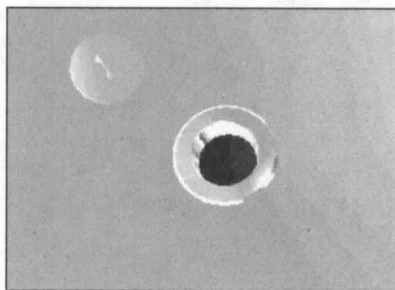


Before I left the Bathroom, I thought I might wash my hands, which, if you've been following this tale right along, you'd realize were quite filthy. No sooner had I looked down into the white porcelain bowl and reached for the porcelain handle than I experienced

that wrenching, out of body sensation and I, or that part of me that was conscious and aware, found myself traveling into the sink, down the hole, and into the drain!

Up ahead were shapes — familiar shapes. Spiders! I was flying down this narrow drain pipe among a whole colony of thick, black widow spiders. And in Stauf's house the black widow wore her hour glass marking on her back, a mutation that made these creatures all the more terrible in their arrogance.

Being disembodied, I suppose I had nothing to fear, but as I approached each spider and my discorporate self squeezed by, the spider became the size of a dirigible or some bloated extraterrestrial insect the like of which could not have existed on this planet.



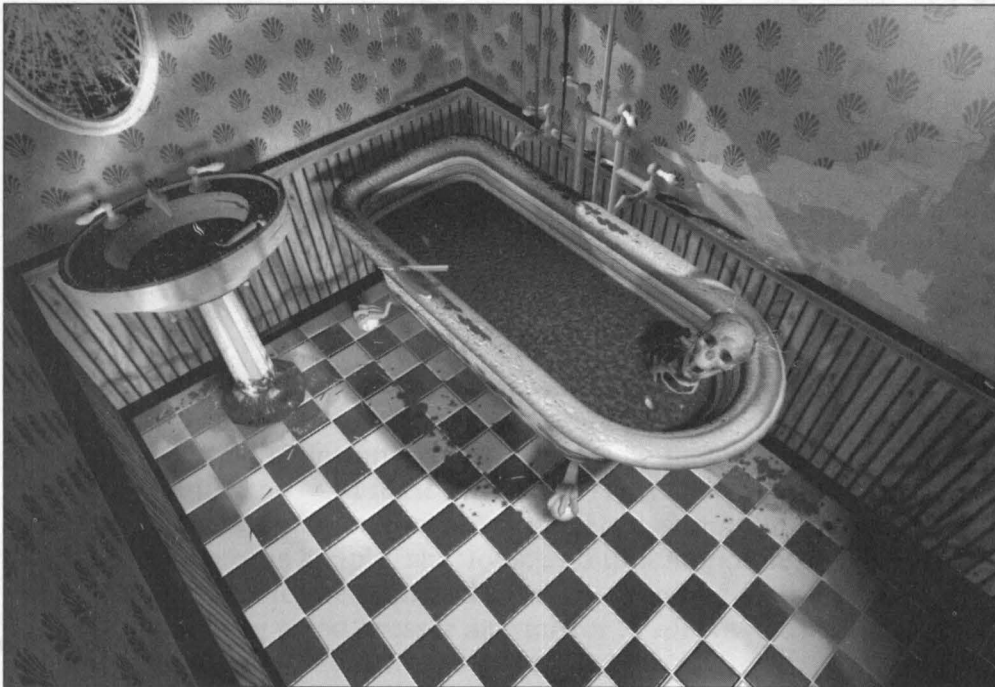
Thankfully, my ordeal lasted only a few moments. Soon enough, I was back in the Library, safe and sound. My hands were still grimy, though.

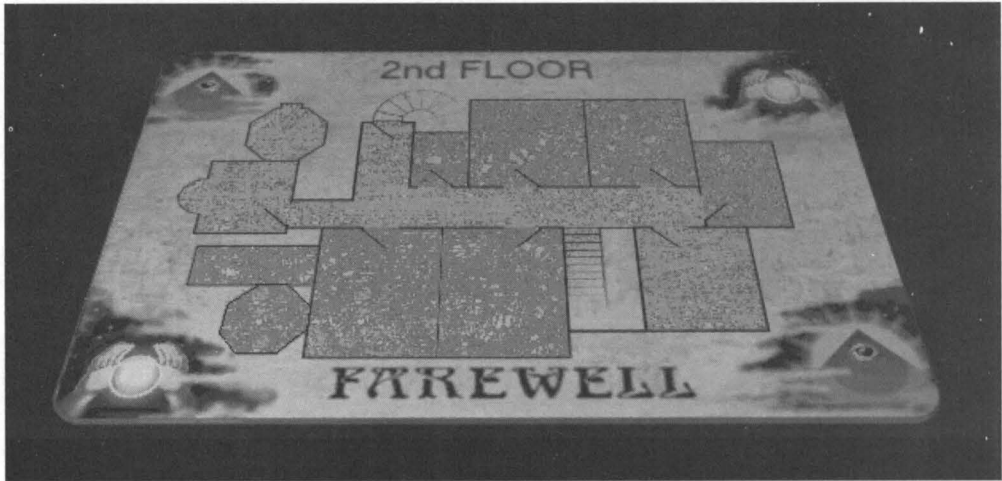
I decided to avoid the fireplace shortcut and use the stairs this time as I returned upstairs. I noticed nothing different in the Foyer, so I slowly climbed the steps to the second floor, realizing that this was actually the first time

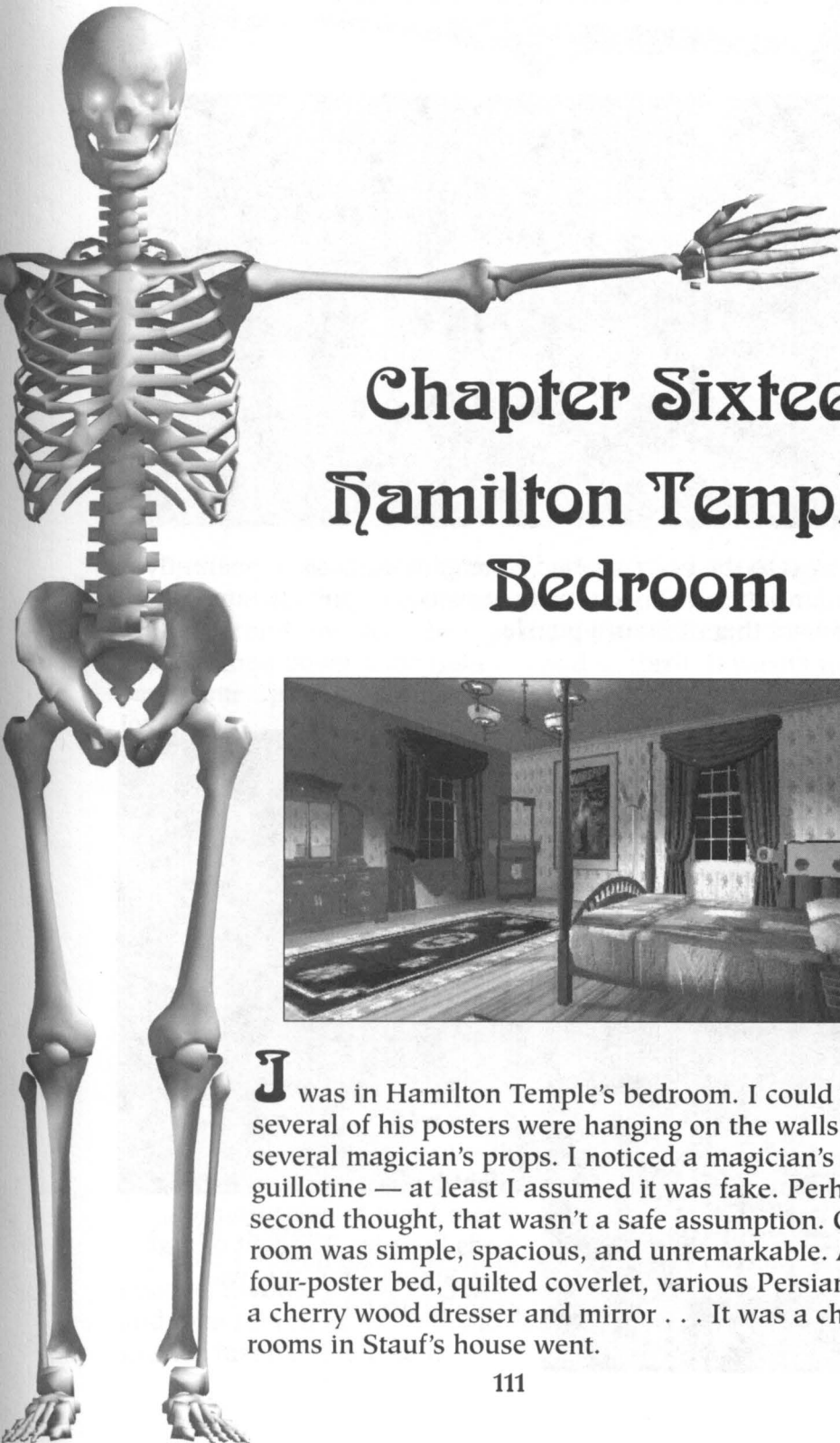


I had done so.

I turned right, avoiding looking at the Innes landscape, and started to walk forward to investigate one of the rooms I hadn't been in yet. I walked down the hallway without incident. When I reached the end, I



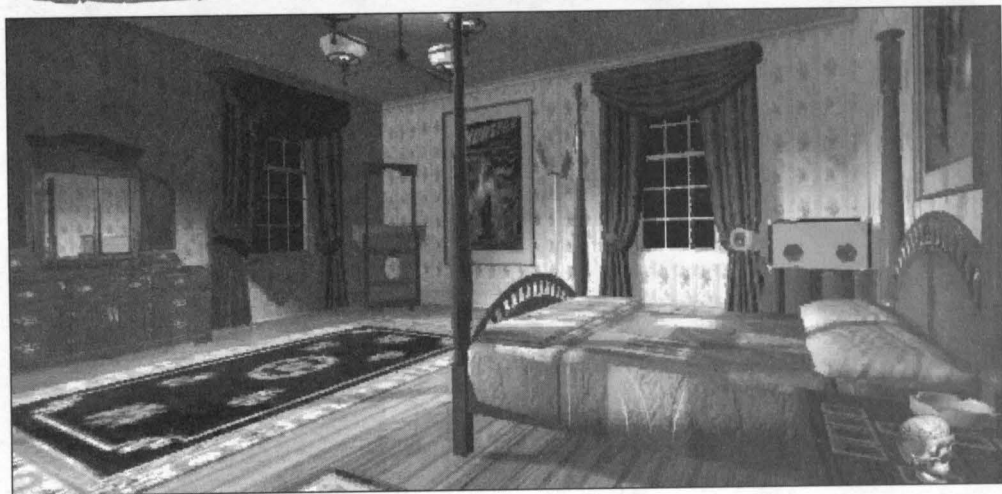




Chapter Sixteen: Hamilton Temple's Bedroom

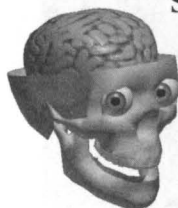


I was in Hamilton Temple's bedroom. I could tell because several of his posters were hanging on the walls along with several magician's props. I noticed a magician's fake guillotine — at least I assumed it was fake. Perhaps, on second thought, that wasn't a safe assumption. Otherwise, the room was simple, spacious, and unremarkable. A wooden four-poster bed, quilted coverlet, various Persian throw rugs, a cherry wood dresser and mirror . . . It was a cheery room, as rooms in Stauf's house went.



On a table next to the bed I spotted some playing cards, apparently laid out in regular patterns. My curiosity aroused, I turned to study the cards and found another of Stauf's puzzles.

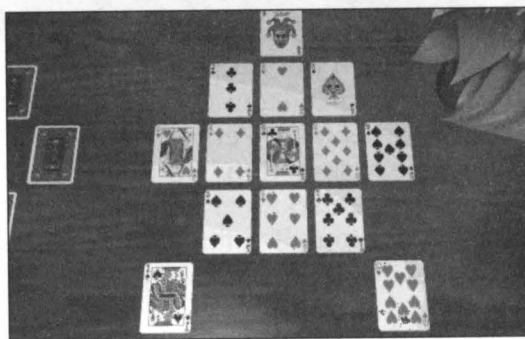
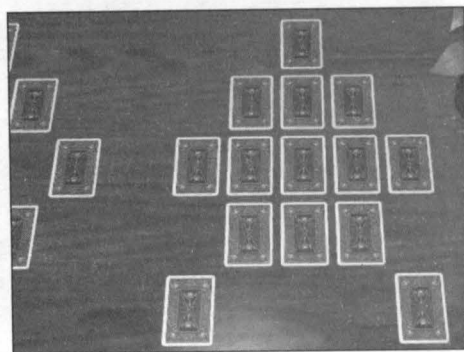
Puzzle #17: Pick a Card, Any Card



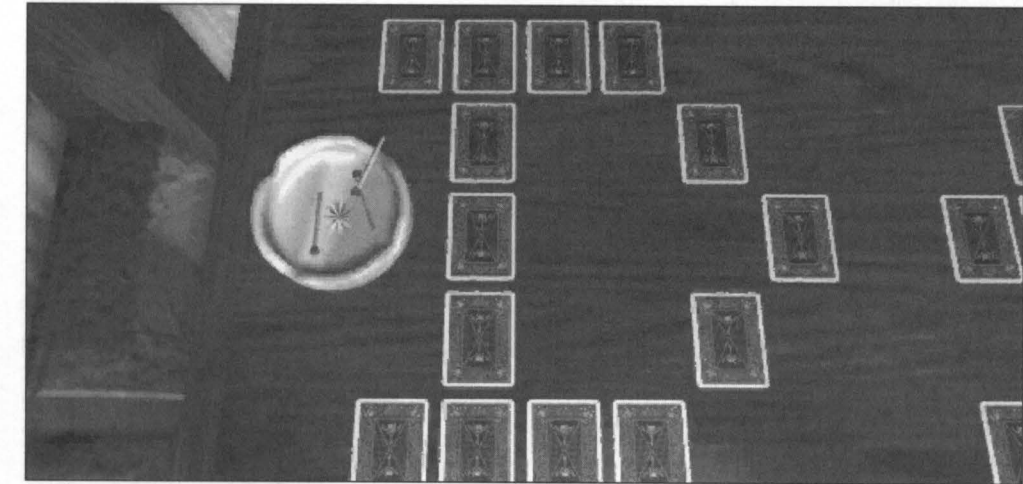
Stauf greeted me with one of his favorite comments. "Oh," he said, "I'm dying to see what you do next."

Then he added something a little more to the point, as it turned out.

"Up and down and side to side," he chanted in a singsong voice, "that's the way the cards unhide."

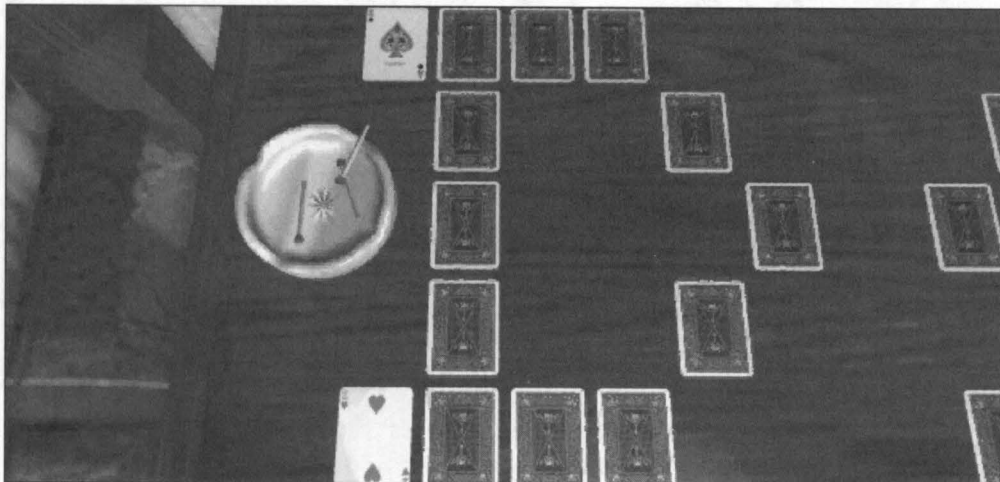


I studied the arrangement of cards, wondering what I would have to do. I supposed this might be like the coin puzzle, where I had to overturn the cards in order. Thought of that way, Stauf's little clue was actually useful.



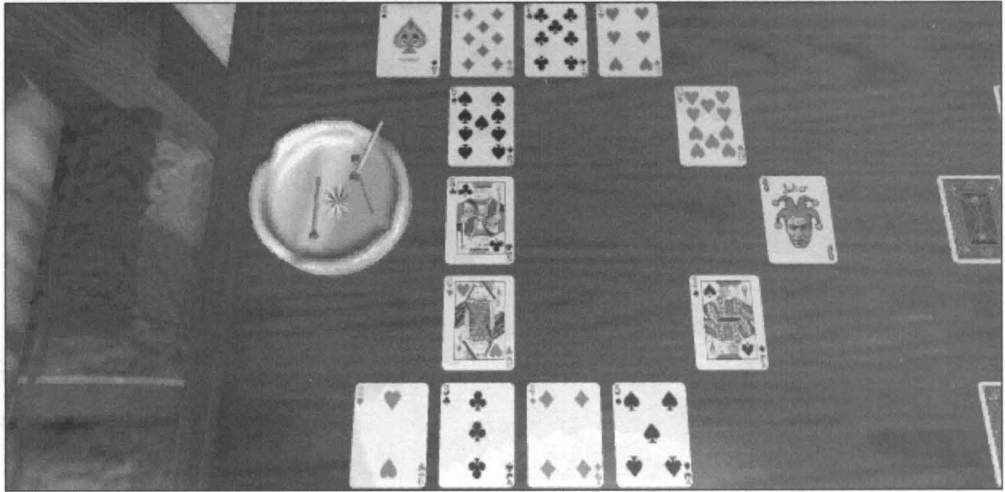
"A leap of intuition in order to unhide them," I thought out loud.

Rather than begin at the top or bottom, I finally found my first move on the second row from the top, the right-most card. I worked my way to the left, then down, then right . . . and so forth. It wasn't too hard. Each card came up in numerical order until the fourteenth card, which was a joker.

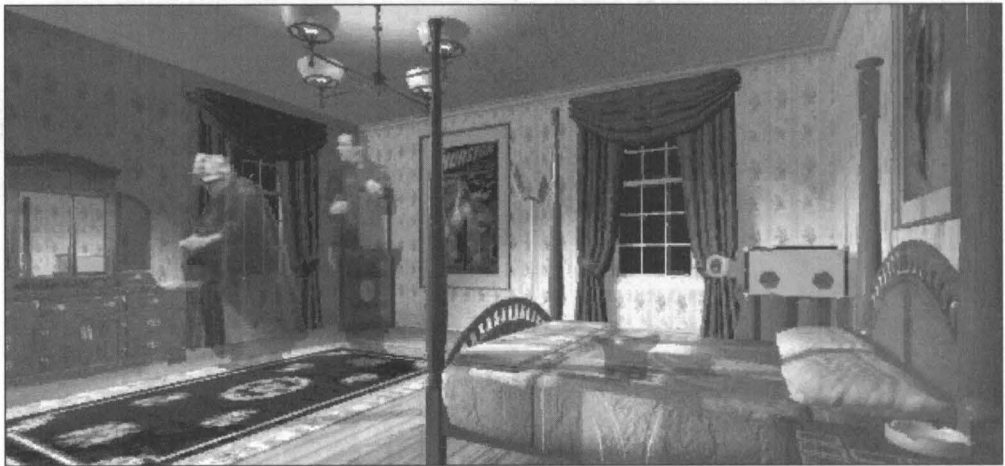


"Yes!" I said.

Then I moved on to the second pattern. This pattern was sort of strange, involving a lot of changes of direction. I started at the upper left and then moved down to the lower left. Then it was up and down, side to side, just like Stauf said.



“Foiled again,” said Stauf, and it was music to my ears. As I backed away from the table with the cards, Temple and Dutton appeared. Temple picked up some apparatus from the dresser.



“Sturdy work,” he said, examining the item. “Even Houdini didn’t use such heavy weight.” Then he dropped what he was holding and strolled over toward the bed, picking up a top hat that I swear hadn’t been there before. “Ah,” said Temple, “perhaps this is the secret of Stauf’s power. Yes!”

Then he tossed the hat away and started making strange gestures toward the bed.



“Temple? What’s the noise?” asked Dutton.
But Temple ignored him.

A beautiful young woman appeared, lying down, her face propped in her hands.

Dutton was becoming agitated. “Temple! What the hell are you doing?”

As Temple continued his gesticulations, the woman slowly altered. Little by little, she grew older and more grotesque until finally she became little more than a skeleton.

Dutton was horrified. “Stop it. Stop what you’re . . .” He cried out, “No!”

Temple seemed not to understand what was happening. Or not to care.

“Stop!”

Dutton’s last scream echoed through the room as all three ghosts disappeared.



So, even Temple had his weakness, his secret desire. I looked around the room for a while longer, but found no more puzzles, clues, or phantom guests. I decided to move along.

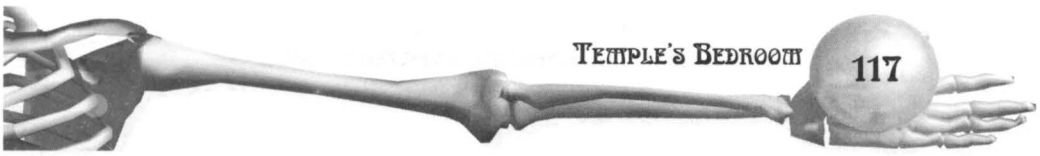
I turned around to leave the way I had come in, but some trick of Stauf’s had



turned the single door I had used into three identical doors. It was a neat trick, I had to give him that. But now I had to figure out which door to use. I was reminded of certain mythical stories in which the hero has to choose a door. Behind one would lie a painful death, while another would satisfy his heart's desire. Such thoughts did nothing but make me more nervous.



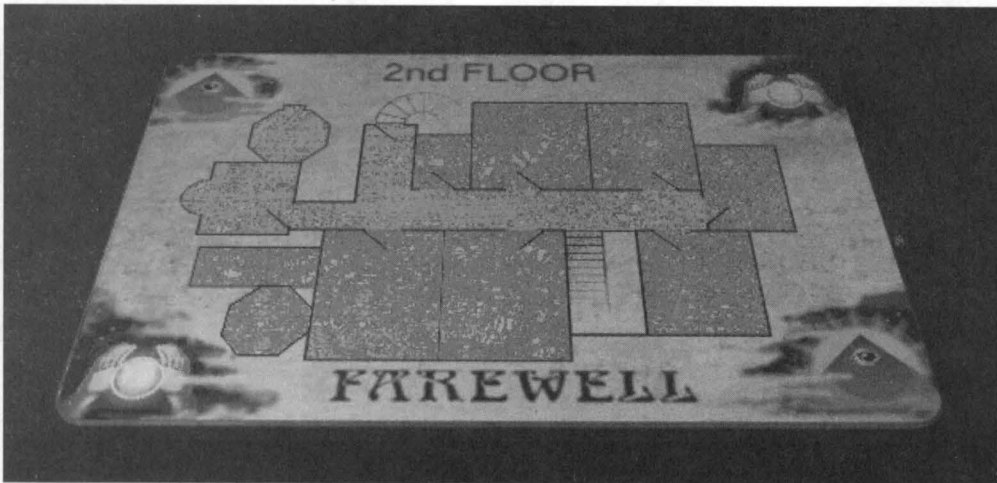
I found out where each door led by trying each door in succession. First I tried the one on the left and ended up in the kitchen. The center door led to the hallway. The right-hand door led me back to the Library. Don't ask me how this was accomplished. As I said, Stauf might be a madman, but he was a clever one!

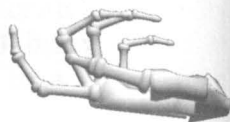
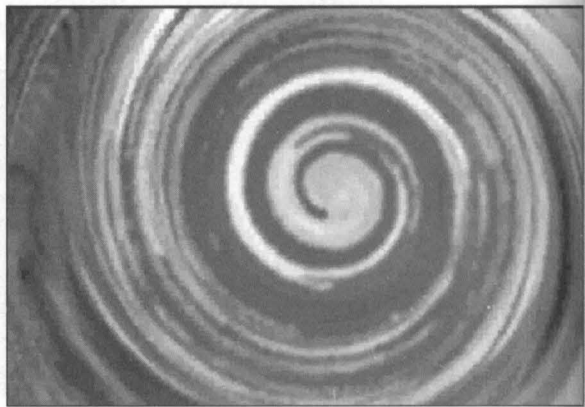
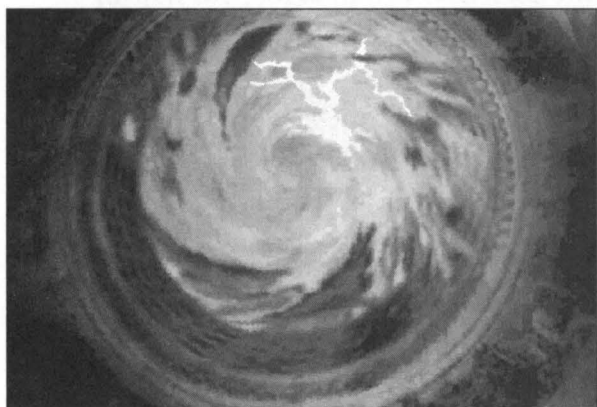


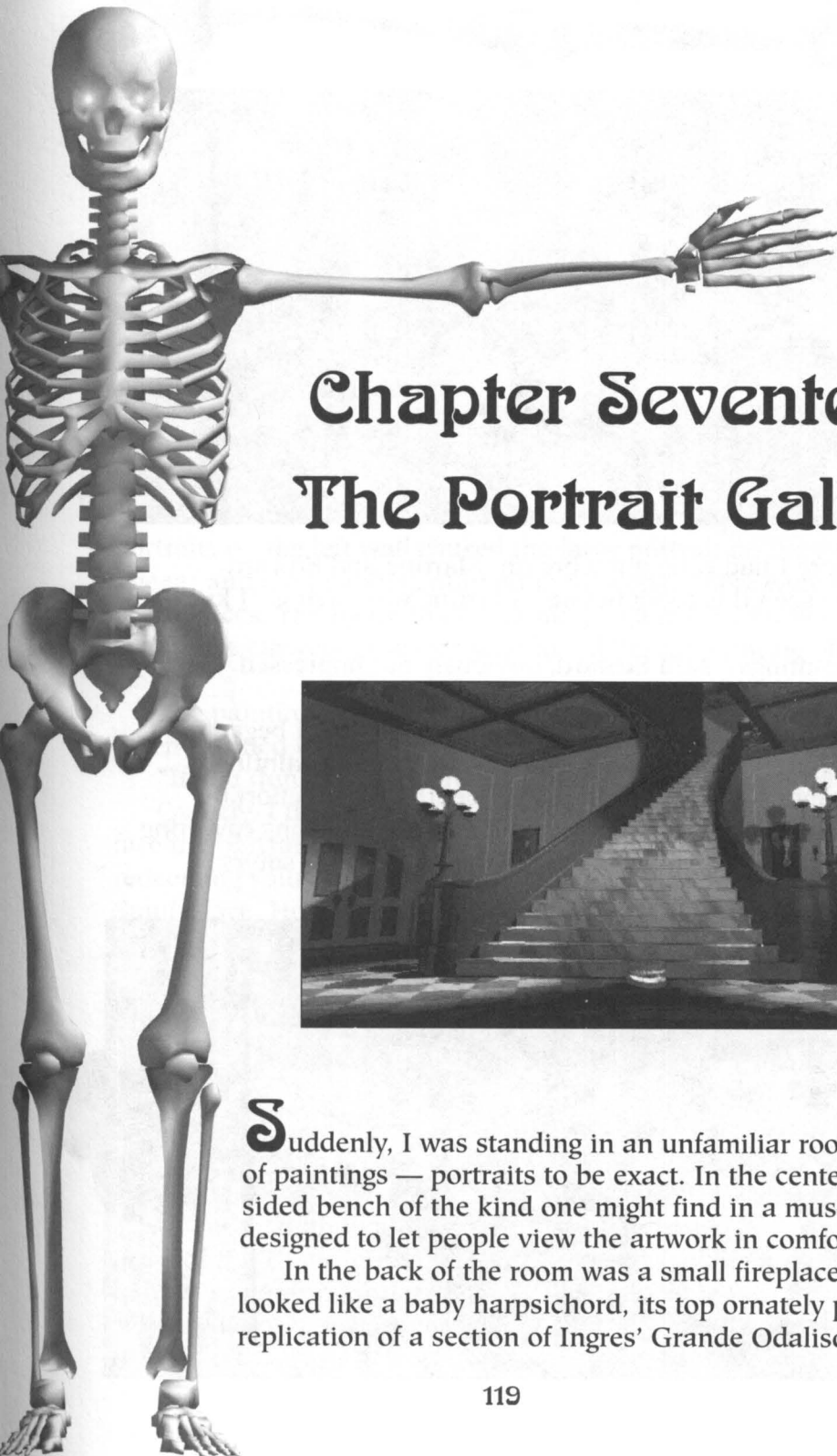
After I had tried the third door, I found myself once again in the Library. As I had so often done, I returned to the front door to try my luck at getting out of Stauf's clutches. Once again, I was unsuccessful.

Now I'm sure I had seen everything there was to see in the Foyer by now, but as I turned and faced the stairway, something on the floor caught my eye. I looked down and could swear that I saw not the floor, as I expected, but a domed ceiling complete with an elaborate fresco. Before I could really give this much thought, everything began to spin, around and around, until it blurred and the colors ran into each other.

I was falling into the swirling mass of colors when everything went black. I still felt the sensation of falling, my stomach flipping over and my ears ringing. Then, out of the blackness floated the unpleasant image of Stauf's face. It came closer and closer — until it seemed it could grow no larger.







Chapter Seventeen: The Portrait Gallery



Suddenly, I was standing in an unfamiliar room. It was full of paintings — portraits to be exact. In the center was a four-sided bench of the kind one might find in a museum. It was designed to let people view the artwork in comfort.

In the back of the room was a small fireplace and what looked like a baby harpsichord, its top ornately painted in a replication of a section of Ingres' *Grande Odalisque*.



Almost before I had caught my breath, Martine and Edward appeared. “I’ve seen this room before,” Martine was saying. “I know what this is.”

“Strange paintings,” said Edward, obviously not impressed. “Sick,” he added.

Then they disappeared, leaving me alone once more. I began to examine the paintings. There, in the far corner was one painting I recognized. *Nymphs and Satyr*, a late eighteenth century effort by Adolphe William Bouguerau. It depicted four naked nymphs cavorting around a mythical satyr. Apparently Stauff had a thing for satyrs.





Some of the portraits behaved rather strangely. Examining the portraits on the left wall caused the large portrait on the right wall to appear and start moving, animating its scene. There were other strange occurrences. The figure in one painting against the far wall started smoking a cigarette, then a figure in a different painting blew out the smoke.

The painting to my left was a of a young boy, innocent and fresh. But when I turned to examine it, the painting seemed to come to life.

“If you think my eyes are big,” it said, “you should see my teeth.”

Quickly, I turned away from this perverse portrait. Now I turned to face the portrait on the other side of the door. This painting had no redeeming value from my point of view. It was a painting of Henry Stauf’s face. However, as I looked, the portrait turned into another puzzle.

Puzzle #18: Stauf’s Face

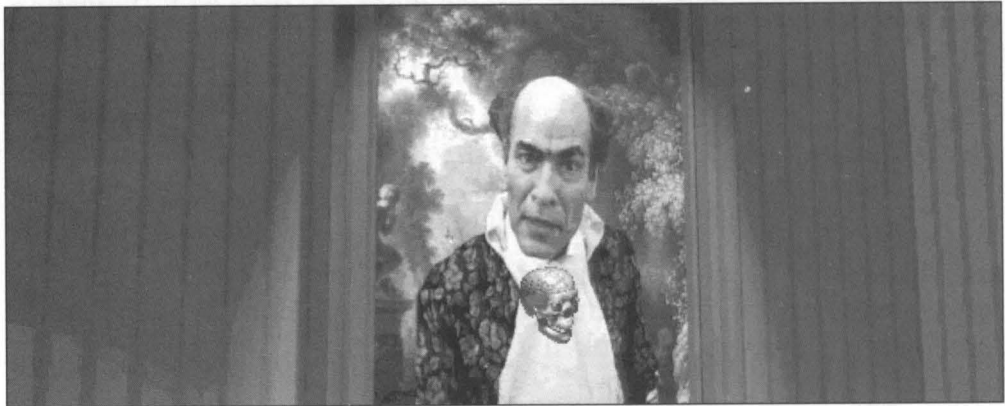


“All the king’s horses and all the king’s men,” said Stauf, and then his portrait started shifting until it was a patchwork of different images — all Stauf, but different. “So Stauf has an ego, too. But somehow I get the impression he’s not all there.”

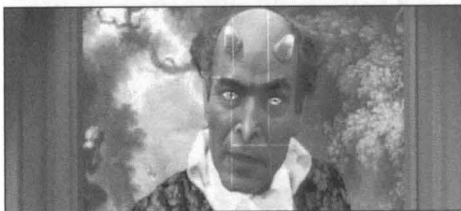
I was pretty sure I was supposed to put the picture back to normal, though I had no real desire to do so. I laughed at the irony of it. “That’s funny,” I thought. “Stauf’s falling apart, and I’m going to have to put him back together again.” Leave it to Stauf to make me stare at his ugly visage, perhaps for hours, while I worked out the details of this puzzle.

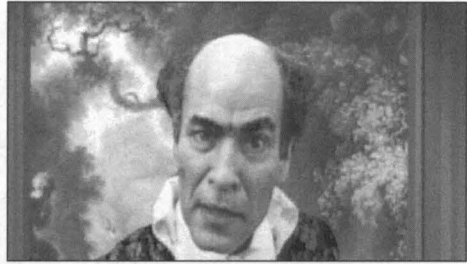


You should see my teeth!



I soon discovered that the rules of this game were the same as the rules that had governed the casket game in the crypt. “This puzzle reminds me of the coffins,” I said to myself. “But Stauf seems to be in more of a state than ever.” The main difference here was that each piece of the puzzle had three states — red, green, and normal — instead of only two.





I was able to solve the puzzle eventually. To see how, turn to page 307



I was able to get the solution, but it took a good deal of work and repetitive effort. “We’ll all be dead by the time you solve this,” was Stauf’s refrain as I struggled with the concepts I was formulating.

“Foiled again,” he yelled as I changed the final portion of the image.

Then a most horrible event took place. The picture, until now just an ugly portrait of an ugly man, started to move. The head seemed determined to break out of the picture. The canvas stretched and pulled, in much the same way as the landscape in the hallway had done. The mouth opened and closed as if trying to bite its way through the canvas. I took a step back, but continued to watch, fascinated, until whatever was trying to escape finally gave up. The painting returned to its normal state.

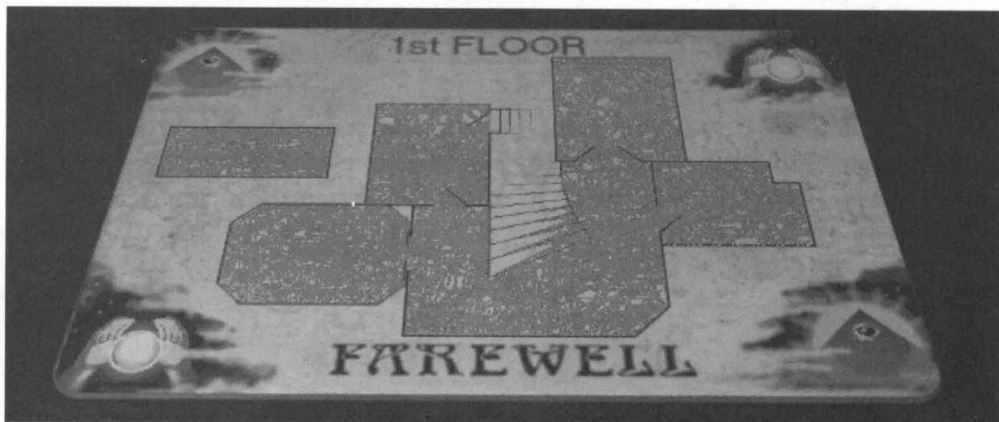
I was more than ready to leave this room, so I turned hoping to find a doorway, but there was none. There was, however, one painting that was not a portrait. In fact, it appeared to be the Music Room I had

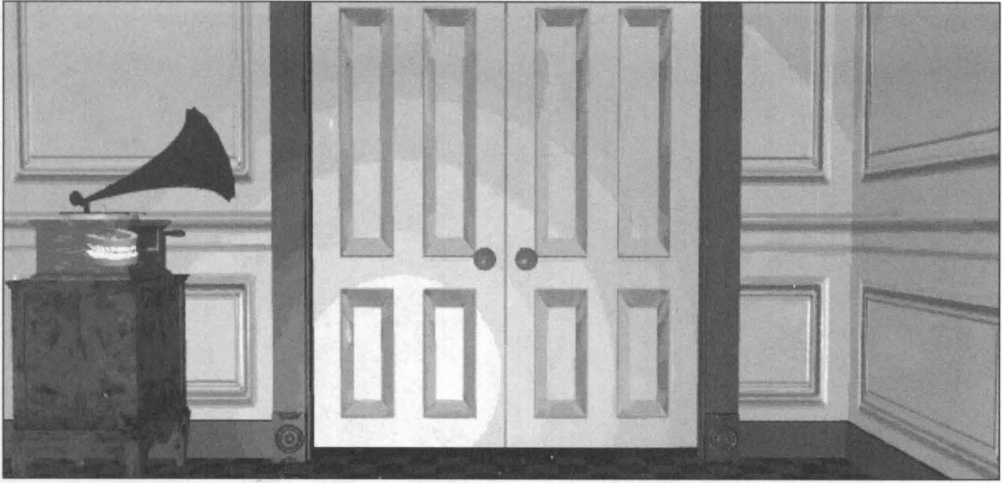


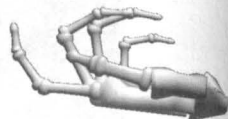
visited previously. And the next thing I knew, I was standing in that very room. How I got there, how I passed into a painting and came out in a real place is something I'll never be able to describe, though it was similar to the experiences I had already had with the plant and the drain.

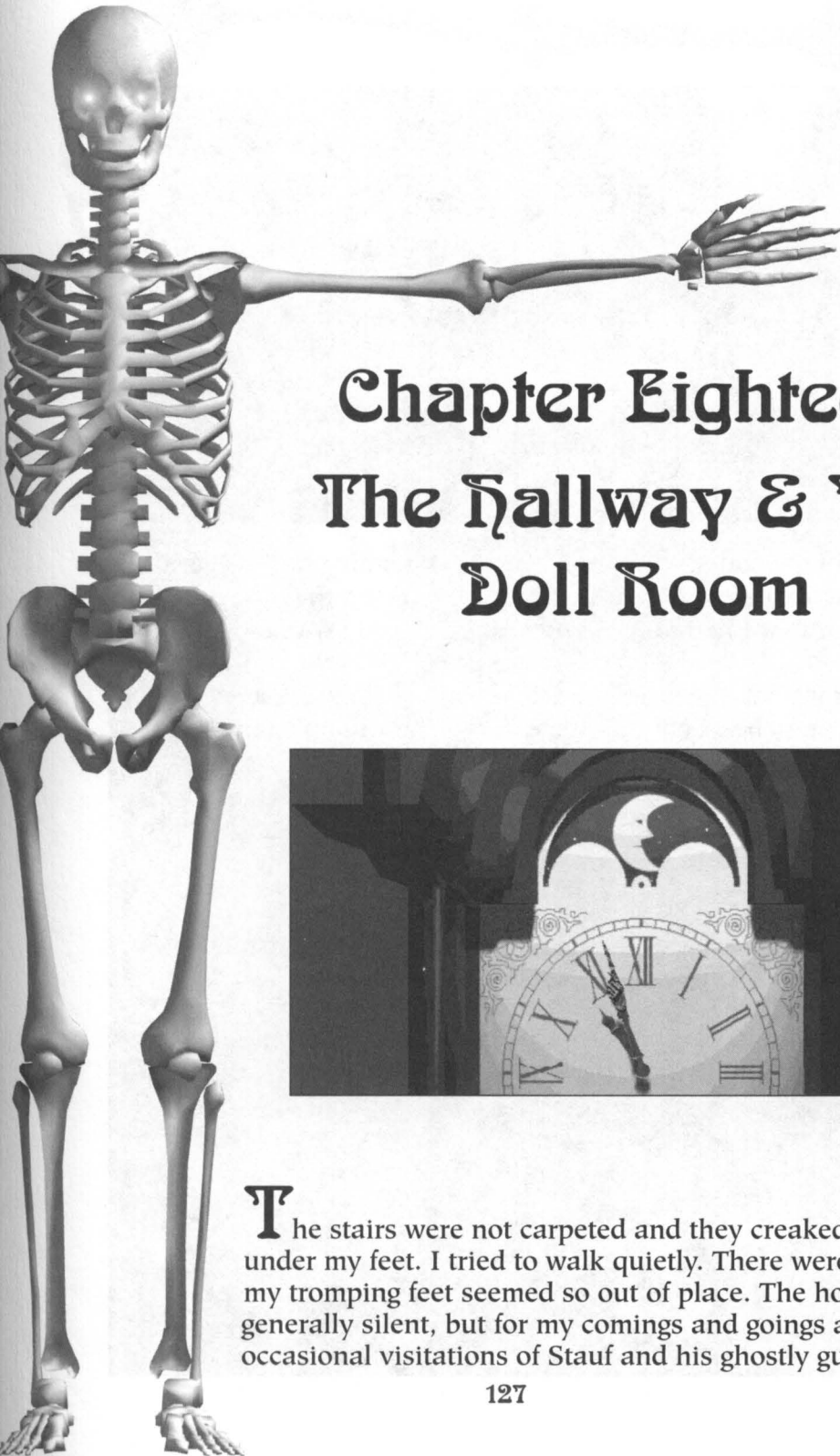
As I was leaving the Music Room, I noticed an old-fashioned wind-up record player. There was an old LP on it, so I wound the crank and listened to what was on it, hoping for some clue. However, the song it played was less than helpful. I couldn't even understand the words. So I gave up and left the room.

From the Music Room, I ventured out into the Foyer and, finding nothing changed, this time I headed up the stairs.









Chapter Eighteen: The Hallway & The Doll Room



The stairs were not carpeted and they creaked and groaned under my feet. I tried to walk quietly. There were times when my tromping feet seemed so out of place. The house was generally silent, but for my comings and goings and the occasional visitations of Stauf and his ghostly guests.



At the top of the stairs, I turned to the left, intending to head for the final area left to explore. There were two doors toward the old section of the second floor that I had not yet entered. I checked my crude Map to be sure.

As I turned in that direction, the woman in white sailed across the hall, from Martine's bedroom into the Knox's. Then Temple and Elinor Knox appeared.

The dialog that followed was interesting, if only because it seemed very much out of sequence with events I had already witnessed. These ghosts must live in a world somewhat disconnected with time as I perceive it, I thought.





Temple was pointing toward the door leading to the Knox's room. "This room must be yours."

"But I — I don't want to go in," answered Elinor. "I still feel shaky."

Temple took her hand in his, his other hand on her shoulder. "There's nothing to be scared of. Except Stauf's tricks."

"Will you be in your room?" she asked.

Temple backed away, then. He seemed to be thinking about something else. "Yes. Or the Game Room."

Elinor seemed pensive as well. "We all want something. I mean, that's why we're here, isn't it?"

"I suppose so," admitted Temple.



"Wh — Oh!" she seemed suddenly to realize that Temple was a potential competitor. "What is it you want?" she asked.

Temple certainly had a flair for the dramatic. He answered slowly, but with a building sense of drama. By the time he was finished, he was practically shouting. "Not much. Just — I've been a stage magician all my life. And I want to know, is there any real magic? Does Stauf know that? Can Stauf give that to me?"

Elinor was only half listening, despite Temple's dramatics. She proved to have a little of the actress in her as well. "I — no we — need some way out, some way to start our life again. I mean Edward has gotten us in such debt. And there's no money, and . . ."

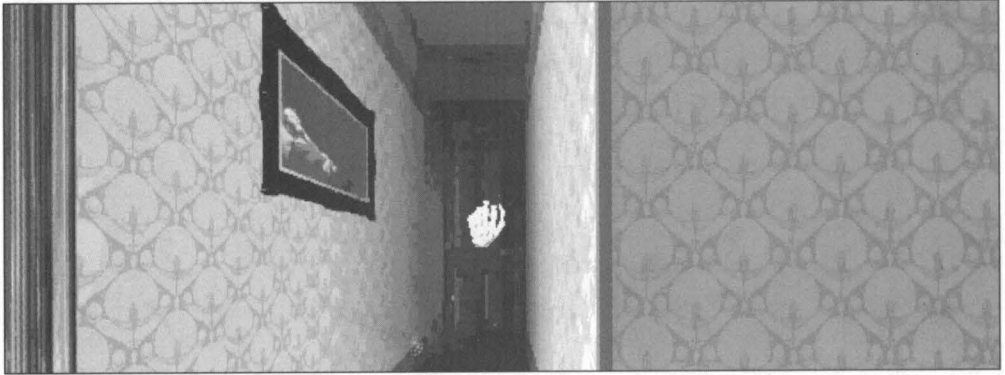


I heard laughter coming from somewhere nearby. Elinor and Temple heard it, too.

“And what about the others,” asked Elinor.

“I don’t know . . .”

The two phantoms faded out. More laughter, and then some strange, low animal sorts of sounds. Then silence.



Seeing no point in staying around any longer, I headed for the old section. My Map told me that there were two doors I hadn’t yet explored. I decided to try the one at the very end of the hall.

I walked quickly down the newer, better lit section of the hallway, eventually stepping past the small hallway I had seen before and into the dark alcove where another doorway awaited me. This was by far the spookiest part of the house I had yet visited (other than the crypt, of course). I turned the knob slowly, reluctantly. But if I knew Stauf, the most important clues would probably be found in the least pleasant places.



The Doll Room

As I entered the room, I saw it was an odd room, full of dolls and cabinets of various kinds. Each doll was unique. No two were alike.

A table stood in the middle of the room, and a single oil lamp rested upon it, casting distorted shadows of dolls and toy men onto the walls. The shadows danced crazily, though the toys that cast them didn't move at all. And I heard the sounds of children, crying, protesting. None of the happy sounds I would have expected to hear, but this was Stauf's house.

On the table, next to the oil lamp, was a small box with an image of Stauf's mansion painted on its lid. Taking a closer look, I determined that it represented another puzzle, and so I set to work on it immediately.

Puzzle #19: Flipped Out



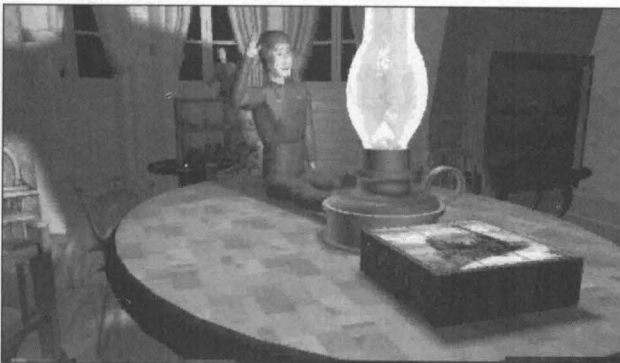
"Give up?" asked Stauf in his most sarcastic voice, before I had even laid a hand on the box. I ignored him. As usual.

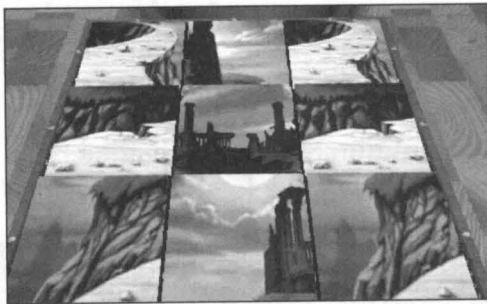
At first I thought the puzzle would be too easy, but I soon found out that it



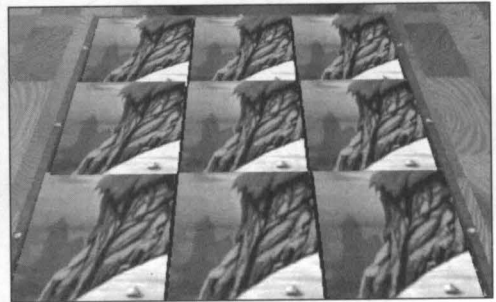
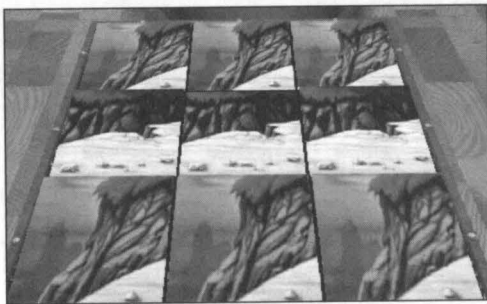
would be one of the more difficult puzzles I had seen. Of course, the picture instantly scrambled itself into nine random sections.

There were knobs along all four sides of the box. Each knob affected the row or column of pictures associated with it. For instance, the knob in the upper left-hand corner made each of the sections below it go to the next picture.

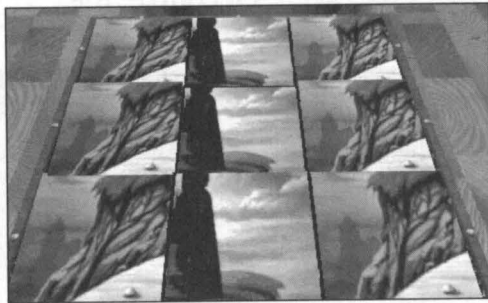




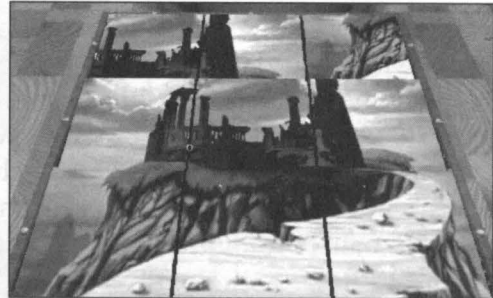
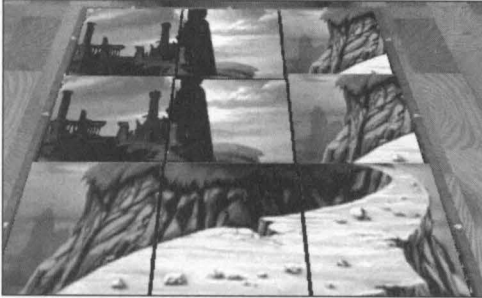
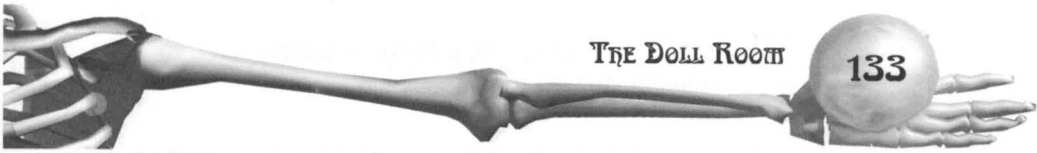
Reset the puzzle until two columns are the same. Then use the top or bottom buttons on the remaining column until they are all three the same.



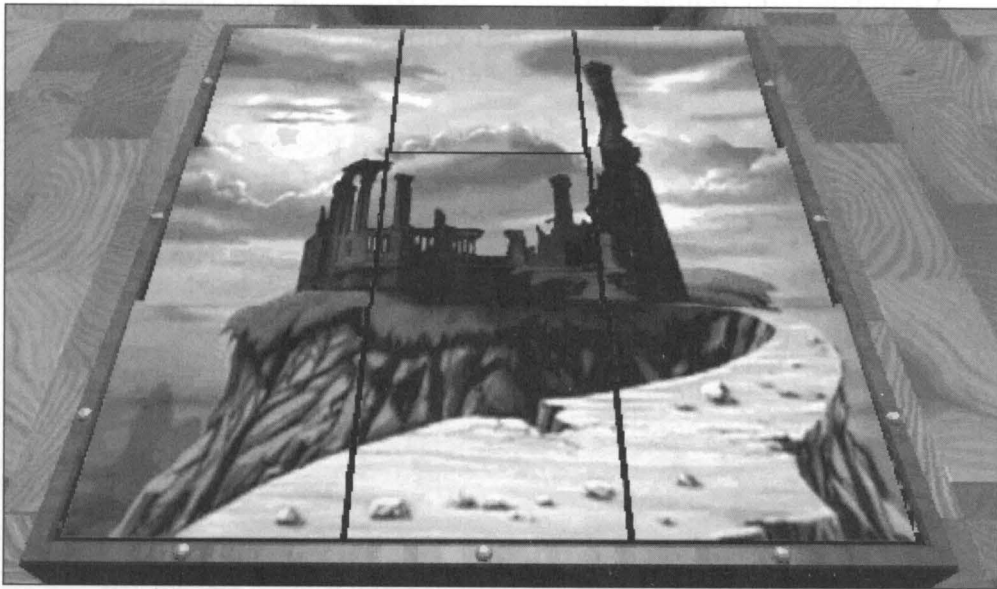
Now use the side controls to make all the squares show the same picture.



Now change column 2 to the picture before column 3; then column 1 to the picture before column 2.



Change the third row until it shows the correct pieces. Use only the buttons on the sides. Now change row 2 and finish with row 3.



Here's the completed puzzle.

The knob in the lower left-hand corner made each section above it change to the previous part in sequence.

I spent a lot of time trying to find a pattern or method that would guarantee me success, but with each attempt I became more certain that no such method existed. However, I did find a way to reset the puzzle,

and in doing so, I was able to get a configuration of pieces that I could deal with.

My method was anything but simple. In short, I kept resetting the puzzle until the first two columns were the same. Then I incremented the third column until it, too, matched. After that, I was able to make the entire puzzle display the same segment of the image. Then it was a simple matter to manipulate the columns and rows until I had the image restored in its entirety.

When I had completed the puzzle and the image of the house was once more restored, Stauf complained, "Hey. That's not cricket is it?"

Then I heard Hamilton Temple's voice.

"Dolls? Why would Stauf keep this room, a room full of dolls, locked? Unless . . ."

A moment later Temple appeared, speaking to Elinor Knox. Temple was looking around in astonishment. I could see that he was absorbed by this mystery, and as he spoke, he came closer and closer to understanding what was happening.

"Oh, Lord. I know what this is. I know what these dolls are. Don't you see? Don't you see what this is? They're the . . ."

Suddenly the sound of wailing children filled the room. Temple stopped, listening, looking around for the source of the cries. One particular voice came clearly over the others.

"I love my mommy." said the voice. "I want my mommy."

Elinor went very still. "Wait! I know that voice," she said slowly.





“She lived next door to us. Samantha, she . . . she got sick and . . . Oh, no. The dolls — “

“— are the children!”

Temple interrupted, growing more and more agitated. “The children’s spirits became these dolls. That was his deal. Stauf took the children, but only a certain number and . . .”

