

THE BBC MICRO ADVENTURER BOB CHAPPELL



100%
SOLUTIONS TO:
Philosopher's Quest
Castle of Riddles
Voodoo Castle
The Count



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The BBC Micro Adventurer

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The BBC Micro Adventurer

Bob Chappell



Duckworth



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Acknowledgments

My warmest thanks to adventure authors everywhere. Their fertile, and occasionally fiendish, imaginations have given and