The sounds of the children returned. Many of them — crying, calling, lost and frightened.

“That’s it!” It was Elinor, this time, who made the connection. “A certain number.”

“What? What was that you just said?” asked Temple.

“For tonight,” explained

Elinor. “The children had to be collected. There must be one more child coming.” Suddenly both Temple and Elinor disappeared, but their voices continued on. “The last guest,” said Elinor without any pause.

Then Temple interrupted again. “No. No!” he screamed. “He’s here already. I’ve seen him. He ran away. Away!” Temple’s voice echoed strangely, again and again. “Away . . .

awaaayyy . . . awaaayyyy.”

Temple spoke again a moment later. “The others are learning about the boy — what must happen to him, what must be done.”



“Then, we’ve got to find him, and get him out,” answered Elinor in an urgent tone.

Now Temple was in charge. “You look downstairs, and I’ll look upstairs. We must move fast. Before the others . . .”

Their voices faded out and only the calling of the children remained.

As I heard them speak, I began to remember. Memories — of dreams? Or of reality? I remembered the dolls. The deaths. Images of evil and depravity and grisly murders. I remembered.

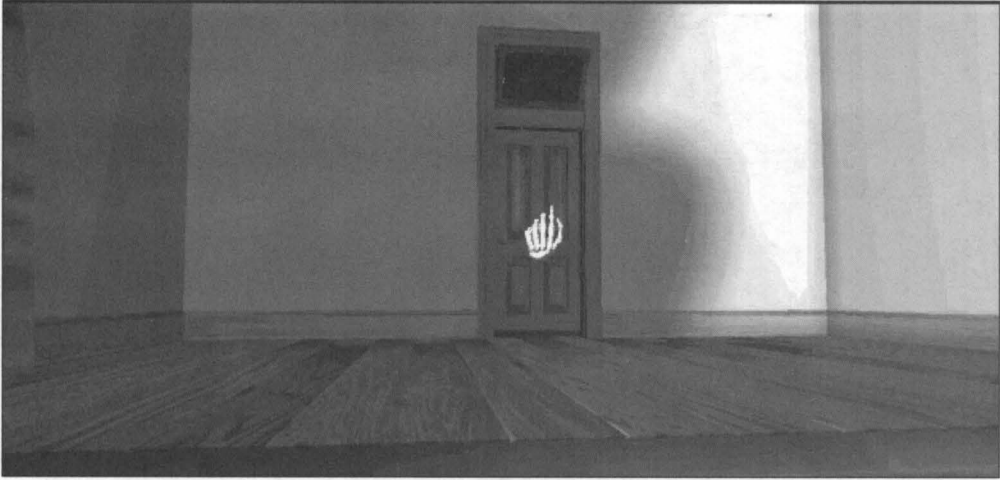
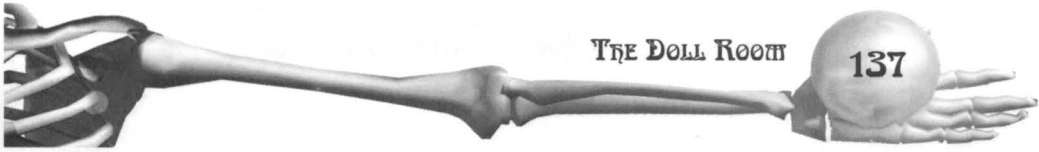
I don’t know how long I stood there, hearing the children’s voices still calling, though the room itself had grown silent. I only know I was paralyzed for several long minutes.

Finally, I came to my senses again and explored this ghastly room, looking for a clue, a way to undo the horror that Stauf had accomplished.



Against one wall, I found a small stage of the kind used for puppets — marionettes, to be precise. It was featureless other than a hardwood stage and a small wooden door at the back. The door even had a transom above it, all to exact scale. Simple though it was, the workmanship was exquisite, just like all of Stauf’s other creations.

As I examined the small stage, some force took me over and I found myself bodiless once again, floating silently and helplessly through that tiny doorway, which opened automatically as I approached.



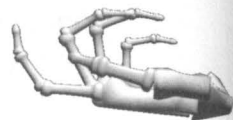
Heading for the tiny door.

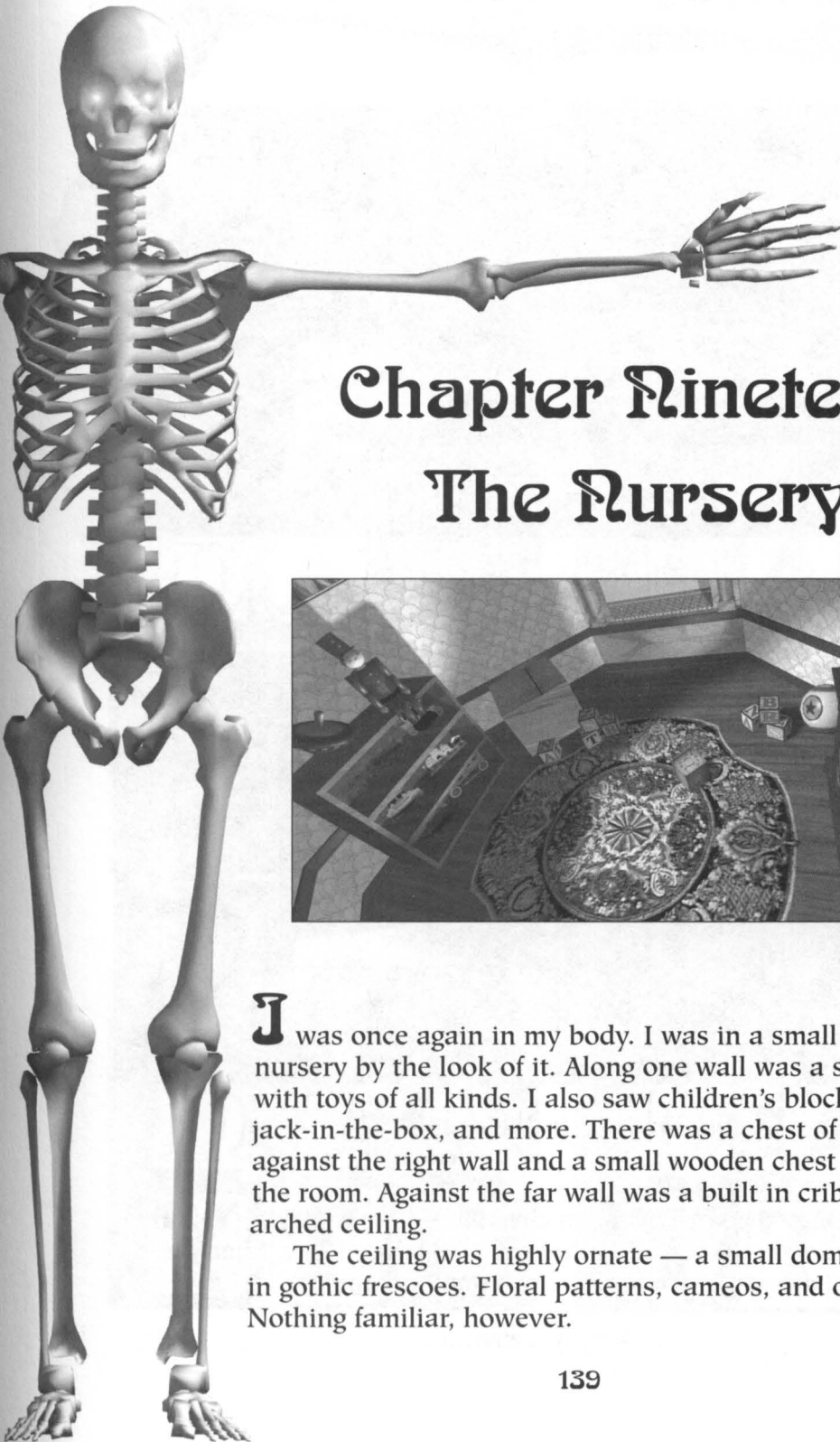


Somehow, you squeeze through.

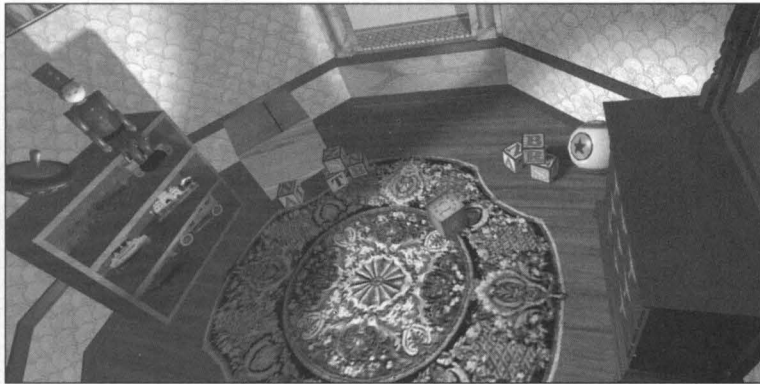


Special views of the Doll Room and the Hallway





Chapter Nineteen: The Nursery



J was once again in my body. I was in a small room — a nursery by the look of it. Along one wall was a shelf loaded with toys of all kinds. I also saw children’s blocks, a ball, a jack-in-the-box, and more. There was a chest of drawers against the right wall and a small wooden chest in the back of the room. Against the far wall was a built in crib under a low, arched ceiling.

The ceiling was highly ornate — a small dome all painted in gothic frescoes. Floral patterns, cameos, and other figures. Nothing familiar, however.

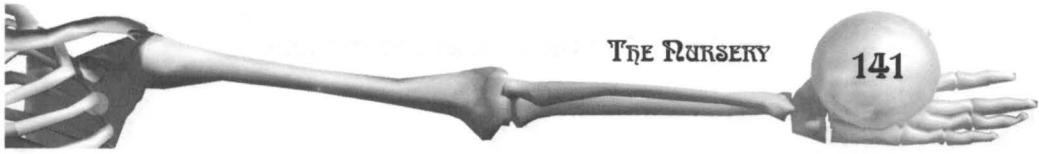


Where's the puzzle?



The Puzzle is in the drawer.

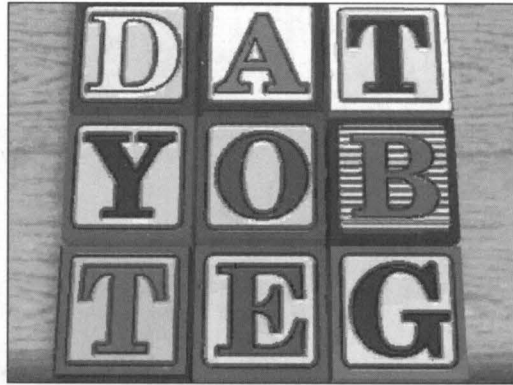
I went to touch the small wooden chest, but drew back with a start as a great snarling beast reared up from the still-closed box. I had an intuition that there was more to this chest than met the eye.



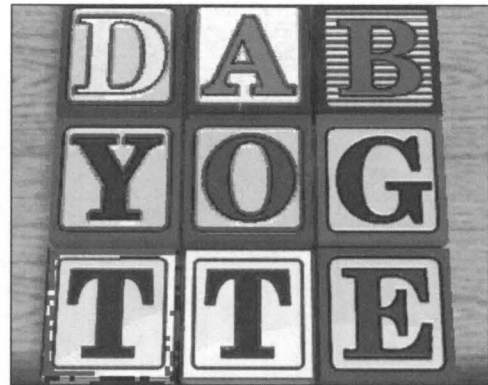
Puzzle # 20: Blocked



In the chest of drawers was another puzzle. I found it in the bottom drawer. It was a set of nine blocks, just like those already scattered throughout the room. But these were in some kind of order. "Three little words," said Stauf. "That's all it takes."



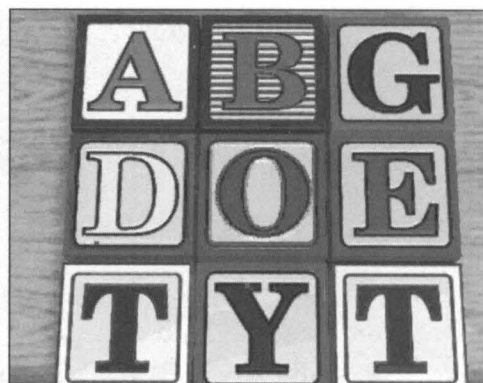
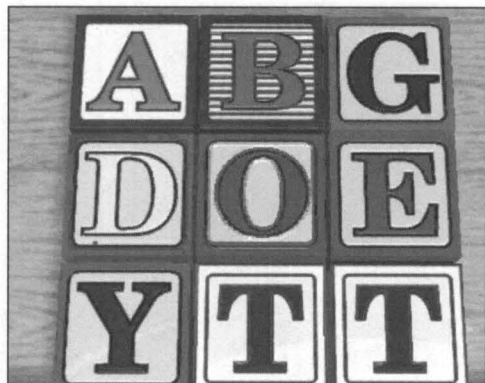
Blocks at the beginning.



The first two moves . . .



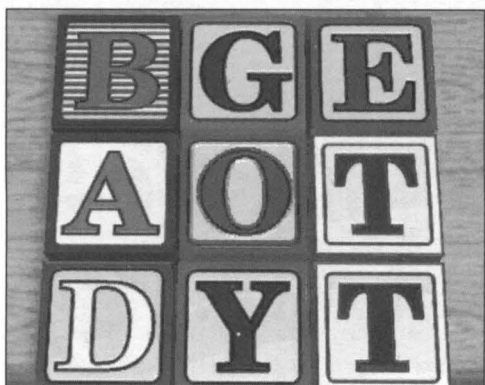
. . . moves 3 and 4 . . .



... moves 5 and 6 ...



... moves 7 and 8 ...



... moves 9 and 10 ...



... moves 11 and 12 ...



... Last moves ...

For a shorter solution, see pages 316-317.

So, I was supposed to rearrange these blocks to form three words. "Well it should be as easy as A, B C," I thought. And then I began to understand the rules, and I realized that it was going to be harder than I had first thought.

As I worked on the puzzle, I kept having memories. These blocks looked so familiar. "I used to have blocks just like this when I was a child," I said aloud. "The memory seems so clear now."

Actually, the solution, when I found it, was pretty easy. It just took me a while to discover it. I eventually found that, by selecting four specific blocks, one after the other, in the same order, I could bring the puzzle to spell out the words Stauf was looking for. So it ended up being pretty simple, after all.

"There," I said, when I was done, but when I read the words and realized what they said, I felt a renewed sense of dread.

I closed the drawer to put away the awful words, then backed toward the door I had come in by. Stauf stood at the crib holding something as if out a window. Though there was no window there, I knew better than to assume that a wall would mean anything to Stauf. I heard a baby's crying, and, though I could not see it, I was sure it was that baby Stauf was dangling out the window. He turned and smiled at me.



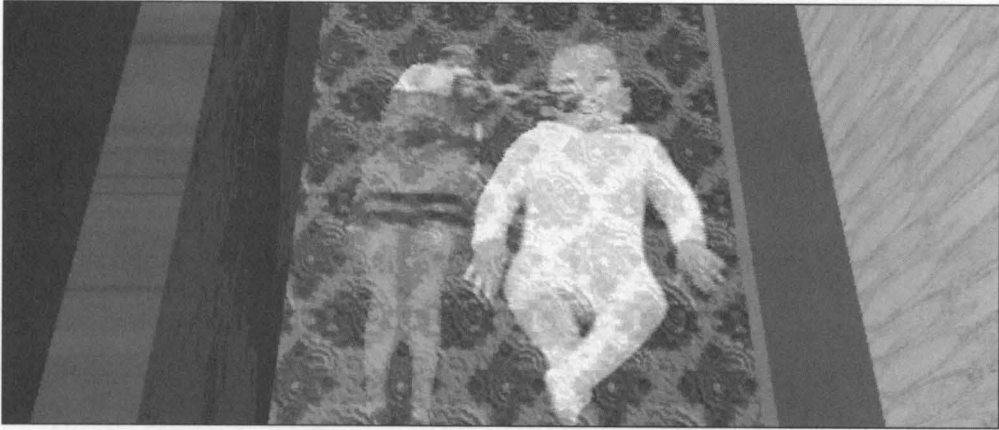
It was horrible.

I whirled around and ran through the door at my back. Stauf was beginning to scare me. Actually, he had been doing a pretty good job all along, but I had used the puzzles to keep my mind occupied. Now, I felt I was coming closer to whatever it was Stauf had in mind for me. I was beginning to have flashes of memory that didn't seem to come from dreams. I had an overwhelming desire to run.

As I said, I ran through the door, expecting to end up in the Doll Room again, but, instead, I found myself in the old hallway. I stood for several moments, trying to decide what to do next.

There was no other way. I had to face Stauf. I couldn't let him win. I turned around and walked back to the end of the dark alcove. I returned to the Doll Room, and once again endured the ordeal of bodiless movement through the marionette stage door. Only moments after I had run, I stood again in the Nursery.

I walked to where Stauf had been standing and looked out the window. On the window sill, however, I had another vision that almost

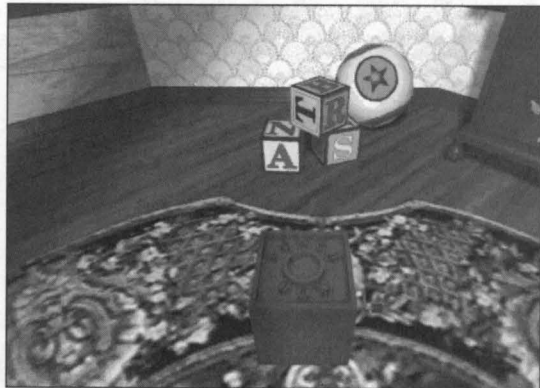


shook my resolve once again. It was an infant, lying helpless on its back. Next to it, was a doll that bore a remarkable resemblance to Julia Heine. The doll came to life and placed its hand over the child's mouth and nose. Moments later, the child began to turn blue. The whole time I watched, horrified, a woman screamed and screamed. I could not move, or I would not have endured this scene for one second. But, as usual, I was trapped by some unseen force and could only watch, helpless and unable to stop it.

When this sickening drama was done and its ghostly actors had vanished once again, I realized that I could not let Stauf beat me, no matter how horrible his little scenes. I must go on. I must not believe a bit of it.

I determined to continue my explorations, to carry on as I had begun. In the middle of the floor was a jack-in-the-box. It looked innocent enough, so I picked it up and casually looked it over. It was fashioned from ash or oak and had a small crank on the side. I turned the crank.

As I might have supposed, the puppet that sprang from the box was horrible, with huge, nasty teeth and an evil expression. If Stauf were to

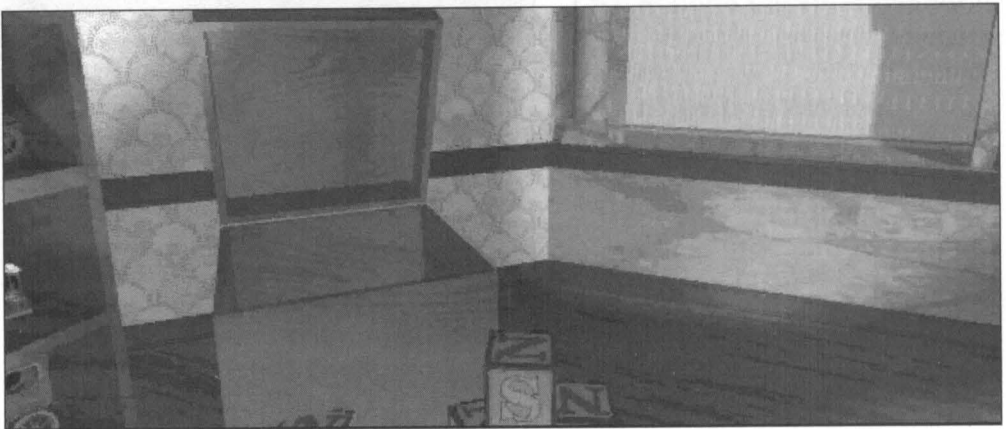


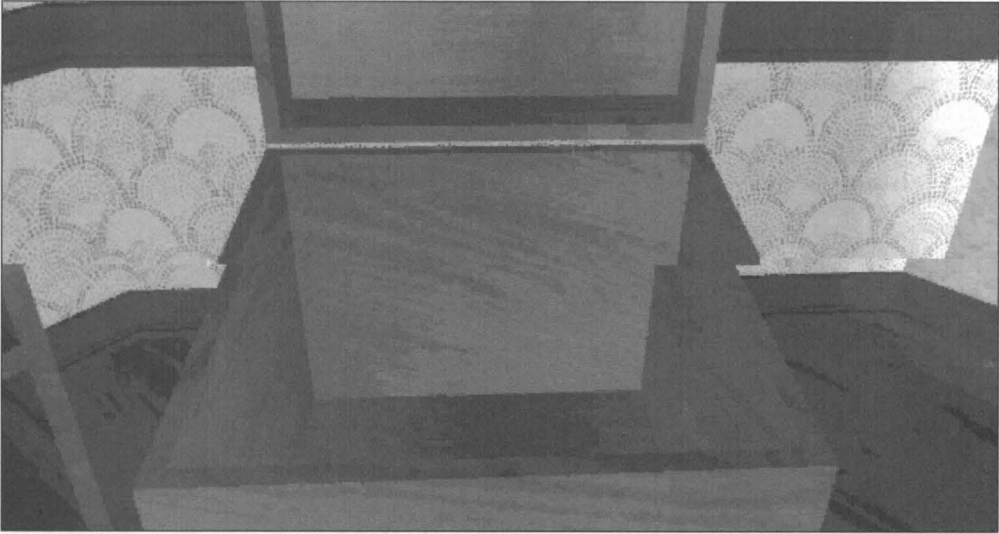
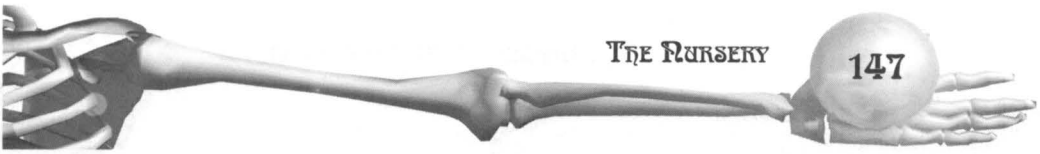
become a toy, this would probably be it.

But I was through with this room. I took one last look at the toy chest before leaving and was surprised to find myself once again in that disembodied mode of travel. The chest had been another of Stauf's secret passages, as I had originally suspected.

I ended up in the Library again, but did not linger there. I quickly made my way through the secret passage from the fireplace and back to the second floor.

I had explored all but one of the doors I had so far discovered in the house. It lay at the top of the secret passage, and I turned to it immediately upon reaching the hallway again.





The toy box leads to a secret passage — back to the Library

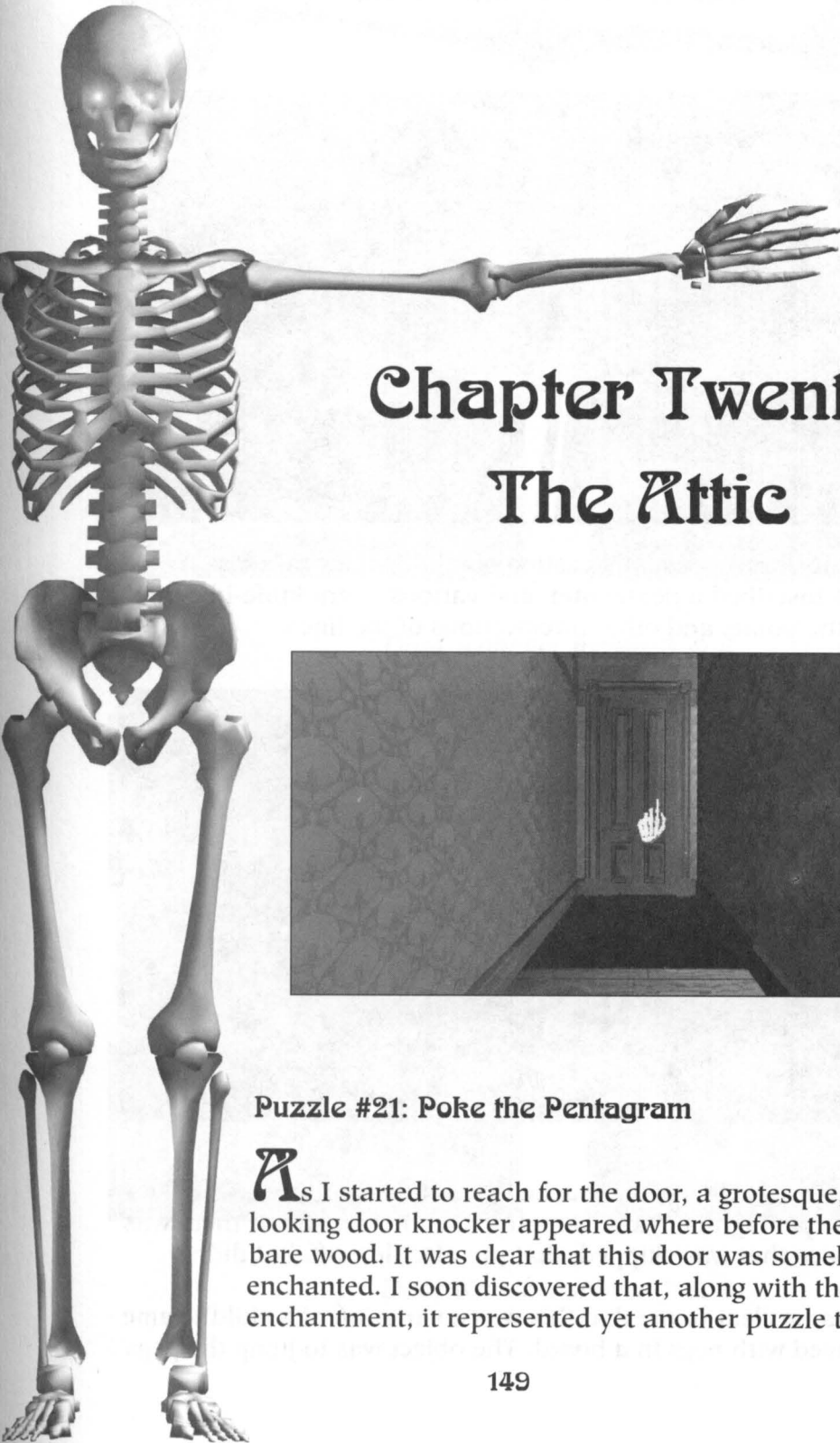


Here's the map after the Nursery.

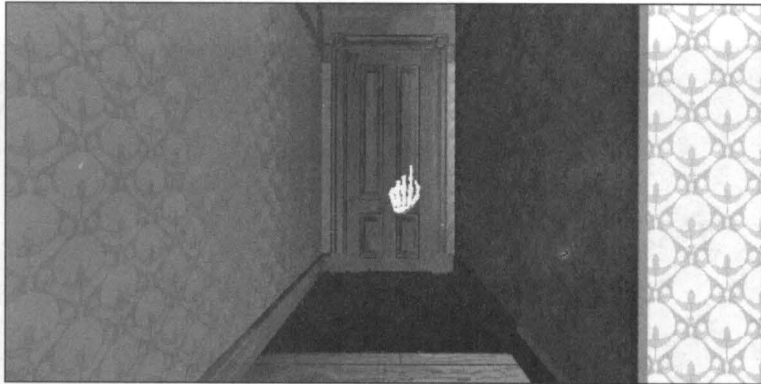


Honor Thy Mother and Thy Father



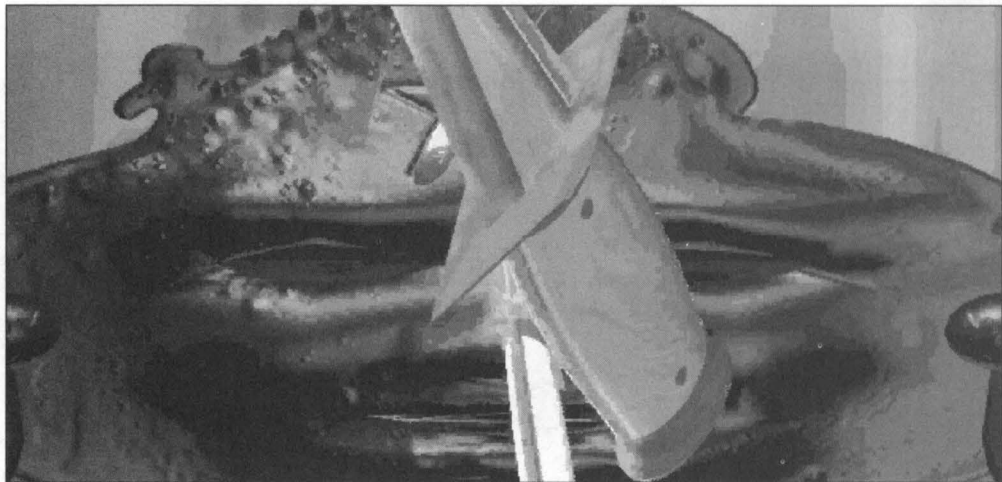


Chapter Twenty: The Attic

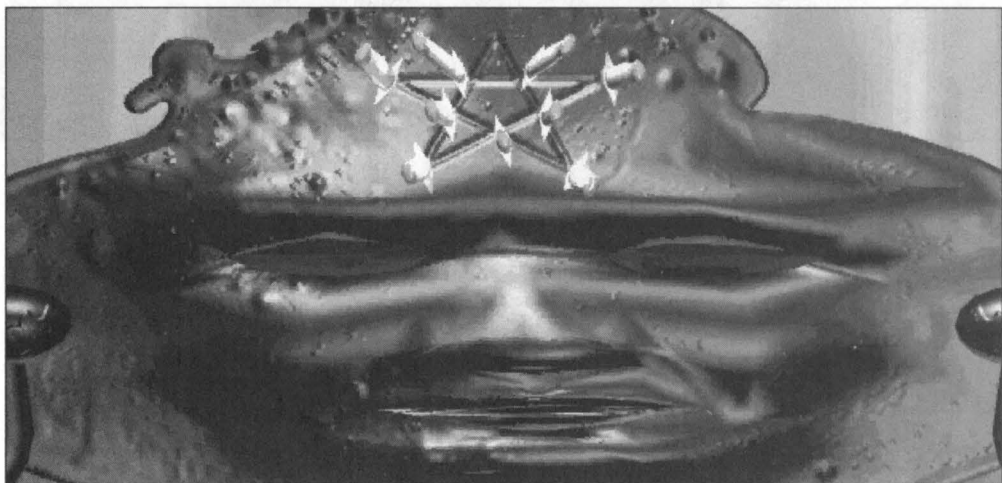


Puzzle #21: Poke the Pentagram

As I started to reach for the door, a grotesque, demonic-looking door knocker appeared where before there had been bare wood. It was clear that this door was somehow enchanted. I soon discovered that, along with the enchantment, it represented yet another puzzle to solve.

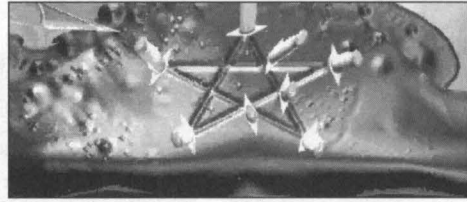
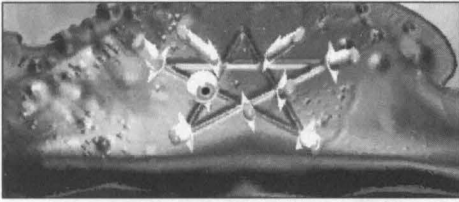
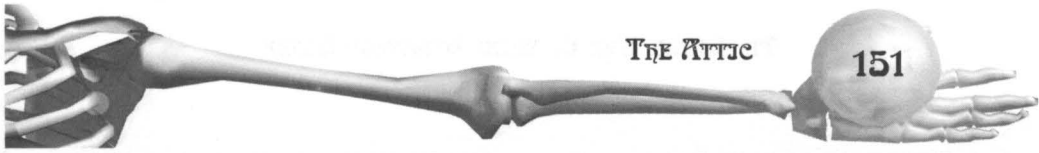


The door knocker was a metal casting of a human face. Across its wide brow was inscribed a pentagram, and various sharp knife-like pins were stuck at the points and other intersections of the lines.

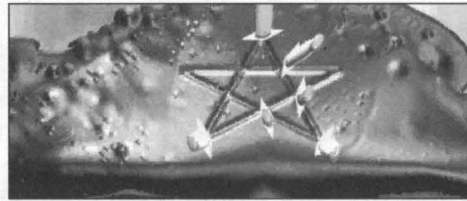
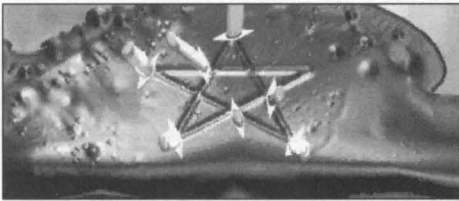


I discovered that, whenever I touched one of these pins, it would fly off and stab the pentagram again, skipping one intersection. If there was a pin in the space that was skipped, that pin also flew off, but didn't return.

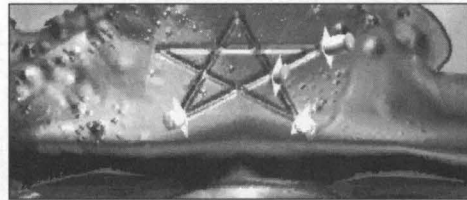
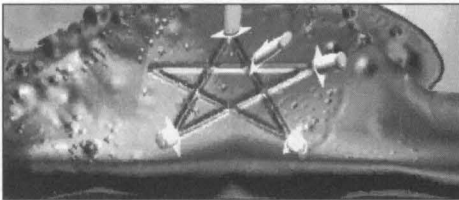
It soon became clear to me that this was a variation of a child's game I had once played with pegs in a board. The object was to jump the pegs



Door Knocker moves 1 & 2



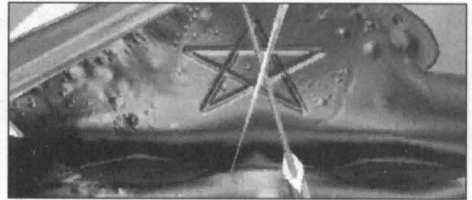
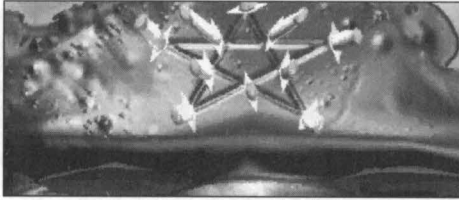
Door Knocker moves 3 & 4



Door Knocker moves 5 & 6



Door Knocker moves 7 & 8



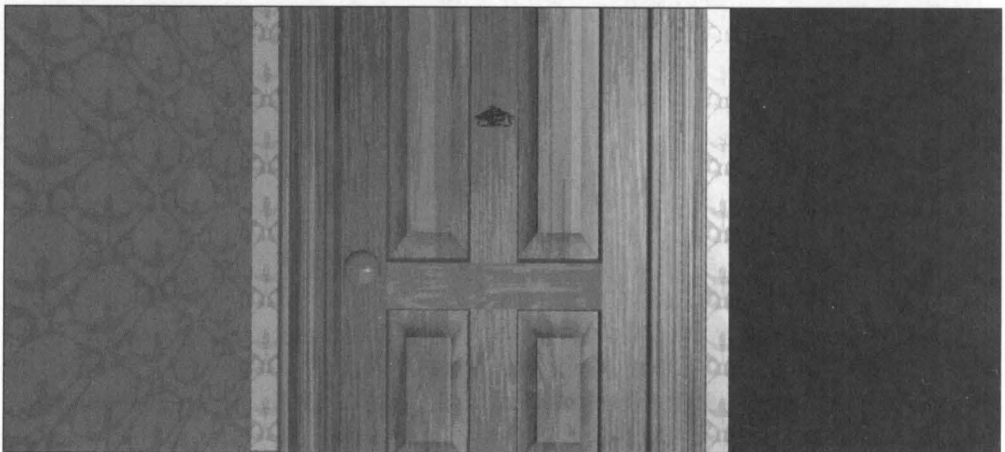
Look out: Here they come!

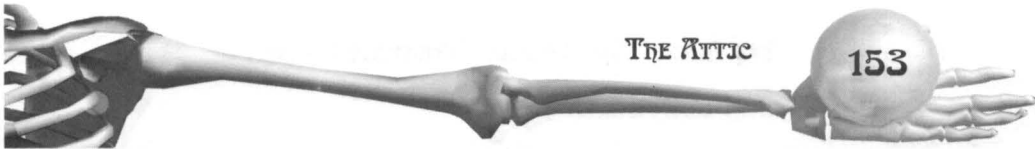
(in this case, pins) until only one remained. I had played the game before, so I quickly found the best pattern of moves and solved the puzzle.

When I had finished, all the dagger-like pins reappeared and came flying at my face. They did not harm me, but they made me duck in alarm and draw back from the door. Then the knocker disappeared and I knew the door would open now. The spell, or whatever it had been, was broken. The door was unlocked.

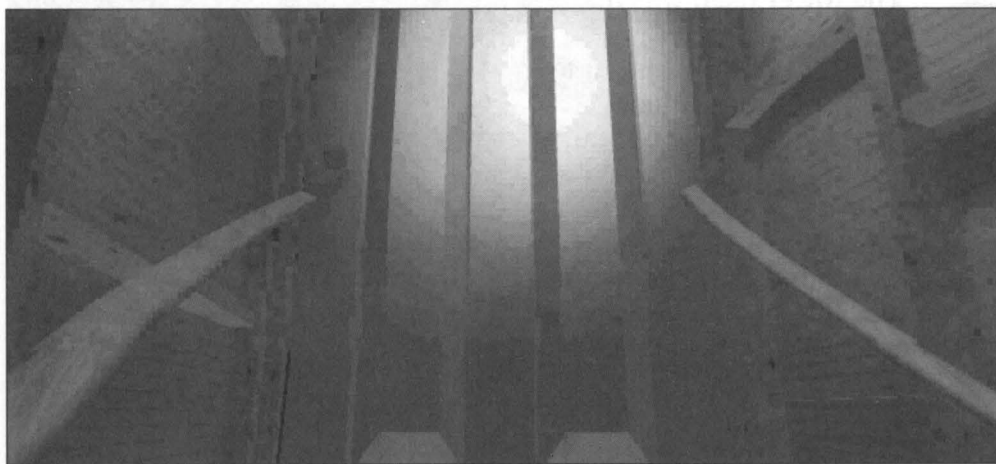
I had a moment of near panic. Something told me I was on the verge of . . . of what? A solution to this mystery? A confrontation with Stauf? My own death? Or just maybe more insipid dramatics from some long-dead actors? All I knew was that opening this door might be my final act, and I wasn't sure I was ready for it.

But then, what was my choice? To panic? To plead? To run through the house screaming? No. I would not let Stauf see my fear. I kept telling myself, "This isn't real. It's an illusion. It isn't real." Finally, I think I had myself sufficiently convinced. I reached for the door.





I don't know what I really expected, but the rickety old staircase winding up to the third floor wasn't it. Or was this just the prelude to what awaited me in the Attic?



The Attic

I climbed the old stairway, slowly. I tried to be as quiet as I could. Not that I really expected to avoid being noticed. Stauf seemed to be everywhere in this house. But noises made me nervous, just now. My nerves felt as if they were plugged into a lethal circuit and Stauf was about to put the plug into the socket!



The stairs were far too long. The house couldn't be this high! Where was I going?

At the top was a small room littered with old paraphernalia. A pair of scissors hung from a four-by-four. An old dressmaker's mannequin stood abandoned near the

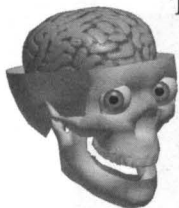
door, and an odd tower-shaped doll house sat atop a barrel to my right. I saw another doorway far in the distance and a mirror to the right, beyond the toy tower.



Puzzle #21: High Lights

The tower itself was another puzzle.

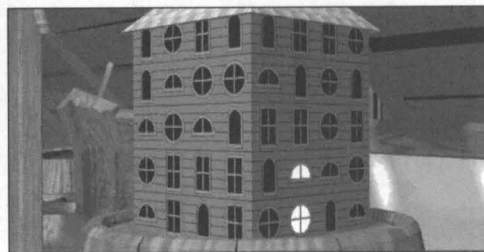
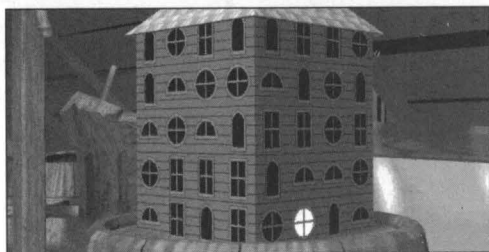
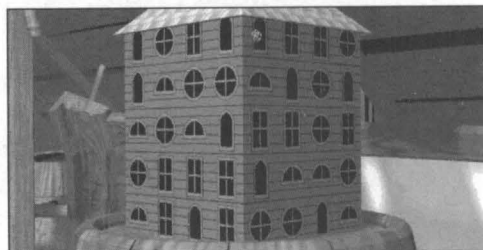
“Consider this game — on — the — house!” said Stauf, his sense of humor showing no improvement at all.

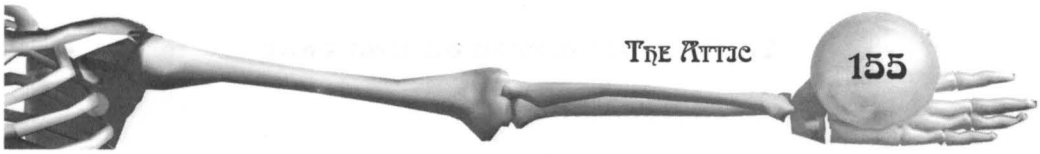


I knelt to look closely and tried to figure out what I was supposed to do. Soon, I found that by touching certain windows, I could cause some to light up. But if I touched the wrong windows, or touched them in the wrong order, they would all go black again.

“This is trickier than it looks,” I said.

After a while, I deduced that the object here was to get the lighted windows to climb to the top of the tower, which was divided into three





sections. But it was more than that. I had to pick exactly the right set of windows in the right order. I tackled the lowest section first. I had to find which windows lit other windows, but I soon found the answer. In a few moves, I had solved the lowest section. I started with the third window from the right, on the bottom, and worked my way up from there.

"Yes!" I exclaimed.

Then the next section. This one was smaller and I found the answer quickly. Finally, the third section was even smaller. Stauf had something to say, but he sounded muffled, or was mumbling. Whatever he said, I only caught the last part of it.

". . . but will you have the patience to go any further?" he asked. Then he laughed in his wicked way.



But the third level was quite simple and I lit it by choosing one window.

"No!" shouted Stauf.

The two lights at the very top also lit and the puzzle was solved.

As I drew back from the toy tower, Elinor's head appeared at the top of the dressmaker's mannequin. Just her head.

"Help me. Someone please, help me."

I saw the boy, Tad. He ran and jumped behind the old chest right in front of me.

"Get up," I said. "Run away."

Meanwhile, Elinor continued to babble and Tad looked up, fascinated. As she spoke, he slowly got to his feet and stood there, staring. "I can't . . . I looked over here and something happened. Oh, someone please help me."





But Elinor's predicament wasn't what caught my attention. While Elinor continued to babble incoherently, Julia Heine was sneaking into the room from the right. Heine moved closer and closer to Tad, and he didn't notice her.

Suddenly Heine sprang forward and caught Tad by the collar. She held a knife in one hand.

"Ha ha. Come here, you little one," she cackled. She began dragging the boy toward the door at the back of the room. She looked back, directly at me, or so it seemed. "One more puzzle," she said.



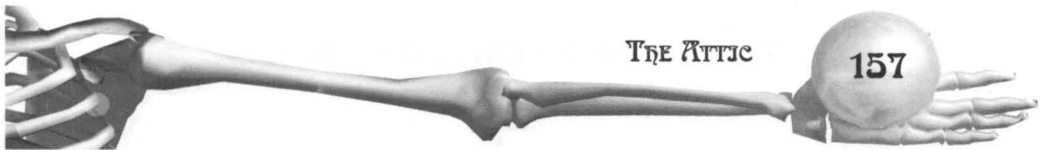
"Someone help me," said Elinor before all three of them disappeared.

Then the chest opened and a skeleton slowly rose from within, reassembling itself until it stood erect. It stared at me a moment and seemed to point toward the doorway where Julia had taken the boy. Then it began to fall apart, from the bottom, bone by bone.

At the end, the skull hovered there in mid-air, the empty eye sockets watching me, then the jaw went slack, rocked a moment on its hinges, and fell. Finally, the top of the skull dropped back into the chest, which closed with a soft thud.

I knew I would have to follow the boy — do what I could to help him. But I looked back at the door to the stairway. I was wondering about returning the way I had come. Could I overcome all this mystical hocus pocus? Then, as I turned to face the door, the image of a great three-headed dog or wolf snarled and jumped at me. It did me no harm, this Cerebrus, but it angered me. I turned and started to follow after Julia Heine and the boy.





I wended my way through the cluttered attic, finding a path through the abandoned chairs, boxes, barrels, and other scraps of Stauf's life. Before I reached the doorway, I happened to glance at a full-length mirror nearby. At first, I saw nothing within it, then, moments later, an image formed. Was that me?

"Let me go." It was Tad's voice.

"OK, darling." This was Julia Heine. "You know I won't hurt you. Just come upstairs. Come with . . ."

This was familiar. I knew that voice. Those words . . .

"It hasn't happened yet," I said then, the realization coming to me in the instant. In the mirror, the image seemed to speak my words. "It all hasn't . . ."

"No. Let me . . ." It was Tad, closer now.

"It's happening . . . now," I said. As I spoke, the image in the mirror faded in and out of view. And then I knew

"I — I've been here before. I've seen all, this. Over and over." This time the image in the mirror faded out and, when it reappeared, it was the image of Tad.



What's behind here?



"Help me! Someone. Please . . ." It was Tad's voice. But they were my words! Now I remembered everything.

"Tried to help him. Tried to help . . . myself," I said. "Always failing. Always . . ."

Then Heine's voice broke the spell. "You little . . . brat!" she said nastily, and it was like a slap in the face. I heard another scream. Then I was heading for the door.



The Final Doorway

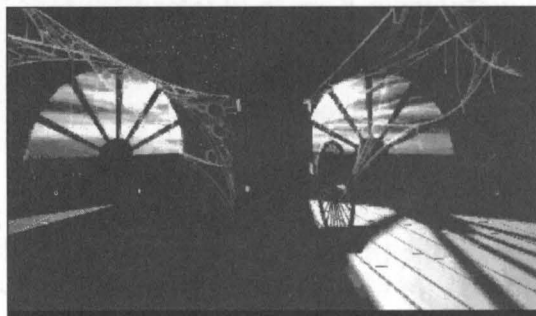
Above the attic was another room. A garret at the top of the house. Arched windows lined the room and through the bars covering them I could see a dark, cloudy sky. Great cobwebs hung everywhere.

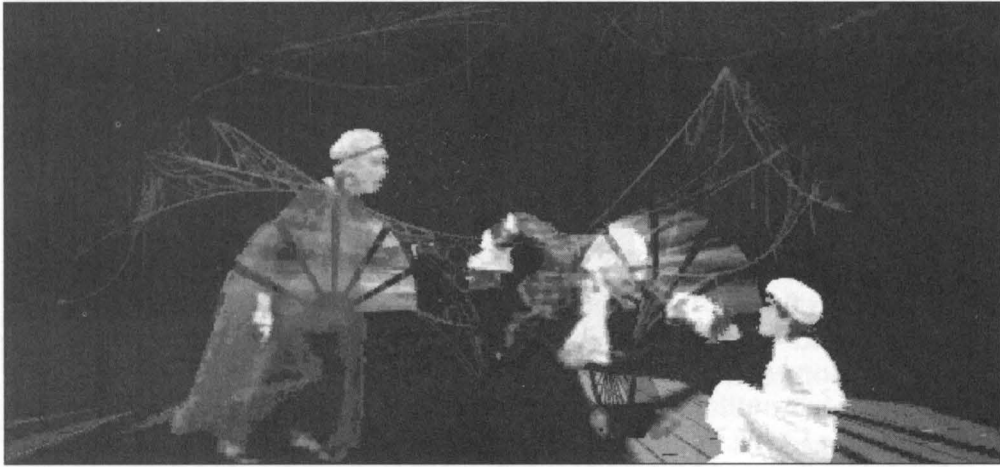
There was a chair in the very center of the room — some kind of wheelchair. The floor was rough, unfinished wood and I stood on the uneven planks, choking from the foulness of the air.

“The smell . . . I — I can’t breathe.” I was panting for breath, holding onto the wall. It was far worse here than in the crypts.

Then Stauf appeared, chuckling. He sat in the strange chair and beckoned to someone behind me.

“Bring him here,” he screeched, each word a dagger piercing me.





Julia Heine appeared, cackling with glee and dragging Tad — me — into the room. She shoved him to the ground, next to Stauf.

“I brought him,” she said. “The one you wanted. The guest . . .”

“No. Please,” cried the boy. “Someone help!”

“I’m that boy,” I said, but nobody heard me.

“No. I want to get out of here,” the boy said.

And that evil woman could only think of herself. “My wish . . . I’ll get my wish,” she whined.

Stauf looked at her with disdain, laughed loudly, then leaned over in his seat and vomited a great pool of green liquid that seethed and flowed about her feet. The stench was nearly enough to knock me unconscious.

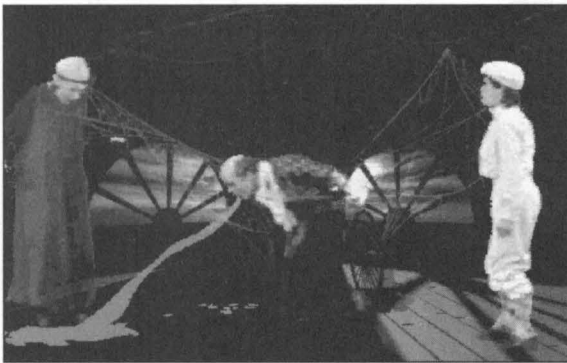
I struggled to stay alert, to find a way to stop this.

Heine was looking at Stauf’s horrid vomitus, suddenly terrified. “No. What are you . . .?”

She started sinking into the slimy, wretched stuff, moaning hideously as she melted into the floor.

“No. No — you promised — You cheated me!” Then

only her head and one arm remained. The rest of her had simply dissolved into the grisly pool. “No. You promised,” were her last words.





Then she was gone. The slimy pool, too, disappeared. The boy seemed frozen in place, unable to move.

“Run!” I yelled. “For Pete’s sake —”

There was a flickering — a flash. Something had happened. Something had changed.

Stauf turned his attention to the boy, grabbed him by the arm. He stuck out his tongue, which grew until it was several feet long. The boy tore loose and started to run. He could get away!

But no. Stauf’s tongue was like a living lasso. It wrapped itself around the boy’s waist, stopping him in mid-stride. He was helpless. And Old Man Stauf stood up, shuffling over to collect his prize — his seventh guest. Me!

“Please . . . Please help me . . .” Was he speaking directly to me?

“I can’t do anything,” I cried. “You’re not real.”

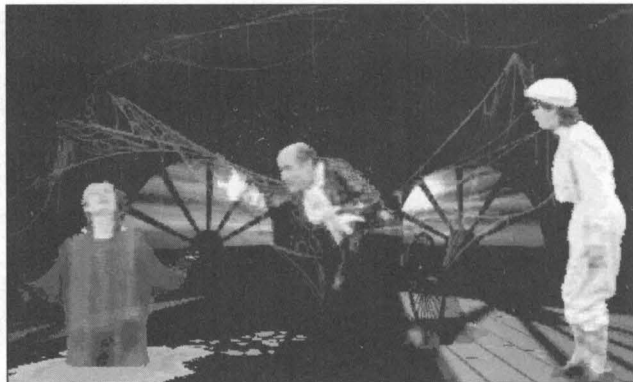
But the boy kept pleading. “Please help me,” he said, and I

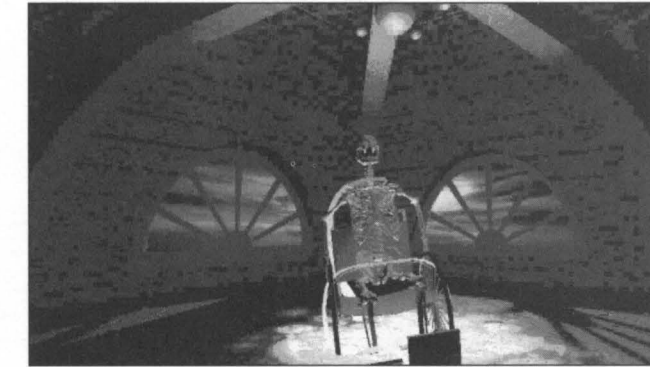
had to try. What could I do to deny Stauf? I had to deny everything.

“No, by God. No. You can’t have him,” I said. I was determined. My whole being became focused on stopping this. Was there yet hope that I could affect the outcome of this depraved ritual? There had to be. I couldn’t let it happen. Not again . . .

“You can’t have me!” I screamed.

Even as I said these last words, Stauf fell back into his chair. The boy, now

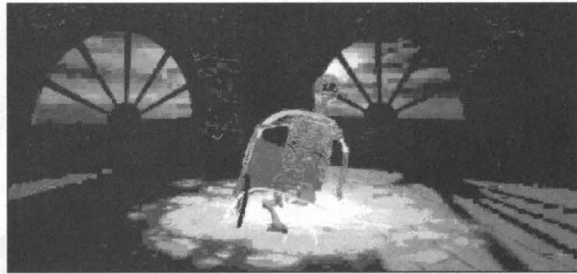




released, simply disappeared. But Stauf . . . There was a flash of fire. It came down on Stauf, engulfed him, burned him, cleansed the world of him. I saw him burn like a torch, until there was nothing left but his charred skeleton, and still he burned — chair

and all. It was no ordinary fire that burned Stauf, obliterated him. It was my hatred. My anger. My . . . The pain of all these years. Slowly, Stauf's remains sank into a vortex of living flame. I watched him disappear. I watched every second until Stauf, the flame, every shred of it all was gone.

It seemed like hours, but it could only have lasted a few minutes. But at the end of those minutes, Stauf was gone — I knew he was — and I was free.

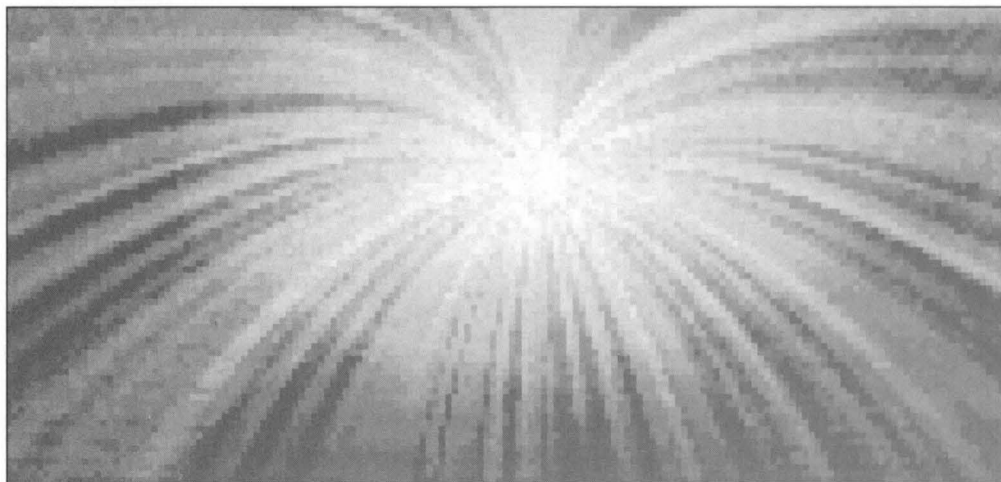


The boy appeared again. He appeared there before me and said, "You saved me. It's all been changed now. Now . . ."

" . . . and forever." This last part, he said in my voice. It was over. I could feel the connection between us. But how could he be there while I was here? How could I be in two places at once?

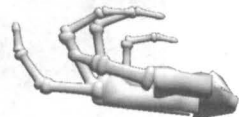
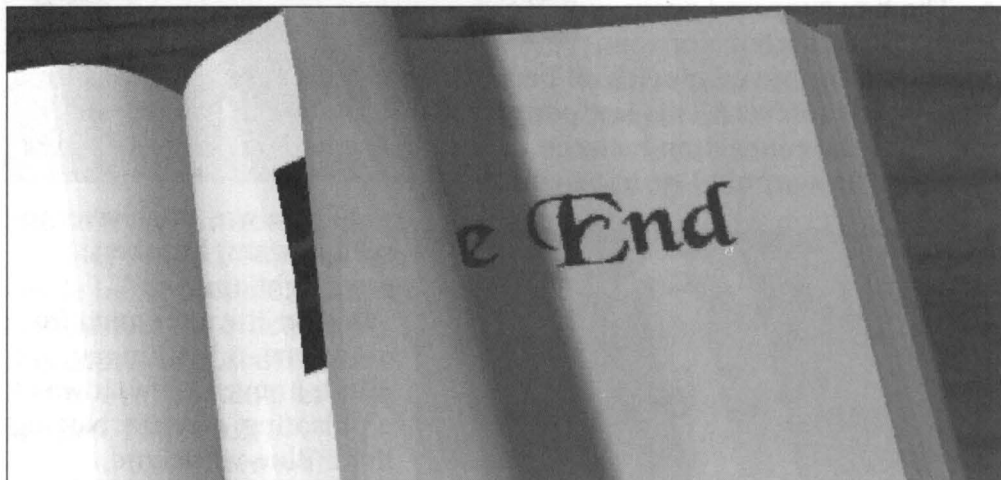


There was no answer to my question, but then a great light appeared. Whether it was coming from above me, or within my mind, I never knew. It was a pulsating, electric, blazing light. Blue-white and swirling at the center of my very being. I was drawn into that light, bathed in it, consumed by it.



Then it passed. And I knew that Tad was gone. Or rather, I was Tad. Alive. Grown up. And free.

I walked slowly from the house; its wretched carcass dead now, and powerless. This time the front door opened easily. I walked down the path from Hell. And I never looked back.



the **7th**
GUEST

Script for a CD-ROM Horror Game
Version I, ,

by

Matthew J. Costello

Edited by

the team at Trilobyte

Table of Contents

LOCATION 1—INTO THE MANSION	5
I-1 EXT. STAUF'S MANSION—THE FRONT GATE -TWILIGHT	5
I-2 STAUF'S MANSION—THE PORCH—NIGHT	5
I-3 INT. THE LIBRARY—CLOSE ON THE BOOK	6
I-4 THE PAGE FLIPS—STAUF ATTACKS WOMAN.....	6
I-5 THE BOOK—THE BLOOD RED PAGE	6
I-6 THE PAGE FLIPS—CLOSE ON STAUF CARVING	7
I-7 THE PAGE FLIPS— THE BAR OF THE COME-ON INN.....	7
I-8 THE PAGE FLIPS—STAUF'S ROOM.....	7
I-9 SHELVES FILLED WITH TOYS	8
I-10 INT. LITTLE GIRL'S BEDROOM -	8
I-11 EXT. STAUF'S MANSION.....	8
I-12 EXT. STAUF'S MANSION—CLOSER	9
I-13 BACK TO THE BOOK.....	9
THE SEVEN GUESTS.....	11
LOCATION 2—FOYER.....	14
2-1 THE DOOR TO STAUF'S MANSION	14
2-2 DUTTON	15
2-3 TAD.....	16
LOCATION 3—THE DINING ROOM	18
3-1 THE GUESTS	18
3-2 EDWARD AND BURDEN	19
3-3 TAD.....	19
3-4 APPARITION	20
LOCATION 4—THE NURSERY.....	21
4-1 WOLVES AND CHILDREN	21
4-2 INSIDE THE NURSERY	21
4-3 THE MIRROR	22

LOCATION 5—THE KITCHEN.....	23
5-1 ELINOR	23
5-2 MATCH DANCE.....	23
5-3 THE NOTE	23
5-4 TAD.....	24
5-5 JULIA HEINE.....	25
5-6 JULIA HEINE.....	25
5-7 HEINE AND THE POT.....	25
5-8 TAD.....	26
LOCATION 6—MUSIC ROOM	28
6-1 TAD AND DUTTON	28
LOCATION 7—THE LIBRARY.....	31
7-1 THE LIBRARY SHELVES.....	31
7-2 TEMPLE AT THE GLASS DOORS.....	31
7-3 ALL THE GUESTS	32
LOCATION 8—THE BASEMENT (maze and crypt).....	36
8-1 ELINOR AND THE BLOODY CORRIDOR	36
8-2 TAD IN THE CRYPT.....	37
8-3 THE COFFIN GAME.....	38
8-4 TAD.....	38
8-5 TAD AND THE OTHERS.....	38
LOCATION 9—THE CHAPEL.....	41
9-1 DUTTON	41
9-2 DUTTON	41
9-3 THE ALTAR.....	41
LOCATION 10—SECOND FLOOR HALLWAY.....	44
10-1 THE GUESTS	44
10-2 TEMPLE AND ELINOR.....	44
END OF HALLWAY SCENES	46

LOCATION 11—ELINOR AND EDWARD KNOX'S BEDROOM.....	47
11-1 ELINOR.....	47
11-2 ELINOR.....	47
LOCATION 12—GAME ROOM.....	50
12-1 TEMPLE.....	50
12-2 TEMPLE AT CHESS BOARD.....	50
12-3 TAD AND TEMPLE.....	50
LOCATION 13—MARTINE BURDEN'S BEDROOM.....	53
13-1 THE BED.....	53
13-2 MARTINE AND EDWARD.....	53
LOCATION 14—THE DOLL ROOM.....	56
14-1 TEMPLE AND ELINOR.....	56
LOCATION 15—PORTRAIT GALLERY.....	60
15-1 MARTINE BURDEN AND EDWARD KNOX.....	60
15-2 BURDEN AND EDWARD KNOX.....	60
15-3 THE CANVAS.....	60
LOCATION 16—THE BATHROOM.....	62
16-1 BURDEN.....	62
LOCATION 17—LABORATORY.....	63
17-1 THE MICROSCOPE.....	63
17-2 THE LAB.....	63
LOCATION 18—HAMILTON TEMPLE'S BEDROOM.....	66
18-1 TEMPLE AND DUTTON.....	66
LOCATION 19—BRIAN DUTTON'S BEDROOM.....	69
19-1 THE ROOM.....	69
19-2 DUTTON.....	69
19-3 DUTTON.....	70
LOCATION 20—JULIA HEINE'S BEDROOM.....	71
20-1 HEINE.....	71
20-2 TAD, TEMPLE and HEINE.....	71

LOCATION 21—THE ATTIC.....	75
21-1 TAD AND JULIA HEINE.....	75
21-2 TAD, ELINOR, AND HEINE	75
21-3 THE DOOR.....	77
21-4 EGO AT THE MIRROR.....	77
LOCATION 22—THE ROOM AT THE TOP.....	80
22-1 TAD, HEINE, AND STAUF	80
22-2 TAD, HEINE, AND STAUF	82

[The following text is extremely faint and illegible due to low contrast and scan quality. It appears to be a list of items or a table of contents, but the specific details cannot be discerned.]

LOCATION 1—INTO THE MANSION

[Trigger: Booting the game for the first time]

**I-1 EXT. STAUF'S MANSION—THE FRONT GATE—TWILIGHT**

Through the black BARS of a high, ornate gate, we see the HOUSE, classic in its brooding, Gothic facade. But there are signs of a strange geometry at work. Escher-like ANGLES that don't quite work.

Tall brush, weeds, and stunted trees litter the front yard. A winding path leads up to the porch, to the front door, all dark—

NARRATOR

(with appropriate sound effects)

The house sits quietly, as it has for decades.
There are few sounds here...the wind whistling,
the creak of the aging wood,
the lonely howl of some cat, strayed from home.
The house sits, waits...abandoned.

The sky darkens, CLOUDS hug close to the ground, to the house. A CLAP of thunder presaging a summer storm. And a faint GLOW appears in a bottom window. There appears to be a light on...

NARRATOR (cont'd)

Henry Stauf's Mansion...

Empty, rotting.
Nobody ever comes here.
Not after all those people died.
Not after all those stories.

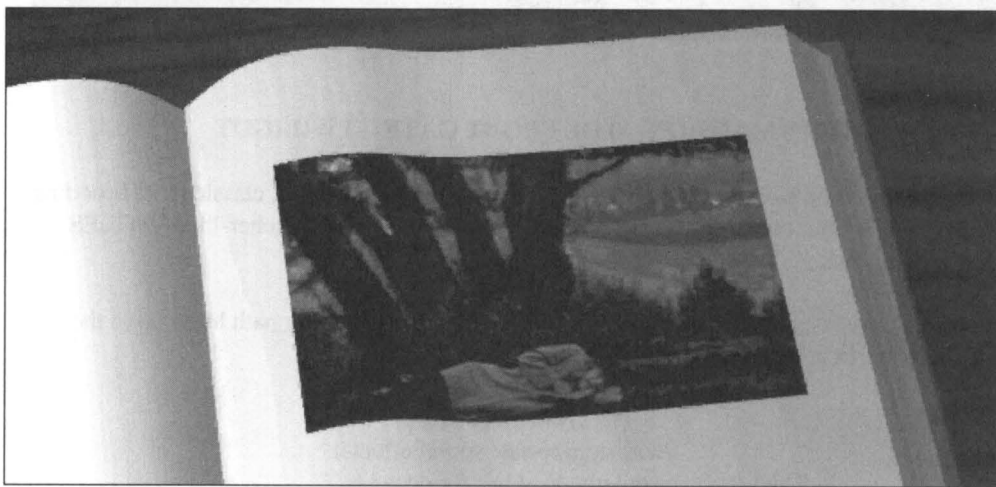
I-2 STAUF'S MANSION—THE PORCH—NIGHT

A series of dissolves places us just outside a window, looking in.¹ The room is a sumptuous LIBRARY. A BOOK sits on a reading STAND, open, a page flips, inviting us in, closer.

NARRATOR (cont'd)

The stories about Henry Stauf, toymaker.
Henry Stauf, the madman,
Henry Stauf—

I-3 INT. THE LIBRARY—CLOSE ON THE BOOK²



We're inside the library now. The wind HOWLS, a screech of protest. The book looks like a giant illuminated tome. The page has a picture of Stauf, a BUM, sleeping under a tree. There's a TOWN in the distance.

NARRATOR (cont'd)

He was a drifter, moving from town to town, robbing a
gas station here, a grocery store there.
Until—one night—

I-4 THE PAGE FLIPS—STAUF ATTACKS WOMAN

The page flips, and we see a violent scene—Stauf about to smash a hammer down on the head of a middle-aged WOMAN. They are surrounded by heavy shadows made by trees. She turns and SCREAMS. Stauf hits her head, she falls...



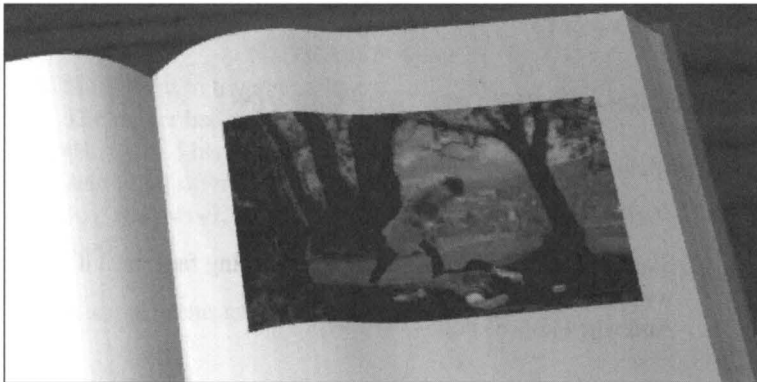
NARRATOR (cont'd)

She was hurrying home from choir practice. But she never got there. Stauf took her purse, and ran away.

(a beat)

The pittance spent, Stauf had to run and hide. He sunk even lower.

He had nothing. No life, no possessions, no dreams.

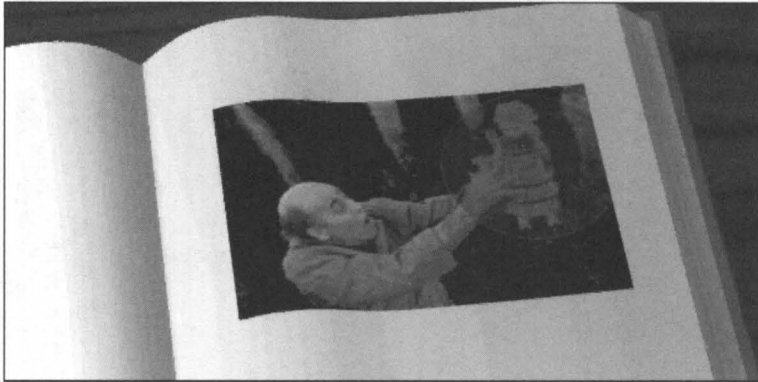


I-5 THE BOOK—THE BLOOD RED PAGE

NARRATOR (cont'd)

And that's when the vision came.

We can see details now, of a DOLL surrounded by shadows. It's a simple wooden doll. But the face is unusually expressive, haunting, with piercing eyes. The image of the doll is suspended in space.



NARRATOR (cont'd)

A doll. And in his dream,
Stauf reached out.

Stauf's HAND closes around the doll.

NARRATOR (cont'd)

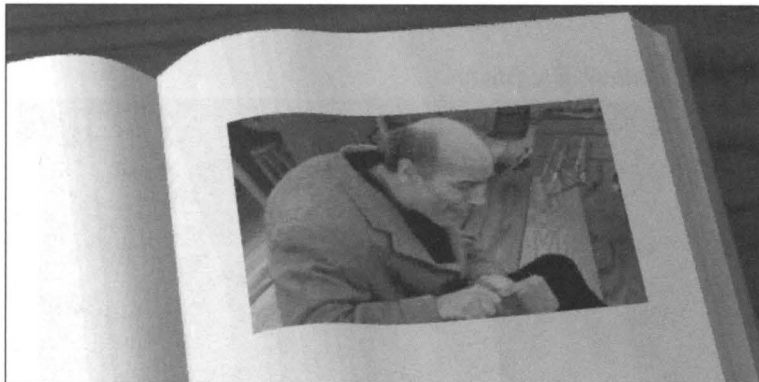
It was a gift.

I-6 THE PAGE FLIPS—CLOSE ON STAUF CARVING

Another page, Stauf carves the DOLL out of wood.

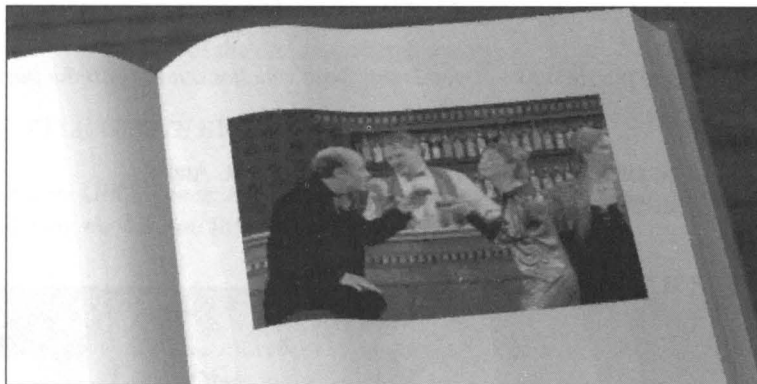
NARRATOR (cont'd)

Stauf carved the doll, whittling the haunting face until it
was an exact replica.
And when he was done—



I-7 THE PAGE FLIPS—THE BAR OF THE COME-ON INN

Stauf sits at a bar. A bartender holds Stauf's doll and another customer is looking on. Again, the scene is outlined by shadows.



NARRATOR (cont'd)

Stauf went to town, to a bar.

The owner had a daughter.

Oh, he said his girl would love the strange doll.

And Stauf offered it to the man.

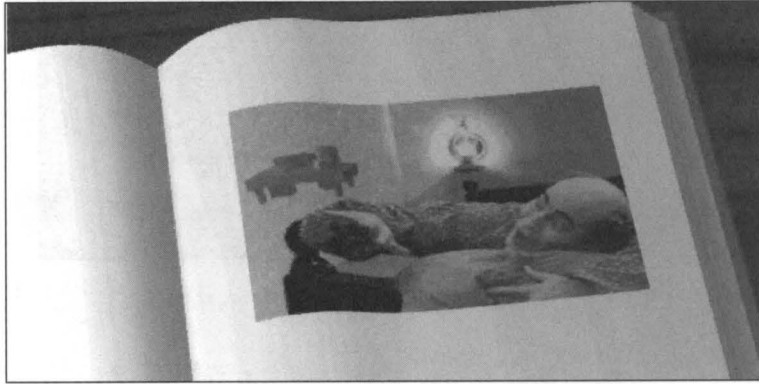
And the owner, in turn, offered Stauf a place to stay and food.

(a beat)

A simple transaction. The first of many.

I-8 THE PAGE FLIPS—STAUF'S ROOM

Stauf's head lays on a pillow. Eyes shut.



NARRATOR (cont'd)

And that night, Stauf had another vision.

A simple wooden peg puzzle floats above Stauf. Stauf reaches out to grab the puzzle.³

NARRATOR (cont'd)

Stauf created the puzzle—just as he saw it. And everyone wanted one.

I-9 SHELVES FILLED WITH TOYS

The toy shelves hold an assortment of classic toys: especially dolls, puzzles, and toy soldiers—all unique, all unusual. A GIRL looks up at the shelf.

NARRATOR (cont'd)

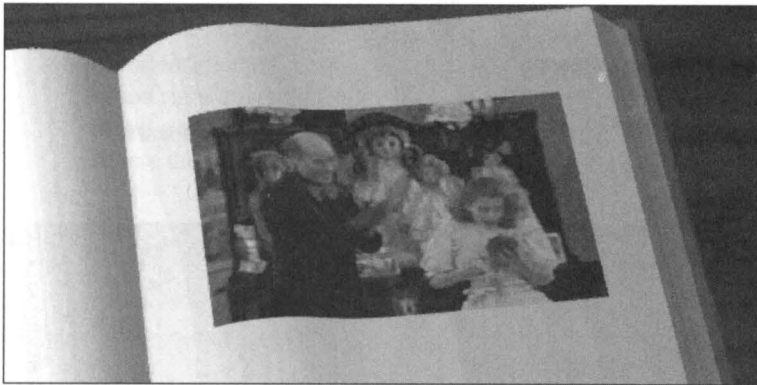
Stauf opened up a shop because everyone wanted a Stauf Toy—every boy and girl in the town, from all the neighboring towns.

Stauf comes close to the shelf. He reaches up to get the doll.

NARRATOR (cont'd)

'A Stauf Toy is a Toy For Life', people said. And 'No Two Are Alike'.
Everyone loved his unique toys.

Stauf hands the girl the doll. She turns, a wonderful SMILE on her face.

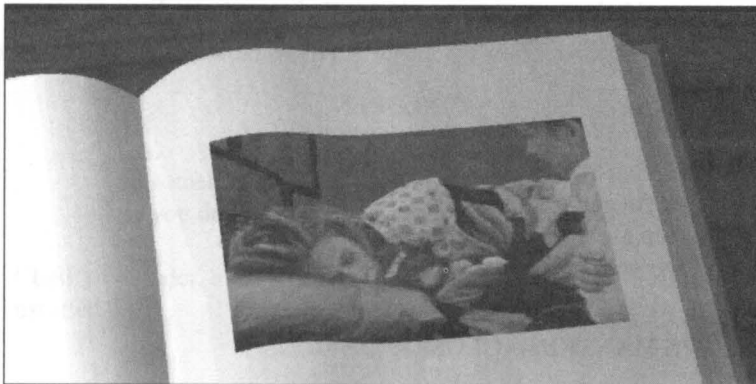


NARRATOR (cont'd)

Henry Stauf grew wealthy.
But then the strange virus came.
And some of the children started dying.

I-10 INT. LITTLE GIRL'S BEDROOM—

Close on the same GIRL'S face, the SHADOW of her MOTHER sitting by her. She's feverish, clutching the big doll from Stauf's.



NARRATOR (cont'd)

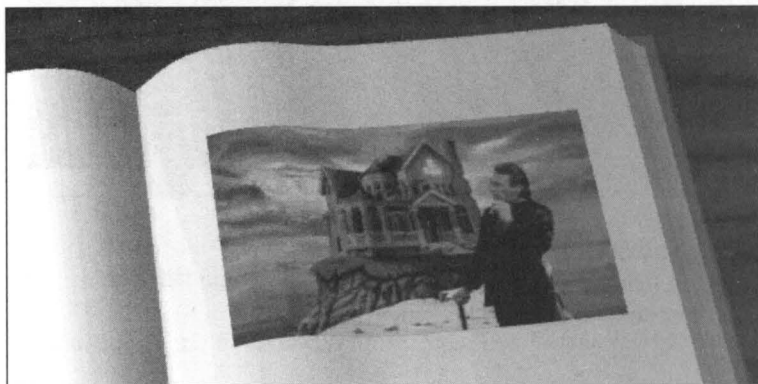
Dying, clutching their Stauf toys so close.

There's the SOUND of a child COUGHING.

Screen fades to black.

I-11 EXT. STAUF'S MANSION

From a black screen. The narrator talks while the image slowly appears.



NARRATOR (cont'd)

And there was this one last vision, a last dream. Of a great house, a mansion, that the wealthy toymaker was to build. A strange house, a house that scared people. The children sang about it...

CHILDREN

(in a sing-song chorus)

Old Man Stauf built a house
And filled it with his toys.
Seven guests all came one night
Their screams the only noise.

I-12 EXT. STAUF'S MANSION—CLOSER

The page flips, and SIX PEOPLE are entering the mansion.

NARRATOR (cont'd)

One night Stauf invited seven guests to come to his mansion.

He promised them things...

CHILDREN

(more raucous)

Blood inside the Library
 Blood right down the Hall
 Blood going up the Attic Stairs
 Where the last guest did fall.

I-13 BACK TO THE BOOK

And we've pulled away from it a bit, so that we can see the library. The WIND whistles. A door SLAMS. There's a creaking noise.

NARRATOR (cont'd)

No one ever saw those people again.
 No one ever saw Stauf again.
 He killed them all, some said.
 And then himself.

CHILDREN

(crazy now, yammering the rhyme)

Not one came out that night.
 Not one was ever seen.
 But Old Mad Stauf is waiting there
 Crazy, sick, and mean...

The book SLAPS shut. The wind HOWLS. There is a voice, whispery, faint, more like a thought.

NARRATOR (cont'd)

And somehow, you are here...
 And you don't know how...or why.

There's a CLAP of thunder, a moan, a snippet of ballroom MUSIC. The narrator's voice resumes, distorted.

NARRATOR (cont'd)

How...or why...how...or
 why...or ho-o-w-w-w...

The voice abruptly changes to a WHISPER, until it becomes the quiet voice EGO will recognize as his own thoughts...

EGO

How did I get here...I remember—

The wind HOWLS even louder.

EGO

Nothing...

The WIND changes to a MOANING sound which quickly turns into the echoes of voices, laughing, yelling; the volume building, building, until it abruptly ends. There's a climax of a Thunder CLAP, LAUGHING, and MUSIC...

END OF INTRODUCTION

THE SEVEN GUESTS

(Character sketches)

Martine Burden was a young, attractive woman who always felt trapped by the small town that she grew up in. As soon as she could, Martine left the town for New York, seeking a world of excitement and success.

When she came back, rumblings went through the town about what had happened to her. Martine was certainly more worldly, aloof and disdainful of the town.

But she also looked shaken.

Martine had become involved with a wealthy man. She became his mistress, enjoying life viewed through the tinted glass of a limousine. Until the man dumped her.

Martine came back to the town. Knowing, more than anything, that she wanted power—power to hurt others and not be hurt—power to claim the excitement as her own.

Martine had read the rumors about Stauf, about his toys... the rumors of black magic. That didn't scare Martine. When the invitation came from Stauf, she saw it for what it was.

An invitation to share in Stauf's power.

Edward and Elinor Knox were married young, and have always struggled to make ends meet. Elinor is bored with just surviving, while Edward feels the financial pressure brought about by too many debts and not enough money.

Dealing with unscrupulous loan sharks, Edward has only dug himself into a deep, hopeless hole. For him, the invitation from Stauf might be a way to get wealth.

For his wife Elinor, it is something



else, something darker.

Brian Dutton once watched his brother fall through the ice, watched his brother reach up and grab at the jagged edge, before slipping under the icy ter.

Dutton has lived with the memory.

Could I have saved him? Was it possible?

Dutton saw that event as a metaphor for his life. His brother made life difficult for him—and then he was gone.

Dutton learned a lesson. Difficulties could be removed.

In such a way that no one would ever ask any questions.

Dutton comes to Stauf's weird mansion because he has followed Stauf's rise, his success.

And that success is something that Dutton wants.

Julia Heine drinks too much wine in the afternoon. She used to work at the bank but they frowned on her late arrivals, her breath still ripe with the drinks from the evening before.



She retired. That was the polite way she put it.

And sitting alone, in her small apartment in the center of town, a middle-aged woman, forgotten—Julia had dark thoughts.

When she saw a doll made by the toymaker, it opened up a new world to her.

She touched its face, feeling the contours of its cheek, the hollows of its eyes.



Julia knew what she wanted, more than anything. To start over. To be a girl again, to start fresh, with a new body, a new life.

Stauf's invitation arrived.

Julia Heine knew what it meant.

Hamilton Temple once appeared at the 1902 World's Fair—a headlining attraction.

Part of Billy Rose's island of side shows.

Hamilton Temple used to be a great magician.

But you need dexterity to perform magic, nimble fingers, agility—good, sharp reflexes.

And all those things disappeared, leaving him like disloyal friends.

Telling him...

You're old.

Hamilton Temple watched Henry Stauf's progress, his almost magical growth—from a tool shed craftsman to the richest man in the town—with admiration.

And understanding.

Stauf has power.

He can do things.

Temple's hands shook with excitement as he got ready to go to the house, at the appointed time. 7 P.M. The sun had just set.

He'll know what I want, thought Temple.

My bones creak, the muscles have gone all flabby, the confusion just there, ready to foul up even the simplest trick.

That can change.

But that's not what I really want.

All his life Temple dreamed of real magic, something that wasn't sleight-of-hand, wasn't just an illusion.

And inside this house, he knew he'd find the secret. Hamilton Temple held his invitation tightly in his hand. He walked to the house, to the others, at the appointed hour.

And—later—there would be a seventh guest...

LOCATION 2—FOYER

From the library, EGO moves out into the Foyer, up to a medium close shot of the front door. The foyer is large, cavernous. It is always DARK and bleak here, no matter what time of day. The only light comes from the DOOR which has a STAINED GLASS WINDOW in the shape of an OCTAGONAL STAR. A broad staircase leads upstairs. There is a swirling, multi-colored carpet on the floor.

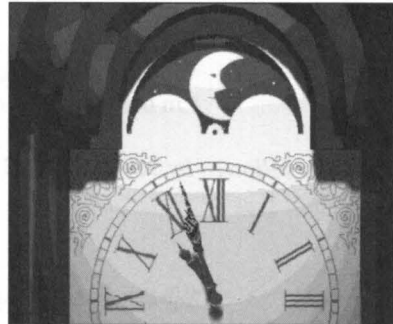


Facing into the house, to the left, is the Dining Room, then the Kitchen and beyond that, the Basement. To the right is the Library and the Music Room. An ornate GRANDFATHER CLOCK standing near the grand stairway TICKS loudly.

2-1 THE DOOR TO STAUF'S MANSION

[Trigger: Clicking on the door.]

The door opens with a loud WHOOSH, and then a BANG as it hits the wall. *The six adult GUESTS arrive, materializing in the manner of ghosts, now real, now diaphanous. There's the CHATTER of their voices, the fragments of conversation as they walk in...*



BURDEN

My, isn't this a cheery place.

*MARTINE BURDEN moves past EGO's point of view and we see her up-close. Her face is sensual, with dark eyes and hair, and full lips. Again, her words echo, and—for a moment—her face reveals the grimace of a SKULL beneath.*⁴

ELINOR and EDWARD KNOX follow, the couple looking around, scared.

ELINOR

Eddie, I don't know if we should have come.



EDWARD

(laughing snidely)

Why? Just because it's a spooky old house. Don't worry.
I'm here to watch out for you...

They are followed by JULIA HEINE and BRIAN DUTTON.

HEINE

What a dump. I expected more from Mr. Stauf...

DUTTON

And—God {Lord}—it smells awful too. What's Stauf
been doing here?

Then the last guest, HAMILTON TEMPLE, walks in. But, unlike the others, he stops, looking around. The door SLAMS shut. TEMPLE turns and sees the OCTAGONAL STAR. He moves close to it.

EGO

It's a puzzle!

The image of TEMPLE fades, leaving just the door.

2-2 DUTTON

[Trigger: Solving the Octagonal Star Puzzle]

DUTTON appears, standing by the stained glass window of the door reading his *NOTE*. We hear Stauf's voice.

STAUF (v/o)

My dear Mr. Dutton... Welcome to my house. The arrangement is simple. You are to spend the night as my guest. And—in exchange—I will give you your heart's most secret desire.

(the voice changes, growling indistinct, distorted)

And you know what that is Mr. Dutton, don't you? But I require one thing of you—a special service, a task that I've set up for you.

Dutton pulls the letter away. From somewhere in the house there's HEINE'S laughter.

HEINE

Ha, ha-aaah...

Dutton brings the note up again.

STAUF (v/o)

There's a guest who hasn't arrived yet, a guest unlike the six of you. A very special guest. Your service involves that guest. You may wonder what that service is. But that is the game, Mr. Dutton... the puzzle I've set before you.

(again, the voice begins to distort)

DUTTON'S image begins to fade in and out. Sometimes there is only the note, hanging there.

This is all I can tell you, Mr. Dutton. In the morning, only one of my guests will walk out of this house, with his or her every wish granted.

DUTTON'S image fades completely, accompanied by HEINE'S shrill laughter.

2-3 TAD

[Trigger: Entering the foyer after solving the Chess Puzzle in the Game Room.]

At first, there is just the big wood door, and the sound of JIGGLING.

Then, the ghost of TAD is there, the hand on the DOOR KNOB, twisting it. Tad looks over his shoulder. There are heavy FOOTSTEPS. Hungry MOANS. Then a PAINFUL scream.

TAD

(To the door)

Come on, come on, come—

He looks over his shoulder again.

TAD

(Voice nearly crying)

Please!

The SCREAM again, louder, closer. *And Tad looks left and right, and then he bolts left, away from the sound.*

HOT SPOTS:

-The Grandfather clock's face changes when clicked on.

-If the front door is clicked on from inside, the door opens and an image of the Foyer is seen. Walking through the door only places EGO into the Foyer again, this time facing into the house.

Exit:

-The multi-colored carpet swirls when clicked on. The colors on the carpet resolve themselves into an opening, a rocky, well-like cave leading down. Clicking again, EGO moves down into the Crypt.

END OF FOYER SCENES

LOCATION 3—THE DINING ROOM

At the center of the dining room is a large, oblong TABLE. Against the wall is a large, ornate HUTCH. There are seven plates and six envelopes with the names of the six adult guests. Clicking on different spots in this room causes the PLATES to float and then crash to the floor.



3-1 THE GUESTS

[Trigger: Entering the room for the first time]

All the guests appear here. HEINE pours some wine. DUTTON hold his envelope. BURDEN is looking at EDWARD KNOX. As the scene plays, he will move closer to BURDEN, drawn to her.⁵ The Strawberry Shares puzzle is on the table in the form of a cake.

DUTTON

I guess our host wants us to fend for ourselves.

HEINE

(drinking)

I've tasted better.

TEMPLE

(holding up his envelope)

At least he left his regrets...

BURDEN

(To Edward, waving her letter)

I'll show you mine, if you show me yours.

EDWARD

I—I—don't know.

ELINOR touches the cake. There's a card beside the cake.

ELINOR

It says we're supposed to each get a piece—exactly the same, with the same symbols.

HEINE

That's impossible.

Abruptly, the scene ends. The apparitions fade away. There's the sound of wind. A faint BUBBLING sound.

3-2 EDWARD AND BURDEN

[Trigger: Solving the Shares/Cake puzzle]

EDWARD KNOX and MARTINE BURDEN materialize. EDWARD KNOX turns, looking around guiltily. BURDEN has her hungry eyes fixed on him. BURDEN reaches out and touches EDWARD'S arm.



BURDEN

Don't worry, I won't bite.

She looks down at his envelope.

BURDEN (cont'd)

(purring)

Edward... We could help each other.

I could help you—and you could help me.

EGO

I smell her perfume!

BURDEN

Come and talk to me in my bedroom upstairs. It will be nice and private.

Then, there are assorted SOUNDS: MOANS, SCREAMS—as we see *the two ghosts, changing... changing into the image they will have in death.*⁶

Then—everything is gone, except for the sound of WIND.

3-3 TAD

[Trigger: Re-entering the Dining Room after witnessing the Escape Scene in the Music Room 6-1]

TAD runs through the Dining Room, looking over his shoulder, screaming.

TAD

Help me...please, someone, help—

The image fades. This scene repeats every time the room is entered.

3-4 APPARITION

[Trigger: Entering the Dining Room the second time]

A quartet of ghouls appear at the table, dressed in ragged evening dress. There's a woman in a gown, which is falling off her skeletal shoulder... and the three men, drinking wine, the liquid running out of holes in their chest.⁷ Their faces are filled with purplish blotches.

They are laughing, talking, when they stop—and see EGO.

MALE GHOUL 1

Why that is just what I...
(he looks up)

FEMALE GHOUL

Another guest. How charming.

She extends a glass of wine.

FEMALE GHOUL (cont'd)

Won't you join us? The drink and the food is delicious...

The empty plates in front of the ghouls are filled, one with a rat, another with a hand minus a digit, a third with a bowl of eyeballs.

There's LAUGHTER, and then the apparitions fade.

HOT SPOTS:

-The table is 'alive'. Clicking on it causes the utensils to take flight, cutting through the room. Plates float and crash.



-Clicking on a chair, a seductive voice whispers, "Come to my room...upstairs..."

END OF DINING ROOM SCENES

LOCATION 4—THE NURSERY



At first, this room looks like a bona-fide nursery. There are **SHELVES** with a child's toys and a canopied **CRIB**, a Gothic **BUREAU** with a large mirror. There is a large **TOY CHEST** sitting in the corner.

But the toys—the dolls, the soldiers, the jack-in-the-box, all have weird expressions... definitely malevolent. The crib is black. The **MIRROR** is dull, dusty, gobbling light rather than reflecting it.

On the wall, there is wallpaper patterned in the semblance of a familiar board game. *It is decorated with cartoon images of wolves with long snouts and teeth. And other pieces, crawling babies, CHILDREN...*

4-1 WOLVES AND CHILDREN

THIS SCENE DELETED

4-2 INSIDE THE NURSERY

[Trigger: Winning the Fox and Geese game.]

An image of Stauf briefly appears hunched menacingly over the crib. A **BABY** cries throughout, the sound growing louder when Ego approaches the **CRIB**. Children's voices sing their rhyme while **EGO** explores...

CHILDREN

Old Man Stauf built a house

And filled it with his toys.
 Seven guests all came in one night
 Their screams the only noise.

Blood inside the Library,
 Blood right down the Hall,
 Blood going up the Attic Stairs
 Where the last guest did fall

Then, a new verse...

The last was just a little boy
 Dared to sneak in at night
 But he was the key to the madman's door
 He released the evil's might.

No one ever came out that night
 No one was ever seen
 But Old Mad Stauf is waiting there
 Crazy, sick, and mean...⁸

4-3 THE MIRROR

[Trigger: Clicking on mirror sometime after the Fox and Geese game.]

If the puzzle has been solved, *clicking on the mirror reveals a brief, faint image of the OTHER REALM, the place where the evil will come from.*⁹

EGO

The stench—it's sickening.

The image fades quickly.

HOT SPOTS:

(Only accessible after winning the Fox and Geese game.)

-The crib has a crying ghost BABY. The baby holds a Stauf toy, a weird-faced clown doll. While watching, the doll turns and covers the baby's mouth, suffocating it.¹⁰ The CRYING stops.

-THE JACK-IN-THE-BOX pops up; a very ugly head is attached to it. It sneers at ego.

-A top spins, creating an eerie WHISTLE that turns into the *screaming of dozens of children.*¹¹

EXIT:

The TOY CHEST opens when clicked on, and a *snarling HOUND FROM HELL leaps out.*¹² It disappears in thin air. Then, there is just darkness. When clicked on, this passageway can be entered, leading to the puppet theater in the DOLL ROOM.

END OF NURSERY SCENES

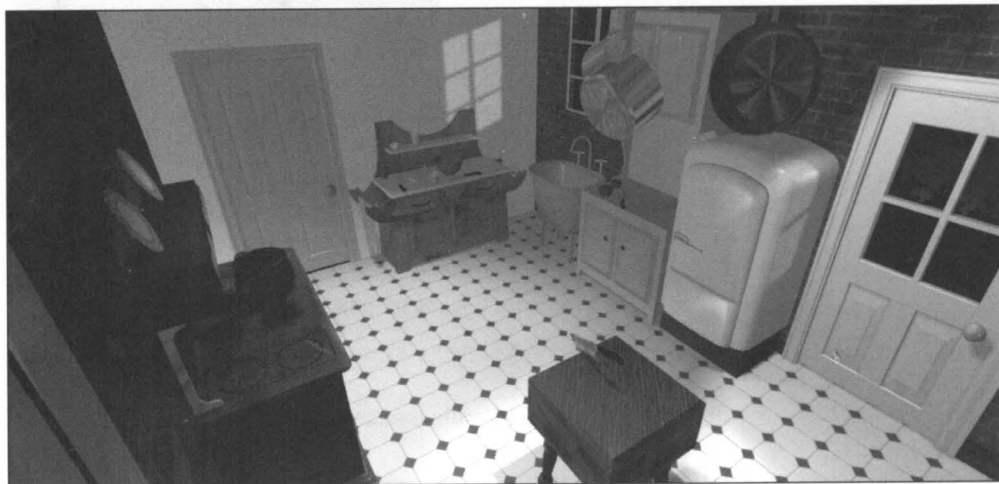


LOCATION 5—THE KITCHEN

This is a large old-fashioned kitchen, well-equipped to prepare the great dinners of the mansion. There is a giant STOVE and twin SINKS. A doorway leads down to a rear exit (locked) of the house, while another door goes to the basement.

Opposite the STOVE, there is an over-sized PANTRY.

When first entered, the STOVE and PANTRY are both barren.



5-1 ELINOR

[Trigger: Clicking on the Stove.]

ELINOR appears holding a piece of paper—her *NOTE* from the dining room. At the same time, a giant *POT* appears on the stove. It *BUBBLES* and *SPITS*. *ELINOR* turns off the flame under the pot. She turns and knocks a box of matches to the floor. The matches fall, in slow-motion.

Elinor fades—the matches remain.

5-2 MATCH DANCE

[Trigger: Clicking on the matches.]

The matches start to dance around in circles, following a strange piece of music playing somewhere in ego's mind. After a few steps, they strike themselves against the floor and continue to dance until they are nothing but ash, the ash blows away in the wind.

5-3 THE NOTE

[Trigger: *Seeing the Match Dance.*]

ELINOR'S GHOST reappears, holding her *NOTE*.

Elinor's diaphanous hand holds the note while she reads. It is read in Stauf's GRAVELLY VOICE.



STAUF

When all seven guests have gathered, you must figure out what I want. It's a puzzle, Mrs. Knox.

The *VOICE* distorts. The Ghost image of *ELINOR* starts to fade in and out. The *POT BUBBLES* eagerly.

STAUF (cont'd)

And mind you, the others are also working at the same task. It may all depend on who has the greatest need. Or who is the bravest. There are clues throughout this house as to what must be done. The house is alive with clues.

(laughing)

Hoping to meet you—in the flesh—I remain, your host...Henry Stauf.

A muffled voice calls out. Fists bang against the basement *DOOR*.

VOICE

Help me...

The IMAGE of ELINOR and the POT disappear—

5-4 TAD

[Trigger: Entering the kitchen anytime after the Library Scene—7-3.]

The kitchen WINDOW remains closed; the WIND howls (as if a window had been opened), and *the ghost of TAD crawls into the window*. Children's voices are heard in the distance...

CHILDREN

We dare you, Tad!

Triple-dare you!

You're too scared to walk through the house.

He's half-in, half-out of the window. The POT bubbling. Then voices, the other GUESTS. laughing, arguing; the VOICES ECHOING weirdly.

VOICES

(overlapping voices from the various guests as if coming
from the Dining Room)

I don't think so...

Must be somewhere...

Did you ever?

That's absolutely, the most—

Tad enters the kitchen, sliding into the room, falling to the floor—a boy-snake. The VOICES grow louder, as does the BUBBLING.

VOICES

Come—there's something

I want to—

Meet me, upstairs.

Now, meet—

The words repeat and overlap.

TAD moves out of the kitchen—and the image vanishes.

5-5 JULIA HEINE

[Trigger: Clicking on the Pantry.]

JULIA HEINE'S ghost appears, moving the cans around, trying to decode the Anagram, or Cryptogram, whichever is used.

HEINE

Yes! This is it. This—No. I still—

The POT bubbles, almost vocalizing.

The image fades.

5-6 JULIA HEINE

[Trigger: Solving the Anagram Cans puzzle.]

HEINE is at the PANTRY. She steps back, pleased with her work.

HEINE

There! I've solved it.

HEINE disappears. The POT bubbles even more noisily. Louder and louder. The sound remains in this room until scene 5-7 is triggered.

5-7 HEINE AND THE POT

[Trigger: Clicking on the Pot after 5-6]

EGO goes close to the POT. *Heine appears there and she picks up a SOUP SPOON, and dips it into the pot. She slowly brings it to her lips. Another BUBBLE pops, loud, spraying her face. HANDS appear at the edge of the pot. HEINE MOANS and drops the spoon.*

HEINE

No...This isn't real.

Then a HEAD emerges from the pot, looking like a misshapen pot roast; the thin, reddish soup running off it, as a dome-shaped head, eyes, and mouth are seen.

EGO

I smell it. I feel sick.

HEAD

Bring him to me.

HEINE tries to step back, but she finds herself paralyzed with fear.



HEINE

No.....

HEAD

To the room at the top!
Bring him to me!

The mouth on the HEAD opens wide, as if it wants to take a bite out of HEINE. But then it turns into a horrible smile, before all the images disappear. *HEINE faints and collapses to the floor.*

5-8 TAD

[Trigger: Re-entering the kitchen anytime after scene 5-5.]

TAD runs through the kitchen, scared, looking over his shoulder. He runs to the basement door, opens it, and then the image disappears.

HOT SPOTS:

-The basement door swings open when clicked on anytime after 5-6.

EXIT:

If EGO clicks on the STOVE door, it opens. If EGO enters by clicking on it, he says:

EGO

This goes someplace...



He enters the opening and comes out in the GAME ROOM, through the open game box on the wall.

END OF **KITCHEN** SCENES

LOCATION 6—MUSIC ROOM

The opulent Music Room is dominated by large, exotic plants,¹³ a harp and a grand PIANO. One of the plants is a giant rubber tree. The PIANO plays when clicked on—*two disembodied HANDS appear and hammer out a weird and disjointed melody. There is a bust on the bookcase.*



Sometimes angry CHORDS will sound, and at other times single notes will play—quietly, plaintively. Occasionally there is harp music. In addition, a rather strained female VOICE occasionally sings a fragment of opera at its highest pitch. The music also ends at points, replaced by WEeping.

The piano can be played.

6-1 TAD AND DUTTON

[Trigger: Solving the Musical Simon problem and playing the song correctly.]

TAD'S GHOST suddenly appears looking at the piano keys, at the hands.

TAD

No!

Tad backs up, and after a step, bumps into the apparition of DUTTON. Dutton's arms close around the boy, and he holds him tight while Tad struggles.

DUTTON

Stop struggling—stop it, or I'll squeeze you 'til you pop!

There's the SOUND of the WIND blowing, then the RATTLE of the glass DOORS in the library. *Dutton starts dragging Tad backwards.*

Then, EDWARD KNOX and MARTINE BURDEN enter the room.

Tad, his eyes wide, stares at the two people who've entered the room. Then the boy turns and looks right out at the screen to EGO, terrified, pleading for help. His voice is muffled by Dutton's hand.

TAD

Mm-pph—

EDWARD takes a step close to DUTTON.

EDWARD

He's ours, Dutton.

Edward's voice DRIFTS in and out—now clear, now rumbling and deep. His body seems to fade away for a second, revealing a living skeleton—just the faintest after-image.

EDWARD (cont'd)

We figured out what to do.

The boy is ours.

DUTTON

No—I got the boy. I won. I figured out the puzzle. I—

BURDEN touches Edward on the shoulder, urging him on. Edward comes closer to Dutton.

EDWARD

We'll take him now...

Dutton pulls out a KNIFE. He now holds Tad with just one hand.

EDWARD

Give us the boy, Dutton. We know what to do with him.

DUTTON

Go to hell. {Get away!}¹⁴

Edward SCREAMS and leaps at Dutton. Dutton raises his other hand, and Tad springs free. Edward grabs Dutton's hand holding the knife. They wrestle, and the knife falls to the floor. Burden quickly picks it up and gives it to Edward.

Tad darts away, but stops at the exit of the room— in time to see Edward plunge the knife into DUTTON'S chest. And again, as Dutton's chest is pockmarked with holes.

The piano started playing faster, crazily, as DUTTON collapses to the floor. Burden and Edward turn to TAD, but his image, and the other ghost images, fade away.

And there's just the PIANO playing wildly, insanely.

HOT SPOTS:

- When piano bench is clicked, disembodied hands play a haunting melody.
- Clicking on different areas of the room triggers the bizarre opera singer (not seen), the weeping, the sounds of New Year's ball (*it's not over until the fat lady sings!*)
- A violin floats, playing a sad version of the GUEST theme.
- When the *bust* is clicked on, EGO approaches it... and *it talks*...

BUST

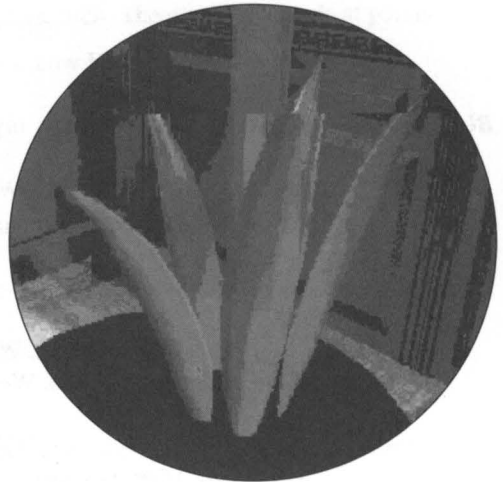
Whatever you do, please don't play that horrible ragtime. Everyone who comes here has such horrible taste. They have no ear for music.

The bust has no ears.

EXIT:

Clicking on the large rubber tree plant causes it to grow through a hole in the ceiling. Clicking on the hole, EGO "climbs the vine", entering DUTTON'S BEDROOM.

END OF MUSIC ROOM SCENE



LOCATION 7—THE LIBRARY

This is an exquisite library, with wood paneling and SHELVES filled with rich looking tomes stretching to the ceiling. There's a free-standing GLOBE, and twin glass doors leading to the garden in the back. An ornate TELESCOPE stares out through the window.



Each time the library is entered, an invisible man appears wearing a light-colored robe. He selects one of the five titles described below and sits in an easy chair, reading the book. His robe turns bloody as he flips the pages.

He then returns the book to the shelves, as the robe leaves a red trail on the floor.¹⁵ He disappears...

7-1 THE LIBRARY SHELVES

[Trigger: Clicking on the bookshelves.]

There are FOOTSTEPS, growing louder, slowly coming into the room. A HAND floats before the shelves, reaching out to the books, running along the spines. The arm appears, then the rest of the body. It is TEMPLE'S ghost, examining the stacks. He shakes his head and then mutters—

TEMPLE

Trompe l'oeil...
 (he shakes his head again)
 They're all fake, a facade...

TEMPLE moves his hand down the row of phony books. They move, like blocks.

TEMPLE moves the books too fast to be followed. But then he stops and a real book slides out. *Temple* holds it tight. Then, he and the book disappear.

7-2 TEMPLE AT THE GLASS DOORS

[Trigger: Revisiting the room.]

*A book floats in the air and moves toward the glass doors. Then, TEMPLE appears there, still holding the book.*¹⁶ *He looks at the glass doors. It's black outside, a dark NIGHT. But then a mist begins to form against the glass and press against it.*¹⁷ *Temple BACKS up.*

TEMPLE

No!

Something in the mist begins to catch the light from the library. There is a SUCKING sound. Something white and fleshy is pressing against the glass. There are suggestions of dull eyes, gaping mouths—the SUCKING grows louder.¹⁸ There is the CREAKY sound of a heavy weight pressing against the glass doors.

TEMPLE

God, no! {No!}

Temple backs up...

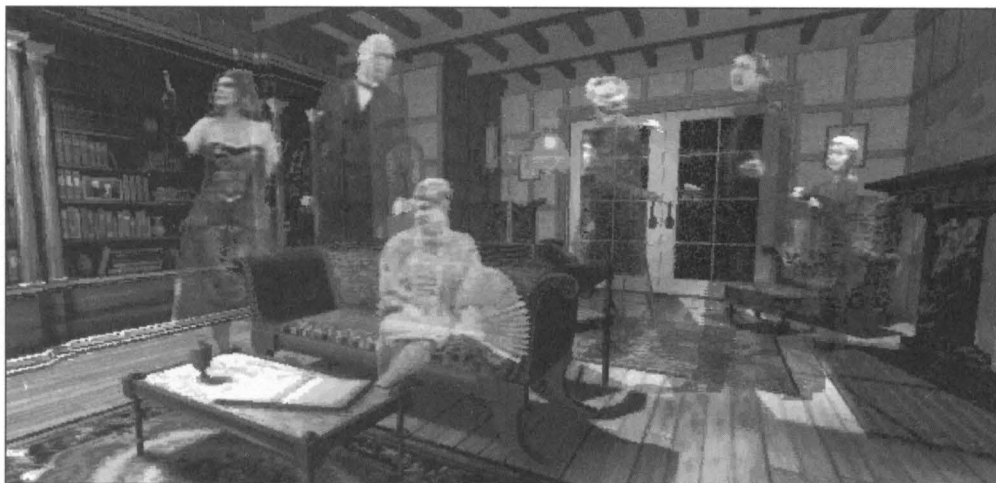
And he stumbles over a chair, falling to the ground.

7-3 ALL THE GUESTS

[Trigger: Anytime after solving the Dining Room puzzle, scene 7-2, and solving the Canals of Mars puzzle.]

There are VOICES first, the dialogue already in progress—but garbled, rumbling deep, in slow motion. There's derisive LAUGHTER from HEINE, and the CRACKLE of a fire from the cold and empty fireplace. *The ghosts appear in segments—a head here, a hand here—moving, gesturing, until we see the entire party.*

TEMPLE stands with his back to the glass doors, now flecked with rain. *ELINOR KNOX* sits on the sofa. Her husband, *EDWARD*, stands close to her. *HEINE* sits in a wing-back chair, a glass of wine in her hand, smoking a cigarette. *BURDEN* is at the shelves, fingering the book puzzle. *DUTTON* stands by the fireplace, talking...



DUTTON

(excitedly)

I heard singing upstairs—like a mad choir!

DUTTON steps away from the fireplace. A red blotch appears on his chest, faint at first, but growing as he talks.¹⁹ No one pays it any notice.

HEINE

(harumphing)

I heard nothing. Just you—in your room! Yelling like a crazy man!

EGO turns to ELINOR and EDWARD.

ELINOR

(whispering, dazed)

And I saw blood.

Martine Burden walks close to EDWARD KNOX.

BURDEN

(mocking)

How ghastly!

Edward slips his hand away from Elinor's shoulder. He looks to his left. Burden walks near him and smiles.

EGO turns back to TEMPLE and the others.

Temple moves away from the window. We hear the SUCKING noise again—distorted now, an echo. When Temple's voice speaks now, it repeats and then overlaps, as if we're about to lose this vision, this transmission.

TEMPLE

I—I don't know how to describe what I saw. None of you ever want to—

The words repeat, turning to a GARBLED rumble.

HEINE

(standing up)

And the rest of us saw absolutely nothing. How boring! I suggest we all have some dinner.

There's a BUBBLING sound, and the echoed clatter of dishes.

EDWARD

(moving close to BURDEN now)

I think that we're meant to eat the soup.

Edward and Burden start to follow Heine out of the library. They all come CLOSER to EGO'S POV. Temple hurries to them.

TEMPLE

Wait! We should have some rules. We should team-up, stay together.

BURDEN

Don't be a bore, darling.

The guests start disappearing, in the manner of the Cheshire Cat.²⁰ There's LAUGHTER. A sensuous MOAN.

EDWARD

(just his head now)

It's a game. That's why we were invited. A game! Every one for himself... or herself. Crazy old Stauf is watching us, scaring us. Watching us play at his puzzles. Only he knows the rules...

There's the sound of doors SLAMMING. And eerie MUSIC. There are no ghosts visible in the Library now. Just the voice echoes.

EDWARD (cont'd)

Only Stauf knows the rules...

HOT SPOTS:

-Books: (Active only after solving Canals of Mars puzzle) There are five key volumes, though they need not all be present or available at the start of the game. They include:

The Tactics of Chess—Explaining notation and moves.

The World's Greatest Puzzles—Giving rules and solutions for the puzzles and games found in the house. The rules are given first. The next page gives a hint. The third page reveals the solution.

The Book of the Other Realm—Illustrated hints as to the evil forces that EGO may be facing.

The books should be scattered throughout the library, so it's hit or miss finding them, save for the help of the apparition described above. When clicked, the book appears floating close in front of EGO—opened to the first page. Clicking on it flips its pages. Clicking outside of it causes it to float out of view.

-The Canals of Mars puzzle can be played by looking through the telescope.

EXIT:

Anytime after solving the Canals of Mars puzzle allows the bookcase to slide or swing open taking EGO with it, to the DINING ROOM.

Occasionally a door randomly appears against a wall, but it vanishes before EGO gets to it. (This is a one-way door from TEMPLE'S BEDROOM)

The fireplace's decor is ornate but otherwise unremarkable. But sometimes the molding surrounding the opening takes on the features of a demonic face and the opening itself appears to be a gaping maw to the pit of Hell. After one of its demonic episodes, it can be entered, leading to JULIA HEINE'S BEDROOM.

END OF **LIBRARY** SCENES

LOCATION 8—THE BASEMENT (MAZE AND CRYPT)

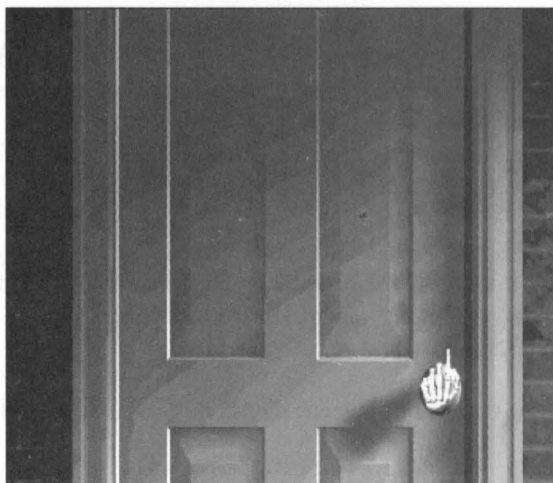
The DOOR to the basement is locked until after scene 5-6 is triggered.

The basement to the Stauf Mansion resembles a dungeon, or catacombs, with long, dimly lit CORRIDORS.

There are lots of SOUNDS down here. There's the steady THUMPING as if this was the heart of the house. There is a regular BREATHING NOISE, a sound that picks up its rhythm as the deeper areas of the basement are explored.

Entrance to the inner corridors of the basement is achieved by solving the first "grate" problem (Sliding Blocks #1). The basement is blocked by five grates.

Then, in order to reach the Crypt, the POV basement maze must be solved.

**8-1 ELINOR AND THE BLOODY CORRIDOR**

[Trigger: Solving the Sliding Block puzzle and reaching the first dead end.]

ELINOR KNOX wanders down a corridor. There is the BREATHING and THUMPING noise. The floorboards CREAK as she walks.

She whispers to herself.

ELINOR

I heard someone down here...
I know I did.

Elinor reaches a dead end. She stops, far from the nearest naked LIGHT-BULB. And now there is a new noise. A FLOPPING noise, the sound of something heavy moving, or being dragged. It has the rhythmic feel of STEPS. But horrible steps...

ELINOR

Hello? Is someone there?

ELINOR'S face shows that she is frightened.

ELINOR (cont'd)

Please. Whoever you are—

The SHUFFLING is louder, blending with the BREATHING and the THUMPING.

Elinor stumbles back, away from the NOISE. She reaches out and touches the WALLS. ELINOR recoils after touching the wall. She holds her hand out in front of her.

EDWARD

The wall...it's wet, as if—

Elinor's hands are covered with a thin film of red.

Elinor shakes her head, mumbling—

ELINOR

No! Please—

Drowned out by the NOISES, *Elinor SCREAMS and CRIES. ELINOR falls to her knees.*

A GNARLED CLAW reaches out of the darkness toward her head, her shoulder, touching her.²¹ ELINOR has her eyes covered, as she screams.

ELINOR

No!

There is just Elinor's crying, nothing else. Until there is a voice.

EDWARD

Elinor, stop, damn it! What are you crying about?

{Elinor, stop, curse you! What are you crying about?}

ELINOR looks up. When she takes her hands off her face, there is no redness, just the sheen of water. A DROP of water hits her forehead, mixing with her tears. She reaches her hand out for EDWARD'S HAND.

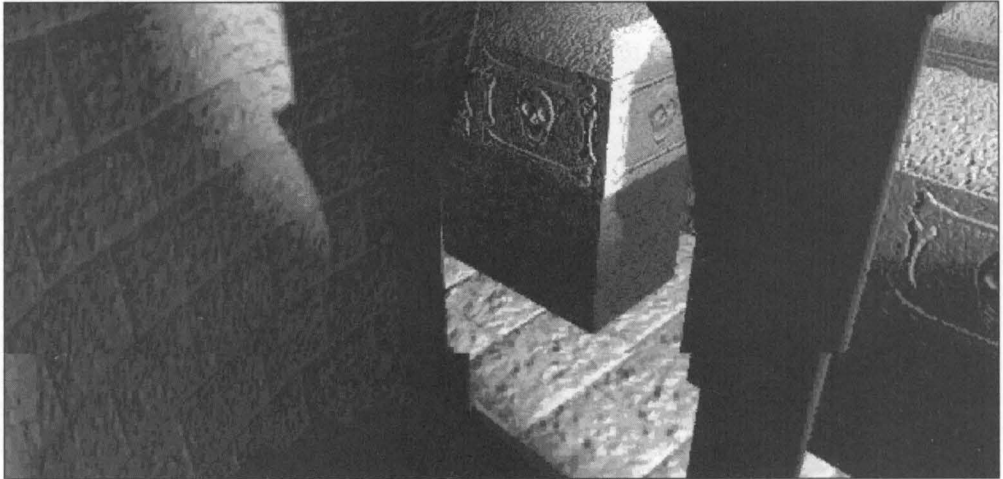
The GHOST vision abruptly fades. And the terrible SOUNDS are back, growing louder as the basement maze is solved.

8-2 TAD IN THE CRYPT

[Trigger: Solving the Maze]

*TAD'S GHOST runs into the room. He looks over his shoulder, breathing hard. The room is filled with COFFINS, most if them looking ancient.*²²

The COFFINS in the room open, revealing skeletons. They open their SKELETAL JAWS and talk.



SKELETON PEOPLE

We're waiting boy.
Come here, Tad.
We're waiting for you...

Tad shakes his head. The VOICES are horrible.

SKELETON PEOPLE (cont'd)

(dully)

We're hungry. We're hungry,
Come...here.

Tad SCREAMS.

The image fades, with Tad trapped.

8-3 THE COFFIN GAME

[Trigger: Witnessing Tad in the Crypt]

A new sound joins the other NOISES, (the thumping, the breathing). Small FOOTSTEPS, and the fast BREATHING of a boy...

Some of the coffin lids open. EGO can see corpses inside. Clicking on a lid opens and closes adjacent lids. This is a version of the Disappearing Panels puzzle.

8-4 TAD

[Trigger: Solving Coffin Game]

One of the coffin lids opens and Tad, looking over his shoulder first, climbs into it.

8-5 TAD AND THE OTHERS

[Trigger: Revisiting the Crypt via the Foyer rug.]

Descending the Crypt stairs, EGO pauses near the bottom to witness the scene.

First, a KNIFE appears. It's bloody—fresh from being used.

Then there's the voice, indistinct and blurry.

EDWARD

You'll come with us now.

Tad appears, and the knife is at his throat. He's being held by invisible hands. Finally, EDWARD and MARTINE can be seen, holding TAD.

TAD

Let me go!

HAMILTON TEMPLE enters the corridor, and locks his hand around Edward's NECK. Temple shoves Edward against the wall. There's a SHARP cracking noise. A BLOODY SMEAR appears against the wall where Edward's head has hit.²³ The knife slips from Edward's hand, followed by the THUD of the blade hitting the floor.

Edward slides to the ground.

Temple goes to Tad, putting his arm around him. Then they turn to Burden who undergoes a horrible transformation.

EGO

There's something wrong with her.



Burden's face begins to pulsate. HOLES pop open in the skin, a sick, greenish stuff begins to ooze through the holes. Her GRIN takes on the aspect of a death rictus. The pulsations continue, until the FACE melts into a greenish ooze.²⁴

Temple and Tad are alone.

TEMPLE

You're okay, son. You're alright now. Don't worry.
She—it's... just an illusion.

But Tad runs away while Temple is still talking, fading away, leaving the words 'just an illusion' to echo and hang in the deserted basement.

HOT SPOTS:

-The deeper into the basement, the louder the NOISES become—the THUMPING, the BREATHING.

EXIT:

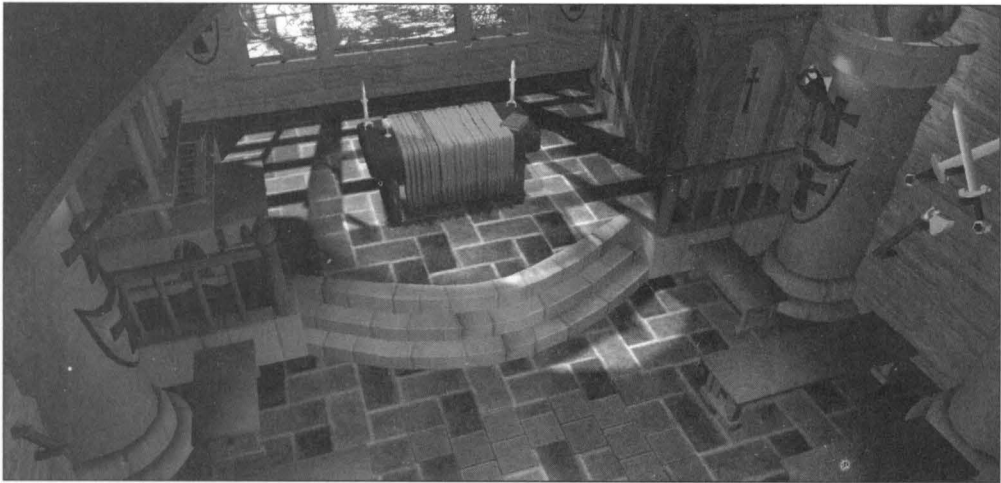
After the Coffin game, Tad exiting through the casket, EGO descending into the Crypt and scene 8-5, the lid of the casket that Tad disappeared into opens, and EGO follows into the blackness.

END OF BASEMENT SCENES

LOCATION 9—THE CHAPEL

The Chapel is entered by solving the Hiroimono puzzle found on the BRIEFCASE in Dutton's room.

Weird ORGAN MUSIC is heard, and a CHOIR SINGING. The chapel is small, darkly-lit by flickering votive candles. Leering GARGOYLES, their hands folded in mock-reverence, stare down from the side-walls. A black altar is up front, covered with a red cloth, and a STAINED GLASS WINDOW that is all a senseless jumble—for now. There is a CONFESSIONAL against one wall and an ORGAN against the other.



The chapel has the Stepping Stones puzzle on the floor.

9-1 DUTTON

[Trigger: Entering the room for the first time.]

The ORGAN MUSIC swells as the Chapel is entered. A male choir sings.

CHOIR

Mystere, fara, Astaroth!
 Manitas, morto-ra
 Hala, hala, Astaroth!
 Hass! Hass!

DUTTON Appears. He starts to walk to the altar. But he grips his side in pain.

DUTTON

Oh, God...the pain.
{Oh, ...the pain.}

He falls to his knees and sees the numbers on the floor. Dutton backs up. He tries another step, and is again curling up in pain...as his image fades.

9-2 DUTTON

THIS SCENE DELETED

9-3 THE ALTAR

[Trigger: Solving the Stepping Stones puzzle.]

DUTTON reappears and reaches out to the altar cloth, as before. When his hand touches it, he acts as if stung and BACKS away. And now the MUSIC and the CHANTING swell, as the Chapel is filled with CLOAKED FIGURES.²⁵

The candle LIGHTS flicker more brightly. A red-cloaked figure at the altar turns, and faces out to EGO'S POV. It is Stauf's GHOST. Behind him, the spirit of a CHILD writhes on the altar, held by other GHOSTLY FIGURES.

The cloaked figures in the Chapel move closer. There are GRUNTING NOISES.

Stauf looks at DUTTON.

STAUF

Now...Now the sacrifice must come from you. It must be brought to me—alive. A final sacrifice.

From under his cloak, Stauf's ghost passes Dutton a knife. It catches the flickering candlelight. Dutton's hand closes on the blade.

A CRACK of THUNDER, and Stauf and his followers disappear. *For a moment, DUTTON looks at the knife. Then, his ghost disappears, leaving just the BLADE, floating there...until it too vanishes.²⁶*

HOT SPOTS:

-Gargoyles leer, move their wings when clicked on.²⁷

-Candles flicker and go out.

-A child screams as the altar is clicked on.

-Clicking on the organ reveals a skeleton keyboardist playing a warped version—distorted and raucous—of the hymn, “All Things Bright and Beautiful”.

EXIT:

The black curtain of the confessional can be pushed aside by EGO moving toward it. Past the curtain, it is dark. Then, as EGO moves forward, it gets lighter. He sees frost on the walls, and then shelves with body parts—a HAND, a HEAD, coiled intestines. *The head speaks...*

HEAD

Say, would you mind scratching my nose. I have a terrible itch...

At the passageway leads to the LABORATORY.

END OF CHAPEL SCENES

LOCATION 10—SECOND FLOOR HALLWAY



All the **BEDROOMS** lead off this hallway—though their locations can change. Also, the **DOLL ROOM**, the **GAME ROOM**, and the **BATHROOM** are accessed on this floor. At the end of the hallway is the door to the **STAIRS** leading up to the **ATTIC**, and the **ROOM AT THE TOP**.

10-1 THE GUESTS

[Trigger: Moving through the hallway.]

The following things can happen randomly in no particular order—or they could be keyed to different sections of the hallway. Some apparitions or manifestations may be seen only once, while others may appear many times.

10-1A THIS SCENE DELETED.

10-1B *TAD* backs out of the **GAME ROOM**, followed by *TEMPLE* who seems to be chasing him.

10-1C *MARTINE BURDEN* pulls *EDWARD KNOX* into her room.

10-2 TEMPLE AND ELINOR

[Trigger: Approaching the Knox bedroom. This puzzle is only triggered by first visiting both the Library and the Dining Room.]

TEMPLE and ELINOR appear outside ELINOR and EDWARD'S room.

TEMPLE

This must be your room.

ELINOR

I—I don't want to go in. I still feel shaky.

TEMPLE

There's nothing to be scared of. Just Stauf's tricks.

ELINOR

Will you be in your room?

TEMPLE

Yes. Or the Game Room.

Temple backs away.



ELINOR

We all want something. That's why we're here, isn't it?

TEMPLE

I suppose so.

ELINOR

What is it that you want?

TEMPLE

(laughing)

Not much. Just—I've been a stage magician all my life. And I'd like to know—is there any real magic? Does Stauf know that? Can he give that to me...

ELINOR

(turning away)

I—we—need some way out, some way to start our life again. Edward has gotten us in such debt. There's no money and...

There's LAUGHTER, from another room, another time.

ELINOR (cont'd)

And what about the others?

TEMPLE

I don't know...

The two GHOSTS disappear, and there's the LAUGHTER again, and animal SNORTING, before the hallway goes quiet again. A Random apparition from the list above (10-1) may appear.

HOT SPOTS:

If necessary, different points in the Hallway could be turned into triggers for the apparitions listed in 10-1

-A *FLOATING NIGHTGOWN* appears, dripping blood on the floor.²⁸

-There's the SOUND of running WATER in the BATHROOM.

-ALL the DOORS open and slam shut, over and over.

-Again, randomly, EGO thinks, and his thoughts are heard as WHISPERS.



EGO

It's cold.
Why am I here?
What am I supposed to do?

-The hallway can go dark, except for a greenish glow from the ATTIC.

-Running sounds...small footsteps.

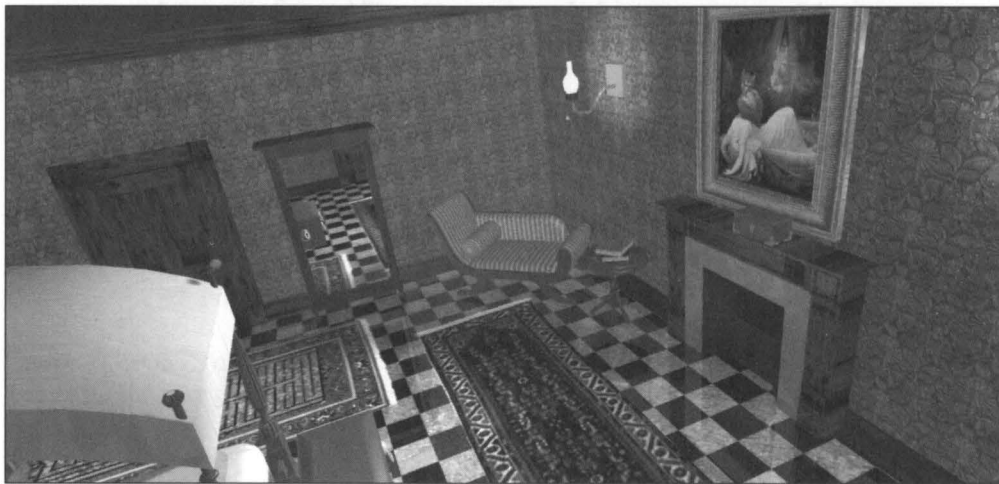
-Clicking on certain spots, TAD'S VOICE says "Help". At other spots, TEMPLE'S VOICE says, "Come back".

END OF HALLWAY SCENES

LOCATION 11—ELINOR AND EDWARD KNOX'S BEDROOM

This Bedroom is done in an overblown Victorian style—exaggerated, with a massive canopied BED, a classic dressing TABLE with MIRROR, and paintings of flowers on the wall. It represents the FANTASY of gentility and the wealth that Elinor desires.

There is a closet door on one wall, a MUSIC BOX on a bureau, and on the floor in front of the bed there's a luxurious RUG that's actually a representation of the Basement Crypt maze.



The floor is a checkered pattern on which can be played a puzzle.

11-1 ELINOR

[TRIGGER: Clicking on the bed.]

Elinor appears on the bed. Her foot plays on the surface of the RUG.

ELINOR

This is so beautiful and—

Elinor's foot languorously glides over the unusual pattern.

ELINOR (cont'd)

It's a maze. I did something like this when I was a girl.
You have to go—

Elinor's HAND disappears, and her voice echoes...

ELINOR (cont'd)

All the way to the center...

11-2 ELINOR

[Trigger: Solving the Magic Squares or Queen Puzzle #2.]

ELINOR reappears, still touching the quilt. And then a YOUNG MAN stands next to her, a romantic vision of a man, out of Wuthering Heights. Elinor doesn't notice him, but he touches her cheek. She spins around, startled.

ELINOR

Who the devil are you?

YOUNG MAN

A friend...your friend.

You are looking for a friend, aren't you?

The man sits down next to Elinor. The MUSIC box begins to play.

YOUNG MAN

You feel alone here, don't you?

ELINOR

Yes.

The man leans closer.

YOUNG MAN

We can be together.

Elinor shakes her head. This is wrong...

YOUNG MAN (cont'd)

Forever...

The man kisses Elinor. She shuts her eyes. The MUSIC BOX plays faster and faster.

YOUNG MAN

(whispering)

You must do something for me...

The sound of WHISPERS. Then—from Elinor—a horrified GASP.

Elinor pulls away. The Young Man's hand, holding Elinor, turns into a vine—stretching back to his body.²⁹ He transforms completely, he becomes Henry Stauf...

Elinor SCREAMS, and pulls away.

ELINOR

Let me go! God, no—

Let me go!

{Let me go! No! Let me go!}

She struggles, and then the man/creature vanishes. Elinor is holding thin air.

Then, her image vanishes.

HOT SPOTS:

-The Music Box plays.

-When clicked on, *the mirror reveals an Elinor transformed into a woman of wealth and class—her fantasy.*

EXIT:

The closet can be opened. It is lit by a single bare bulb. It is empty but it appears to be raining inside. There is the SOUND OF RAIN also. If EGO continues into the closet, he emerges in the BATHROOM, in the shower, facing the semi-opaque drawn curtain. (CF. Psycho)

There are shapes beyond the curtain, someone lurking about with a knife, perhaps killing someone, a SCREAM. When the curtain is opened, the shapes are gone.³⁰



END OF KNOX BEDROOM SCENES

LOCATION 12—GAME ROOM

This room is filled with GAMES and PUZZLES, some looking like period adventure games—like JOURNEY TO THE ARCTIC and KOP THE KAISER, while others are forms of GO, PARCHISI, AND CHESS. There is also a billiard table, darts, tiddlywinks. There is a helium balloon suspended against the far wall.

**12-1 TEMPLE**

[Trigger: Entering the room for the first time.]

TEMPLE appears, exploring the Game Room.

TEMPLE

The mad man's playroom...

Temple looks around.

TEMPLE

Tell me, mad man...can you give me real magic? Can you show me—

He reaches toward the Chessboard. The image of Temple fades.

12-2 TEMPLE AT CHESS BOARD

[Trigger: Solving the Pentominoes puzzle, and making a chessboard.]

Slowly images appear on the board...CHESS PIECES, looking like TAD.³¹

TEMPLE

No, they want the boy...

The image of Temple reappears and he reaches out to make a move. Somewhere in the house, a boy SCREAMS.

12-3 TAD AND TEMPLE

[Trigger: Solving the Chess Puzzle—perhaps the QUEEN'S PUZZLE.]

EGO

The boy! He shouldn't be here.

Looking over TAD'S shoulder, Ego sees and hears *TEMPLE, talking to the board, the pieces.*

TEMPLE

No. Damn you...you can't—
{No. Curse you...you can't—}

Temple stops and looks up.

TEMPLE (cont'd)

(seeing Tad)

Hey! Wh—who are you?

The boy BACKS up.

TAD

I just want to get out of here.
Please. Let me get out of here.

TEMPLE

Who are you? Why did you come here?

Temple looks at the CHESS PIECE...Knows that it is this boy...

TEMPLE (cont'd)

Wait! Wait. I know who you are. I know who you are.
You're the seventh guest. And what I just saw...

Temple looks down to the Chess board. It is a glowing red.

Temple crouches down and picks up one of the chess pieces.

TEMPLE (cont'd)

No. I understand. Oh, sweet God, I understand.

{No. I understand. Oh, sweet mercy, I understand. }

TAD

Mister...I'm sorry. I just came in here. They dared me.

TAD backs up another step, passing through EGO. WIND howls.

TEMPLE

The king...You're the one...You—

TAD

I'm going to leave, Mister. I'm goin' to—

TAD runs away.

Temple calls out.

TEMPLE

No, stop. Don't run away. You can't—

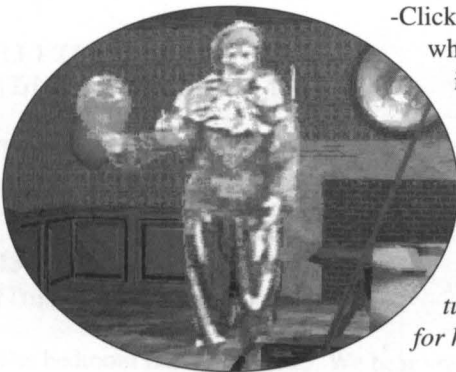
EGO

Stop. Don't run—

TEMPLE

No! Don't!

HOT SPOTS:



-Clicking on different points in the game room produces whispered voices, children playing games—saying it's "your move", or "my turn", or "I'm next." The voices turn indistinct. They grow frenzied.

-Clicking on the balloon makes the *mad clown* appear. The clown should be old fashioned, slightly frayed and yellow around its tufted collar. IT appears holding the balloon which turns into a suspended blood-stained head, calling for help. The clown laughs.

CLOWN

Want a balloon, sonny? Here's a nice one...

The clown opens his mouth, showing vicious teeth. His voice turns deep and monstrous.

CLOWN (cont'd)

Red balloo-o-on!

EXIT:

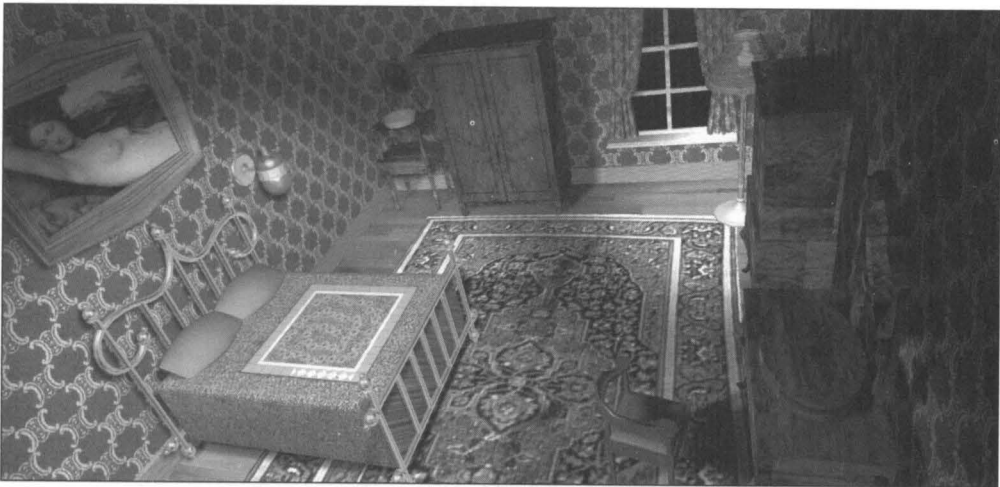
Over the pool table and down the corner pocket.

If EGO enters the passage, he will end up in the stove in the KITCHEN.

END OF GAME ROOM SCENES

LOCATION 13—MARTINE BURDEN'S BEDROOM

This is the room of a seductress, done in it shades of PINK and RED. There is the satin sheen of a love seat, the delicate lace on the bedspread, an elegant dressing table with a PHOTOGRAPH³² of a soldier on it.



The bedspread is an interesting pattern. It is that of the Phrase Maze puzzle.

Upon entering, EGO SNIFFS the air deeper.

EGO

I smell her perfume. So strong and fresh.

Another SNIFF.

13-1 THE BED

[Trigger: Clicking on the bed.]

There's a NOISE, a sound of lovemaking and the squeaking coils of the mattress. Ego approaches the bed and plays the Phrase Maze game on the quilted bedspread.

13-2 MARTINE AND EDWARD

[Trigger: Phrase Maze Puzzle.]

The bedroom DOOR SLAMS. We hear voices first.

BURDEN

You know the others will try to beat us.

MARTINE BURDEN'S FACE materializes by the bed. Her EYES flash in the light, her full LIPS move.

BURDEN (cont'd)

But that doesn't have to happen. Not if you and I work together.

The REST of BURDEN appears.

BURDEN (cont'd)

We can solve Stauf's puzzles. We can win. You can get what you want, Edward...

BACK now, and EDWARD KNOX appears. His back is to us—we don't see his face.

BURDEN (cont'd)

And what is it you want, Edward?

Burden touches Edward, leans close.

BURDEN

Should I try to guess?



Burden kisses Edward, pulling him close. Together, they turn, slowly. There's the DISTANT sound of TEETH clicking, and hungry, slurping noises. And when the kiss ends, Edward faces us.

His face is decayed, a DEAD MAN'S face, with maggot holes, running sores.³³ We see him as he will become, after entering Burden's trap.

A loud HISSING NOISE, laughter...

BURDEN

I know where the puzzle is that we must solve.
(Edward nods.)

Edward nods and changes back to his normal appearance.

BURDEN (cont'd)

I know where it is. I'll take you there. But first...

Burden pulls Edward down to the bed.

EGO

The perfume! The smell! It's changing. I can't breathe. I feel sick...

Burden and Edward make love, the sounds loud, exaggerated. We hear Burden's WHISPERS...

BURDEN

I can give you what you want. I can give you...what you want...

The specters fade.

The WIND whistles.

HOT SPOTS:

-When the bed is clicked on, there is the SOUND of lovemaking and it turns a bright red.

-One of the pink-red WALLS seems alive, flesh-like, perhaps filling with a Bosch-like vision of hell, all in shades of red.

-The WASH BASIN makes a splashing sound. *When it's clicked on a creature juts out very quickly, snapping its teeth.*³⁴ But then the water, and the creature, both disappear.

-Clicking on the photograph causes EGO to hear the door open and a creaking sound on the floor. *The soldier, a doughboy, enters the scene. He is looking at a beautiful woman sitting at her dressing table. She stands up to welcome him. He takes a step closer to her. The first step is normal, but his second is a limping step. Then wounds from the war appear on him, blood and holes and gashes appearing on him until he becomes what he is—a young soldier chewed to pieces by bombs, mustard gas, and rats.*³⁵

The image fades...

END OF MARTINE BURDEN BEDROOM SCENES

LOCATION 14—THE DOLL ROOM

This room is LOCKED until all the puzzles in the Game Room have been solved.

It is a dark room, *filled with DOLLS* created by Henry Stauf. Each doll is unique, with an unusual expression. That's because each doll is modeled on a real child claimed by one of Stauf's toys.

On a shelf, there are wood blocks with numbers on them. This is the MAGIC SQUARES puzzle.

There is also a puppet theater here.

**14-1 TEMPLE AND ELINOR**

[Trigger: Solving the Magic Square puzzle.]

TEMPLE and ELINOR appear in the doll room, hands out gesturing at the dolls.

TEMPLE

Dolls...Why would Stauf keep this room, a room filled with dolls, locked?

Temple turns, his mouth falls open.

TEMPLE

Unless. Oh—God. I know what this is. {Unless—oh my... I know what this is.}

(he turns back)

What all these dolls are.

His words REPEAT, overlap, ECHOING eerily. *For a split second, Temple appears the way he did when he died, a wire wrapped around his neck, pulled tight.*

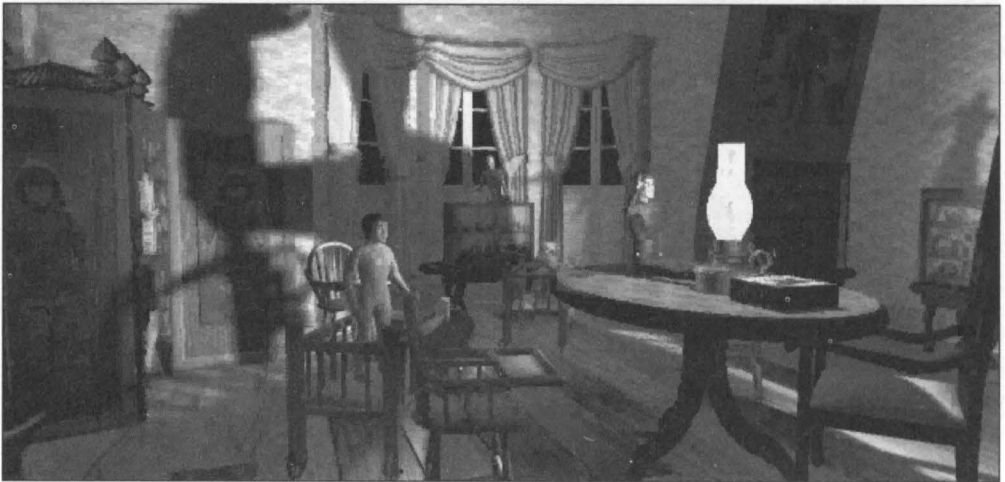
That image FADES.

TEMPLE (cont'd)

(to Elinor)

Don't you see...don't you see what this is?

Elinor shakes her head. She reaches out, slowly, tentatively, and TOUCHES the doll — a boy dressed in miniature blue jeans and a turquoise sweatshirt.



TEMPLE (cont'd)

They're the—

The DOLL SMILES, turns its head. But then the smile slips away, and then it speaks.

BOY DOLL

I want to be an architect...

Then, from a nearby shelf, another DOLL speaks, a girl.

GIRL DOLL

I love my Mommy. Where's my—

ELINOR

I know that voice. She lived near us.

(quietly)

Samantha... she got sick and—

Oh, God—The dolls. {The dolls}

TEMPLE

—Are the children. The children's spirits became these dolls. That was his deal. Stauf took the children. Not all of them—a certain number. And—

Another DOLL SPEAKS UP, and another, making a chorus of dolls.

DOLLS

Take me home! I want my Daddy.

Can I play now...can I please...?

ELINOR

A certain number. Needed for tonight.

TEMPLE

What? What was that you just said?

ELINOR

For tonight! These children had to be collected.

She TOUCHES the dolls, walking beside them.

ELINOR (cont'd)

There must be another child coming here. The last guest, and—

TEMPLE goes close to her.

TEMPLE

No.

(Shaking his head.)

No. He's here already. I've seen him, he ran away....

The words ECHO, overlap, as though the words themselves were running through the house.

TEMPLE (cont'd)

Away.

Temple looks out, towards EGO'S POV, as if talking to EGO.

TEMPLE

The others are learning about the boy...what must be done. What must happen to him...

Now Elinor TURNS, faces the same way.

ELINOR

We have to find him—and get him out.

They are walking out, towards EGO's POV. Both images start FADING. The dolls start chattering again, saying things like HELP ME...GET ME OUT.

TEMPLE

You look upstairs, in the attic. I'll look downstairs.
Move fast—before the others—

The DOLLS chatter, blinking eyes, waving arms, kicking their feet pathetically. The noise grows and grows. The only way to stop the insane chatter is to leave the room...

HOT SPOTS:

-When clicked on, the dolls issue a plaintive "MAMA."

EXIT:

Click on the puppet theater, and the curtain parts. *A violent puppet play begins, with sword play and the following dialogue.*³⁶

PUPPETS

Now, I have you -

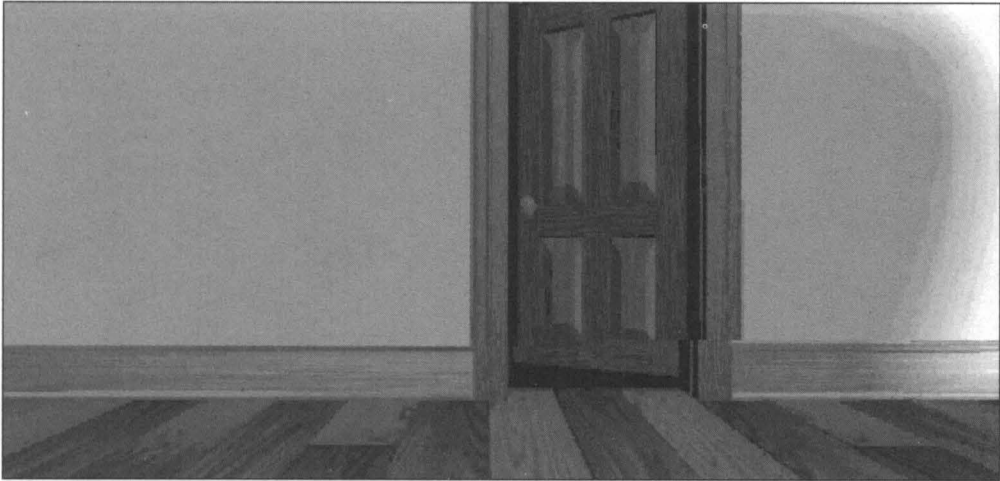
And so one day -

Give it to me!

No me! Give it to -

Don't do that, please don't -

A tiny door is in the back of the stage. It flies open. If EGO clicks on it, he moves toward it, entering the impossibly tiny door and exiting into the NURSERY via the toy chest.



END OF DOLL ROOM SCENES

LOCATION 15—PORTRAIT GALLERY

The Portrait Gallery is a narrow room, lined with paintings. There is a portrait of STAUF here, as well as paintings of various landscapes.

**15-1 MARTINE BURDEN AND EDWARD KNOX**

[Trigger: Entering the room.]

There are voices in advance of the apparition.

BURDEN

I saw this room before. And I know what this is.

EDWARD KNOX and MARTINE BURDEN appear.

EDWARD

Strange paintings, sick—

15-2 BURDEN AND EDWARD KNOX

[Trigger: Solving 2DRC Puzzle #1.]

The paintings start to change. Portraits take on a ghastly appearance, etc.³⁷

15-3 THE CANVAS

THIS SCENE DELETED

HOT SPOTS:



-The paintings are alive, each active in a different way. Some produce sounds.

-One painting shows a big-eyed child, real kitsch. This is the basis for the 2DRC puzzle. When the puzzle is solved the child turns into a miniature vampire, rising off the painting, floating in the air, talking.³⁸

CHILD

If you think my eyes are big -

The child opens his mouth.

CHILD (cont'd)

You should see my teeth!

EXIT:

One painting is of the Music Room. After solving the 2DRC puzzle, clicking on this painting places EGO into the painting and into the Music Room.

END OF PORTRAIT GALLERY SCENES

LOCATION 16—THE BATHROOM

In the glistening red-and-white tiled BATHROOM, the TUB TAPS sound like they are dripping, although you can see no drips. The LIGHT from the overhead fixture is blinding bright.

There is a white, porcelain SINK—spotless—and a MIRROR with a medicine chest behind it. To one side there is a bathtub hidden by a shower curtain.

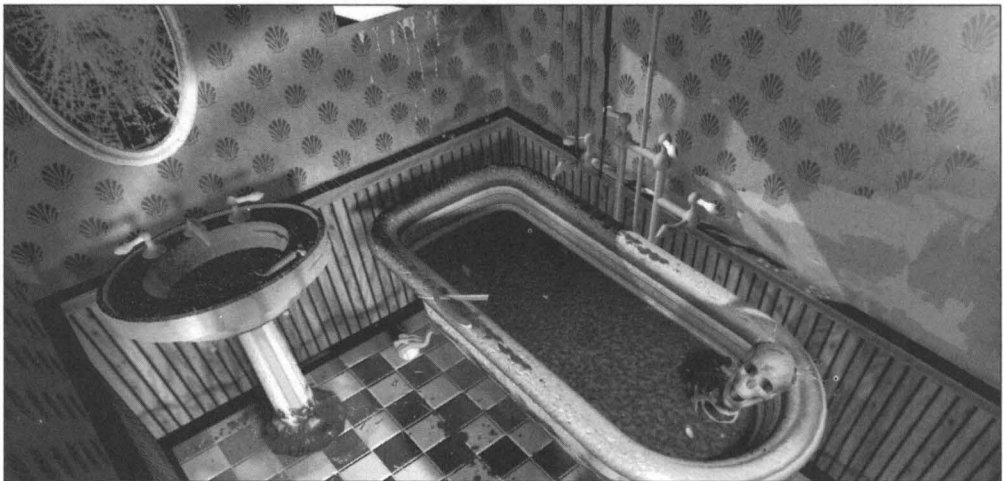
16-1 BURDEN

[Trigger: Solving the Knight's Chess puzzle.]

We hear the sounds of SPLASHING. *A beautiful woman, nude, appears, surrounded by bubbles. It is an erotic image, as the woman extends a leg, scrubs it. There is sense of the voyeuristic about this.*

The woman slips below the water. When she again EMERGES, her skin has a grayish-green pallor, almost diseased. She opens her mouth and snakes slide out.³⁹

The apparition fades.



HOT SPOTS:

-The mirror steams up, and a message appears. HELP ME. Then TAD'S FACE...

EXIT:

The bathtub/shower can be entered. Then there's the sound of the curtain being pulled closed. The shower starts. If EGO moves toward the wall to continue, he arrives at the rainy closet of the KNOX bedroom.

END OF **BATHROOM** SCENES

LOCATION 17—LABORATORY

This LAB is, at first glance, a rather respectable looking room for scientific work. There are white COUNTER TOPS, silvery metallic TRAYS, an assortment of electrical APPARATUS that looks medical, and a MICROSCOPE.



There is a giant, industrial-sized FREEZER at one end of the lab.

When first entered, this dusty room is quiet.

But then there is the DRIP of water from a gracefully curved SPIGOT that can't be turned off. Occasionally, there are other ghostly sounds, afterimages of the grisly work done here. Sickening MOANS and GURGLING noises.

Also in this barren lab, there is the Microscope. Which has a slide. And the slide displays the Infection puzzle.

When this room is first entered, various electrical equipment sparks to life. The room is filled with a jumble of old radio shows, news, ballroom music, and especially comedy routines... "Wanna Buy a Duck?", "Well, McGee, you did it this time...". After a few moments, the old programs fade.

17-1 THE MICROSCOPE

[Trigger: Clicking on the Microscope.]

EGO looks into the microscope.

EGO

Can't be anything here. Not anything alive.

From EGO'S POV, we see the Infection game.

EGO

(laughs)

It's another puzzle. Imagine...inside a microscope...

17-2 THE LAB

[Trigger: Solving the *Infection* puzzle.]⁴⁰

EGO pulls away from the microscope, and the lab is different.

Now the large electrical machines⁴¹, the medical devices, are at work issuing noises. The operating table is now hidden by a curtained partition. A single word is heard...

TEMPLE

This...

Then TEMPLE APPEARS. He's laughing, talking to himself..

TEMPLE

Yes, this is it. Not magic. This is Temple's secret. Some demented...

There's a MOAN from a nearby table.

TEMPLE (cont'd)

Science...

The CRACKLING noises from the apparatus SWELLS. *Temple picks up a notebook.*

Temple reads...

TEMPLE (cont'd)

I have, this day, discovered a way to communicate...

Another MOAN. Temple looks to the lab table. There's something lying there now, its moving form silhouetted against the partition.

TEMPLE (cont'd)

(looking away from the book)

I wanted power, real magic. If it existed. That's why I came here...

The metallic counter tops continue to fill with monstrosities, animal parts moving on their own, a head in a tray, blinking, calling HELP. Strange PLANTS that are obviously turning into predatory creatures.

TEMPLE (cont'd)

But not this. Not—

*Temple lets the book drop to the floor. He holds up his hands in front of his face. They are slowly transforming into greenish-gray claws. His face bulges, as if it too were trying to change.*⁴²

Temple shakes his head violently.

TEMPLE (cont'd)

No!

Temple lowers his hands. They begin to change back. He runs out of the room, screaming. Everything in the lab fades except for the bare counter tops, the microscope. Then there is the distinctive LAUGHTER OF HENRY Stauf enjoying his game.

HOT SPOTS:

- The Microscope eyepiece can be looked through when clicked on.
- TRAYS can be examined by clicking.

EXIT:

EGO opens the door of the freezer by clicking on it. Inside the freezer, EGO sees frost, and then shelves with body parts, a HAND, a HEAD, coiled intestines. The head speaks...⁴³

END OF LABORATORY SCENES

LOCATION 18—HAMILTON TEMPLE'S BEDROOM

This bedroom looks like the Master's bedroom—an impressive four-poster BED is surrounded by magic PROPS and TRICKS.

There is a magician's chest. A hat and a prop rabbit rest on a glass DISPLAY CASE, which contains numerous familiar GAGS, such as the disappearing ball, the shell game, changing-color kerchief.



SHELVES on the walls hold large APPARATUS—chains for escape tricks, a box for sawing someone in half, metal hoops, and wands.

See Hot Spots (below) for what these items may do when clicked on.

There is a card tabel on which to play the Hiroimono Card puzzle.

Upon entering the room, *a magician appears, in full cape and top hat, hanging by his neck from a rope attached to a rotating ceiling fan.*⁴⁴ *The body spins slowly. He talks...*

MAGICIAN

I guess I don't have the hang...
 (a beat)
 of the Indian Rope Trick. Perhaps...

Now EGO sees the face, rotted, skeletal, obviously dead a long time.

MAGICIAN

...you'd like to try!

18-1 TEMPLE AND DUTTON

[Trigger: Solving the Hiroimono Card Puzzle.]

TEMPLE enters the magic bedroom. He explores the magical apparatus, commenting on them.

TEMPLE

(handling chains)

Sturdy work. Even Houdini didn't—

(rattles chains)

use such a heavy weight...

Temple moves to the display case. He picks up the HAT, and puts it on.

TEMPLE

(a shallow laugh)

Perhaps this is the secret to Stauf's power.

Temple spins around and waves his hand at the room

TEMPLE (cont'd)

(excited)

Yes...

DUTTON comes into the room.

DUTTON

Temple? What's all the noise?

But Temple is oblivious to Dutton. His hands stretch toward the bed. A beautiful WOMAN suddenly appears there, languorous, inviting.

TEMPLE

Yes...

DUTTON

Temple—what the hell are you doing...

{Temple—what in the world are you doing}

Temple's hand is still outstretched towards the bed. The woman starts aging, growing into a decrepit monstrosity. MAGGOTY things crawl out of her.⁴⁵

DUTTON

Stop it. Stop what you're—

The woman's BODY literally splits open. A terrible WIND rushes through the room. The CHAINS rattle. DUTTON screams.

DUTTON (cont'd)

No!

Something starts to emerge from the canyon now, made by the conjured woman. *Temple makes a fist.*

TEMPLE

(shouting)

Stop!

And it does, the wind stops, the rattling ends, the bifurcated corpse woman vanishes. Then—in a flash—Dutton and Temple are gone.

HOT SPOTS:

-The Sawing Box, for the saw-a-person-in-half trick, leaks blood when clicked on. The blood, an apparition, vanishes after a few seconds.⁴⁶

-Different parts of the room offer a fantasy sound of applause.

EXIT:



After entering the room from the hall, if EGO turns, he sees that there are now three doors. Where they lead to changes each time someone enters the room, randomly. (If he re-enters the one he thinks that he just came through, he will not be out in the hall. In fact, he cannot re-enter the hall from this room.)

The doors lead to the FOYER, the LIBRARY, and after solving the Hiroimono puzzle, the ATTIC.

This passageway is a one way passageway. There is no corresponding door at those locations leading to this room. (Though the ghost doors will appear at those locations)

END OF TEMPLE BEDROOM SCENES

LOCATION 19—BRIAN DUTTON'S BEDROOM

Dutton's bedroom is the lavish dressing room of a very wealthy man. There is heavy, dark FURNITURE that speaks of money and success. To live like this is Dutton's dream.

There is a large briefcase on the bed. Its leathered pattern is inscribed with the Hiroimono Puzzle using the Pinwheel and Bleachers patterns. There's also an empty champagne caddy.

The top of the large rubber tree plant from the Music Room is in a corner.



19-1 THE ROOM

[Trigger: Clicking on the champagne caddy.]

There's a loud POP, and the caddy suddenly holds an open bottle of champagne. On a nearby table, there are two champagne GLASSES, suddenly full. A woman LAUGHS, low, sensual.

There is a bit of the chanting, in the distance, from the BLACK MASS— but it quickly fades.



19-2 DUTTON

[Trigger: Solving the puzzle on the case.]

DUTTON appears, and the case **CLICKS** open noisily. *Dutton looks left and right, to see if anyone has spotted him.*

He opens the case and removes MONEY, stacks and stacks of bills.

DUTTON

Oh, God {my word}, yes. This is it. All this money! I'm rich, filthy rich—

Dutton holds the money up, exultant. Slowly, gradually, he starts to change color, turning **GREEN**.⁴⁷

DUTTON

No. What is this? What's going on?

Dutton lets go of the money. It lands soggily, as though wet, living. Dutton's color darkens to a deep blood red.⁴⁸ *He falls to his knees, screaming.* The image fades...

19-3 DUTTON

[Trigger: Clicking on the closet door,]

There is the faint sound of Chanting. The **BEAT** of leathery wings.

DUTTON

A secret room. This is the puzzle Stauf set out. And I—

Dutton walks in. His voice begins to echo as he vanishes into the darkness of the **CHAPEL**.

DUTTON

Solved it!

The Door **SLAMS** shut. There's a **SCREAM**.

HOT SPOTS:

-Clicking on the champagne caddy makes the bottle and the glasses appear. An invisible woman laughs.

-The Hiroimono puzzle tokens are gold coins.

EXIT:

Going to the rubber plant, EGO sees that it comes through a hole in the floor. If he clicks on it, he says -

EGO

Like Jack and the Beanstalk—
I can climb down...



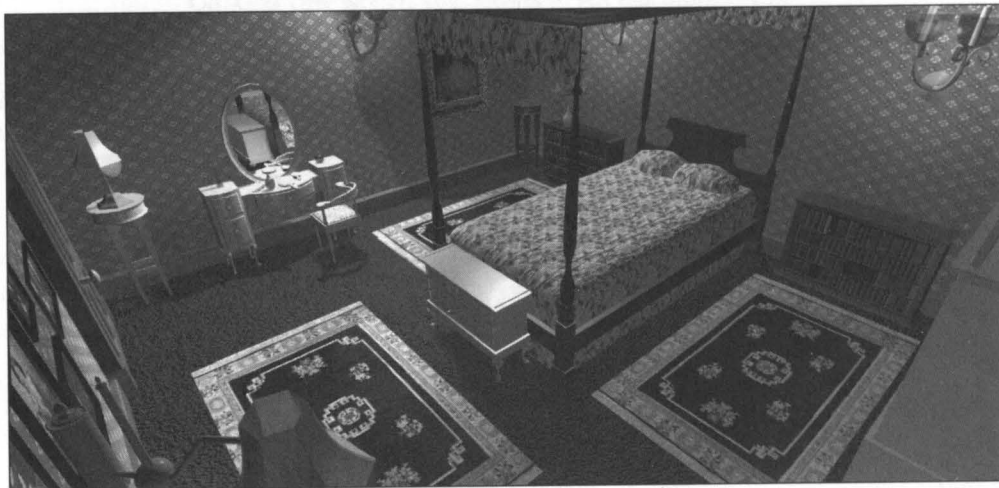
Clicking again, he climbs down the rubber tree to the Library.

END OF DUTTON BEDROOM SCENES

LOCATION 20—JULIA HEINE'S BEDROOM

This is the bedroom of a young, beautiful woman—a bedroom from the fading days of the Victorian era—when Julia Heine was young.

The BED is covered with crisp white linen. The dressing table is a gentle pastel color, filled with HAIRBRUSHES, COMBS, a hand MIRROR, and RIBBONS. Large bay windows let the moonlight in. This is a ROMANTIC room, created by the dreams of Julia Heine.



The only disturbing aspect to this room is the RUG, which when examined shows the pattern of squirmey lines that make up the MOUSE or PIPE MAZE.

20-1 HEINE

HEINE appears, a middle-aged woman. We hear her VOICE before we see her, hurrying from one thing to another...

HEINE

This is so beautiful.
Oh, look at the bed.
Like the bed I once had...

Heine stops in front of the mirror. Her image fades.

20-2 TAD, TEMPLE and HEINE

[Trigger: Solving the Pipe Maze puzzle.]

First, there are the FOOTSTEPS of Tad running in the hall, closer, into the room.

Then Tad's BREATHING, scared, panting into the room.

A voice, TEMPLE'S, calls out.

TEMPLE

Wait! Come back. Don't—

When the puzzle is correctly solved *TAD appears, looking confused in this bedroom, turning this way and that.*

TEMPLE appears beside him, holding his shoulder.

TEMPLE

You have to leave, son. You have to come with me.

The BOY looks up at him.

TAD

No. Why should I trust you?

EGO

(whispering)

Trust him...

EGO

Don't trust him.

TEMPLE

Please. Come with me. Before—

It appears suddenly. A WIRE wraps around Temple's neck. His face transforms into a horrible grimace. Then, we can see who is holding the wire—we see JULIA HEINE, pulling it tight.

Temple whispers...a terrible croak.

TEMPLE

Run. Get away. Ru-u-un.

There are other SOUNDS now—more footsteps, hurrying here. Voices shouting. LAUGHTER. The DOORS SLAM hungrily. The WIND howls.

TAD looks right at EGO'S POV, as if looking for help. Temple croaks again...

TEMPLE

Run!

Tad darts away, as we see the wire cut deeper into Temple's neck, while Heine looks like a parody of herself, demented and crazed.

HOT SPOTS:

[Trigger: Clicking on the mirror after solving the Pipe Maze puzzle.]

EGO moves closer to the mirror. *Heine appears and fingers the RIBBONS on the table, the hairbrush.*

HEINE

I once had beautiful hair...

(a beat)

I once was young.

Heine looks up to the mirror. And slowly, she starts to change, growing younger.

HEINE

Oh, yes. Young. That's what I want. To be young again.

That's—

Younger still, Heine's reflection is that of a young woman. She smiles, beams, looking beautiful. There's MUSIC, the sound of gentle dance music from the ballroom. Heine does a girlish turn, BOWS, as if ready to accept a dance.

She giggles.

HEINE

Why, I do appear to be free for this dance...

But she continues to grow young.

Now her voice is hesitant, laughing nervously.

HEINE

No. I don't think.

This is too—

Her voice has, of course changed. She speaks as a 13-year-old girl. *Still she changes. Becoming a LITTLE GIRL, the voice changing again.*

Now she sounds scared, petulant and upset.

HEINE

No, this isn't what I wanted.

This—

She barely reaches the edge of the table.

And now she is just a toddler, crying.

HEINE

No. Mommy! I want my mommy. I—

She fades from view. Pulling back to the main view, EGO witnesses an infant crawling away draped by the oversized dress of Heine.

-The Mouse Maze is 'drawn' on top of the rug.

END OF **HEINE BEDROOM SCENES**

LOCATION 21—THE ATTIC

The STAIRS to the attic are dark and narrow. They seem to go on much higher than the house...which, of course, they do. On the door leading from the Hallway to the Attic is a large door knocker shaped like a Pentagonal Star.



The attic itself is a jumble of toys and puzzles—bits and pieces from Stauf's collection—discarded, half-finished toys. Some of the games and toys are classics, like Up to Klondyke and The Mansion of Happiness (see Greatest Games pages.)

There's a dusty MIRROR, ornate, surrounded by grotesque, Gothic carvings. At one end of the Attic is the DOOR to the Room at the Top. Moving through the jumble is like moving through a maze.



Also, amidst the jumble of old toys, broken machinery, tools and chests, there is a small coffin. In one corner is a pile of bones.

21-1 TAD AND JULIA HEINE

[Trigger: Turning toward the Attic door but only after having seen all the basement scenes.]

Just outside the attic door in the Hallway. The NOISES fill the hallway first, LAUGHING, SCREAMING, MOANING—a funhouse from hell. *Then TAD'S voice is heard, as HIS GHOST appears.*

TAD

Where are we going? Where are you taking me—

He struggles with an unseen HEINE. She talks, madly, trying to soothe the terrified boy as she slowly materializes.

HEINE

It's okay, honey. Everything's fine now. You're safe, you're with me. Everything's—

Heine and Tad walk through the closed door to the attic.

21-2 TAD, ELINOR, AND HEINE

[Trigger: Winning the Pentagonal Star game.]

MOVING up the stairs, there's a deep throbbing sound, as if you are leaving one world and entering another (like the sound of a ship at sea).

The walls on either side of the stairs shimmer, glow. There's a heavy BREATHING sound now...the house, ready to come to life.

The image vanishes.

A pathetic VOICE calls out. It is Elinor.

ELINOR

Help me...please..someone... help..me...

TAD appears, backing away from Heine, scrambling over the TOYS, the headless DOLLS, the dusty GAMES, the MIRROR until he falls next to a MARIONETTE.

EGO

(whispering, pleading)

Get up. Run away. Get—

The marionette has wooden arms and legs, with strings. But it moves, the head TURNS. *And we see ELINOR'S HEAD on the marionette's body.*⁴⁹

ELINOR

Help me. Please.

I can't move. I—

Tad stands up. HEINE is walking towards him, her arms out to block his escape.

HEINE

Come here. Come here, you little—

ELINOR

Help me...

Tad looks left and right, trapped by madness in both sides.

ELINOR

Something's wrong with me. I looked over here and—

Elinor rattles her STICK arms, her legs.

ELINOR

I can't move. I can't do—

HEINE grabs Tad, holding him. He SCREAMS. The wind HOWLS in answer. But she pushes him now towards the door.

HEINE

One last puzzle...

Heine moves Tad towards the door. The image fades.

21-3 THE DOOR

[Trigger: Solving the Devine Intervention puzzle.]

The door flies open with a sickening WHOOSH. The Room at the Top can now be entered.

21-4 EGO AT THE MIRROR

[Trigger: Automatic after scene 22-1.]

EGO is at the mirror, the dusty mirror which reflects back nothing.

Except now, it does show his image. A MAN, his face grim, his eyes dark, set.

There is a sound, from downstairs....a scene that has already been witnessed.

TAD

Let me go.

HEINE

It's okay, honey.
I won't hurt you.
Just come upstairs.
Come with—

Ego talks, his mouth moving in the mirror.

EGO

It hasn't happened yet. It all hasn't...

TAD

(closer now, louder)

No. Let me—

EGO

(softly)

It's happening now.

The MIRROR looks less dusty now. Ego's image fades, vanishing. Until another, very similar one appears.

We can recognize the EYES, the cut of the JAW. It's TAD.

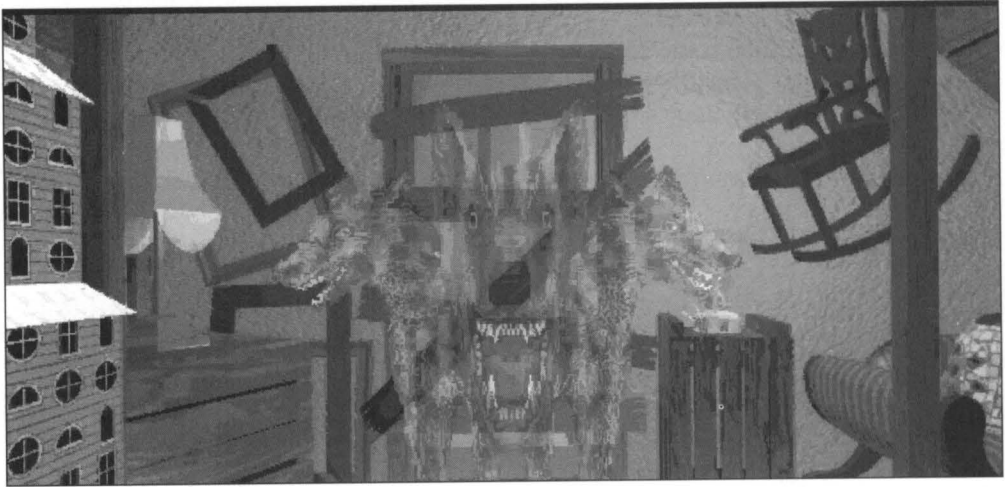
EGO's hand reaches out and touches the image. The image, EGO as TAD, reaches back out.

EGO

I—I've been here before. I've seen all, this.
Over and over—

TAD

Help me! Someone. Please...



EGO

Tried to help him.
Tried to help...myself.
Always failing.
Always...

HEINE

(from somewhere in the attic)
You little bastard! { You little brat! }

Tad screams. Ego TURNS to the door, to see the boy being dragged in, to hear the horrible SOUNDS again.

EGO moves to the doorway.

HOT SPOTS:

- When clicked on, the mirror tries to clear, revealing an image. But it fades.
- Toys can move*, sluggishly, showing that they were once experiments, Stauf's attempt to make living toys.
- The floor CREAKS.
- Clicking on certain spots makes a voice call HELP ME.
- *Wind-up toys move dangerously*, biting or perhaps wielding a sharp blade.

-Occasionally a door appears out of nowhere, and someone comes out, screaming. These can be each of the Guests, one for each visit to the Attic.

-When the pile of bones are clicked on, they slowly reconstruct into a skeleton. The skeleton, when complete, mutters...

SKELETON

Oh, I'm so very late. I hope Mr. Stauf understands...

EXIT:

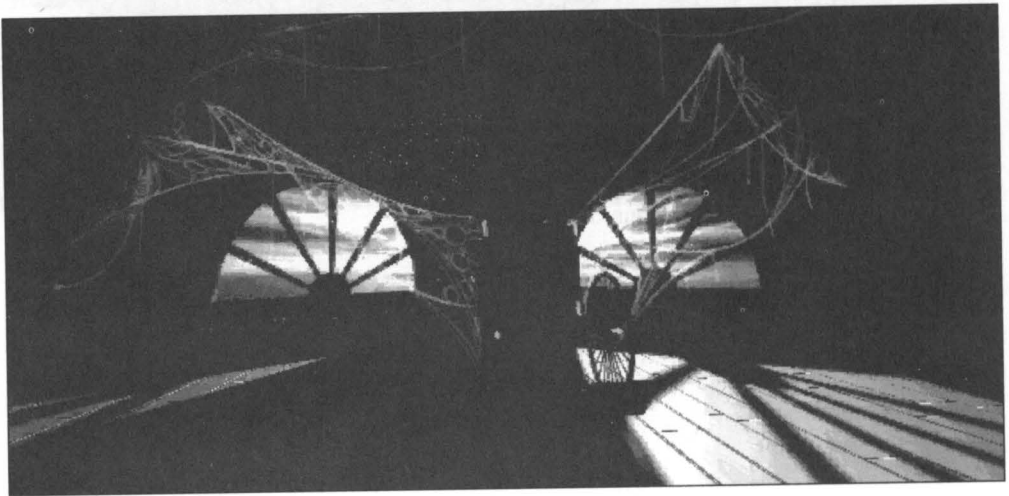
There is no exit from here. In fact, once the room is entered, there is the sound of hammering. If EGO turns around, he will find the door sealed with large planks and a huge, snarling HOUND FROM HELL guarding the door.⁵⁰

END OF ATTIC SCENES

LOCATION 22—THE ROOM AT THE TOP

At first, this ROOM is dark, with just a wooden CHAIR sitting in the center of the room, catching the scant light. The chair can be a rocking chair or wheel chair. The room appears empty, abandoned.

The first time the room is entered, EGO sees scene 22-1.



22-1 TAD, HEINE, AND STAUF

[Trigger: Entering the open room—see Attic scenes.]⁵¹

EGO

The smell...I can't breathe...

Then, in the blackness, there's the sound of BREATHING. And *Henry Stauf* is sitting in the chair. He looks ancient, desiccated. Except for his mouth, which opens and speaks—as if talking to EGO.

STAUF

Bring him here...

But TAD is dragged by HEINE, through EGO. Tad yells and screams.

HEINE

I brought him. The one you wanted, The guest. I—

Heine struggles to drag Tad—who fights her every step of the way.

TAD

No. Please. Someone, help!

The boy looks at EGO's POV. We see the face, EGO's face, clearly now.

EGO

I'm that boy.

TAD

No! I want to get out of here!

Stauf's cheeks puff like a bellows. His tongue—serpentine—tastes the air.

HEINE

My wish...I'll get my wish.

From Stauf's mouth spews a mass of liquid which lands about Heine's feet. She looks down.

She begins SINKING.

HEINE (cont'd)

No. What are you—

She sinks slowly, slapping at the quicksand-like floor.⁵²

Her last words are CUT OFF as her head sinks.

HEINE (cont'd)

No. No—you promised—
You cheated me!

She disappears. TAD backs away.

EGO

Run! For God's sake, —
{Run for Pete's sake}

But out of Stauf's gaping mouth, his tongue is waving, large and serpent-like in the air. It flies out and encircles Tad.

The boy CRIES.



The BREATHING grows louder. The WALLS pulsate.

The tongue completely encircles Tad. He is pulled to Stauf, whose mouth opens in an exaggerated fashion, feeding on the boy, his innocence. The Stauf-chair wheels back with Tad into a dark void.

Terrible NOISES rumble through the house.

EGO backs up, as the noise increases.

The walls glow with an ORGANIC VITALITY. Tendrils sprout everywhere, as Ego backs into the attic, down the stairs.

EGO

No! What is happening? What is—

There are the sounds of LIVING THINGS now. Bits of scenes from the game appear in the room, floating in the air, and then disappearing... the ghouls eating dinner, the stabbing in the Library, the skeletons from the Basement.

The walls begin to pulse, vein like. The noise reaches DEAFENING VOLUME, popping, squishy sounds as dozens of horrors are unleashed. Faintly, another voice is heard...

TAD

Help me....

EGO

Help me...

It ends. Everything is QUIET, 'normal'.

The screen goes to black.

And Ego is standing in front of the MIRROR. [Scene 21-4.]

22-2 TAD, HEINE, AND STAUF

[Trigger: Entering the room a second time.]⁵³

There is a replay of part of the previous scene...

TAD

No! I want to get out of here!

Stauf's cheeks puff. His tongue tastes the air. The tendrils stretch towards Stauf.

HEINE

My wish...I'll get my wish.

But Heine looks down. The color of the floor changes, the wood grain giving away to something SHINY and VISCOUS.

She begins SINKING.

HEINE (cont'd)

No. What are you—

She sinks slowly, slapping at the quicksand-like floor. SPATTERS fly up to her face.

Her last words are CUT OFF as her head sinks.

HEINE (cont'd)

No. No—you promised—
You cheated me!

She disappears. TAD backs away.

EGO

Run! For God's sake, —
{Run! For Pete's sake,—}

But out of Stauf's gaping mouth, his tongue is waving, large and serpent-like in the air. It flies out and encircles Tad.

The boy CRIES.

The BREATHING grows louder. The WALLS pulsate.

The tongue completely encircles Tad. He is pulled to Stauf, whose mouth opens in an exaggerated fashion, feeding on the boy, his innocence.

Terrible NOISES rumble through the house.

The images fade and EGO moves closer.

The images reappear and *Tad sees EGO, and cries out.*

TAD

Please... please... help me...

EGO

I — I can't do anything. You're not real.

Tad has been pulled tighter and his pleas are more desperate. He's sobbing, reaching out with one free arm.

TAD

Please, help me!

EGO

(quietly at first but then louder)
No, by God. No. You can't have him.
{No, I swear. You can't have him.}

The hand begins to glow. Then, competing with the sound of Stauf—the tendrils moving, the sounds of the house claiming a victim—there is music, a hopeful sound.

EGO

You can't have me!

The glow has travelled from the boy's outstretched hand, up his arm, eventually surrounding the boy's body.

TAD

Please! Take my hand. Pull me—

EGO looks UP, and the tendrils fall away from the boy. STAUF begins a weird transformation,

aging, shriveling until his skin falls off, until he and everything strange in the room falls to the floor, turning to dust.

TAD stands there, still crying, but smiling now.

TAD
You saved me. You—

A bright glow encircles Tad and the entire room. A shaft of morning sunlight slices into the room through an opening in the roof. EGO rises toward the light with the image of Tad before his eyes.

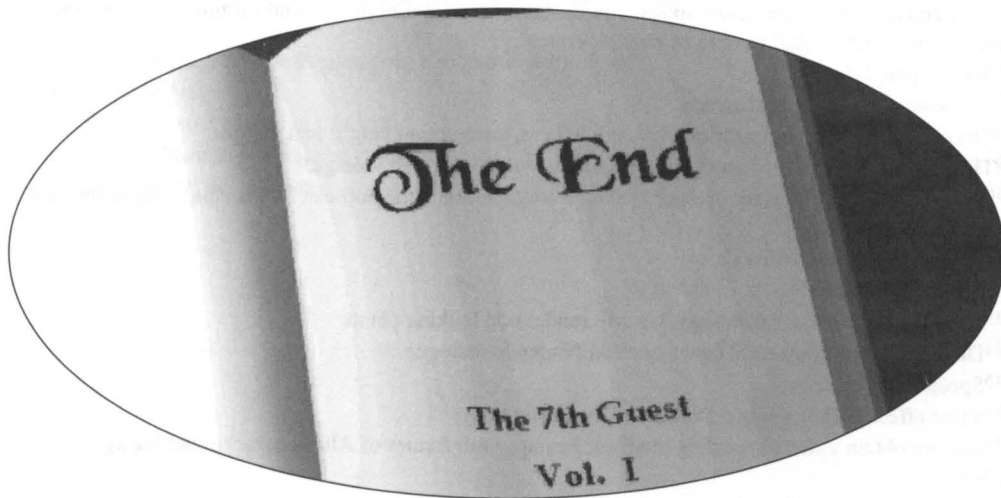
TAD
It's all been changed.
It's over now. Now, and—

Tad disappears, slowly fading, The music swells even louder—perhaps with a chorus of voices—as the sunlight in the room intensifies to a jewel-like brilliance.

EGO
Forever...

The scene resolves itself to a white page and we are once more readers of the Book of GUEST.

The page turns to reveal a drawing of the house in full daylight now.



NARRATOR

It's morning, and all the guests
have left. And whatever evil
Henry Stauf brought here, to
this house, that is gone too.

Only this story remains. That, and
the silly rhymes of children.

Underneath we hear the Children's sing-song rhyme.

CHILDREN

Old Man Stauf built a house
And filled it with his toys,
Seven guests all came one night
Their screams the only noise...

Then the Guest theme, as the screen fades to black.

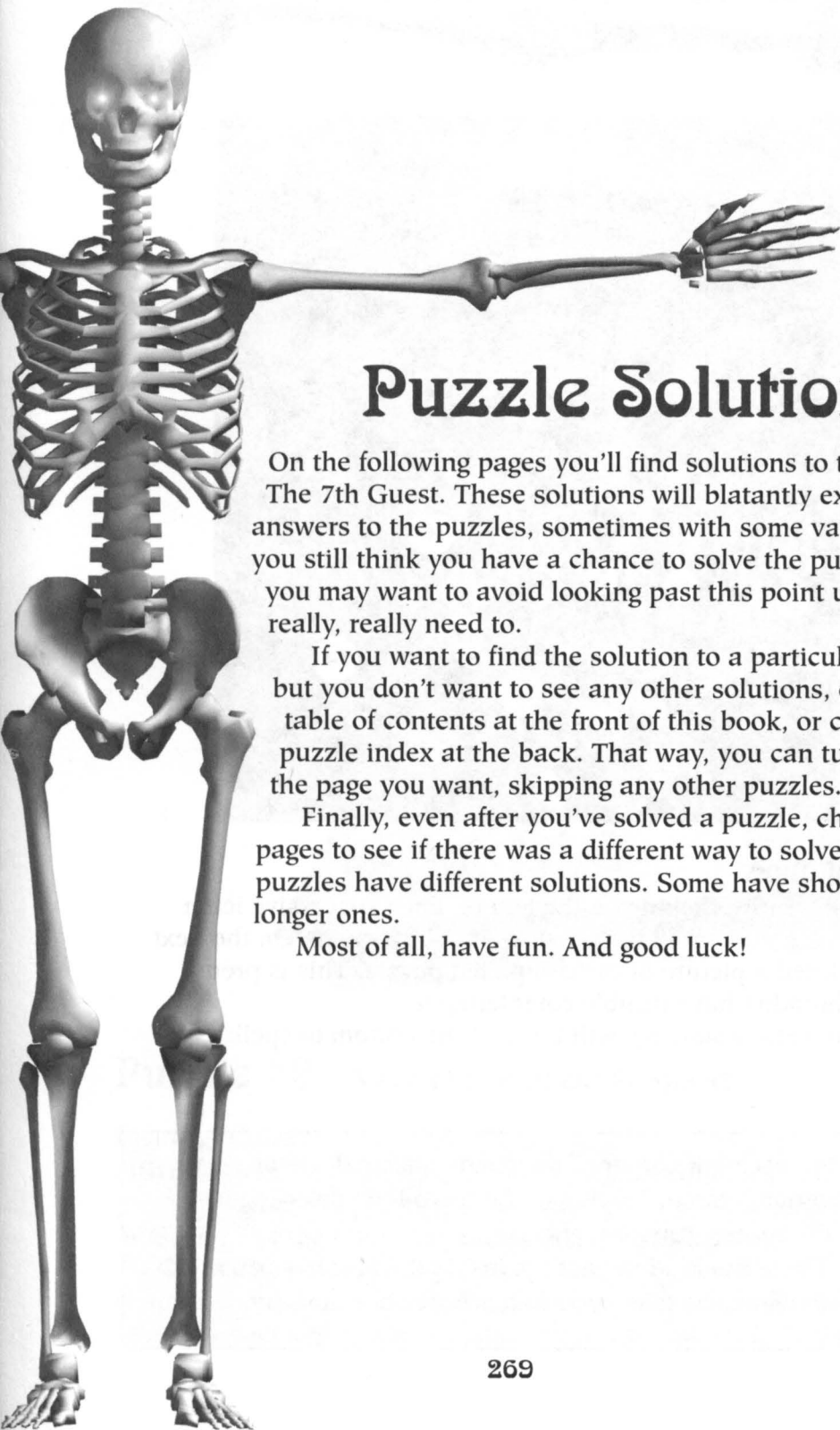
THE END

ROLL CREDITS

- ¹We can create an exterior window in the room model for this scene.
- ²All illustrations from the book are start and end frames of the video sequence.
- ³The floating puzzle is overlaid animation.
- ⁴Special post effect.
- ⁵Here and anywhere else actors appear simultaneously in front of and behind furniture, the fore and rear group of actors will have to be shot separately.
- ⁶Special post effect.
- ⁷The leaks are special post effects.
- ⁸The children increasingly shriek the last line here, turning into laughs and giggles.
- ⁹This is either special post animation or some weird stock video footage.
- ¹⁰Real baby with child actor dressed as doll. Shot separately, the doll can be scaled and superimposed onto the baby.
- ¹¹Let's do this at the video shoot.
- ¹²Special post effect.
- ¹³If we get L-Splining technology, we will render odd looking plants.
- ¹⁴Dialogue in { } brackets is squeaky clean Nintendo dialogue.
- ¹⁵Special post effect.
- ¹⁶Same effect as the slowly materializing hand and body.
- ¹⁷Can we obtain video of swirling mist? Or perhaps grab frames of Aliens parasite sucking against glass.
- ¹⁸Special post effect. Do what you can.
- ¹⁹Special post effect.

- 20Special post effect.
- 21Special post effect.
- 22We actually overlook the coffin room, so we can see into the open caskets.
- 23Special post effect.
- 24Special post effect.
- 25Special post effect.
- 26Special post effect.
- 27Special post effect.
- 28Special post effect.
- 29Special post effect.
- 30See Bathroom exit.
- 31Shoot Tad from high angle for display as chess piece on board.
- 32Still photo required.
- 33Special post effect.
- 34Special post effect.
- 35Shoot twice. Once normal, the second time all chewed up.
- 36This should be easy. We should use real live hand puppets or marionettes here.
- 37Special post effect.
- 38Special post effect.
- 39Special post effects.
- 40Each time EGO returns to the puzzle, its AI increases.
- 41I would like to see the electrical stuff look like Tesla's lab.
- 42Special post effect enhancement.
- 43See Chapel exit.
- 44Special post effect. Videotape doll and composite.
- 45Special post effect.
- 46Special post effect.
- 47Special post effect. Ghosts may not have much color to them to start with.
- 48Special post effect.
- 49The head of the actress composited onto a modeled marionette.
- 50Special post effect.
- 51Lots of special post effects in this scene.
- 52She will only have to pretend she is sinking.
- 53Lots more special post effects.





Puzzle Solutions

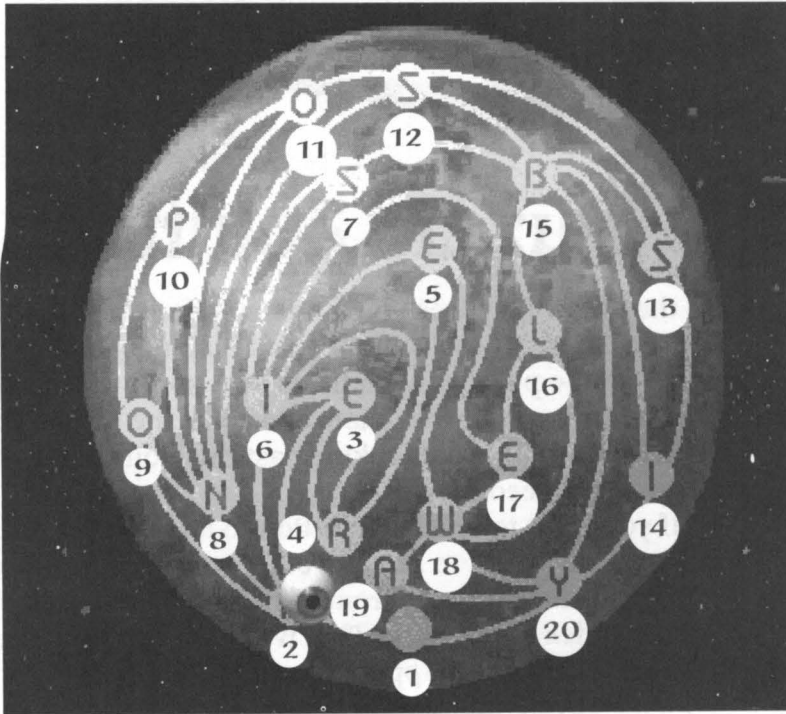
On the following pages you'll find solutions to the puzzles in *The 7th Guest*. These solutions will blatantly expose the answers to the puzzles, sometimes with some variations, so if you still think you have a chance to solve the puzzle yourself, you may want to avoid looking past this point until you really, really need to.

If you want to find the solution to a particular puzzle, but you don't want to see any other solutions, check out the table of contents at the front of this book, or check out the puzzle index at the back. That way, you can turn directly to the page you want, skipping any other puzzles.

Finally, even after you've solved a puzzle, check these pages to see if there was a different way to solve it. Many puzzles have different solutions. Some have shorter and longer ones.

Most of all, have fun. And good luck!

Puzzle #1



The Canals of Mars

Spell out a sentence by clicking on the letters. Each successive letter must be connected directly to the previous one by a canal. On the next page, we've printed a picture of the completed puzzle. This is pretty easy, so you shouldn't have trouble completing it.

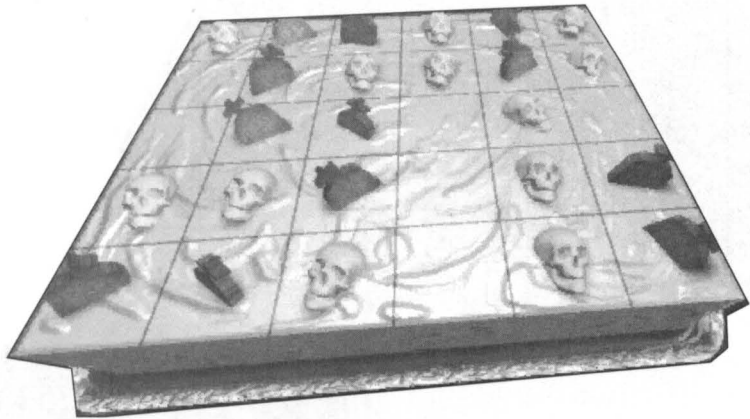
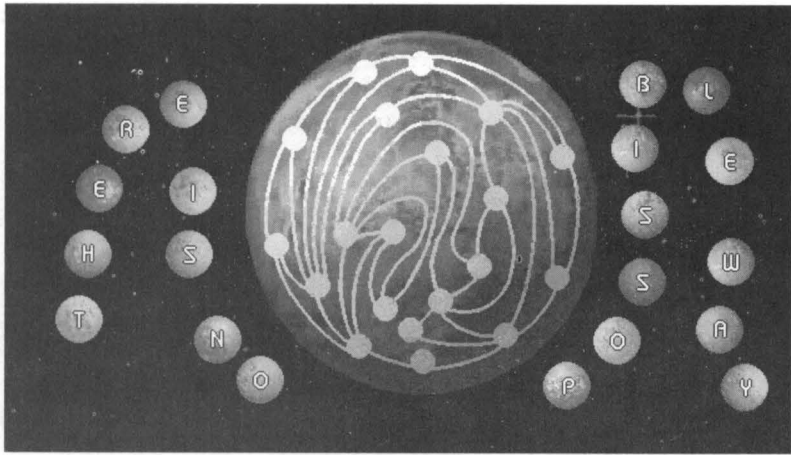
Click on the Letters starting with the T at the bottom to spell:

THERE IS NO POSSIBLE WAY



In the back left corner of the room is a small statue of a woman's torso. Moving to the torso then selecting it with the mouse runs a scene.

There is a hidden passage inside the fireplace, entering the fireplace takes you to the Attic door upstairs.



Puzzle #2

Piece of Cake

OBJECTIVE: All 6 guests need to receive an equal share of cake. The problem is that the pieces given to each guest must touch on a side. The final shape of the pieces for each guest doesn't matter.

Clue: The trick to this puzzle is that each guest must get an equal share of the cake, including the same symbols on the pieces. As Ego says, "Two stones and two skulls; the rest is just icing." This means that

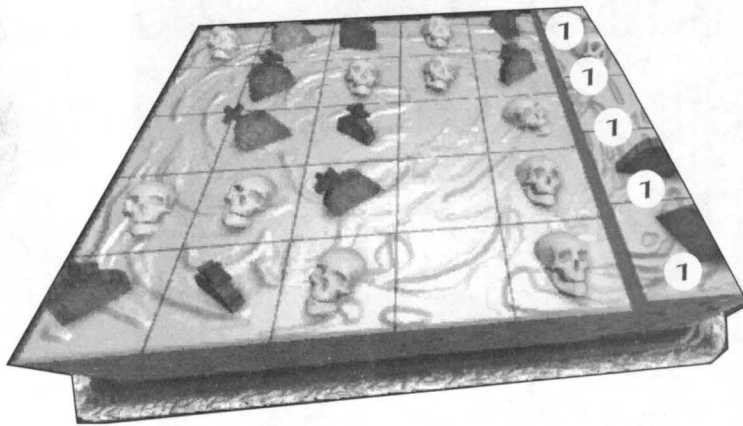
each portion must consist of two headstones, two skulls, and one piece of icing. The pieces must touch each other somewhere as well.

Clue 2: If you start by selecting each piece of the cake along the right side, you will get one portion, and that portion will then disappear.

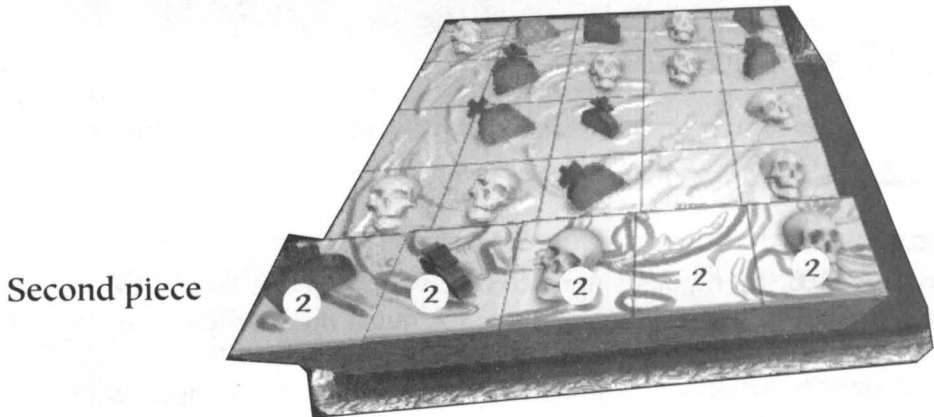
Solution

Here's the complete solution. There is more than one way to solve this puzzle, but this one will do the trick:

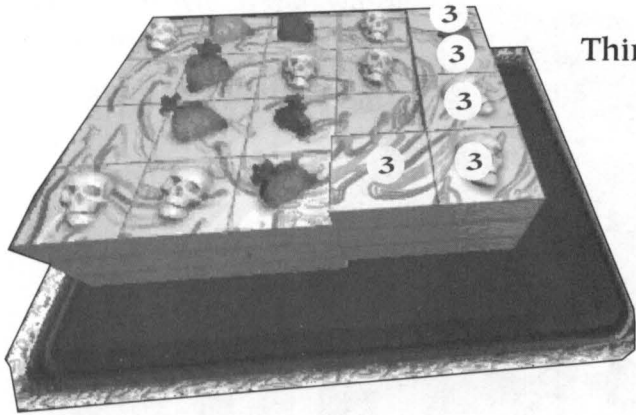
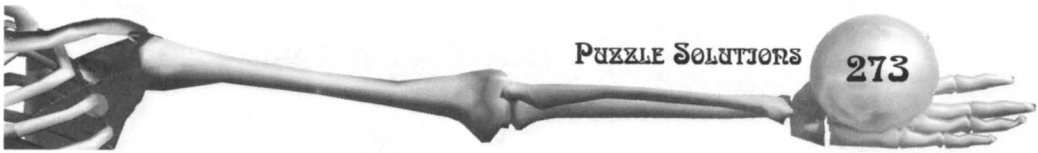
Look on the image of the cake. Each piece has a number on it. Click on all 5 pieces with the number 1. After they fly from the cake click on all 2's, then 3's, 4's, 5's, and finally 6's.



First piece

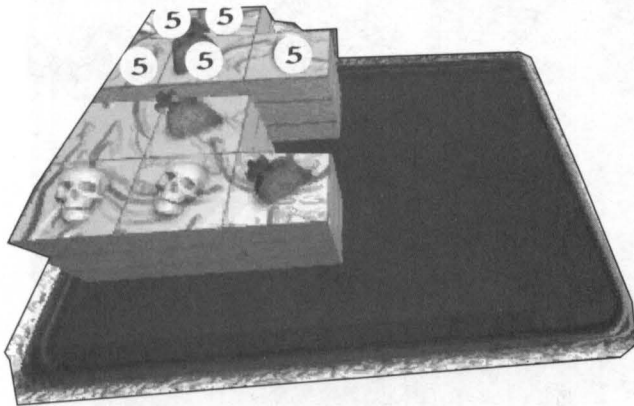
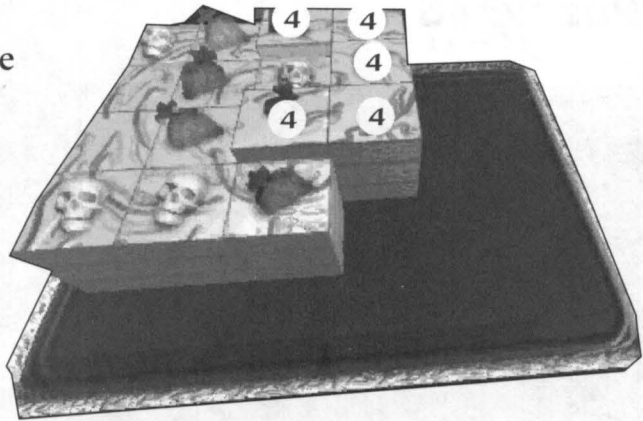


Second piece

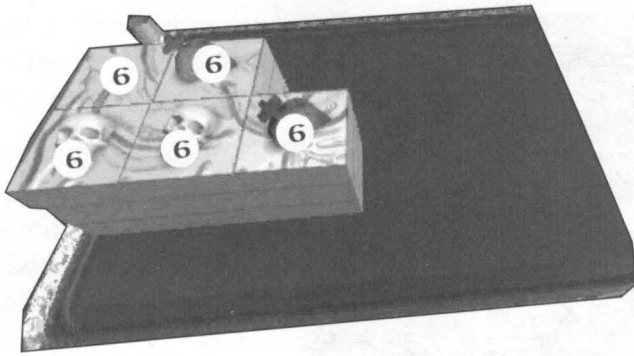


Third piece

Fourth piece



Fifth piece



Final piece

Puzzle #3

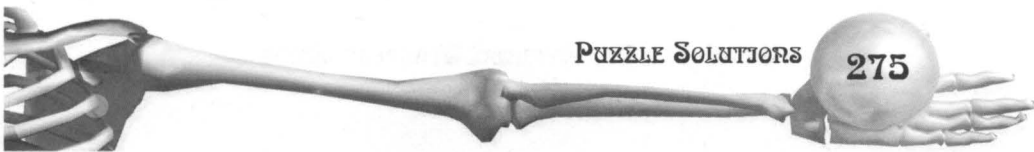


Cans in the Pantry

OBJECTIVE: Rearrange the cans so that they make a complete sentence. The only vowel is Y.

Clue: Here is a hint from the game:

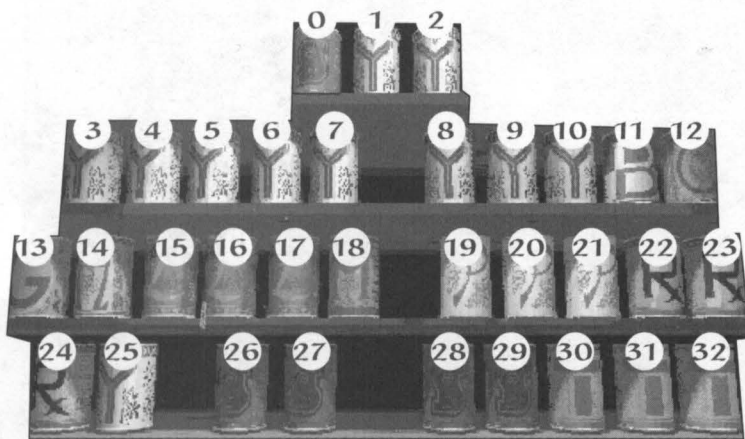
Bashful nomad, craftily, agilely, meet secretly near my underground vault.



In the walkthrough we gave you several hundred words that include the letter Y. However, if that wasn't enough help, or you've skipped directly here, all we can offer is the solution. Here it is:

SHY GYPSY SLYLY SPRYLY TRYST BY MY CRYPT

Here's the shortest solution we could find:



- 0 — 25
- 14 — 1
- 13 — 3
- 5 — 21
- 27 — 6
- 28 — 8
- 16 — 9
- 11 — 15
- 12 — 28
- 15 — 24
- 18 — 26
- 18 — 13
- 19 — 14
- 30 — 19
- 20 — 23
- 23 — 31
- 29 — 22

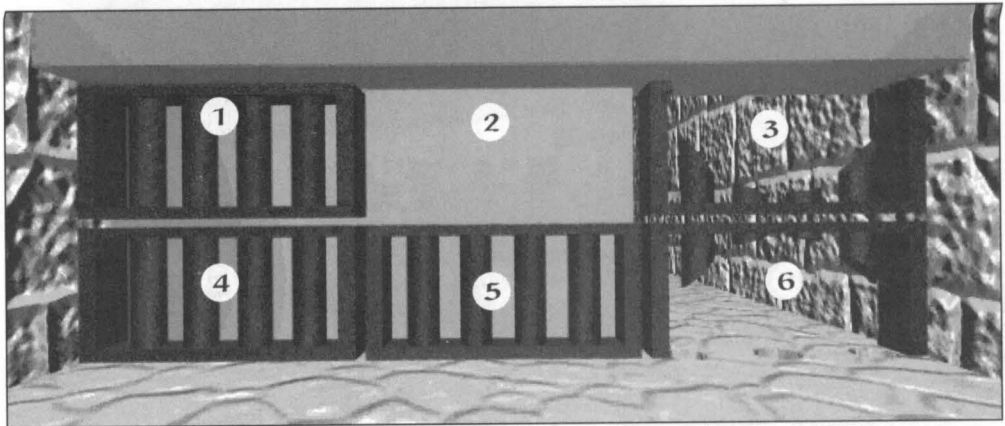
After solving the Cans puzzle, check the stove for one of Stauf's little scenes.



Puzzle # 4

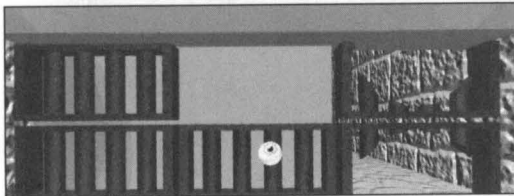
The Grate and the Small

OBJECTIVE: Move the parts of the grate parts until the two circular openings are lined up on the right, making a hole to crawl through.

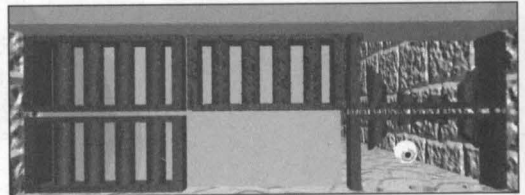


Here are two solutions for this puzzle. Try the longer solution first, then see if you can improve on it.

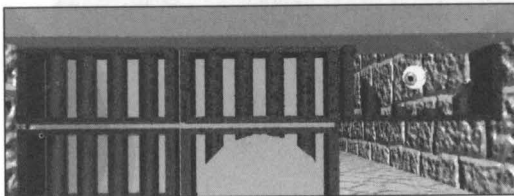
The Long Solution



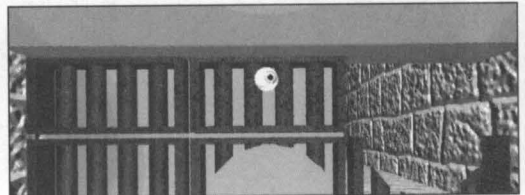
Click 5



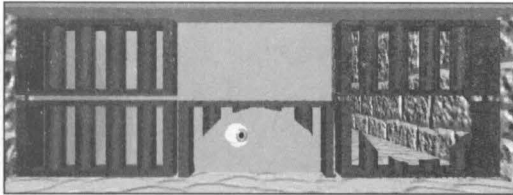
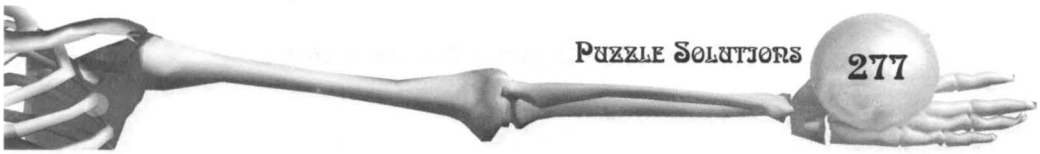
Click 6



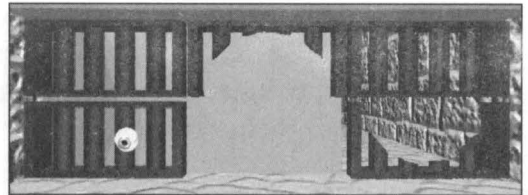
Click 3



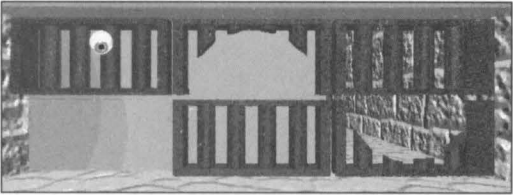
Click 2



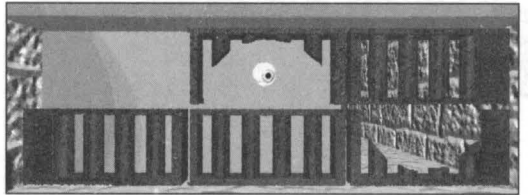
Click 5



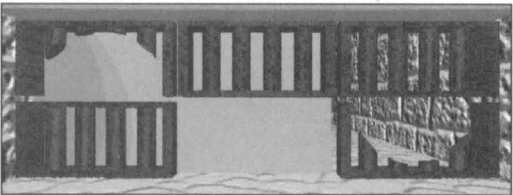
Click 4



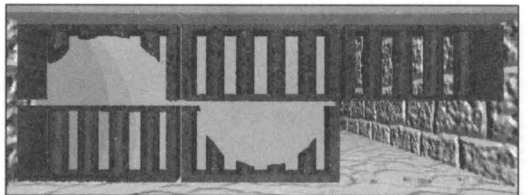
Click 1



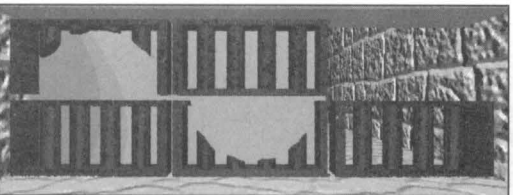
Click 2



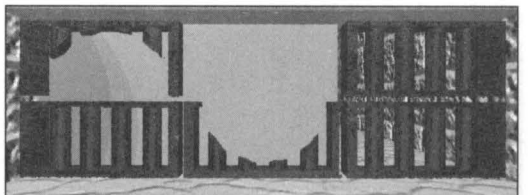
Click 5



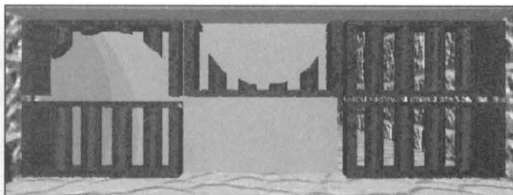
Click 6



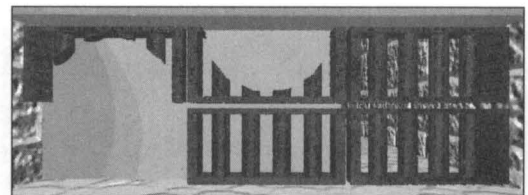
Click 3



Click 2

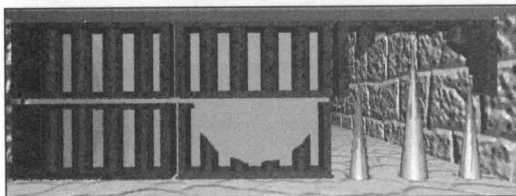


Click 5

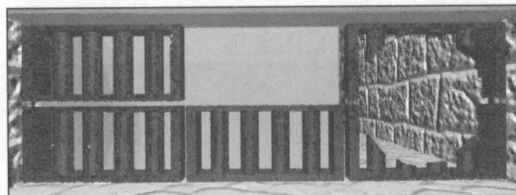


Click 4

At this point, you have the two halves of the circle lined up next to each other. From here, simply move them around counter clockwise until they end up in position. The remaining moves are: 1, 2, 3, 6, 5, 4, 1, 2, 3, 6, 5, 4, 1, 2, 3, 6, 5. Here's the last move:



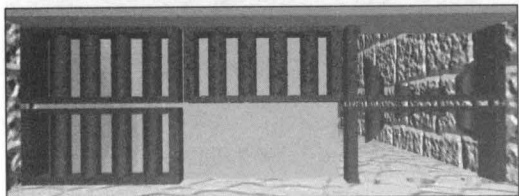
Click 5



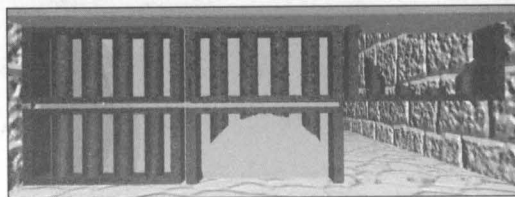
Puzzle Solved!

A Shorter Solution

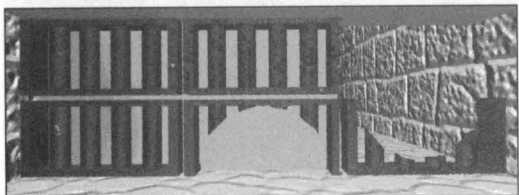
If you couldn't come up with a shorter solution to this puzzle, try this one.



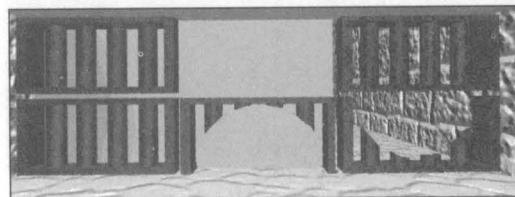
Click 5



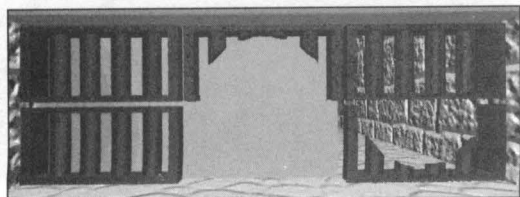
Click 6



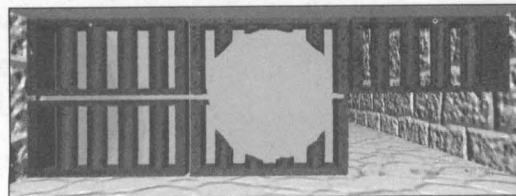
Click 3



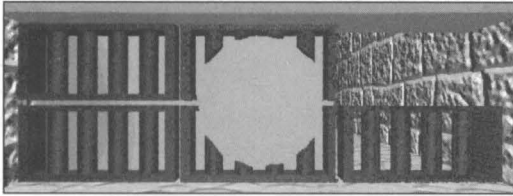
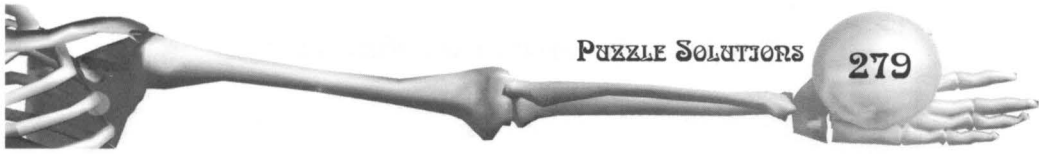
Click 2



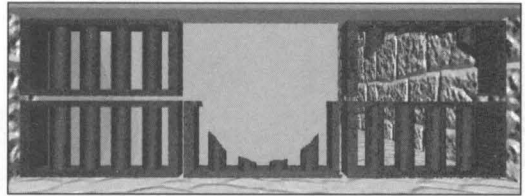
Click 5



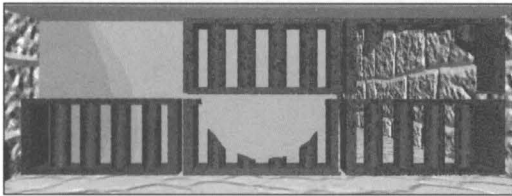
Click 6



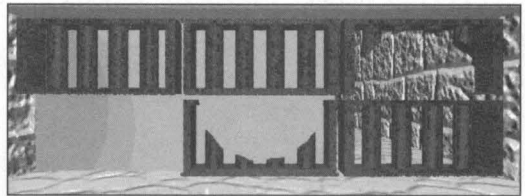
Click 3



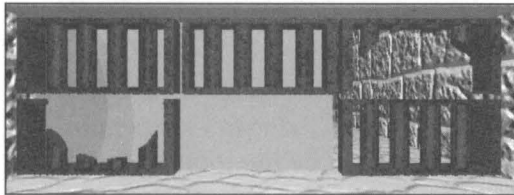
Click 2



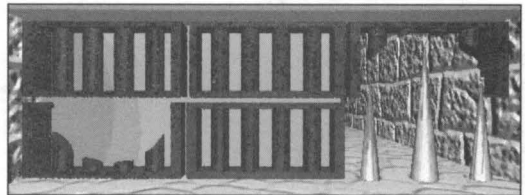
Click 1



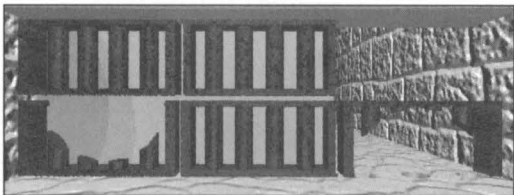
Click 4



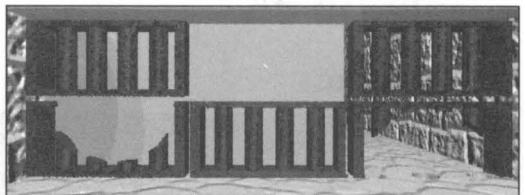
Click 5



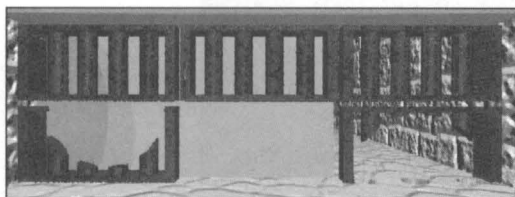
Click 6



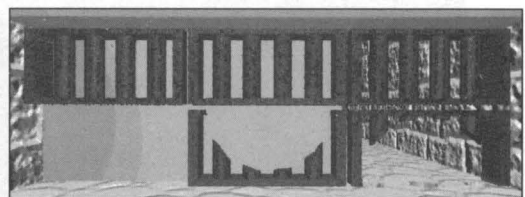
Click 3



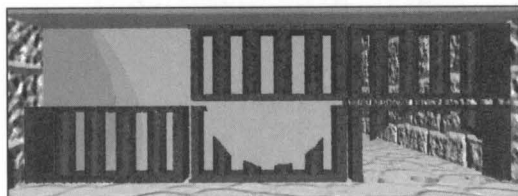
Click 2



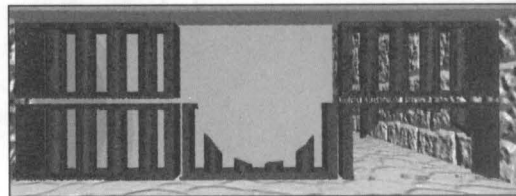
Click 5



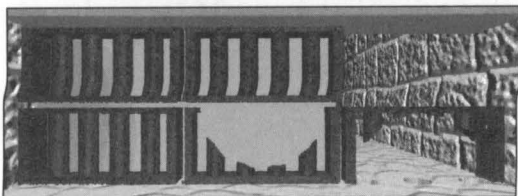
Click 4



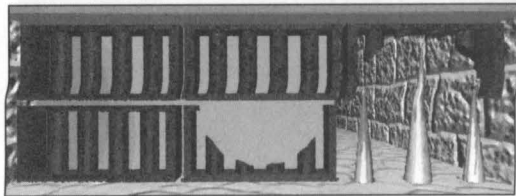
Click 1



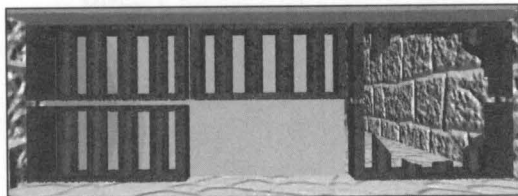
Click 2



Click 3



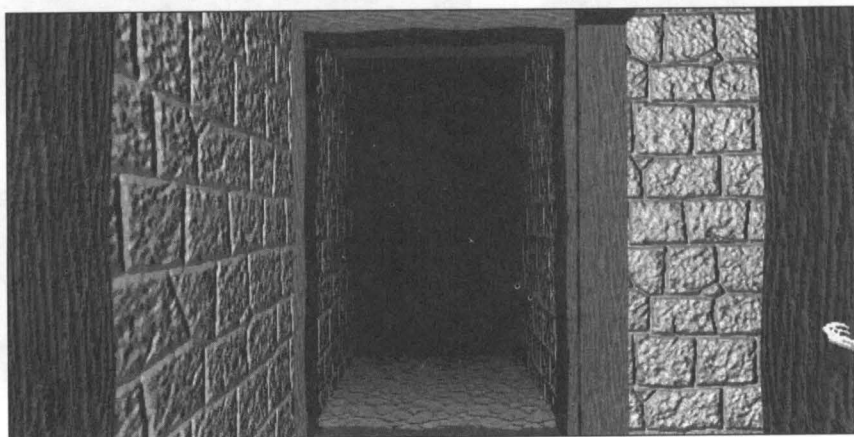
Click 6



Click 5 — Puzzle Solved

Puzzle #5

The Maze



OBJECTIVE: Find your way through the maze to the crypt. Another puzzle awaits you there. Big surprise!



Clue: The room with the Bishop puzzle (the Knox's Bedroom) has a maze on a carpet. This is also the map to the basement. For your convenience, we've reprinted it here.

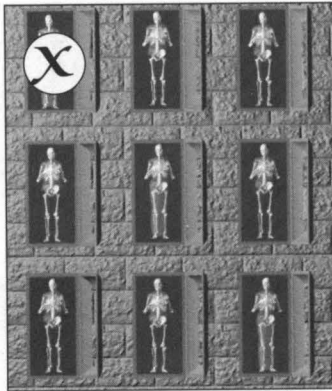
Clue 2: At the beginning, go straight ahead and count the intersections. Take the fifth right turn.

Puzzle # 6

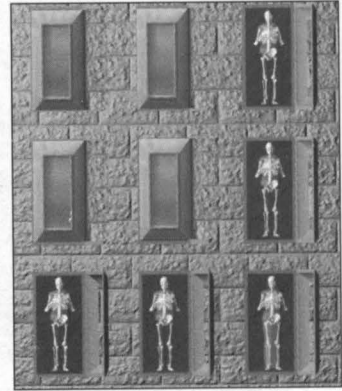
Crypt in the basement

OBJECTIVE: If I were you, I'd get all those lids closed. Too many dead bodies lying around.

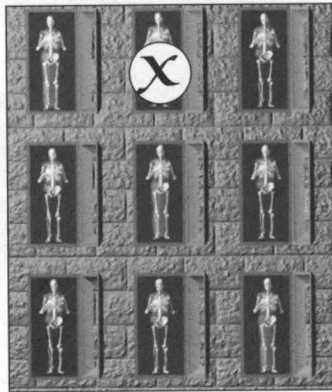
Method: Each time you click on a coffin, it will change its state (open or closed), but so will other coffins near it. Use the chart on the following page to understand how clicking on one coffin can affect the others.



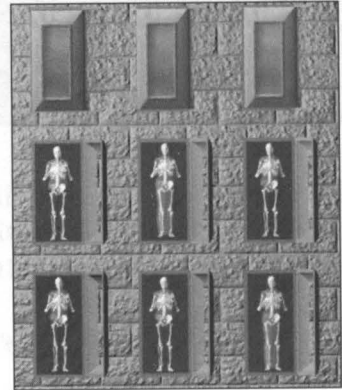
Clicking on the X . . .



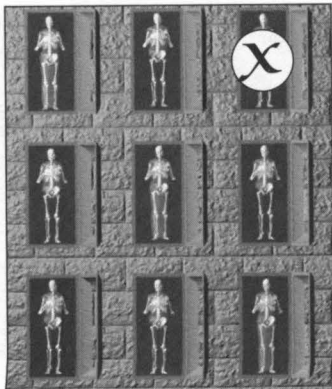
. . . does this.



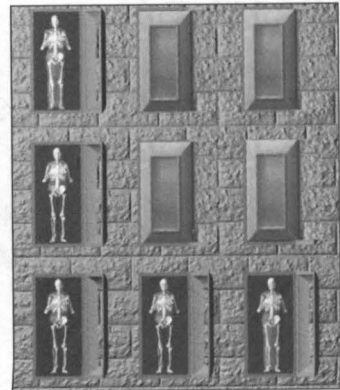
Clicking on the X . . .



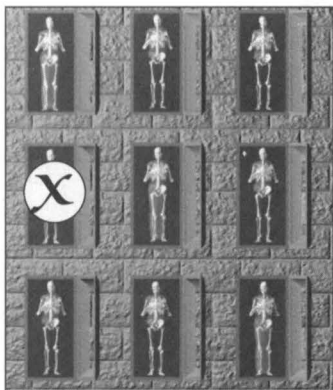
. . . does this.



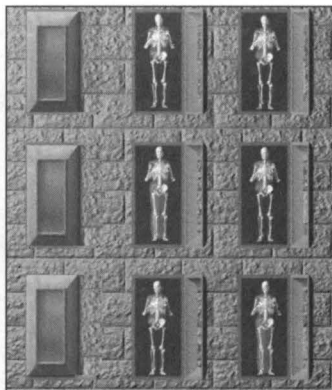
Clicking on the X . . .



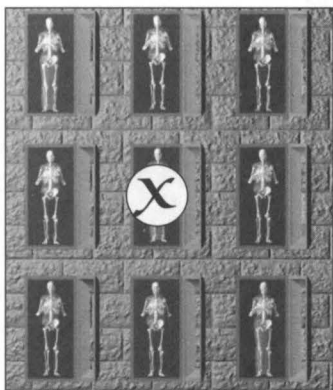
. . . does this.



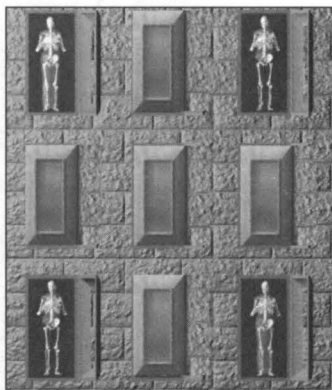
Clicking on the X . . .



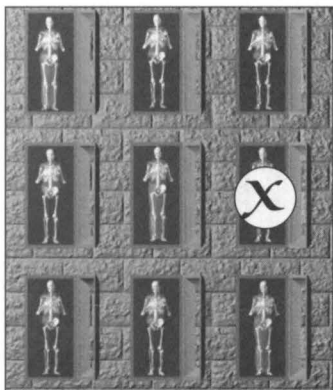
. . . does this.



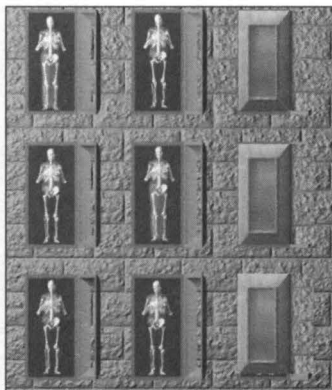
Clicking on the X . . .



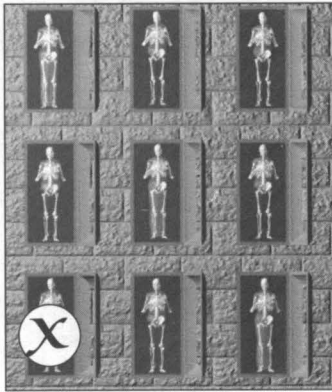
. . . does this.



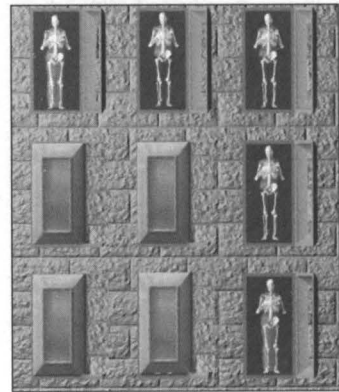
Clicking on the X . . .



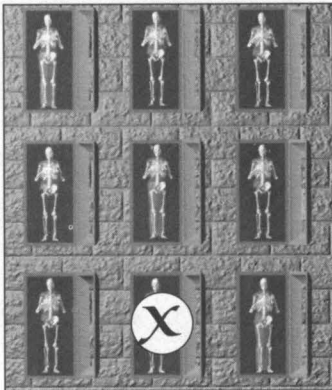
. . . does this.



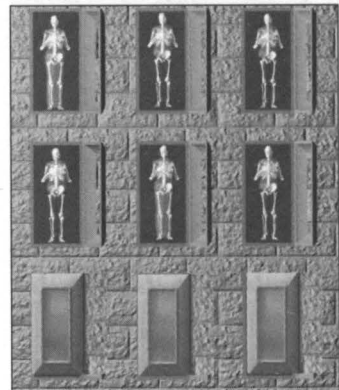
Clicking on the X . . .



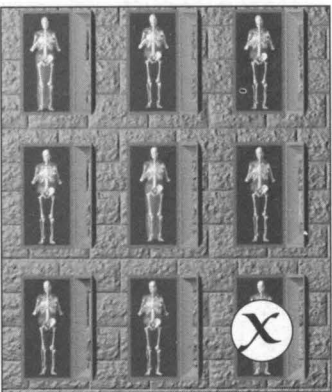
. . . does this.



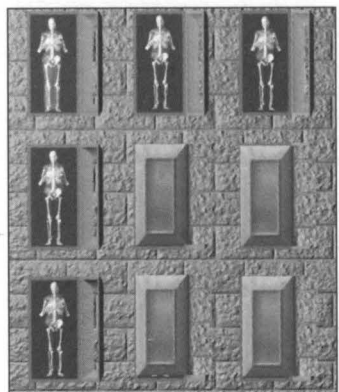
Clicking on the X . . .



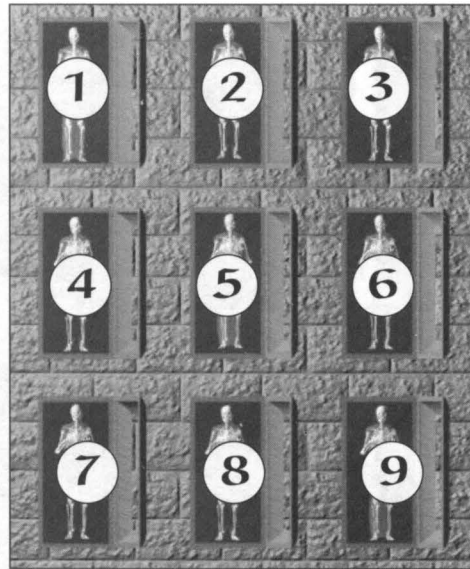
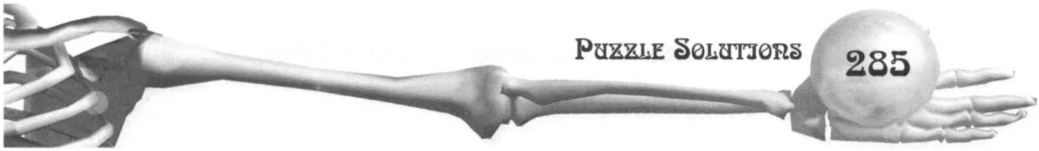
. . . does this.



Clicking on the X . . .



. . . does this.



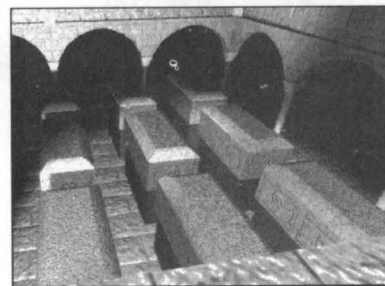
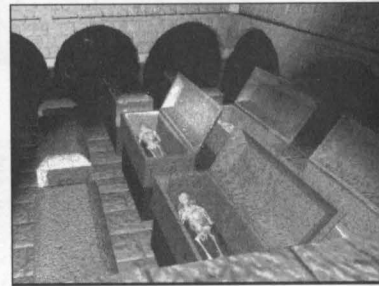
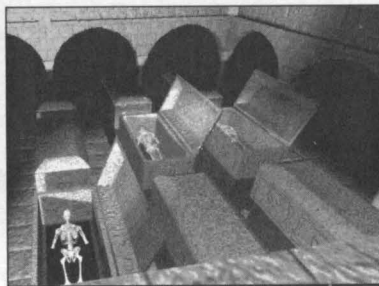
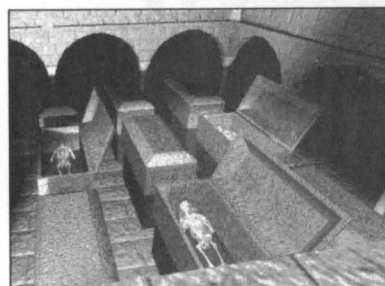
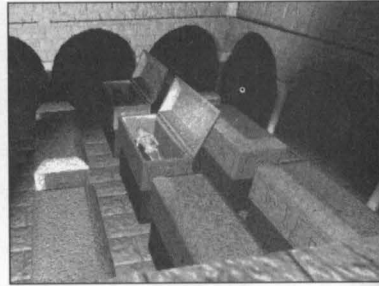
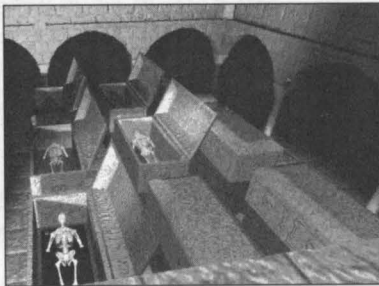
Solving the Puzzle

Now that you know the basic moves, you probably have no idea what to do next. One trick to this puzzle is that it starts differently each time you try it. However, we've got a clever way to beat it, regardless of how it starts. The trick is learning how to affect the state of any individual coffin.

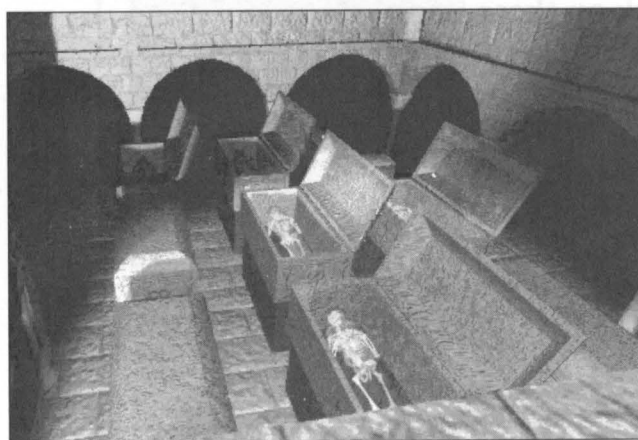
Using the numbers in the picture above, here's how to change any individual lid from open to closed, or vice versa.

Changing the Coffin States

To Change	<u>Click on these in order</u>								
	1	2	3	4	5	6	7	8	9
1	x	x	x	x	x		x		
2		x		x		x	x		x
3	x	x	x		x	x			x
4		x	x	x				x	x
5		x		x	x	x		x	
6	x	x				x	x	x	
7	x			x	x		x	x	x
8	x		x	x		x		x	
9		x			x	x	x	x	x

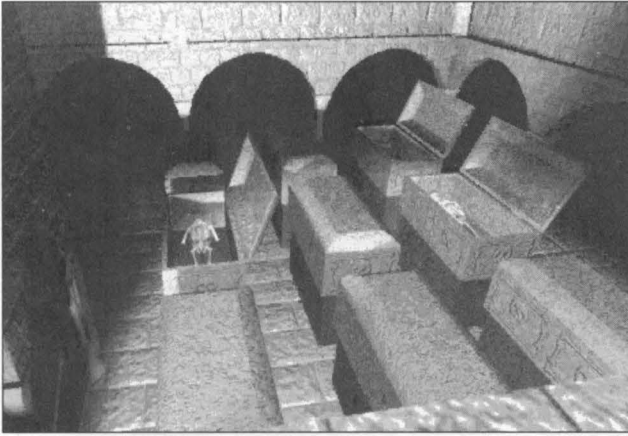


The pictures above show how to change coffin #7 from open to closed, in this case completing the puzzle. Following the sequence from the chart on the previous page, we clicked on 1, 4, 5, 7, 8, and 9.



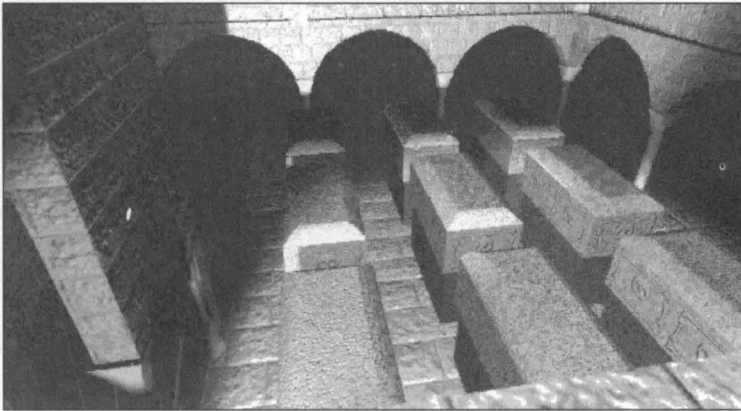
Here's a random setting you might encounter. How would you solve this? Here's one way:

Click on coffin #5 to close 2, 5, 6, and 8. Coffin #4 opens. Now click on 1, 2, 3, 4, 5, and 7 to close coffin #1. Click on 2, 3, 4, 8, and 9 to close coffin #4. That's it.



Here's another random setting you might encounter. How would you solve this one? Here's one way:

Click on coffin #6 to close 3 and 6, and open 9. Then click on 2, 3, 4, 8, and 9 to close coffin #4. Click on 2, 5, 6, 7, 8 and 9 to close coffin # 9. Puzzle solved!



Puzzle #7

Spiders

Cover all but one of the purple circles around the edge of the star with spiders. When you click on a spider, it will move to an open circle. If there are two open circles along its path, you will have to choose which one to send the spider to.

CLUE: There's a fairly basic strategy that might help: Move the first spider. (It doesn't matter which one.) After you move the first spider, move another spider to the circle left open by the one you just moved. Keep following this pattern until there is only one circle left uncovered. If you follow this simple method, you'll have no trouble. However, for those who want it easy, there's a complete solution on the next page.



First click on P5.

Send the spider to P8.



P2 to P5



P7 to P2



P4 to P7



P1 to P4



P6 to P1



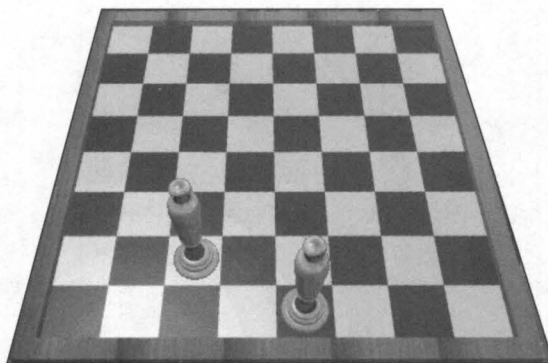
P3 to P6



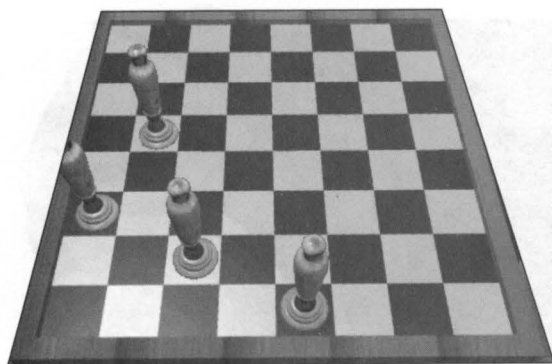
Puzzle #8

The Queen's Dilemma

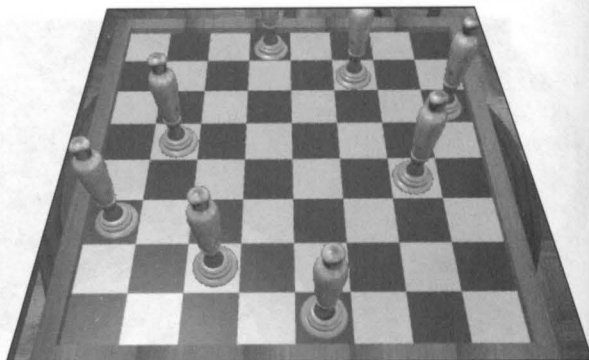
OBJECTIVE: You must position eight queens on the board so that no queen can capture another queen. This is more difficult than it looks at first because queens can move in any direction including diagonals for as many squares as they want.



First move



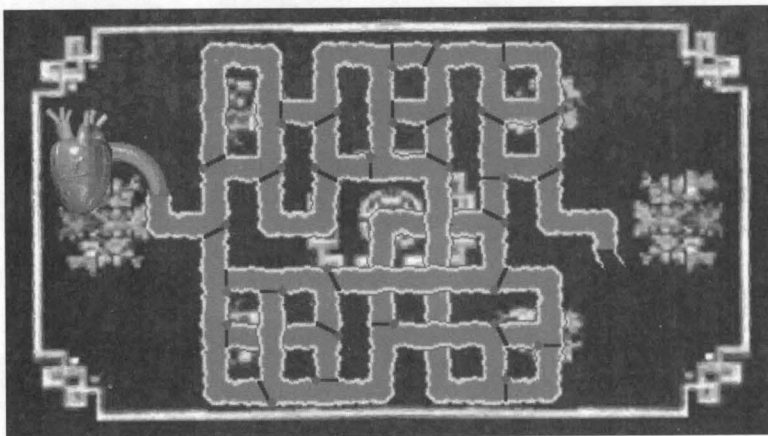
Lower left quadrant



Completed puzzle

Puzzle #9

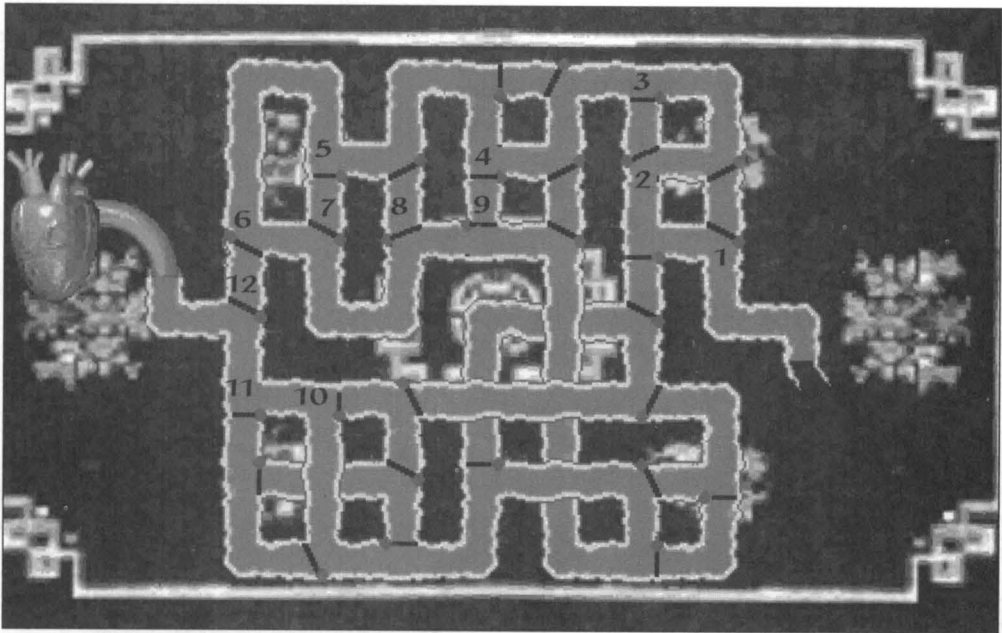
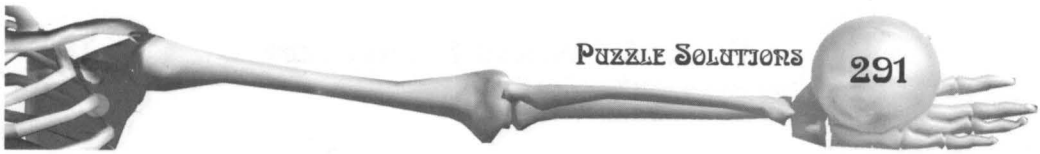
Keep on Pumping



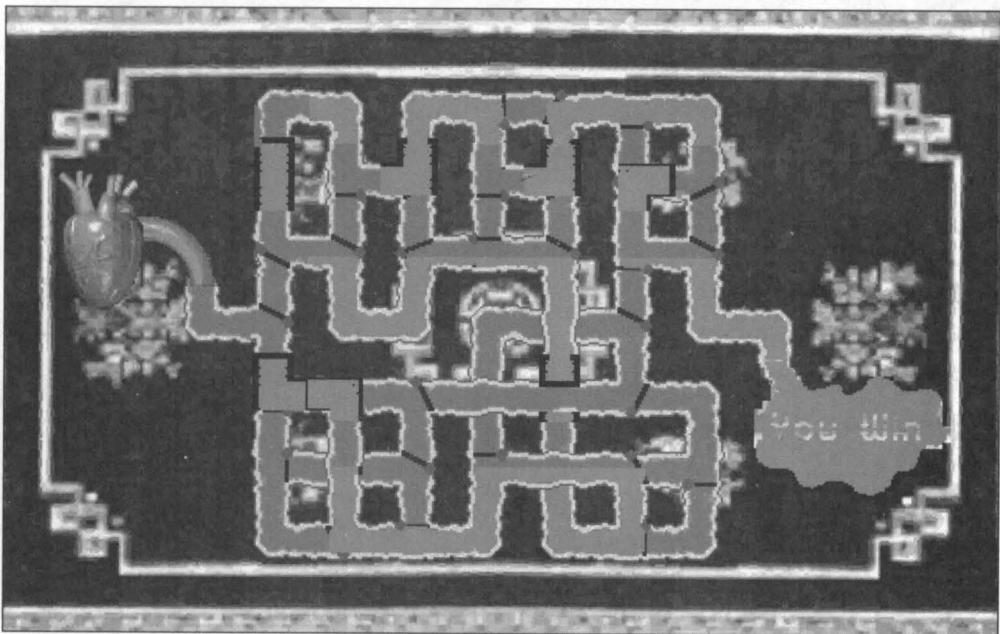
OBJECTIVE: The idea is to let the blood from the heart flow through the arteries. It can't do so at the beginning, so you have to open and close the correct valves. Click on a valve to make it switch positions (open/closed) and click on the heart when you think you have the puzzle solved.

The easiest strategy is to start from the end and work your way back to the heart.

Note: After the puzzle is completed, check out the mirror.



Click on the numbered valves in order.



Puzzle solved!

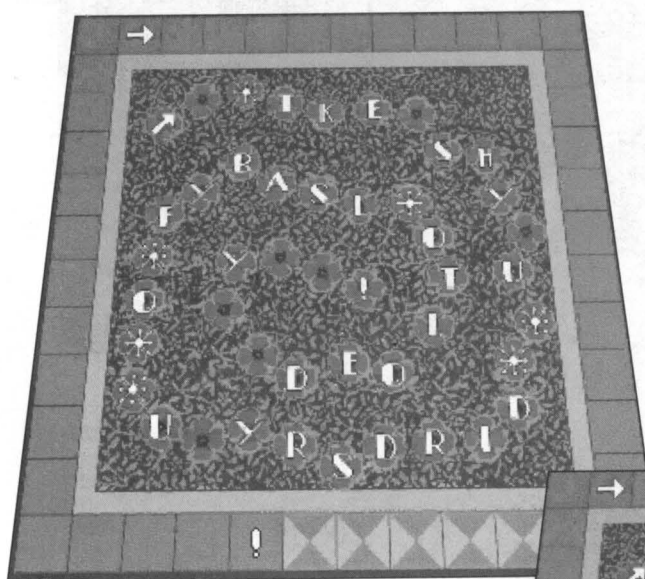
Puzzle #10

Letters on the Bed

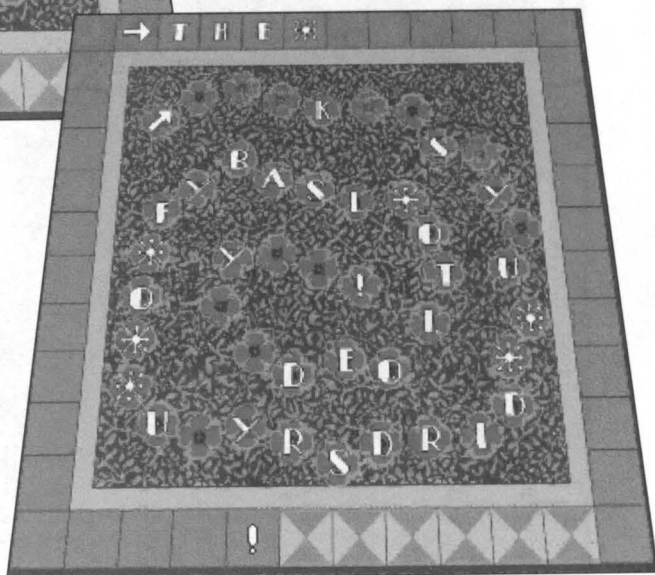
OBJECTIVE: Make a sentence from the letters on the bedspread.

Note: You can only select letters that are either three or five spaces from the previous one selected. Stars are used as spaces to separate words.

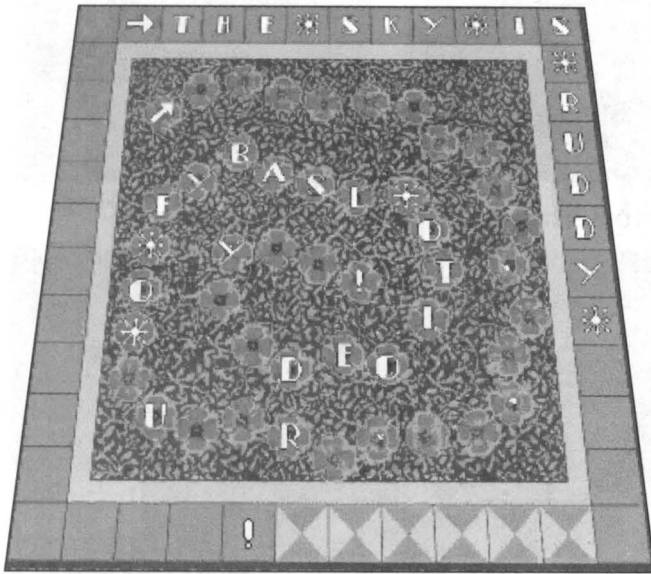
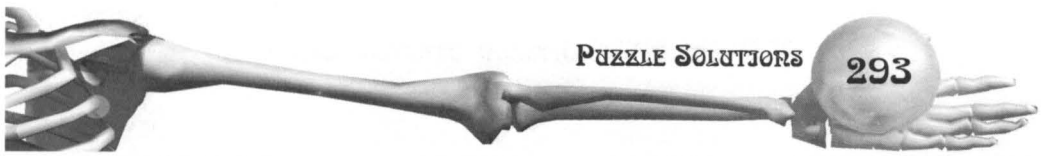
This puzzle isn't very difficult, and you probably can figure it out if you spend enough time with it. However, here is the solution.



Here's the puzzle at the beginning.

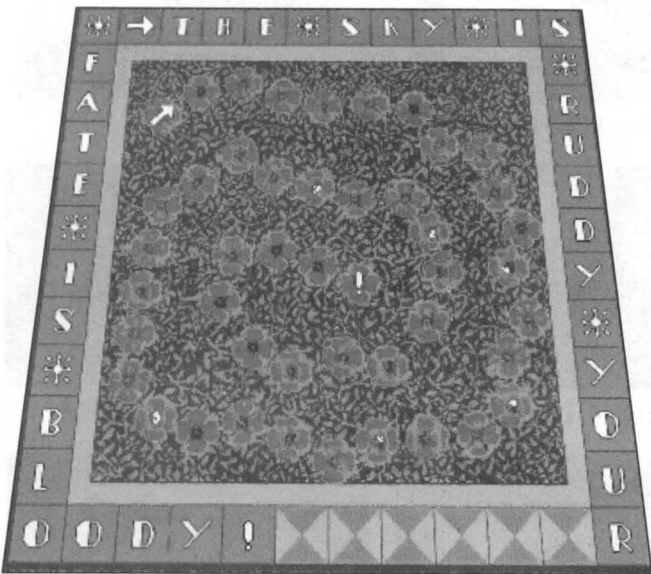


We spelled out THE* by selecting T, +5 H, -3 E, -3 *.



Continuing the puzzle:
SKY*IS*RUDDY*

+5 S, -3 K, +5 Y, +3 *, +3 I,
+3 S, -5 *, +3 R, -5 U, +3 D,
+3 D, +3 Y, +3 *



Continuing the puzzle:
YOUR*FATE*IS*BLOODY!

+5 Y, -3 O, -3 U, -3 R, +5 *,
+3 F, +3 A, +5 T, +3 E, -5 *,
+3 I, -5 S, -5 *, +3 B, +3 L,
+5 O, -3 O, +5 D, +3 Y

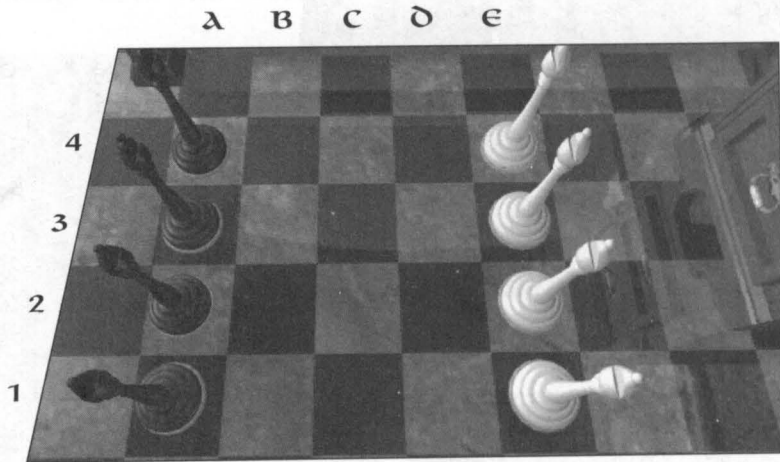
Puzzle #11

Bishops

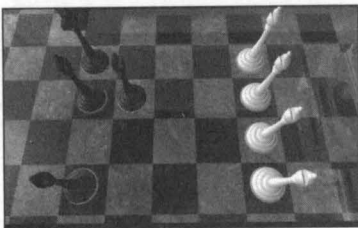
OBJECTIVE: Swap positions of the white and black bishops.

Notes: Bishops can only move diagonally. You can move any piece on the board at any time. You do not have to alternate white and black.

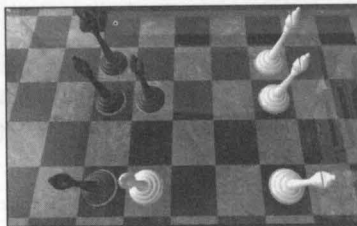
We've got two solutions for you. The first is pretty long. The second is a little shorter.



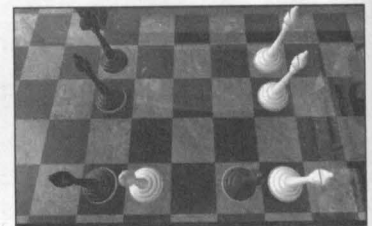
A Longer Solution



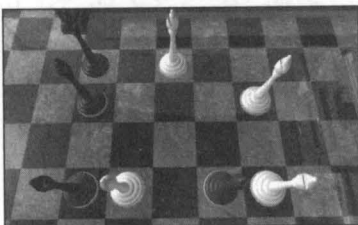
Black 1) A2->B3



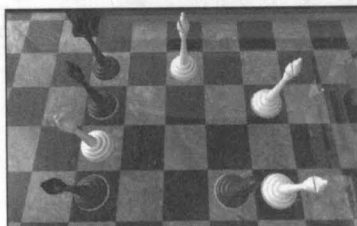
White 2) E2->D3->B1



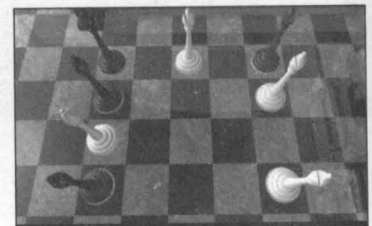
Black 3) B3->D1



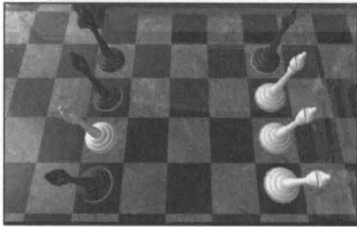
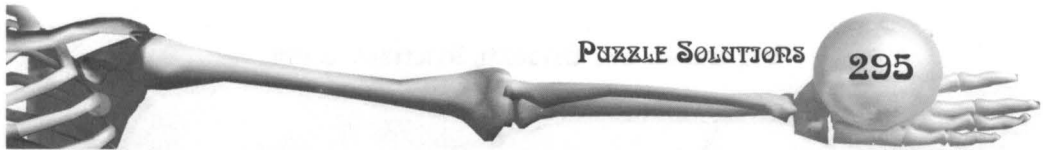
White 4) E4->D3->C4



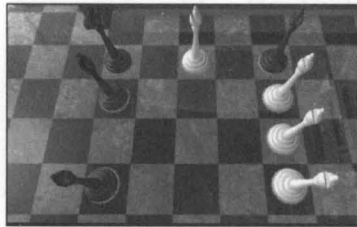
White 5) B1->A2



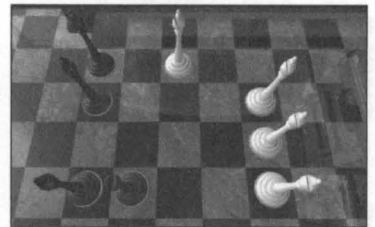
Black 6) D1->C2->E4



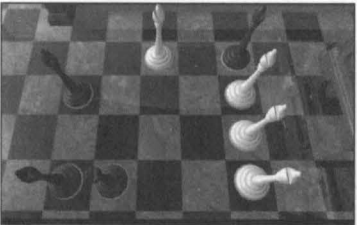
White 7) C4->E2



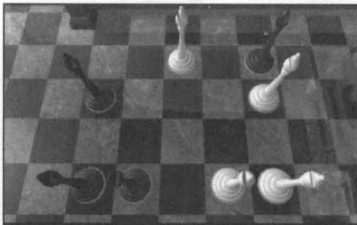
White 8) A2->C4



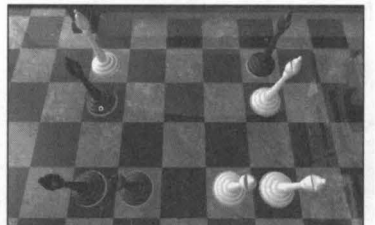
Black 9) E4->B1



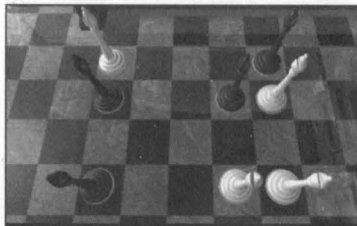
Black 10) A4->C2->E4



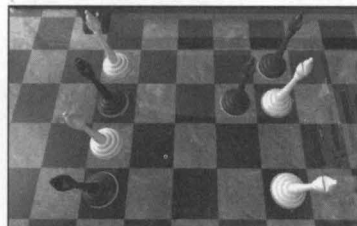
White 11) E2->D1



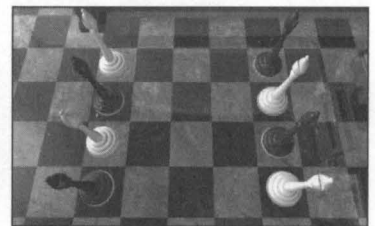
White 12) C4->B3->A4



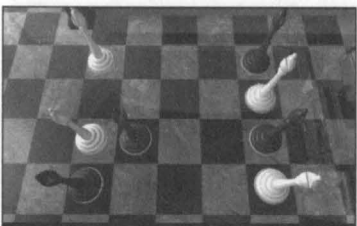
Black 13) B1->D3



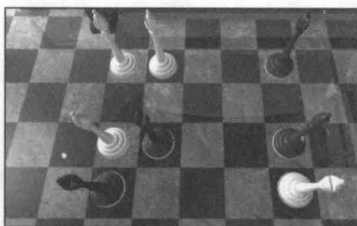
White 14) D1->B3->A2



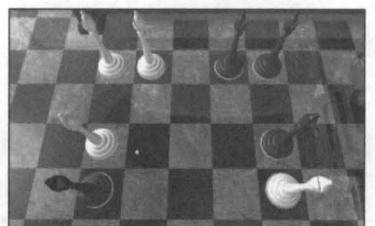
Black 15) D3->E2



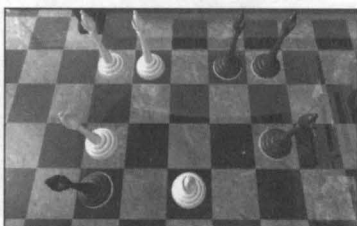
Black 16) A3->B2



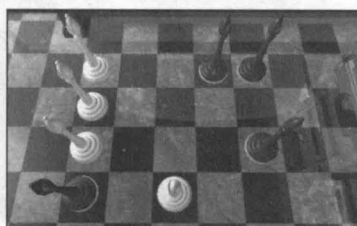
White 17) E3->D2->B4



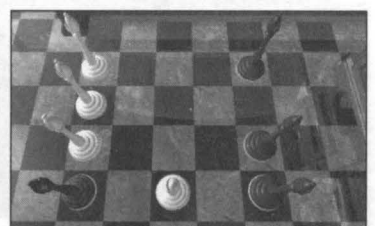
Black 18) B2->D4



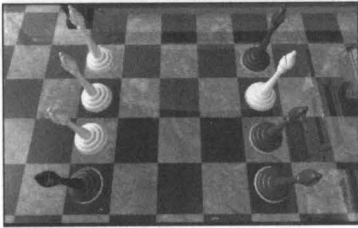
White 19) E1->D2->C1



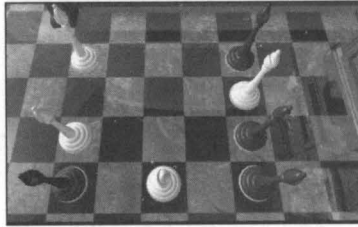
White 20) B4->A3



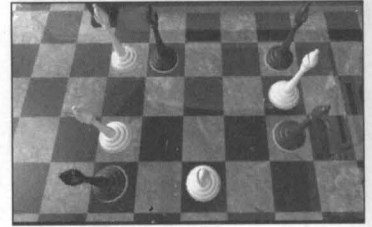
Black 21) D4->C3->E1



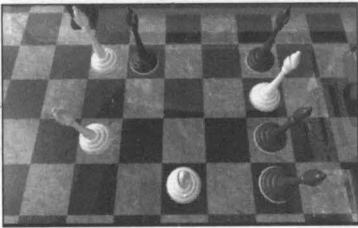
White 22) C1->E3



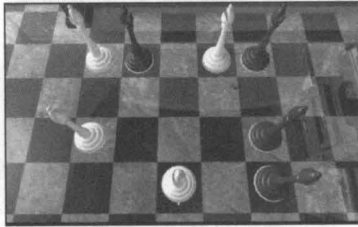
White 23) A3->C1



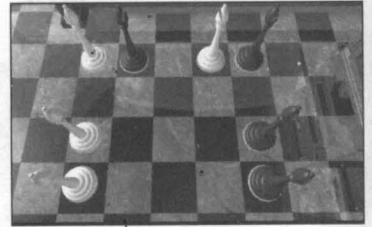
Black 24) E1->B4



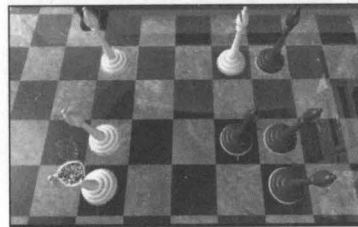
Black 25) A1->C3->E1



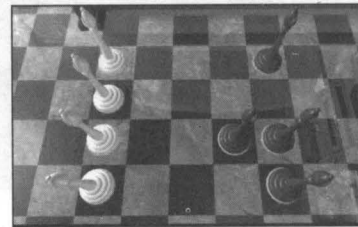
White 26) E3->D4



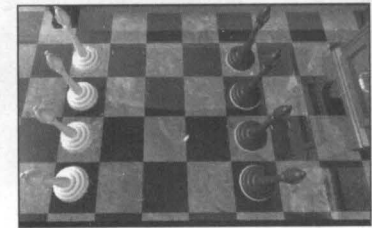
White 27) C1->B2->A1



Black 28) B4->D2



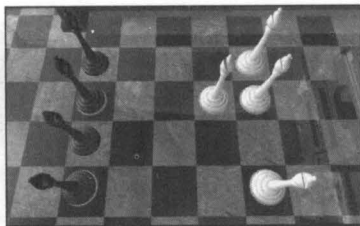
White 28) D4->B2->A3



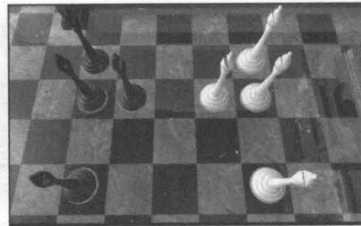
Black 30) D2->E3

A Shorter Solution

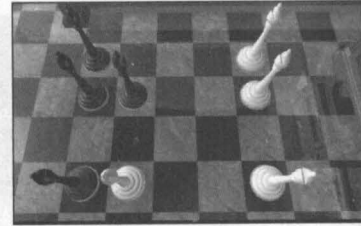
On the next few pages are the moves for a shorter solution to the Bishop puzzle. If you have tried the longer solution already, you may find this one interesting since it involves fewer actual moves.



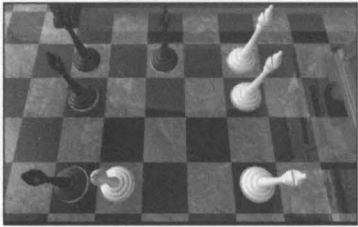
1) E2->D3



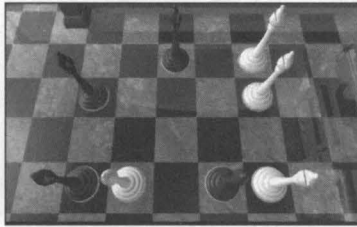
2) A2->B3



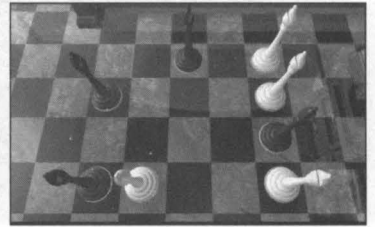
3) D3->B1



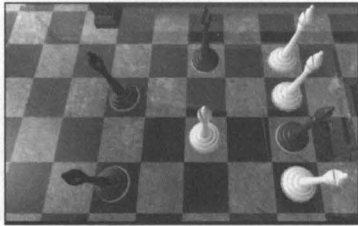
4) B3->C4



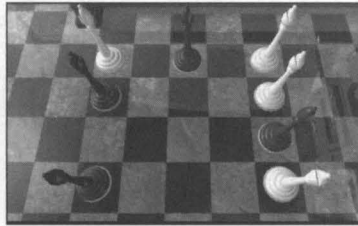
5) A4->D1



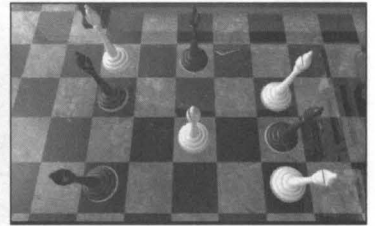
6) D1->E2



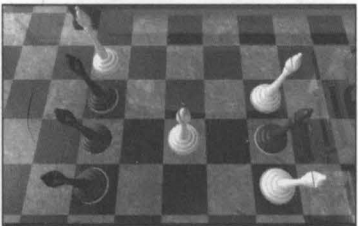
7) B1->C2



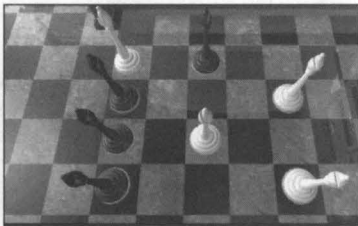
8) C2->A4



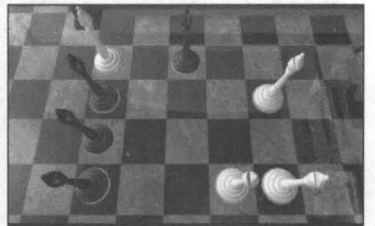
9) E4->C2



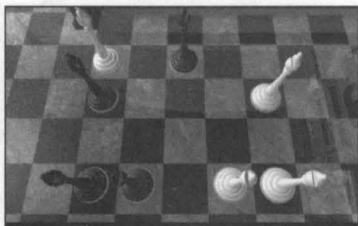
10) C4->A2



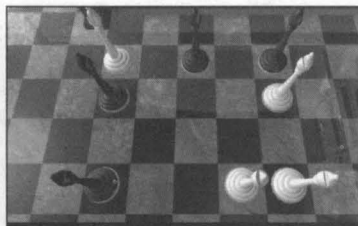
11) E2->C4



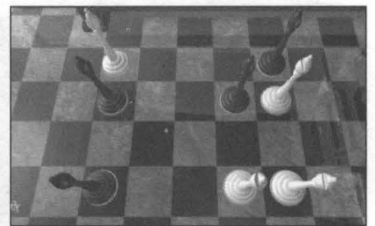
12) C2->D1



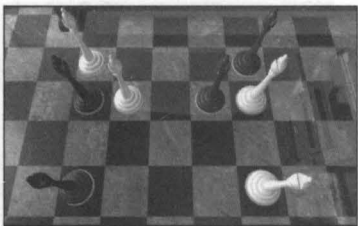
13) A2->B1



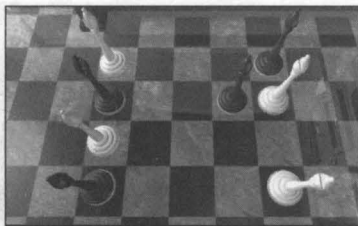
14) B1->E4



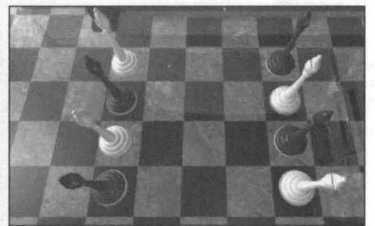
15) C4->D3



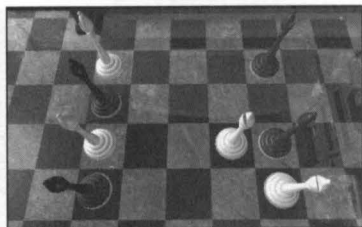
16) D1->B3



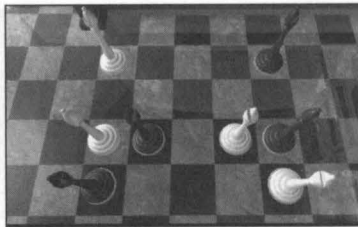
17) B3->A2



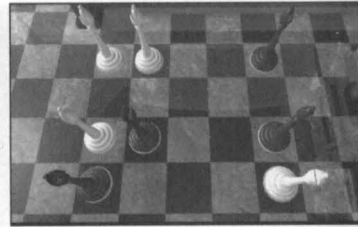
18) D3->E2



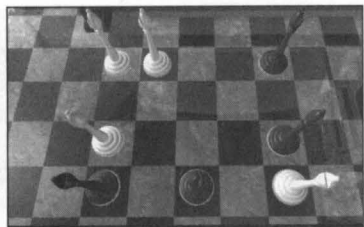
19) E3->D2



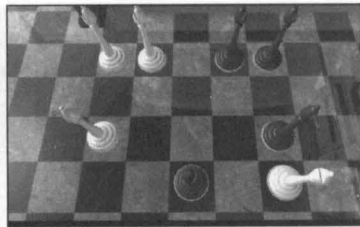
20) A3->B2



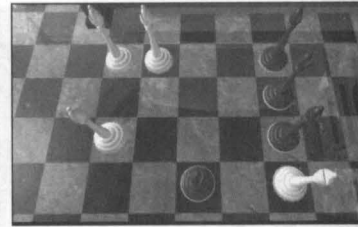
21) D2->B4



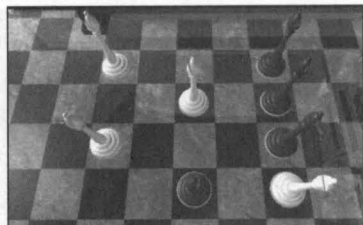
22) B2->C1



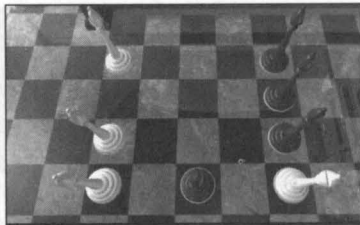
23) A1->D4



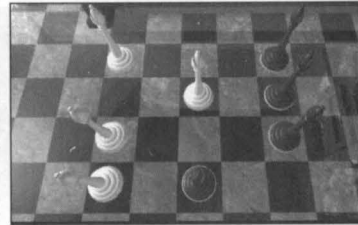
24) D4->E3



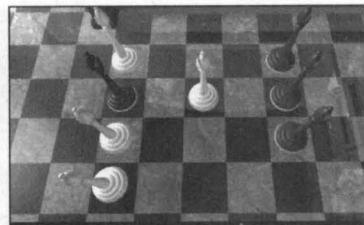
25) B4->C3



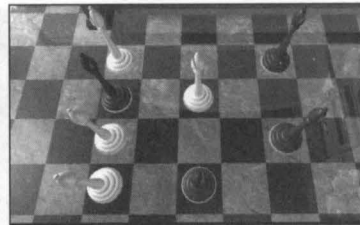
26) C3->A1



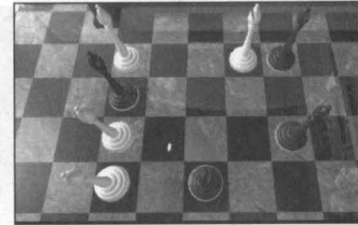
27) E1->C3



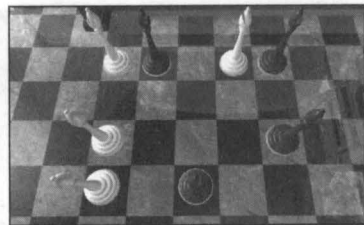
28) C1->A3



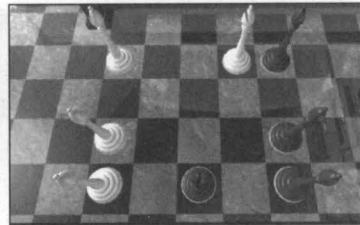
29) E3->C1



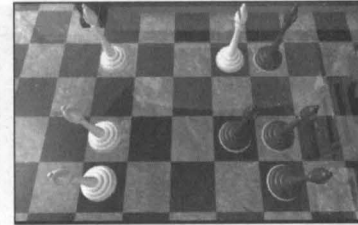
30) C3->D4



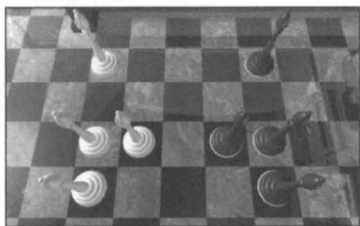
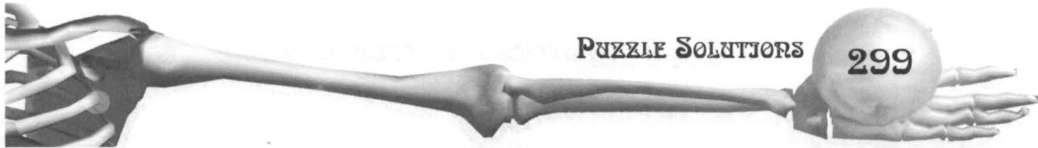
31) A3->B4



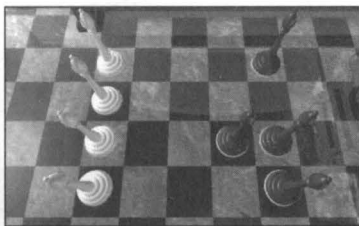
32) B4->E1



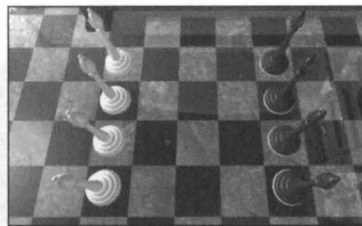
33) C1->D2



34) D4->B2



35) B2->A3



36) D2->E3

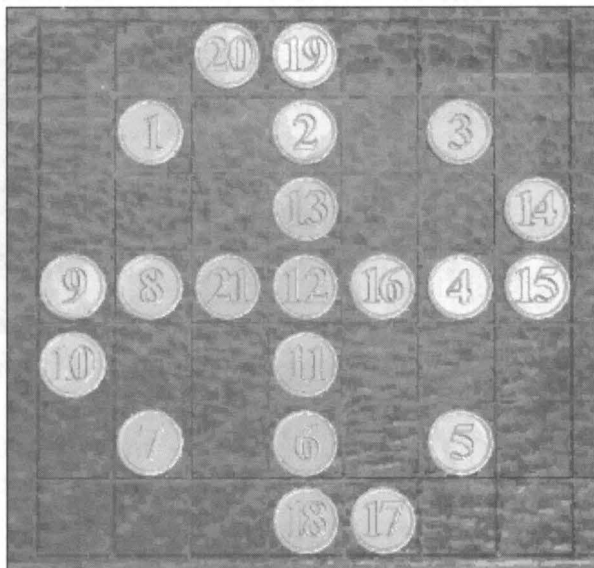
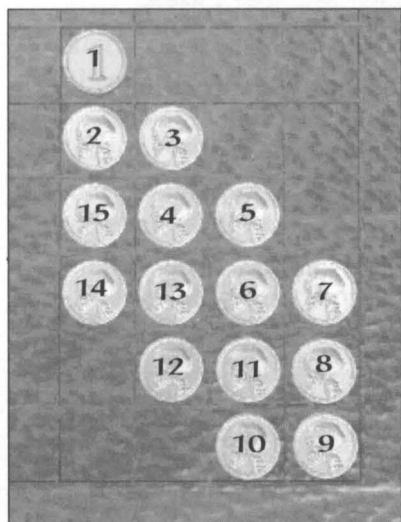
Puzzle # 12

Flip a Coin?

OBJECTIVE: Turn over ALL coins. Once a coin is turned over only the coins along the column above/below or on the row to the right/left of it can be flipped. There are two puzzles in the sequence.

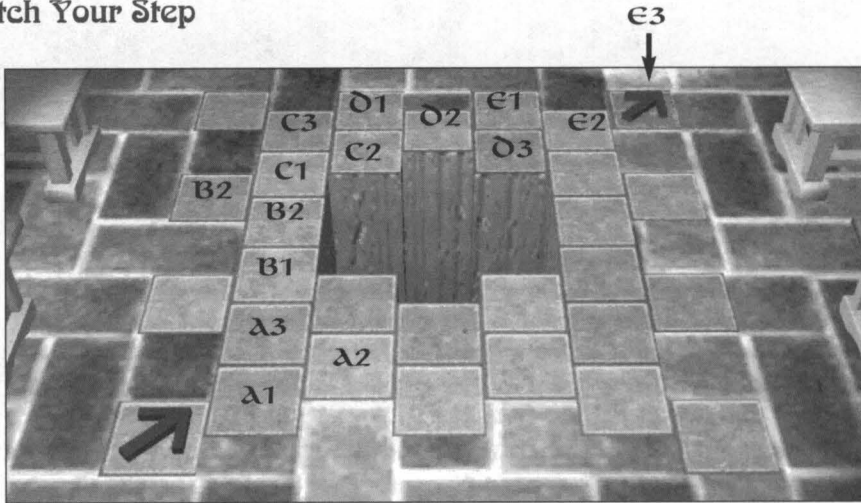
Solution: This puzzle is pretty easy. In the first half, start at the top and work basically along the right side of the pattern. See the picture for the exact order.

For the second half of the puzzle, the picture shows the order to use.



Puzzle #13

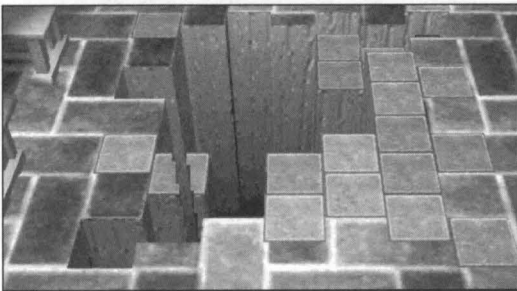
Watch Your Step



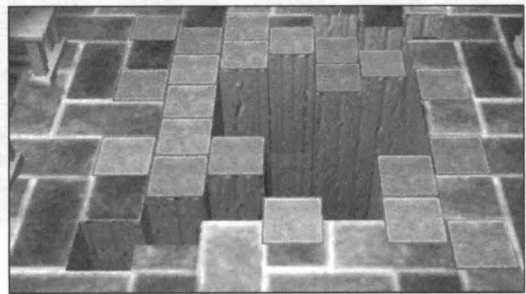
OBJECTIVE: Make your way along the colored bricks to reach the Finish block.

HINTS:

- You do not need to step on all the colored bricks to win.
- Every third brick you step on must be purple.
- The Finish block must be the third move in a sequence.



Pit Puzzle solved along the upper route (labelled above).

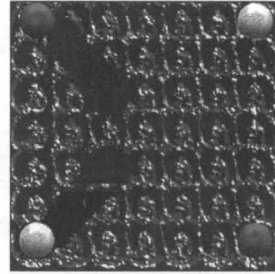


Pit Puzzle solved along the lower route (not labelled above).

Puzzle #14

Show of Infection

OBJECTIVE: You control the blue cells. Stauf controls the green ones. The object is to capture the majority of the territory and wipe out as many green cells as you can.



Moves: Cells can split in two in any direction. They can also jump over a space, but they do not duplicate when they do. If a cell comes in contact with any cell of another color, that cell will change to match the color of the one that moved.

This is not strictly a puzzle, but a game based on the artificial intelligence in the game Spot! also created by Graeme Devine. The game is set at a pretty high level of difficulty at the beginning. Each time you return to the Library and read the book of hints, the AI of the Microscope game will decrease a little until, on the third visit to the Library, the puzzle will be solved for you.

Note: It is not necessary to beat this game to advance through the Seventh Guest, and you will not be missing anything if you can't beat it. To our knowledge, nobody has a consistent strategy to beat this game, not even Graeme! If anyone has been able to develop a consistent, repeatable strategy, send us a note.

One thing the computer (Stauf) will not do is move into an area of two empty spaces surrounded by other cells. This is obvious because then you could move into the remaining space and grab all those cells! Perhaps there's a strategy that makes use of this.

Puzzle # 15

Take a Note

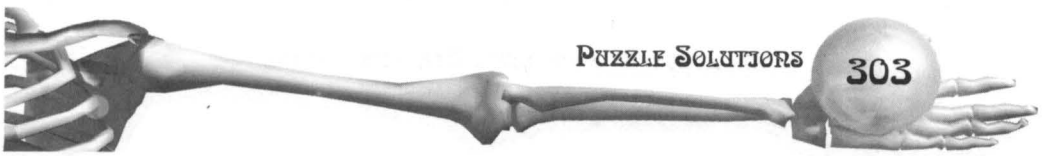
OBJECTIVE: Repeat each note Stauf plays. The song consists of 18 notes.

Solution

Unless you are a musician, you may want to try taping a piece of paper to your screen Number the keys 1,2,3 ...18 as they're played.







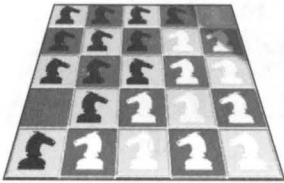
Quick Knight Puzzle Solution

Click on the following Knights to move it to the empty space. Follow the list from left to right.

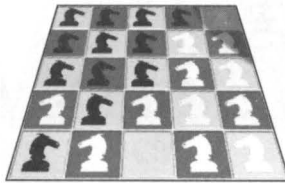
A2 C1 B3 A1 C2 E3 D5 B4
 C2 A3 C4 E5 D3 C5 E4 C3
 B5 D4 C2 E1 D3 C1 B3 A5
 C4 A3 C2 E3 C4 E5 D3 B2
 A4 C5 B3 D2 E4 C5 B3 D2
 B1 C3 E2 D4 B3 D2 E4 C3
 D1 E3 D5 C3 D1 B2 A4 C5
 E4 C3 to Win

Illustrated Knight Puzzle Solution

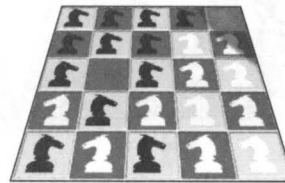
The following pictures illustrate the same solution given in the chart above.



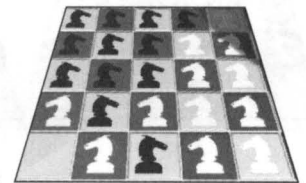
A2



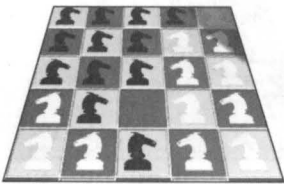
C1



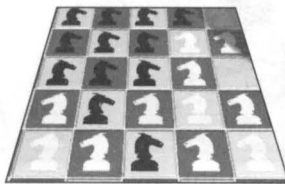
B3



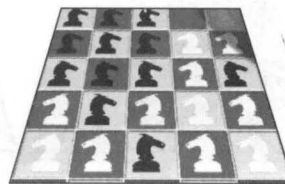
A1



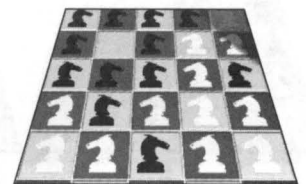
C2



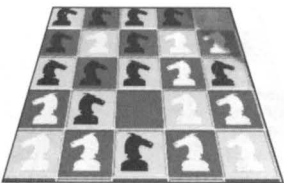
E3



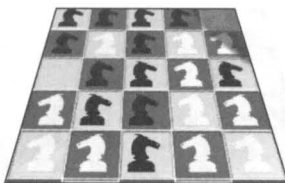
D5



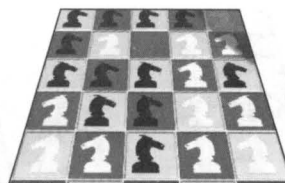
B4



C2



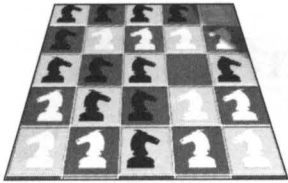
A3



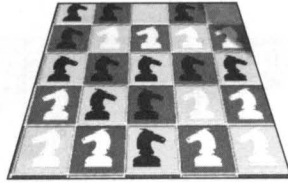
C4



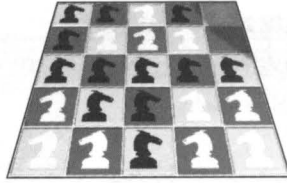
E5



D3



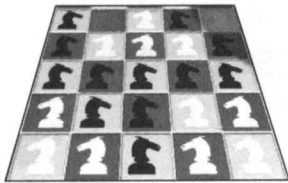
C5



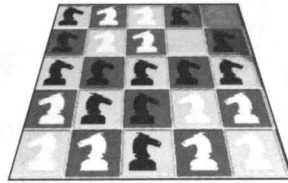
E4



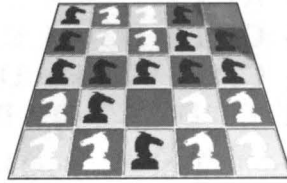
C3



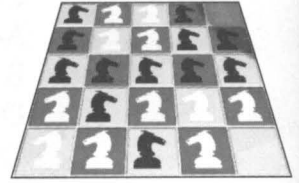
B5



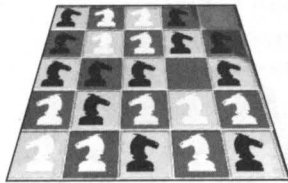
D4



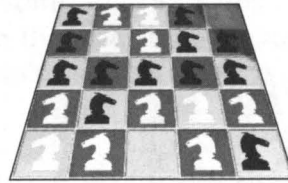
C2



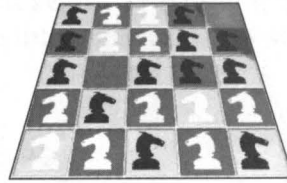
E1



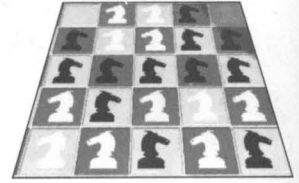
D3



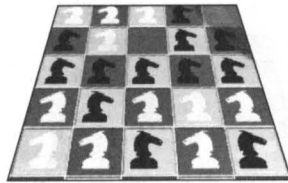
C1



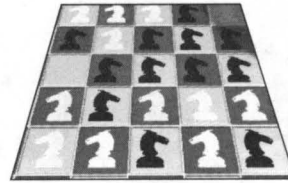
B3



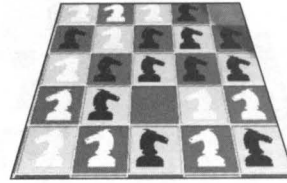
A5



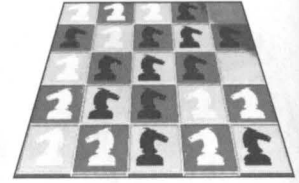
C4



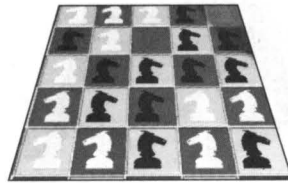
A3



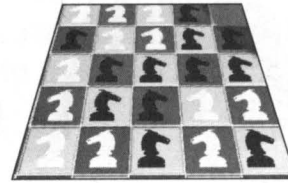
C2



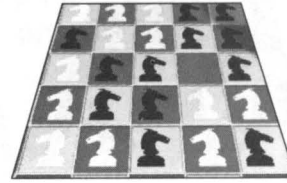
E3



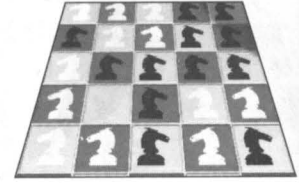
C4



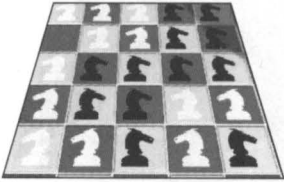
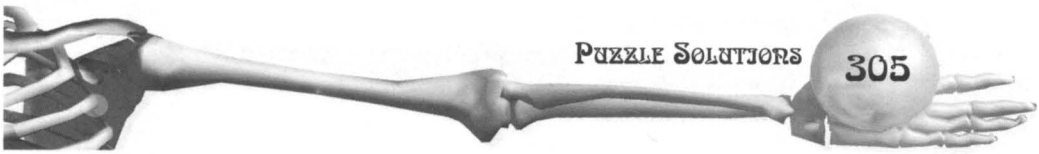
E5



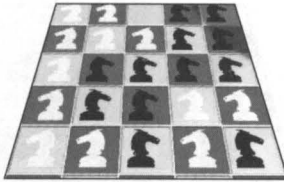
D3



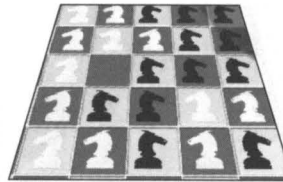
B2



A4



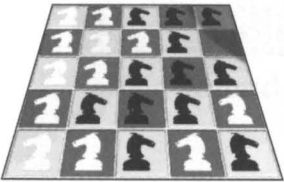
C5



B3



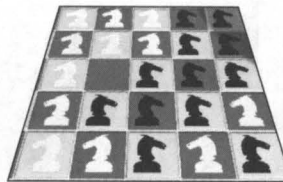
D2



E4



C5



B3



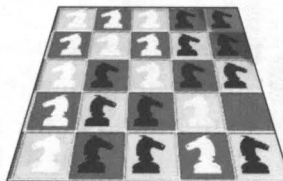
D2



B1



C3



E2



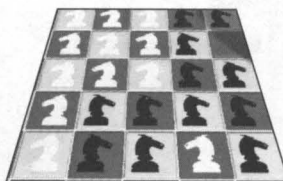
D4



B3



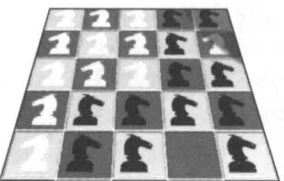
D2



E4



C3



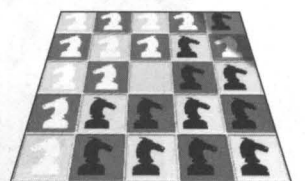
D1



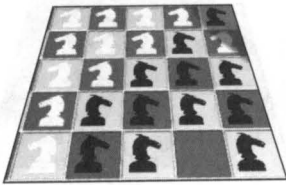
E3



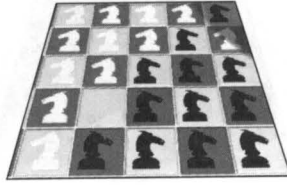
D5



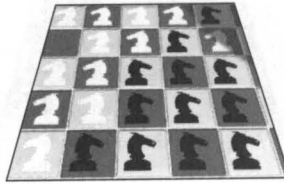
C3



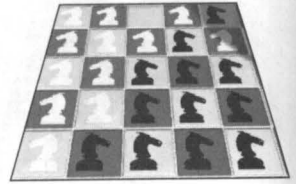
D1



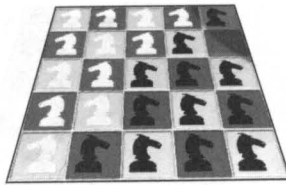
B2



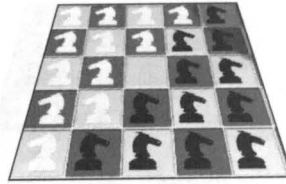
A4



C5



E4

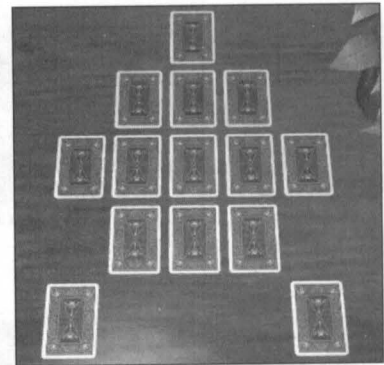


C3 to win

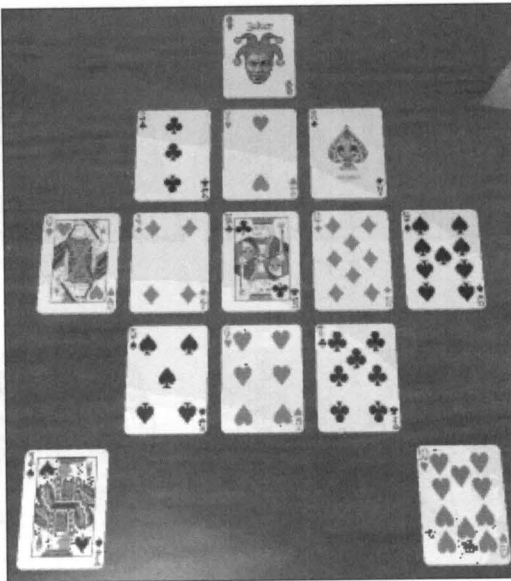
Puzzle # 17

Pick a Card, Any Card

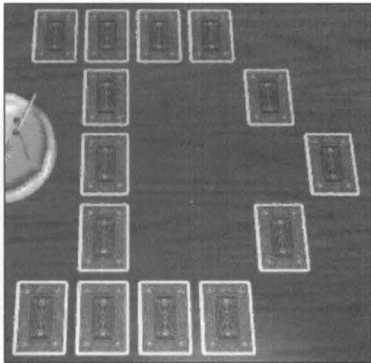
OBJECTIVE: Flip over all the cards. You can only select a card that is in the same column or is directly to the right or left of the last selected card.



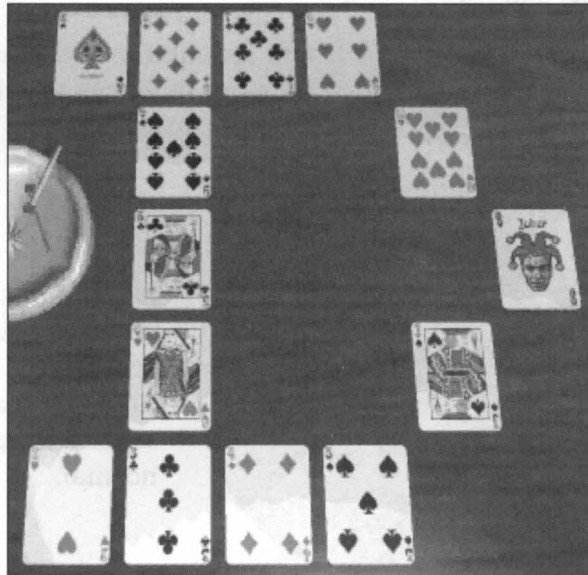
The first pattern



Solution for the first pattern



The second pattern



Solution for the second pattern

Note: There are three exits from this room. The one to the left takes you through the Oven to the Kitchen. The center one takes you to hallway outside the bedroom. The right door takes you through the floor to the Library.

Puzzle #18

Stauf's Face

OBJECTIVE: Restore Stauf's face to normal. Talk about two-faced. Stauf is actually three-faced. He's alternately red in the face, green, and flesh colored. Each time you click on a section of the puzzle, its state changes according to the same rules as in the Crypt puzzle (page 14). Only this time, the puzzle goes through all three states in order — Flesh -> Red -> Green. This makes the puzzle more difficult, but the same rules apply.



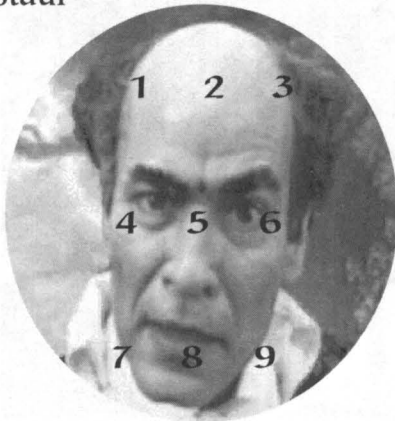
Red Stauf

Solution:

- Click on the center square (#5) until it is normal.
- Then click on square 2 until it is normal.
- Repeat for squares 4,6 and 8 until they are normal.
- Then, for squares 1,3,7 and 9 use the following sequences to set it to the normal position.



Green Stauf



Note: If a square is red, you will need to run the sequence twice, the first time will make it green; the second time takes it to normal.

Changing Stauf's Face**Click on these in order****To Advance**

1	7	8	3	9	6	5	8	1	9	6
2*	3	2	5	8	6	4	8	1		
3	1	4	9	7	8	5	4	3	7	8
4*	1	4	5	6	2	8	6	7		
5*										
6*	9	6	5	4	8	2	4	3		
7	9	6	1	3	2	5	6	7	3	2
8*	7	8	5	2	4	6	2	9		
9	3	2	7	1	4	5	2	9	1	4

* If you follow the strategy above, you shouldn't need to use these.

Basic Strategy — Illustrated



Step1: Change 5 to normal



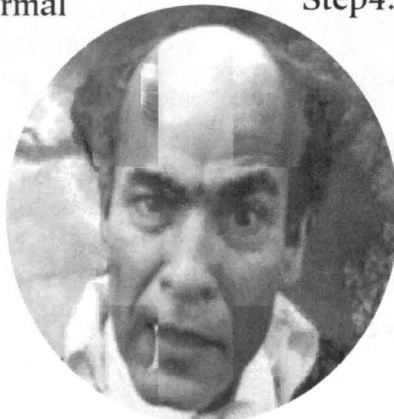
Step2: Change 2 to normal



Step3: Change 4 to normal



Step4: Change 6 to normal



Step5: Change 8 to normal

Step 6: Change 3 to Normal (10 Steps)



Click 1



Click 4



Click 9



Click 7



Click 8



Click 5



Click 4



Click 3



Click 7



Click 8

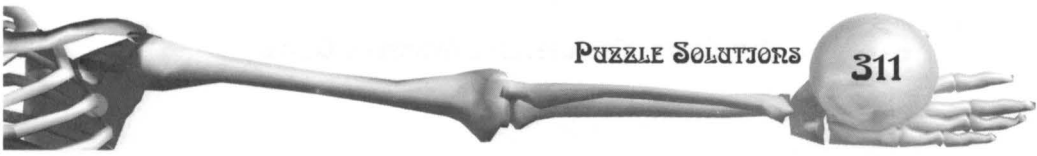


Step 7: Change
9 to normal



Step 8: Change
7 to normal

If you follow all these steps, in this example all that's left is to change 1 to normal to complete the puzzle.

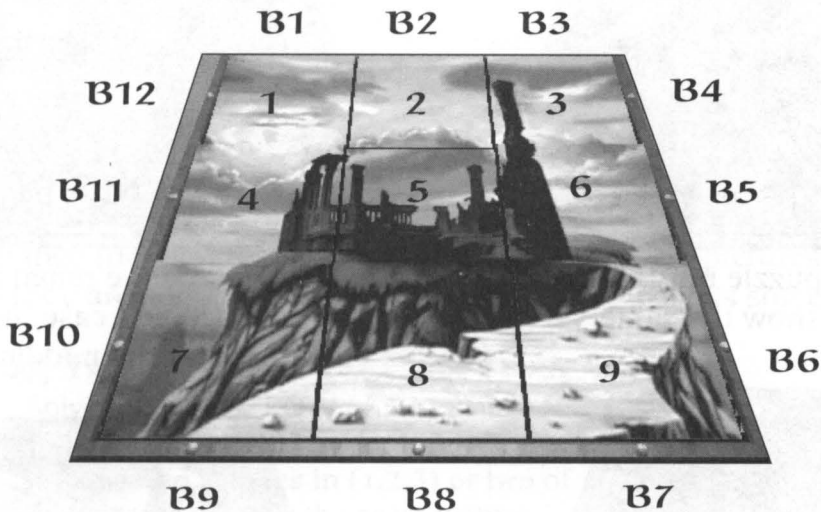


Puzzle #19

Flipped Out

OBJECTIVE: This deceptively simple-looking puzzle can actually be very difficult. Like the Crypt puzzle and Stauf's Face, this one is randomized each time you try it or each time you reset the puzzle. Although you may solve the puzzle using brute force techniques, there is no completely predictable strategy that will work 100% of the time.

Don't panic! We do have help here. There are two strategies, each of which will work if you're patient. You may have to reset the puzzle several times by clicking at the bottom of the screen (when the icon turns to a skull). Eventually, you'll get this one, though, if you don't give up. Who knows? You might get lucky and solve it the first time you try!



The Buttons

Clicking on B1 increments the picture shown in squares 1,4, and 7. For instance, if picture 9 was shown then picture 1 is displayed in that square. Clicking on B2 increments squares 2,5, and 8. Clicking on B3 increments squares 3,6, and 9.

Clicking on buttons B7,B8, or B9 decrement their column. Clicking on buttons B10,B11, or B12 increment the picture on their row.

Clicking on buttons B4,B5, or B6 decrement their row.

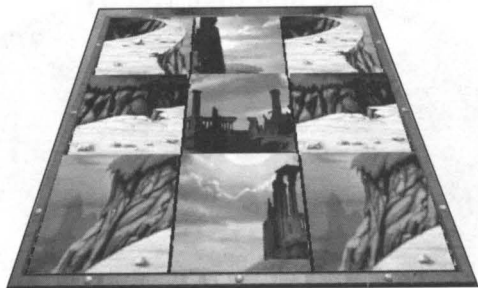


Strategy One:

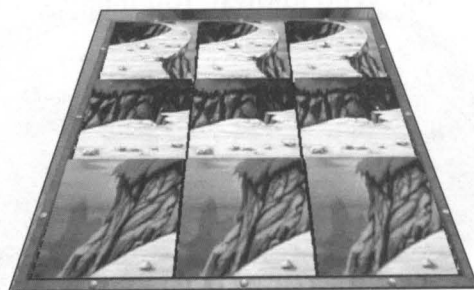
- Try resetting the puzzle until you get one that has the same pattern in two of the columns.
- Then increment the remaining column to the same pattern.
- Increment rows 1 and 2 until all 9 squares have the same picture!
- Set column 2 to the picture before column 3.
- Set column 1 to the picture before column 2.
- Decrement rows 1 and 2 until you have the complete picture.

Note: It appears to be impossible to solve this puzzle if only 1 square is incorrect.

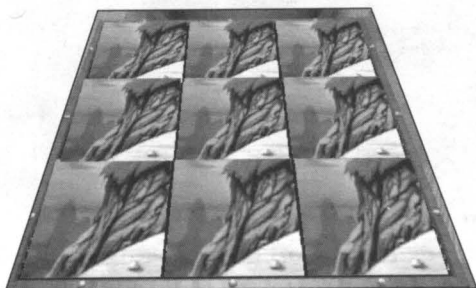
Strategy One Illustrated:



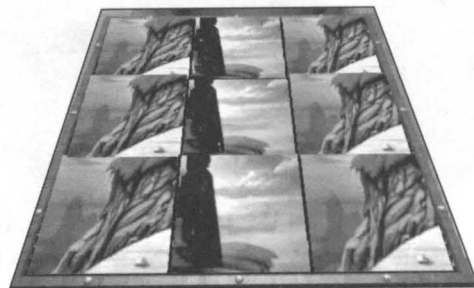
1) Reset puzzle until two columns show the same images.



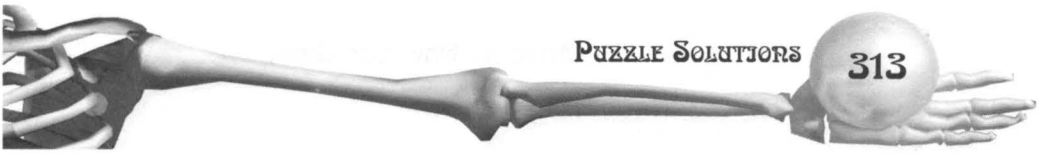
2) Increment the remaining column. (In this case, use B2 to increment the middle row.)



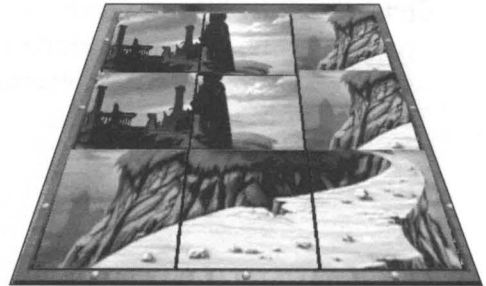
3) Use the buttons until all squares show the same picture!



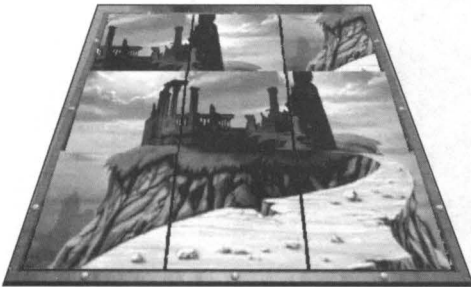
4) Change column 2 to show the picture before the one in column 3.



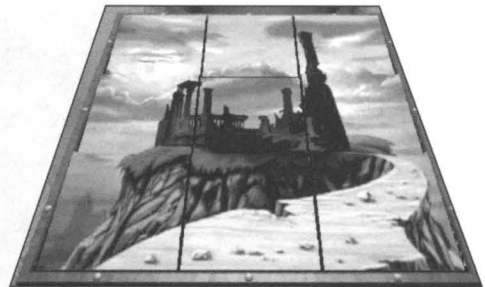
5) Now change column 1 to show the picture before the one in column 2.



6) Change row 3 until it shows the correct puzzle pieces.



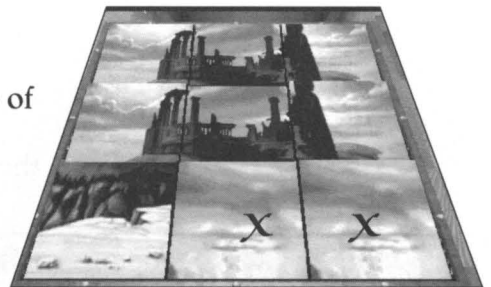
7) Change the pictures in row 2 until they are correct.



8) Change the pictures in row 1 and the puzzle is solved!

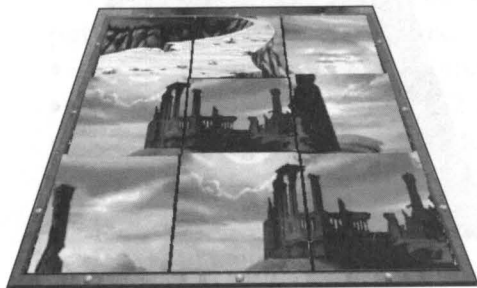
Strategy Two:

- Solve the middle ROW (4,5,6) using ONLY buttons B1,B2,B3,B7,B8, and B9.
- If two of the squares in (1,2,3) or two of the squares in (7,8,9) have the same picture then you cannot solve the puzzle! Reset and try again.
- Otherwise, use only B12 or B4 to solve the top ROW (1,2,3). Use only B10 or B6 to solve the bottom ROW (7,8,9).

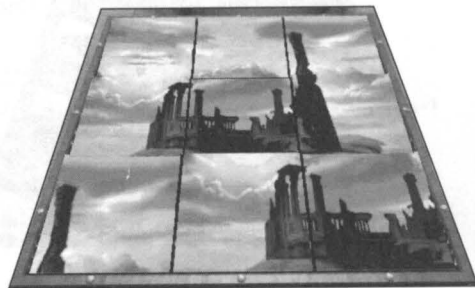


This puzzle cannot be solved!

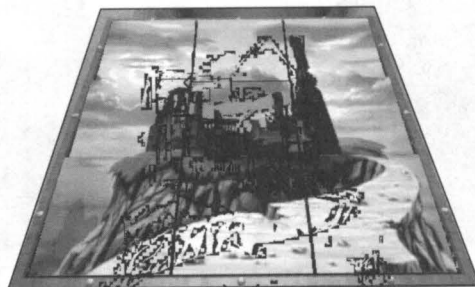
Strategy Two Illustrated:



1) Solve row 2 using only buttons B1, B2, B3, B7, B8, and B9.



2) Solve row 1 using B12 or B4.



3) Solve row 3 using only B10 or B6. Puzzle solved!

Puzzle # 20

Blocked

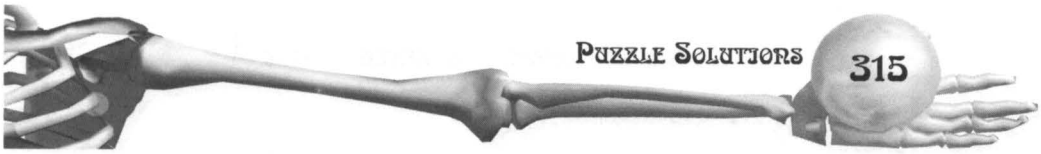
OBJECTIVE: Rearrange the blocks to spell the correct three words.

Buttons

Clicking on the top of a column slides the lower two blocks up, the top one goes to the bottom. The opposite is true by clicking on the bottom of a column.

Clicking on the right edge of a row slides the row to the right. The rightmost block goes to the left edge. Again the opposite is true for the left edge.

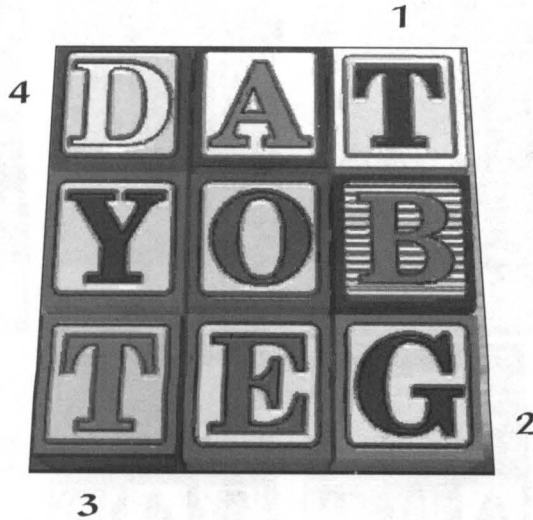
The blocks always initialize to the same configuration.



Solutions

We've found two solutions. One is much shorter and more elegant than the other, but we like to give you alternatives. First the longer one:

The Long Solution



To solve the puzzle rearrange the letters to spell the words
Click on edges 1,2,3,4 in this order:

- 1 2 3 4
- 1 2 3 4
- 1 2 3 4
- 1 2

The Long Solution Illustrated



Click 1



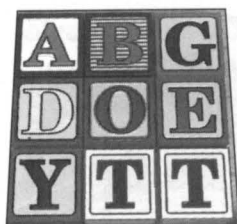
Click 2



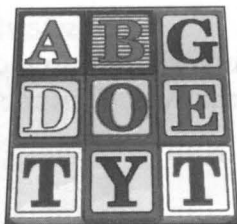
Click 3



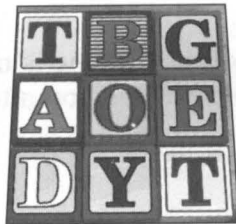
Click 4



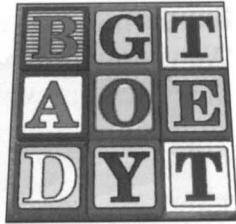
Click 1



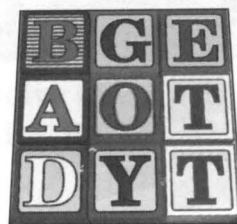
Click 2



Click 3



Click 4



Click 1



Click 2



Click 3



Click 4

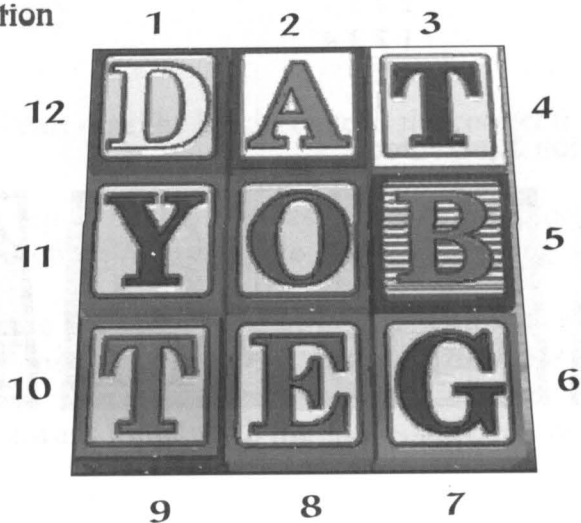


Click 1



Click 2

The Short Solution





The Short Solution Illustrated:



Click 2



Click 7



Click 4



Click 10



Click 2



Click 7



Click 11

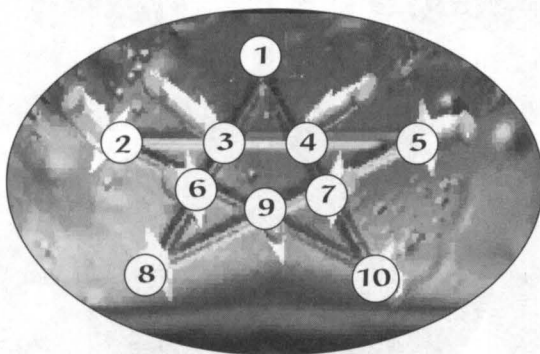


Click 6
Puzzle solved!

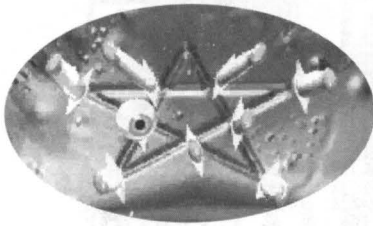
Puzzle #21

Poke the Pentagram

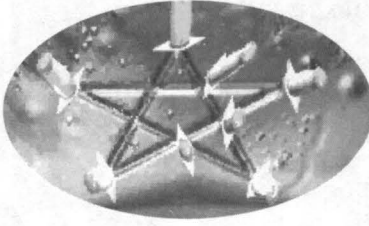
OBJECTIVE: Remove knives by jumping over them with another knife. To win you must have only one knife left on the board.



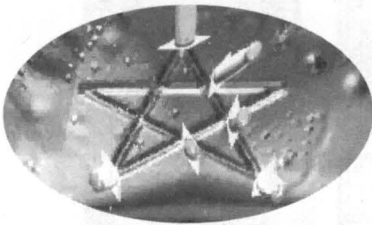
On the following page is a solution for this puzzle. Use the numbers on the image above.



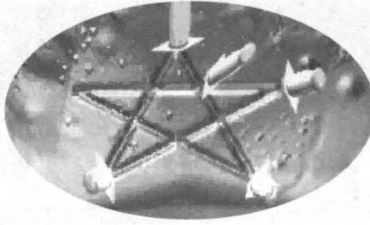
Jump from 6 to (1 jump 3)



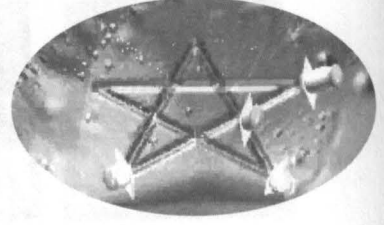
Jump from 5 to 3
(jump 4)



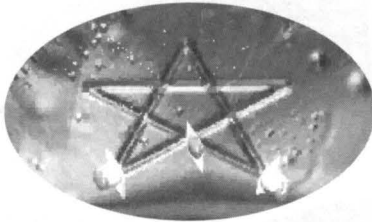
Jump from 2 to 4
(jump 3)



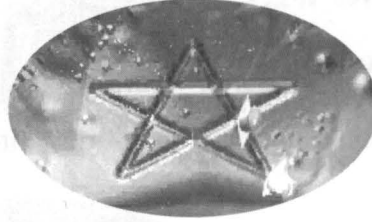
Jump from 9 to 5
(jump 7)



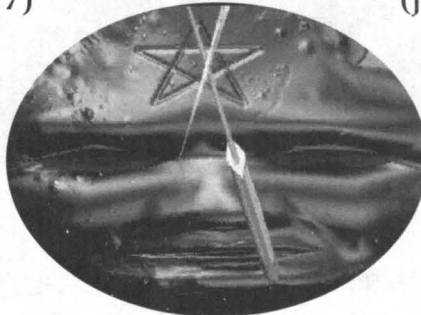
Jump from 1 to 7
(jump 4)



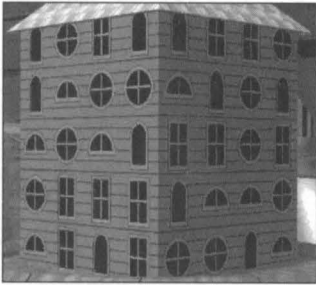
Jump from 5 to 9
(jump 7)



Jump from 8 to 7
(jump 9)



Jump from 10 to 4 (jump 7). Then duck as the knives come flying.
Puzzle solved!

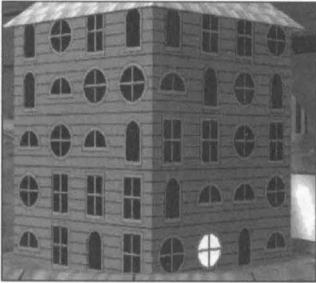


Puzzle # 22

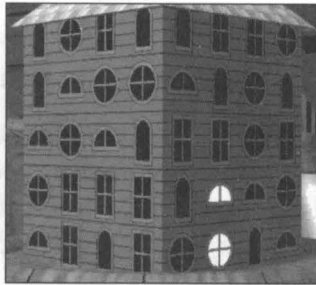
High Lights

OBJECTIVE: Find the proper path from the bottom to the top of the tower.

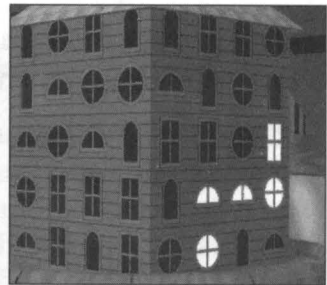
Solution Illustrated



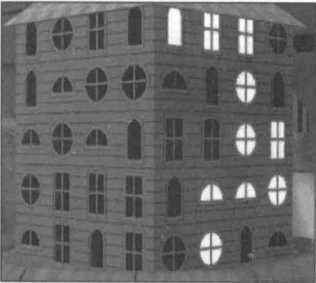
First move



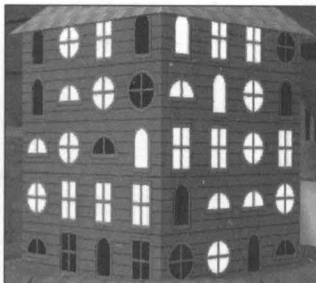
Second move



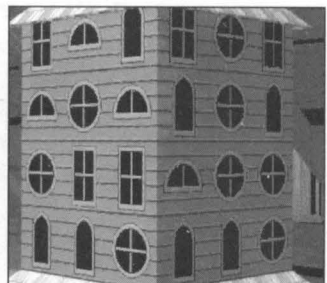
Third move



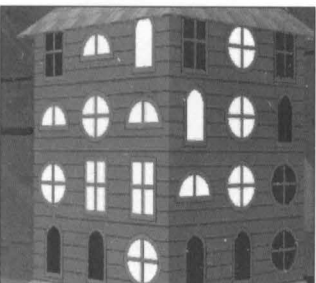
Fifth move



Sixth move



Middle section



Middle section solution



Upper section



Upper section solution



Secret Rooms

Getting to the Chapel (Altar Room)

In the Coin puzzle room on the far left wall is a door, solve the coin puzzle then enter this door.

Getting to the Doll House

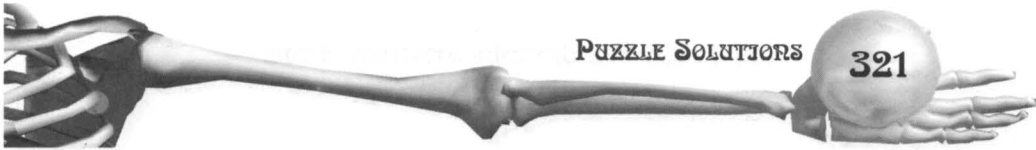
The doll house is along the left wall of the Toy Room. Looking inside the doll house will show you a small door, enter this small door. (It's shown along the right wall in the game's map, another of Stauf's puzzles perhaps?)

Getting to the Laboratory

Go to the Chapel then take the door to the right.

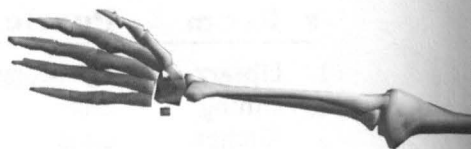
Getting to the Detached Room (Portrait Gallery)

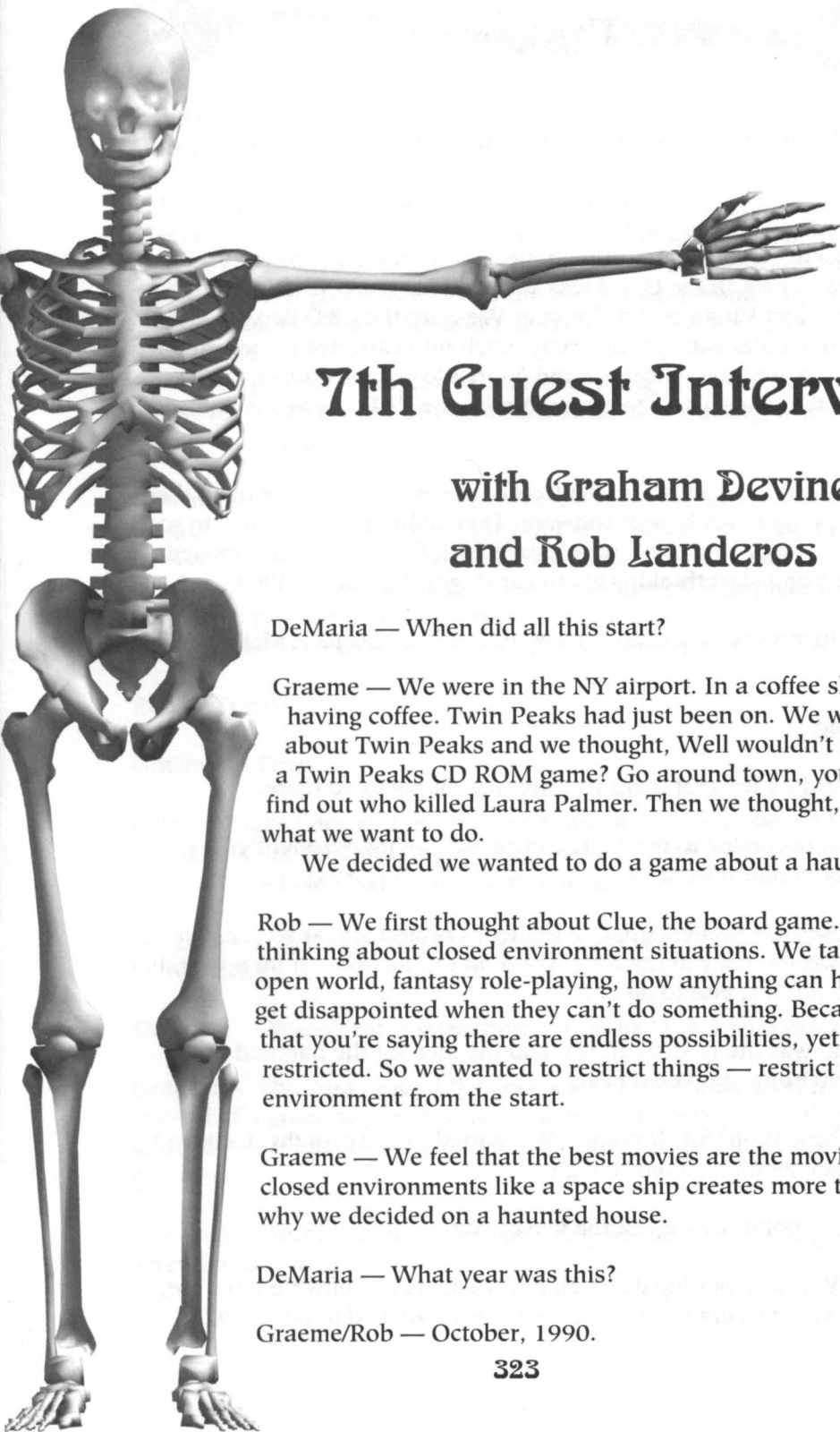
Go to the Stained Glass Window then turn to face the Staircase. Move the pointer around on the floor between the Stairs and the Window. You should get the beckoning hand, click it and you will be transported to the Detached room.



Room Order and Availability

#	Room	Puzzle	Availability	Secret Passages
1	Library	Telescope	At game start	Fireplace → Hallway
2	Dining	Cake	At game start	
3	Kitchen	Cans	After 1 - 2	
4	Basement	Grate	After 1 - 3	
5	Maze	Maze	After 1 - 4	
6	Basement	Crypt	After 1 - 5	Coffin → Library
7	Front Door	Spider	After 1 - 6	Tile Mural → Portrait
8	Game	Queens	After 1 - 2	Pool Table → Kitchen
9	Heine	Blood Flow	After 1 - 2	
10	Martine	Beadspread	After 1 - 2	
11	Knox	Bishops	After 1 - 2	Back Door → Bathroom
12	You must return to the library now to watch a sequence before you can continue. You can use the fireplace to get upstairs.		After 1 - 11	
13	Dutton	Coins	After 1 - 12	Closet → Chapel
14	Chapel	Pit	After 1 - 13	Confessional → Laboratory
15	Laboratory	Microscope	After 1 - 14	Cell Door → Library
16	Music	Piano	After 1 - 14	Plant → Dutton
17	Bathroom	Knights	After 1 - 12	Sink → Library
18	Temple	Cards	After 1 - 12	Left Door → Kitchen Center Door → Hall Right Door → Library Painting → Music Room
19	Portrait	Stauf's Face	After 1 - 14	
20	Toy Room	Flip	After 1 - 12	
21	Doll House	Blocks	After 1 - 12	Toy Box → Library
22	Hallway	Knives	After 1 - 21	
23	Attic	Skyscraper	After 1 - 22	





7th Guest Interview

with Graham Devine
and Rob Landeros

DeMaria — When did all this start?

Graeme — We were in the NY airport. In a coffee shop. We were having coffee. Twin Peaks had just been on. We were talking about Twin Peaks and we thought, Well wouldn't it be cool to do a Twin Peaks CD ROM game? Go around town, you know, and find out who killed Laura Palmer. Then we thought, No. That's not what we want to do.

We decided we wanted to do a game about a haunted house.

Rob — We first thought about Clue, the board game. We were thinking about closed environment situations. We talked about that open world, fantasy role-playing, how anything can happen. People get disappointed when they can't do something. Because it seems that you're saying there are endless possibilities, yet you're so restricted. So we wanted to restrict things — restrict the environment from the start.

Graeme — We feel that the best movies are the movies that have closed environments like a space ship creates more tension. That's why we decided on a haunted house.

DeMaria — What year was this?

Graeme/Rob — October, 1990.



DeMaria — And you were already Trilobyte at this time?

Graeme/Rob — No.

Graeme — We were Virgin Games at the time. I had been working for Virgin Games since 1987 or so, in the U.S. I was V.P. of R&D there. And I met Rob in 1988. He took a job at Virgin as Art Director. We were the R&D department at Virgin, and Virgin Games was getting pretty much into cartridge games. And we weren't. Everything was about licenses and Nintendo games. It wasn't the direction we wanted to go. There was no room for the R&D we were supposed to be doing.

Rob — I was brought in to polish up the look of the games. Up until then, they had been doing pretty much budget software. They didn't have anybody to sort of pay attention . . . Anyway, that's why I was hired. But then as they looked to drop their PC line and start thinking about cartridges, I thought, What am I going to do?

I remember Justin saying something about. . . What was it? A McDonalds game.

Graeme — Boring.

Rob — And basically I felt that there was nothing for me to do there.

Graeme — We were coming to the same conclusions — independently. We were thinking about multimedia.

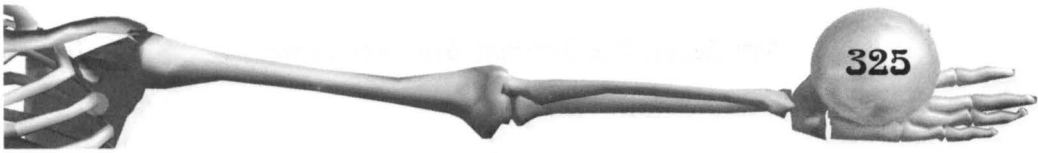
Rob — We had actually thought about a CD ROM project a year before, but they decided it was too risky at the time. We didn't think about it for a year, but now that we had nothing else to do . . .

DeMaria — What was the next step? You had the idea for the haunted house and the closed environment. What next?

Graeme — Purchase Word for Windows. We started to work on the document design, just conglomerating all our thoughts.

DeMaria — At this point, was it just the two of you?

Graeme — Yes. We were putting down all our thoughts on software interface, our thoughts on systems, graphics. That's when we switched to Super VGA



instead of MCGA because it was closer to television. And we put a proposal to Martin Alper, president of Virgin.

Rob — I remember how weird it was. When I worked at Cinemaware, they had another department that was getting involved in CD ROM, multimedia. and I remember wondering, What are they doing over there? It was a kind of separate, secret group. It was like the elite corps. I admit I was resentful. I mean, I was the art director and I didn't know what the hell was going on in the next offices.

Anyway, I saw myself and Graeme as being in a similar situation there at Virgin. We were the two guys with the R&D title, working with new technology. We were just typing.

Graeme — We did a lot of typing. For one thing, Word for Windows was a new program. It was like a game, typing in the computer and reading the docs.

Well, we really pored over that document, where all our thoughts were. We were trying to produce a great, dynamic document. Best piece of work we've done — to prepare that document.

We also watched a lot of horror movies. *The Haunting*. *The Shining*.

Rob — *Tremors*.

Graeme — *Tremors*.

Rob — You go back and think about some of the decisions made. Having a haunted house kind of thing . . . I guess we arrived at it by kind of a circular path — the whole David Lynch sort of mystery.

Graeme — Originally the house wasn't going to be haunted. They were going to be real actors.

DeMaria — Wasn't there something about the blue screen process used?

Graeme — The aura around the ghosts was because we used a blue screen instead of a green screen. It wasn't intentional. Nobody was there to tell us how to do it, so we just used a blue screen. And it turned out we should have used a green screen.

Rob — As it turns out, it was a good thing we did make them ghosts. Another serendipitous occurrence.



DeMaria — You were still based in Southern California at the time, right?

Graeme — Yes

DeMaria — So, getting back to the development of the project . . . You had this design document. Did you present it to the people at Virgin?

Graeme — Yes, we had The Lunch.

Rob — Yes. First we had the coffee shop (at the airport), then the word processor, then The Lunch.

Graeme — We finished up this work of art . . . our report . . . our proposal . . . what we were willing to stake our futures on, and we delivered it to Martin Alper at about 11 o'clock. At 11:30 he comes into our office and asks us to go to lunch. We pile into his Rolls Royce and go to a restaurant.

(Publishers have Rolls Royces because . . . they have to.)

Anyway, we sit down to lunch and the first words out of his mouth are, "I don't think your future is with Virgin."

DeMaria — Prophetic.

Rob — Exciting.

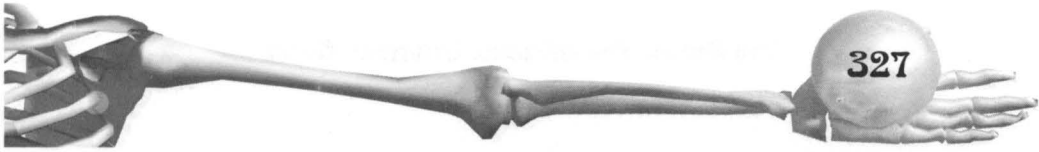
Graeme — We were stunned. He said he thought 7th Guest was good, but he thought it would be better if the project happened outside of Virgin. That we should set up our own company.

Rob — Part of the proposal was that we could do the project in-house, or we could do it apart from the offices. And of course the part that was not being said was that working as a separate department might have caused even more friction between us and the other people working there. We presented that as an option.

DeMaria — At this point was Virgin offering to help you set up the company and finance the project?

Graeme — No. They just said don't move more than 90 miles away so we can come visit you.

DeMaria — But they still wanted to publish it.



Virgin-Mastertronic,
Research and Development,
18001 Cowan, #A,
Irvine, Ca. 92714.

Tel: (714) 833 8710
Fax: (714) 833 8717

The Final Memo

To: All
From: Graeme J. Devine/Rob Landeros
Date: December 5, 1990
Subject: Fossils

Dear All,

Well, the time has come for Rob and I to come out of the closet. We are not really Virgin's anymore, we are Trilobite's.

We are in the process of setting up a new software company called Trilobite that will contract to Virgin-Mastertronic.

How did this happen I hear you ask? Will Rob & Graeme be gone forever? Who will get their offices?

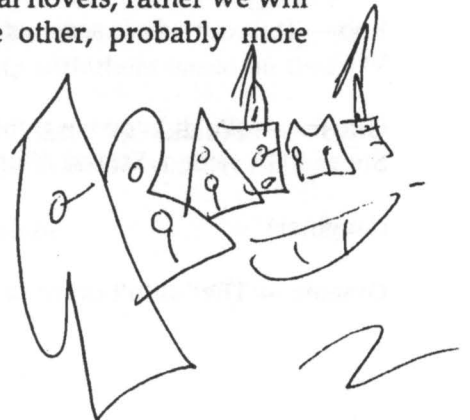
Well, the idea did not originate with us, it came from Martin. He suggested that in order for VM to move forward into new fields that it would work out better for us to work as a separate unit. If things go well, and we make great products, then we might continue to work this way, otherwise we will be back to reclaim our offices. We expect the first project to last for about 16-18 months.

So, starting February 1st we will not be in our usual hovels, rather we will be slaving away over a hot CD-ROM in some other, probably more peaceful, environment.

See you on the beach,

A handwritten signature in black ink, appearing to be 'Graeme & Rob', written in a cursive style.

Graeme & Rob.





Graeme — Yeah. He wanted to publish it and he said, “We’ll give you a contract to write it, and I think you’re wrong about a CD ROM version only and you need to a floppy disk version as well.”

Graeme — We said, “No problem.”

Rob — No problem. (Laughs) I think we half believed it. I did. Half believed it.

DeMaria — Given that original design document, how much did the initial idea match what you ended up doing?

Graeme — It came very close technically. It wasn’t so close at one point. There were some things we weren’t sure of. For instance, the map. It sort of made a last minute comeback.

DeMaria — Was there a technical problem with the map?

Graeme — There was nothing really wrong. We just didn’t do it.

Rob — It called for a map. It called for a notebook. A couple of other things. Some of the ideas seemed too complicated for what we wanted to do. But the map . . .

Graeme — It had to be in.

Rob — All in all, it was pretty close. There were a couple of other things we stumbled upon. For instance the letterbox format. We wanted it to look cinematic. We’d been watching laser disks and stuff.

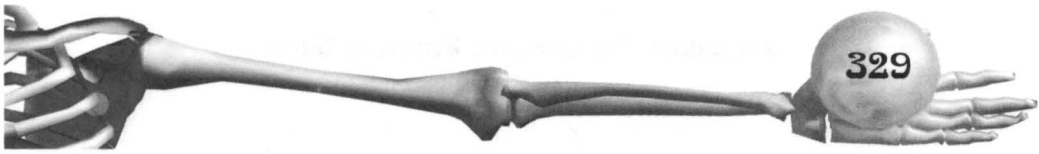
Graeme — We were watching Blade Runner in letterbox format. The graphic ratio appealed to us.

Rob — It fit our whole sense of higher quality. And we decided on using Super VGA.

Graeme — We didn’t even think about it, you know. 150k per second drive . . . Super VGA screen. Stupid. Stupid. Stupid.

(laughter)

Graeme — That didn’t occur to us ‘til later.



Rob — Of course, it didn't occur to us either that using the wide-screen format would effectively cut down the screen a lot.

DeMaria — Did you have a way of rendering all your scenes with the wide screen from the beginning, or did you cut down a square scene to fit in the letterbox?

Graeme — We did all our scenes with just that view.

Rob — Of course the video of the actors was shot normally and matted in later. (pause) And there were no tools for working with Super VGA.

Graeme — Nothing. Zip. Zero.

Rob — We had that in the spec that we were going to have to do something.

DeMaria — Did you end up writing your own tools?

Graeme — At that stage we knew we wanted 3D Studio effects, and we noticed that 3D Studio could output these high resolution PIX files, but there was nothing that could play these high resolution files that it made. So I got out a hex editor and I reverse-engineered this format. And I wrote this player for them called Play, which would play these high resolution PIX files. And we gave out copies of that as Shareware.

One of the reasons for doing that was that we got to see all kinds of Super VGA grabbers. And we had lots of people testing our player.

So Autodesk noticed that we'd done this, and said, "Thank you. Did you know we're working on an animation program?"

No. Actually, it was a hand-written letter from Jim Kent. A hand written letter, saying, "Here's my \$30 for your play program. By the way, we're writing an operating program to do this." It's great that he got a copy of that program. That's how we got a copy of Animator Pro. Then Autodesk started to use our player a lot. I mean, our program was about 20K and theirs was . . . a meg. So they use our player. We've had a great relationship with them based on that.

DeMaria — Back to the story here. You had "The Lunch." So what did you do next? Were you ready to go, or did you stagger a bit with the sudden change?

Graeme — What did we do? What do you think, Rob?

(laughter)



Graeme — We sat and talked about it.

Rob — We did an analysis of all the places in the country where we could live and work.

Graeme — Taking into account the 90-mile radius.

DeMaria — So how, exactly, did you end up here in Oregon?

Graeme — Well, in the 1980s Rob was up here with his cousin, backpacking, and he stumbled into Ashland and thought he'd hang out for a while. Stayed two years. So he knew the area.

DeMaria — And having a bad sense of geography, you figured this was 90 miles away from LA.

Graeme — A very bad sense of geography.

Rob — Actually, I think he might have said "90 minutes" by plane.

Graeme — Or jet fighter, or . . .

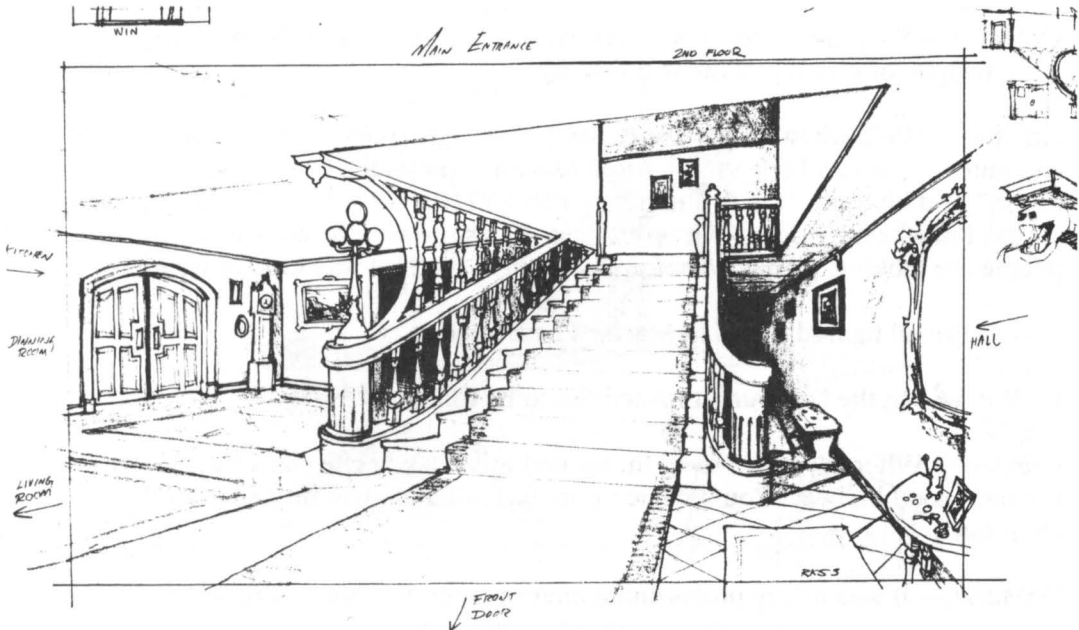
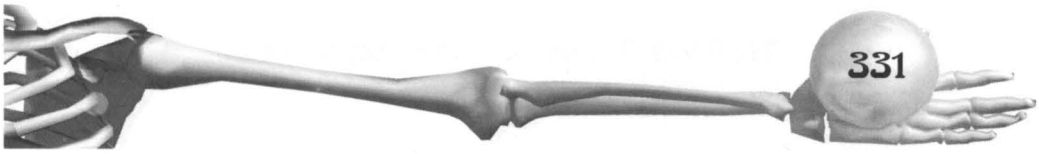
(laughter)

Graeme — It was close enough. We went to an Illustrative Arts conference in San Jose in late 1990. We told our wives we were going to go up the coast to Oregon. We got in a rented car and drove to Ashland. We arrived in Ashland and drove on to Jacksonville. And it was December the fifth, "Lighting the Christmas Tree Day."

So we drive into Jacksonville. Carolers all gather around the car and sing Christmas caroles . . . all dressed in Victorian costumes. Father Christmas goes by in a sleigh and waves at us. And it's incredible. It's just Christmas. And then it begins to snow, as if prearranged.

Rob — All these people in turn-of-the-century costumes. Roasting chestnuts. Singing caroles. Getting to see Santa Claus. Town's lit up.

Graeme — I'm a big fan of Main Street USA, Disneyland. This town was just like that. The next day we were looking around for offices.



Concept Sketch for the Foyer

Rob — We didn't have too much luck.

Graeme — Then we went into Chauncy's store, The Silver Lining, and Chauncy's wife said, "There's this one place. It's probably too big for you. It would make these really good lawyer offices. If you go to see it, you're going to think lawyer offices."


Well, this turned out to be our spot. Gorgeous rooms. Brick walls. Wooden columns. Beautiful wood floors. Big old fireplace. High, high ceilings . . . And we went, "We'll take it." That settled it right there and then. So we went back down south and told our wives, "We're changing our location." And they went, "What in the hell were they doing there?"

So our wives went back there to try to find us houses. We had much more fun than they did. They went in January and there was a big freeze, and everywhere was flooded . . . All the pipes broken.

Rob — It was frozen solid up here.

Graeme — They were not having fun.

Rob — They were shocked. Like, "You chose this place?" It was a major sales job. On my wife, anyway.



DeMaria — So you moved up to Jacksonville. At this point, were there any more people, or was it just the two of you?

Graeme — Well, when we got there, you know we had one desk, one chair, one computer . . . When I left Virgin, I told Martin, “I’m taking everything in my office.” And he went, “OK.” “I’m taking EVERYTHING,” is what I said.

So I’m wheeling things out on trolleys. The software, the copy machine. And people are looking, going, “What the hell’s he doing?” It was kind of weird.

Rob — We all figured it was in Martin’s best interest.

DeMaria — In the long run, it turned out to be true, too.

Graeme — When we first moved in, we had to have wheelie chair races down the hardwood hallway. You’d come up to the wall and push off and wheelie-chair back.

DeMaria — It was a very professional environment, is what you’re saying.

Graeme — It just felt cool.

Rob — Yeah. Then after about two months we got Robert Stein involved.

Graeme — He was at Manley & Associates. A graphic artist.

Rob — He was working with 3D Studio up there. I had never worked with it. So he came down and joined us.

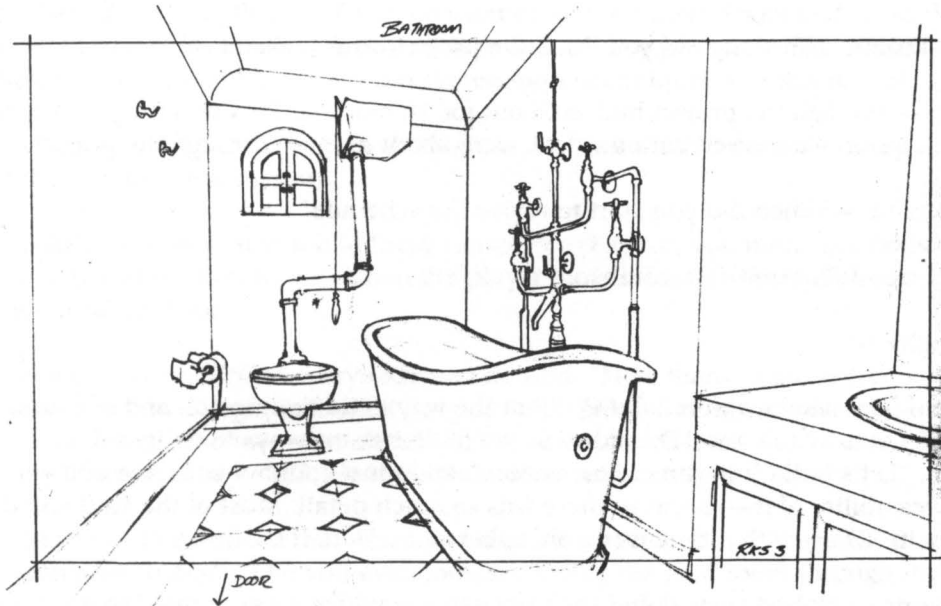
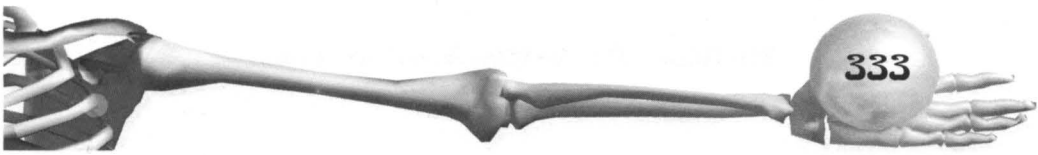
Graeme — At that point, we thought we were going to hire a panoramic camera and just do camera shots round the room.

Rob — Yeah. There are a lot of old historic houses, Victorian style houses around here.

Graeme — We were going to take black and white photographs.

DeMaria — So it was originally going to be black and white.

Graeme — Oh, yes. It was a black and white process. Most of the game was going to be photographed in black and white.



Concept Sketch for the Bathroom

Rob — So I went looking for one of those panoramic cameras, and they just didn't have them. I mean there was one somewhere in LA or something like that.

So we decided, "We're not going to do that." We thought about getting a tripod and a wide-angle lens and just turning the thing around taking snapshots. It's a kind of funky way to do things, you know.

That's what we figured, though. We'd draw a strip, a 360 degree strip, so we could pan around and put the pieces together in frames as the player turned.

Graeme — At this point we had no intention of making it really move.

DeMaria — So when you turned, the image would just switch.

Graeme — That's right.

Rob — Partially we were going to take that approach because, as I said, we had watched movies like *The Haunting*, and the house was this kind of old, stuffy, claustrophobic Victorian thing. Just studying the details, the whole thing is stuffed with decorative items everywhere. And the nature of the old Victorians is just that. And I couldn't imagine there was any other way you could hand draw a movie in such detail.



DeMaria — How long did you think the project would take at this time?

Rob — We had the project budgeted out for 18 months. That was the assumption we worked with until we were about halfway through the project.

DeMaria — When did you start to revise the schedule?

Graeme — Not until 17 months.

(laughter)

Rob — Anyway, we were talking about the way to do the project, and of course Robert was heavy into 3D Studio. So we're discussing ways to do it and he says, "Let's build it in three dimensions." And I just couldn't conceive of it — the feasibility of it — because there was so much detail. Most of the stuff you'd seen in 3D up to that time were, oh, spheres . . .

Graeme — Nobody was doing such intensive graphics as we wanted to do.

Rob — The models you did see were kind of basic. So Robert spent about a week or so, creating some models, working with lighting and stuff. I guess I had seen some rendered stills — of the chair, and the fireplace that he'd built. And still, not very convincing. Kind of blocky and all. But what was really convincing was when he added animation. He had chairs moving around and I thought, it is spooky what you can do with that.

Over the next three or four months we learned how to maximize our effects — visual tricks to make the room seem more populated with furniture.

DeMaria — Did you accomplish a lot with texture mapping?

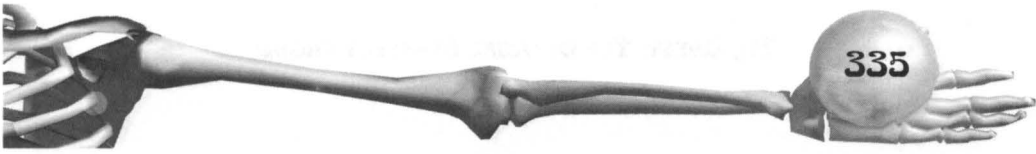
Rob — Yeah. Places like bookshelves where you saw a lot of books. You'd do a texture map of books.

DeMaria — So you didn't build each individual book with 3D geometry?

Graeme — You're joking, right?

DeMaria — Right.

Graeme — Actually, you can see a progression through the house as we got better with 3D Studio. Robert (Stein) started in the downstairs entry, then the



Kitchen, and the Bathroom. Then he went on to the Music Room and on to the other rooms. You can see the progression of how they get better. Robert Stein, Rob, and our other contractors developed more techniques and mastery of 3D Studio.

And actually, I can tell who did a room. There are different styles, especially in the way they use lighting.

DeMaria — Now that you had these rooms in 3D space, you made the decision to capture animation frames when the player moves through them. Tell me about that decision.

Graeme — We talked to everybody and he said, “How many? How many frames are you doing? That’s just not possible!” We felt really encouraged by that. And then when we were digitizing the video, much later, they went, “How many frames? How long?” We were crazy as a bee once again.

DeMaria — I’ve noticed that when you move from one room to the next, the screen goes to black. Did you ever consider seeing the next room through the door as you went through.

Rob — That was the ideal . . .

Graeme — Nobody could figure out how to do it with the equipment we had at the time. We couldn’t capture all the objects at one time. There were many constraints.

Rob — There are a lot of little things in the game — special effects like being able to go down a sink or a pool table pocket, secret passages. Again, it opens up possibilities that you’re a spirit. It was a little scary trying to figure everything out, making the decision to go with the animation.

DeMaria — So how long did it take to render a typical scene?

Graeme — Each frame took about 35 minutes or so.

DeMaria — And how many frames did a typical animation require?

Graeme — Well, a 360 degree turn uses 120 frames. 11th Hour will use even more frames than that.

Rob — We had no absolute standard number of frames for an animation, though. For instance, Robert would move the camera and change the angles —



he'd take maybe three times as many frames as I would. For instance, his animation moving in on the cake is very smooth, but it's more difficult to do that.

DeMaria — I noticed one effect that assumed was on purpose, but maybe it was just the effect of different animation styles. Sometimes, when you're moving through the house or zooming in on some place, the animation moves very slowly. Other times, it seems to rush you to the place as if you were being pushed from behind. I thought the effect was really good. It was unnerving sometimes.

Rob — That's true, and it's really the result of our different styles. That's how a lot of this project has happened, almost by accident.

DeMaria — You learn to maneuver through the house and you learn that there are pathways you've animated and pathways you haven't. If you were divorced from the technical issue, you might say, "Why can't I just go here?" but if you're aware of what goes into making this game, you understand why you didn't have a rendered pathway going everywhere in the house, along every possible route.

The only part I had any complaints about was probably the maze. It takes a long time to go through a section and even if you know where you're going, it seems a little slow. And if you're lost and you're exploring that thing, you can be stuck in there for a long time. And the music . . . It's rather unpleasant to listen to because it's intentionally disturbing, and you may have to listen to it for a long time. Of course you do give a nice clue — which helps — but the maze was the only place where I felt, "Jeez, I wish I could speed this up a little bit to get through it."

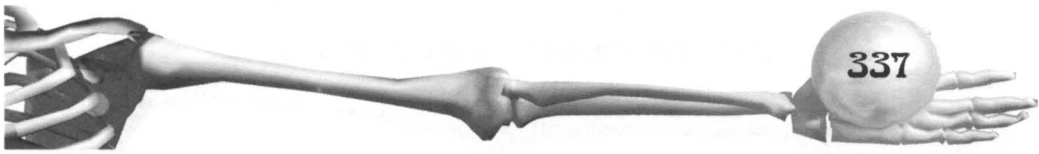
Rob — At one point, we considered making the house a maze.

Graeme — You know, the house would sort of move around a bit. We were going to have some rooms that were on wheels.

DeMaria — That would have made it real hard to write about. Very intriguing — from a game point of view. A nightmare from the walkthrough point of view.

(the wicked, cruel laughter of game developers torturing poor beleaguered hint book writers)

Graeme — The whole sense of placement in the end was to give you some reference.



DeMaria — So we've gotten back to now where you're here and you're developing and you've got Robert and you've got a 3-D studio, you've made the decision to provide the motion animation, and you're still black and white at this point?

Graeme — Yes.

DeMaria — And you're working mostly from wire frame animations and stuff for the most part at this point? Or have you started to use texture maps. Did you use bump mapping, too?

Rob — We used all the tricks.

Graeme — I would stay at home sometimes for a few days, working on code and I'd come in and they'd say, "Look! A room!" There was something new all the time.

DeMaria — Do you find it kind of exciting to be able to use your artistic ability and apply it to a 3D world like this? And what kind of people did you look for to help do the art?

Rob — I always hire artists that know how to handle traditional media and illustrate just about anything. I get a lot of applications from people who get their hands on a 3D modeler. They're not artists, and actually their work shows it in most cases. Even if these were great models, I'd probably not hire the person if he didn't have a portfolio of work that shows he can draw. Just a background kind of thing. You want somebody who can do the whole job. You want to know he has an eye. If he has to make his own texture maps or whatever, he can do that too. But the drawing skill is not utilized very much. I just like having it there.

There was a point where we came to making icons for the game, for instance, and it seemed like, here's where we get back to D-paint, or Autodesk Animator. And we put John Gaffey on that. And he started doing the little brain — the throbbing brain icon for the puzzles. This is one of the first ones he worked on. He drew it up in like 8 cells or so. And then I thought, "I'll try it in 3D Studio."

At that point, I really realized how quickly I set up this thing. I took the skull that we already had, lopped off the top of its head, made this sphere thing, scaled it up and down, put a map on it, and it's a beautiful rendering in no time at all. You can use 3D Studio for just about anything. It's almost easier to build something than to draw it.



These days, if I ask Robert to draw things for me and he says, "What? I'll just build it."

(laughter)

Rob — When we were thinking about doing the interface for the game we actually didn't come up to the Ouija board. We were going to have windows, shades . . . You draw the window I guess, a box, square, put on a wood pattern.

DeMaria — And you have so much more control once it's a model cause it's almost a physical reality now.

Rob — Scale it up and down, change the light . . .

DeMaria — So the Ouija board was a later addition, then.

Graeme — We knew we were going to have a control board. We just didn't know what it was going to be, and how we wanted the Ouija board drawn.

Rob — My idea.

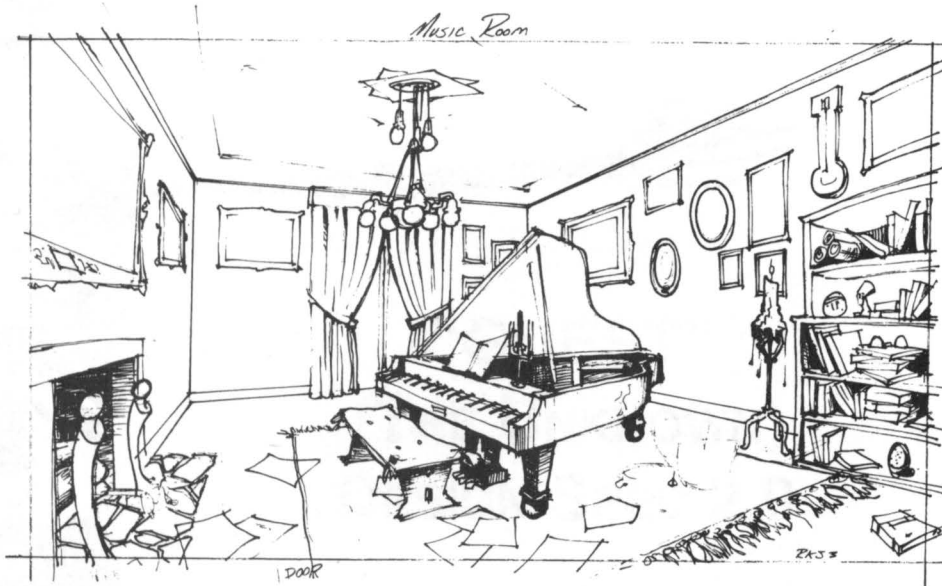
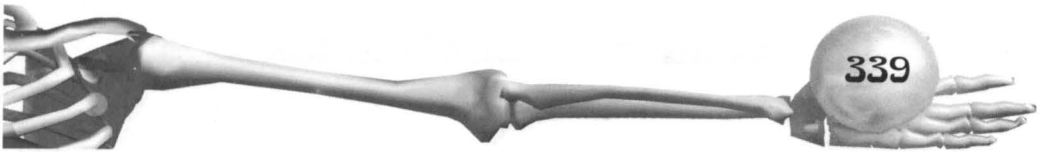
DeMaria — What about the icons? You mentioned that the throbbing brain was the first one. Was that the impetus to animate all the icons?

Graeme — Initially, our icons weren't moving. They were static. We were going to use a candle, guided around the screen. We weren't happy with it. So then we thought of trying to animate the icons. I think it was the best feature that we added to the game.

DeMaria — So basically, after you had that idea, it was fairly obvious what direction you would take. They're all very clearly understandable. The only one that I guess that I would like to hear your explanation for is the chattering teeth, because that's just a little more obscure.

Graeme — After awhile, we realized that all of the icons we were using were body parts. So we decided to stay with that theme. So the chattering teeth were — a tease — just for fun.

Rob — We originally were going to use the skeletal hand to work the puzzles, but we realized that we needed something else. The nature of the puzzles made it necessary.



Concept sketch for the Music Room

Graeme — So we thought about having two pointers — one this way and one that way, but Virgin said, “It’s not animated.” So then we came up with the eyeball icon.

Rob — We were trying to stay with the body parts. After a while, we pretty much ran out of parts that we could use.

Graeme — Tongues. Feet. It was getting pretty ridiculous.

DeMaria — What about the color of the eyeball. It changes from blue to brown and back.

Graeme — I noticed that on the grid puzzles, you couldn’t tell when you were pointing to a new section. The eyeball was always blue. So we came up with this to help you tell when you were pointing to another part of the puzzle.





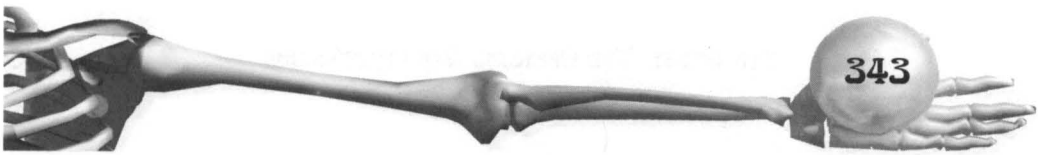
**“GUEST”
(THE UNKNOWN)
DESIGN SPEC 2.0**

*Rob Landeros and Graeme Devine
Additional ideas by David Bishop and Peter Oliphant*



Table of Contents

Part I - Overview	345
Underlying Philosophy for CD ROM Game Design.....	345
Game Structure	345
GUEST is a Puzzle-ORIENTED Game	346
GUEST is an Entertainment	346
GUEST is not an FRP	347
Presentation and Interface	347
Overview Revisited	347
Part II - Game Elements	348
Installation	348
Credits	348
Reality mode	348
Start New Game	349
Load Game.....	349
HELP	349
Introduction	349
The Hallways - Moving about the house	350
the Rooms	350
Look.....	351
Play Puzzlegame.....	351
Witness Scene	352
Object Interaction	352
Exit Room	352
Clues and Riddles	353
The Mystery	353
The Library	353
Closing Credits.....	354
Miscellaneous	354
Audio	354
Music	354
Bibliography	355
Computer games.....	355
Movies.....	355
TV.....	355



PART I - OVERVIEW

UNDERLYING PHILOSOPHY FOR CD ROM GAME DESIGN

If CD systems are to compete with television, it is evident that product themes must be expanded beyond what has been offered to date. At the same time these products must provide solid entertainment values. Assuming the design to be an adventure oriented product, it is essential to base the design on a strong storyline. It is questionable, whether a programmer/designer alone has the story telling skills that are necessary to create the type of product demanded by the medium. A professional writer may not only be an asset but a necessity.

It is also our observation that large-universe stories tend to become unmanageable as a platform for presenting a credible, self-contained story. Also, a major shortcoming of such open-ended worlds lies in its false promise of a seemingly vast number of "user accessible states" - more states than can actually be provided by the designers. This perceptual irony is often the basis for the frustrations felt by players when attempting to make their way through the game.

Furthermore, the closed-system environment is not only a sound approach from a story telling viewpoint, but is a practical approach for keeping production costs to a realistic and reasonable level.

GAME STRUCTURE

The following is an outline for the CD ROM entertainment product entitled GUEST. It addresses the issues of what the game is as well as what it is not.

Although GUEST is arguably "high-concept" in nature, it is not easily described in one sentence except to say that it is a multi-layered puzzle/mystery game with a strong Gothic horror theme. It has the timeless qualities of the best of the classic horror stories. The



supernatural setting with its surreal occurrences and alternate realities allows a great deal of artistic latitude and creative flexibility.

The game is structured as a series of Puzzlegames (PG's) connected together by means of a storyline. In this, it is not unlike *Fool's Errand*. However, unlike FE, the plot here is very strong, intricate, and full of dramatic content. The PG's directly reflect and enhance the mood and content of the game environment. In the case of GUEST, the story is the mystery as well as the final puzzle. Therefore, a good deal of effort will be put into the creation of a powerful and surprising story. Sophisticated graphics, captivating animations, and mood enhancing music serve to emphasize the dramatic impact.

In this respect GUEST is not easily categorized along with other traditional computer games. We at Trilobyte have coined the phrase "Hyper Movie"TM to describe the medium in which we work.

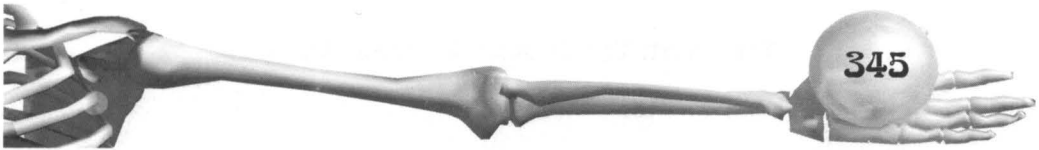
GUEST IS A PUZZLE-ORIENTED GAME

One cannot help but notice the success of "edutainment" products such as the *Carmen San Diego* series. A great deal of its value lie in its simplicity of use and in the challenge it presents to the player's intellect and curiosity. The series also has an exploratory nature about it that makes it a fun experience for adults as well as children. Another game that has met with great critical if not commercial success for similar reasons is *Fool's Errand*. It is an extremely well presented collection of intellectually satisfying mind teasers, held together with a charming story based on the characters of the Tarot.

GUEST IS AN ENTERTAINMENT

But despite the virtues of these two products, we feel that the potential for good story-telling from within a puzzle oriented game has yet to be satisfactorily approached, let alone fully realized.

One product that made a valiant attempt was *Portal*. Although it was not a major success, its attempt at offering a new form of text base story telling (The Interactive Novel) was innovative and loaded with possibilities.



GUEST IS NOT AN FRP

This is an example of the type of product we are not considering. We wish to avoid the traditional hobbyist's wet dream and instead offer something with a potentially broader appeal. Among our list of other things to avoid include: impossible riddles, text parsers, inventories, character attribute points, sword fights, trolls, etc....

PRESENTATION AND INTERFACE

A simple interface should make GUEST fun and easy to play. All actions are accomplished via the mouse only.

There should be no complicated instruction manuals necessary to play the game. Game rules will either be self explanatory or simple enough to discover with minimal experimentation. If a player becomes stuck, the program is intelligent enough to offer helpful hints in the form of clever clues.


The graphics and animations are done in 640x480x256 SVGA mode. They are presented in a 640x320 area in middle portion of the screen which is called the Letterbox.

The entire adventure is experienced from first person POV¹ by a character who we will refer to as "Ego". The feel is that of tracking one continuous, seamless, camera shot. There are absolutely no POV or scene cuts.

Except for the opening narrative, you, as Ego, are not provided with any previous explanation regarding where you are, what you are doing there, or what you are expected to do.²

OVERVIEW REVISITED

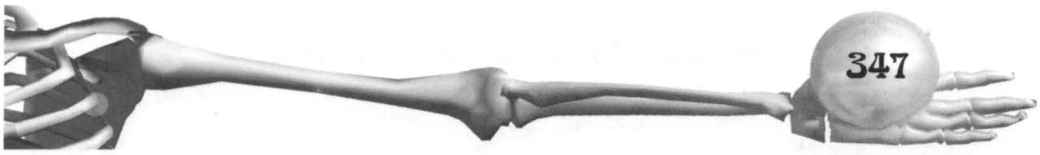
The entire product can be regarded as one big audience-participation cinematic production. The house is dynamic, mysterious and mazelike. There are puzzles and games to found within the house



that advance the story. The games are based on variations of popular as well as unknown simple board, paper and card games. Clues and answers to puzzles provide clues to other puzzles. Clues gained will help solve some very clever riddles. All of these bits relate to the secret story and the surprise ending as the player learns of his personal involvement the house's sordid history as revealed in the ghostly re-enactments that occur throughout the house.³

The house is permeated with psychokinetic energy. Everything and anything can move at any time. Animations are a joy to watch and are quite effectively used as rewards for solving the PG's. The great benefit of this supernatural theme is that it allows a rich environment for creative audiovisual special FX.

Ego must visit each and every room at least once and solve the PG's that lie within. Having done this, he gains access to the Strange Little Room at the Top of the Stairs, where the ultimate game must be won and the true secret of the house is revealed!



PART II - GAME ELEMENTS

INSTALLATION

For the floppy disk version, hard disk installation is necessary. Installation is very simple and easy to do. Typing "install" at the DOS prompt⁴ runs the mouse driven installation program. The program examines the hard drive and informs the user about available disk space on all partitions. The user chooses the path which is to contain the game files.

The CD ROM version will use about 10meg of the hard disk to cache data from the CD unit.

CREDITS

The main credits are presented at the beginning of each game session. They can be bypassed with a click of the mouse button.

REALITY MODE

After the credits, the first screen to come up is the title page with a menu bar at the top of the screen.

The original game design called for the use of icons to perform a variety of functions. The new specs do not allow for the use of icons. Besides pointing and clicking, the only other interface mechanism is the Menu Bar.

The Menu Bar is invisible throughout the Hyper Movie and only appears by clicking on the top portion of the screen at any time before or during play. Since this artificial interface interferes with the illusion, it is only used for functions that have to do with reality, such as Start New Game, Save Game, Save As, Load Game and Exit (Return to Reality).



The options available are:

START NEW GAME

If this option is selected, the player is presented with a predetermined choice of "game names".⁵ The names that are presented are ones that have not been used previously. He selects one and the game proceeds.

LOAD GAME

When this option is selected, the player is presented with a different choice of "game names". These are names that have been used previously and saved.

HELP

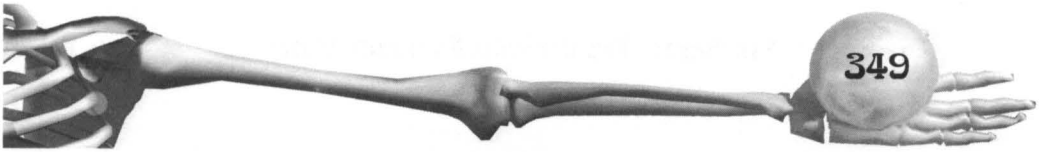
Selecting this menu item calls up a help screen that provides information on setting display preferences (black & white or color), adjusting monitor luminence and audio level.

INTRODUCTION

The Hyper Movie™ begins with an opening narration by a notable personage with a distinctive voice, such as Patrick Stewart, Vincent Price, James Earl Jones, or perhaps even Stephen King. The dialogue is accompanied by an animated sequence running 2+ minutes in length.

There are several angled shots of a spooky old house. Clouds drift past in the moonlit sky. Trees rustle in the wind. The camera tracks around the house and into a window lit by candlelight. Seamlessly Ego enters the window of what turns out to resemble a study, glides over to a desk with a large book that is open.

There is text on the left hand page of the book that the narrator reads aloud, while on the right hand page is a static illustration done in the manner of 19th century etchings, that magically comes alive, depicting in full cinematic motion the events described in the narrative. At the



end of each passage, the “movie” freezes back to an illustration depicting the ending scene of the “movie”. The page turns by unseen hands and the next sequence unfolds in the same manner.

The story sets the mood of the upcoming adventure, telling the tale of Henry Stauf, how the house came to be, and the legend surrounding it.

THE HALLWAYS - MOVING ABOUT THE HOUSE

As with all actions in GUEST, movement is accomplished via the mouse. Pointing and clicking at an active area (a hotspot) will move Ego’s POV toward that object or area of interest.

In the case of the hallways, pointing at a door or object will move the POV to the point directly in front of that door or area of interest.


Due to the dark nature of the game, both in mood and in graphic representation, Ego has limited range of vision in the dimly lit halls. It is as if this range is defined by the strength of illumination provided by a candle that he carries with him. Although he may be looking down a very long corridor, he is only able to see a few yards ahead of him before details are lost in the shadows.

Every once in a while, a bit of ghostly goings-on occurs in the hallways. Most often, these sequences are thrown in just for fun, though sometimes they serve to provide valuable clues.

When Ego turns toward an unlocked door, it opens he finds himself standing just inside the threshold.

THE ROOMS

There are a total of 22 rooms in the house. Many of the rooms have multiple entrances and exits. It is a challenge to the player to determine from the clues available, or from experimentation, which of the doorways are unlocked or accessible.



Some rooms have no apparent access and can only be reached through some devious means such as trap doors, sliding rooms, secret passages or dumb waiters.

Once inside a room, Ego may take a variety of actions.

Look

Certain objects and areas in the room are hotspots. To indicate that they are of active significance, these areas briefly animate at random intervals. These subtle animations add to the "peripheral vision" effect. Clicking on the area either shows a closeup of the object or performs an action upon the object. Some hotspots become available only after the successful completion of a PG. There may be a sound effect as a clue to the fact that there is an active hotspot there.

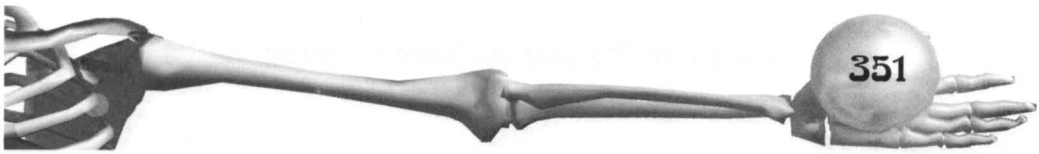
Incidental animations are likely to happen at anytime and in any place in each room. Most often these movements will be brief and subtle. Ego will not always be sure if it was merely a figment of his imagination, or if there is indeed a poltergeist at work.

PLAY PUZZLEGAME

Clicking on an area that represents a PG zooms into that area until a full screen presentation of the game area is displayed. (See expanded section on PG's)

There are 28 PG's to be played within the house. Some of these are unique. Others are repeated, but within a different context, therefore requiring specialized and/or modified artwork. Others, although repeated, do not require much new artwork, as a change of rules or clues determines the nature of the variation.

Some PG's can only be solved as a result of deciphering riddles obtained beforehand. As an example, Ego is confronted with an old fashioned telephone with a dialing disk containing a corresponding set of letters for each digit. He must dial the correct number by spelling out the answer to a riddle.



WITNESS SCENE

The bulk of the character animations takes place in the rooms. A segment of the story of the house is re-enacted by the resident ghosts. In this regard, the room backgrounds serve as a stage setting for the ensuing passion play. Because the dramatic portion of the animations are canned, it is possible to make it very cinematic by using different POV angles and closeups.

The dramatic scene may serve as a clue as to what is to be done in a room, or may impart further information as a result of having successfully completed a PG.

OBJECT INTERACTION

Whilst in a room, Ego may experiment with “hotspotted” objects in an interactive way. In some cases, the object will do something by virtue of simply having chosen it. But in most cases, random actions will have no effect. In order to actuate the object or objects, Ego must interpret the clues he has gathered so that he can take the appropriate action. For example, the only exit to the room, a secret door built into the rear of the giant fireplace, grinds open only after Ego pulls the servant’s bell chords in the correct sequence according to a musical clue gained as a result of having solved a PG.

EXIT ROOM

Clicking on a door will place Ego back in the hallway. The successful completion of a PG, or the proper action taken upon a hotspot may reveal a secret passageway. Hidden exits may include a deceptive wall panel, a rotating fireplace or bookcase, folding bed, etc.

Sometimes merely clicking on the hotspot activates the mechanisms. Other times, certain knowledge is required to facilitate action. For example, pointing and clicking on particular books, in a logical sequence is the only way to cause the bookshelf to rotate, thus revealing the only exit from the room.



CLUES AND RIDDLES

Ego gathers clues and riddles from many sources. In the hallway, certain objects come to life and give cryptic information which may be useful later. Ghosts appear at random to impart strange messages. Often, the results of having solved a puzzle is a riddle of some kind. At a later time, Ego may need to provide the answers to these conundrums in order to gain access or egress from a room, or to solve another PG.

THE MYSTERY

This is at the very heart of GUEST. It is the glue that holds the entire game together. The Mystery is the story that unfolds through the words and deeds of the ghosts that inhabit the house.

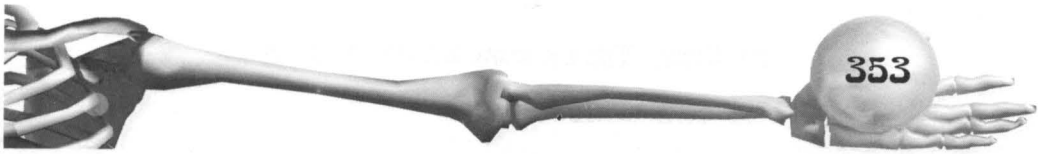
But the ghostly scenes are not presented in the proper sequential order. All the rooms must be visited and the PG's therein solved. It is only then that he is made aware of and given access to - the Strange Little Room at the Top of the Stairs where the final piece of the puzzle can be found.

THE LIBRARY

Special note should be made of the Library. It is an important room where pertinent information and special knowledge can be accessed.

There are five key volumes in this room, though they need not all be present or available at the start of the game.

The books include a chess book explaining notation and move, a book on puzzles and games giving rules for most of the puzzles and games to be found in the house. A simple music book, teaching piano (perhaps with a note on canons or fugues where the theme is played backwards). A fantasy book, including paintings of the Other Realm, to give hints of what EGO may be facing. And Crypts and Codes, to help with any code puzzles.



The books should be scattered through the library, so it's a hit or miss finding them, save for the help of the apparitions.

It is also where Ego can go to read The Book of GUEST, the pages of which are periodically updated according to the state of Ego's progress. This would be equivalent to reading the book on which the movie is based.

CLOSING CREDITS

When Ego completes the final puzzle and has experienced the final horror, the game ends with an exterior shot of the house and a closing narration. Following the narration, in the traditional manner of movies, a comprehensive listing of credits scrolls up the screen accompanied by a complete scoring of the musical theme or themes.

MISCELLANEOUS

AUDIO

The Hyper Movie is heavily dependent on aural effects to convey information and mood. Hotspots often have associated sound effects or musical themes.

The audio level is kept low throughout most of the game. This will force the player to turn up the volume control. At certain key points, animations will be played accompanied by loud music/sound effects. These will be for shock value.

Music

The music is all important in setting the mood. Besides using traditional musical themes, much of the scoring and orchestration is somewhat abstract, designed to create eerie sound effects.



BIBLIOGRAPHY

COMPUTER GAMES

Alter Ego
Fool's Errand
Deja Vu

MOVIES

The Shining
The Haunting
The Changeling
Don't Look Now
The Company of Wolves

TV

Amazing Stories
Tales from the Crypt

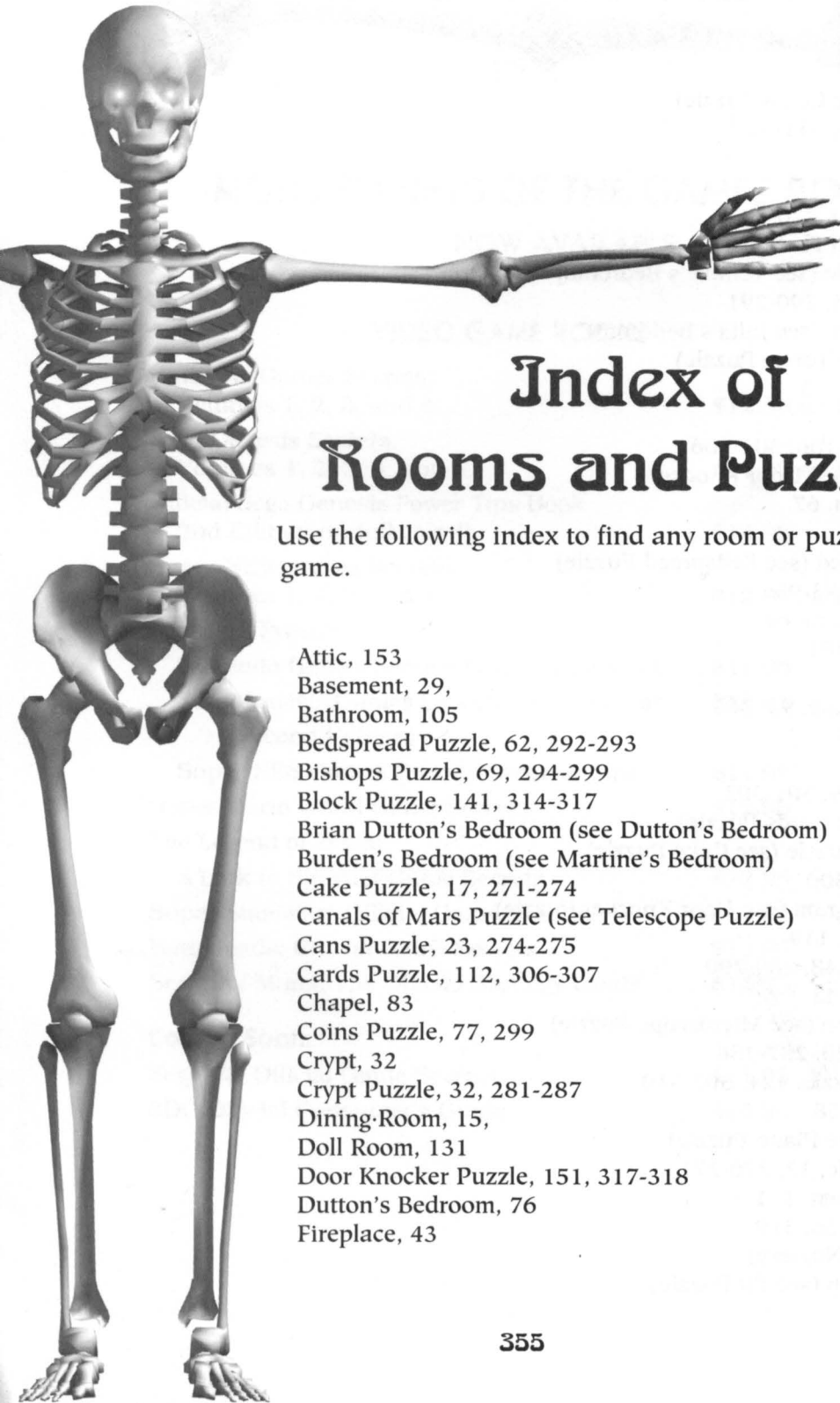
¹Point of View

²In fact, because this is an exploratory game involving puzzles and mysteries with an intuitive, easy-to-use mouse interface, there may be no manual necessary to set the scenario, to explain what the goals are or otherwise instruct on how to play the game. It is hoped that the only instructions necessary will be how to install and boot up the game.

³The sudden appearance of ghosts may provide other clues such as walking through a wall, indicating the presence of hidden door or passageway.

⁴or selecting Run... install from the program manager menu in Windows.


⁵The names are pre-determined in order to avoid any keyboard input.



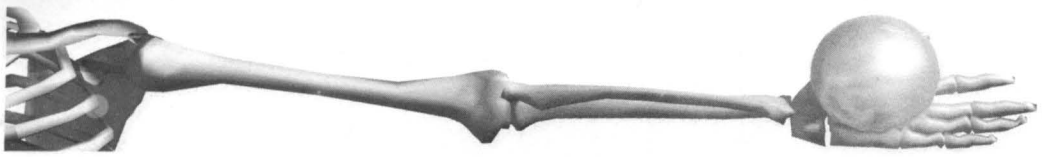
Index of Rooms and Puzzles

Use the following index to find any room or puzzle in the game.

Attic, 153
Basement, 29,
Bathroom, 105
Bedsread Puzzle, 62, 292-293
Bishops Puzzle, 69, 294-299
Block Puzzle, 141, 314-317
Brian Dutton's Bedroom (see Dutton's Bedroom)
Burden's Bedroom (see Martine's Bedroom)
Cake Puzzle, 17, 271-274
Canals of Mars Puzzle (see Telescope Puzzle)
Cans Puzzle, 23, 274-275
Cards Puzzle, 112, 306-307
Chapel, 83
Coins Puzzle, 77, 299
Crypt, 32
Crypt Puzzle, 32, 281-287
Dining Room, 15,
Doll Room, 131
Door Knocker Puzzle, 151, 317-318
Dutton's Bedroom, 76
Fireplace, 43



Flip a Coin? (see Coins Puzzle)
Flip Puzzle, 131, 311-314
Foyer, 5, 39
Game Room, 46
Grate Puzzle, 30, 276-280
Hallway, Second Floor, 127
Hamilton Temple (see Temple's Bedroom)
Heart Puzzle, 55, 290-291
Heine's Bedroom (see Julia's Bedroom)
High Lights (see Tower Puzzle)
Julia's Bedroom, 53
Kitchen, 21, 37
Knights Puzzle, 106, 302-306
Knives Puzzle (see Door Knocker)
Knox's Bedroom, 67
Laboratory, 89
Letters on the Bed (see Bedspread Puzzle)
Library, 11, 73, 93-95
Martine's Bedroom, 61
Maze, 31, 280-281
Maze Clue, 68
Microscope Puzzle, 92, 301
Music Room, 97
Nursery, 141
Piano Puzzle, 99, 301-302
Pick a Card (see Cards Puzzle)
Piece of Cake Puzzle (see Cake Puzzle)
Pit Puzzle, 84, 300
Poke the Pentagram (see Door Knocker Puzzle)
Portrait Gallery, 119
Queens Puzzle, 48, 289-290
Secret Passage, 43
Show of Infection (see Microscope Puzzle)
Spider Puzzle, 40, 287-288
Stauf's Face Puzzle, 121, 307-310
Stauf's Room, 158
Take A Note (see Piano Puzzle)
Telescope Puzzle, 12, 270-271
Temple's Bedroom, 111
Tower Puzzle, 156, 319
Toy Room (see Nursery)
Watch Your Step (see Pit Puzzle)



MORE SECRETS OF THE GAMES BOOKS

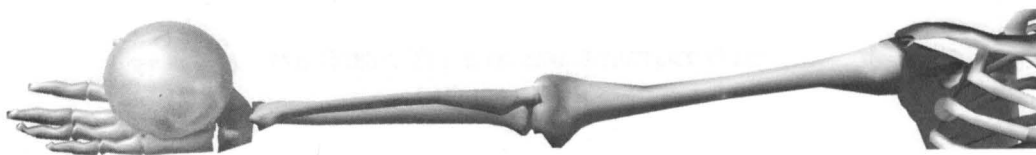
NOW AVAILABLE

VIDEO GAME BOOKS

Nintendo Games Secrets, Volumes 1, 2, 3, and 4	\$12.95 each
Sega Genesis Secrets, Volumes 1, 2, 3, 4, and 5	\$12.95 each
Official Sega Genesis Power Tips Book , 2nd Edition (in full color!)	\$14.95
Super NES Games Secrets, Volumes 1, 2, 3, and 4	\$12.95 each
GamePro Presents:	
Nintendo Games Secrets Greatest Tips	\$11.95
Sega Genesis Games Secrets Greatest Tips (Second Edition)	\$11.95
Super NES Games Secrets Greatest Tips	\$11.95
Super Mario World Game Secrets	\$12.95
The Legend of Zelda:	
A Link to the Past Game Secrets	\$12.95
Super Star Wars Official Game Secrets	\$12.95
Battletoads: Official Game Secrets	\$12.95
Secret of Mana: The Official Strategy Guide	\$14.95

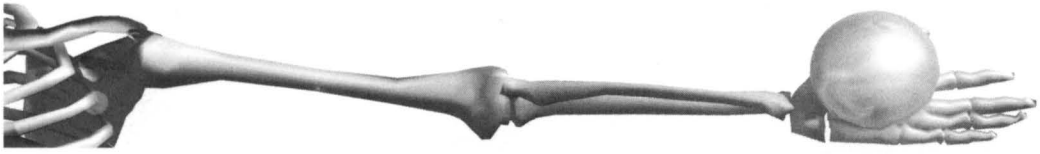
Coming Soon:

Sega CD Official Game Secrets	\$11.95
3DO Official Consumer's Guide	\$14.95



COMPUTER GAME BOOKS

SimEarth: The Official Strategy Guide	\$19.95
Harpoon Battlebook: The Official Strategy Guide	\$19.95
Wing Commander I and II: The Ultimate Strategy Guide	\$19.95
Chuck Yeager's Air Combat Handbook	\$19.95
The Official Lucasfilm Games Air Combat Strategies Book	\$19.95
Sid Meier's Civilization, or Rome on 640K a Day	\$19.95
Ultima: The Avatar Adventures	\$19.95
Ultima VII and Underworld: More Avatar Adventures	\$19.95
JetFighter II: The Official Strategy Guide	\$19.95
A-Train: The Official Strategy Guide	\$19.95
PowerMonger: The Official Strategy Guide	\$19.95
Global Conquest: The Official Strategy Guide (w/disk)	\$24.95
Falcon 3: The Official Combat Strategy Book (w/disk)	\$27.95
Dynamix Great War Planes: The Ultimate Strategy Guide	\$19.95
Gunship 2000: The Authorized Strategy Guide	\$19.95
SimLife: The Official Strategy Guide	\$19.95
Stunt Island: The Official Strategy Guide	\$19.95
Populous: The Official Strategy Guide	\$19.95
Prince of Persia: The Official Strategy Guide	\$19.95
X-Wing: The Official Strategy Guide	\$19.95
Empire Deluxe: The Official Strategy Guide	\$19.95
Myst Official Game Secrets	\$19.95
F-15 Strike Eagle III: The Official Strategy Guide	\$24.95
Quest for Glory I, II, III, and IV: The Authorized Strategy Guide	\$19.95
Microsoft Flight Simulator 5 Strategy Guide	\$19.95
Strike Commander: The Official Strategy Guide	\$19.95



TO ORDER BOOKS ONLY

Please send me the following items:

Quantity	Title	Unit Price	Total
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
Subtotal			\$ _____
7.25% SALES TAX California only			\$ _____
SHIPPING and HANDLING*			\$ _____
TOTAL ORDER			\$ _____

*\$4.00 shipping and handling charge for the first book, and \$0.50 for each additional book.

HOW TO ORDER

By Fax: Call (916) 632-4400.

By Mail: Just fill out the information below and send with your remittance.

My name is _____

I live at _____

City _____ State _____ Zip _____

Visa/MC# _____ Exp. _____

Signature _____

PRIMA PUBLISHING

P.O. Box 1260BK
Rocklin, CA 95677
(satisfaction unconditionally guaranteed)

Welcome to Stauf's Mansion. . .Oooh! Bad Move!!



It isn't exactly like a walk in the park, is it?

The 7th Guest: The Official Strategy Guide is your passport into the world of the hottest-selling CD ROM around. Take a walk through this haunted 3D world and discover all its secrets.

Inside you find:

- A complete walkthrough with clues to every puzzle
- A complete dramatization of the events of this mystery
- All the puzzle solutions in a quick reference section
- Background on the making of *The 7th Guest* and an exclusive behind-the-scenes interview
- Plus, 7th Guest artwork you've never seen before

SPECIAL!


EXCLUSIVE VIEWS OF MANY OF THE ROOMS IN THE MANSION, SHOWN FROM NEW ANGLES NOT FOUND IN THE GAME ITSELF!

AND THIS OFFICIAL GUIDE PACKS EVEN MORE SPECIAL FEATURES, INCLUDING:

- The original 7th Guest script
- Complete list of clues and comments made by Stauf

This is the ultimate collector's book for fans of *The 7th Guest*, and it is the **ONLY** authorized strategy guide book. Here's the door. We've got the key!

RUSEL DEMARIA is the creative director of Prima's *Secrets of the Games* series and head of DeMaria Studios. He is the author of many best-selling computer and video game strategy books, including *X-wing: The Official Strategy Guide*.


Secrets of the Games
An Imprint of Prima Publishing


INTERACTIVE
DRAMA

ISBN 1-55958-468-8

5 1995 >



EAN

9 781559 584685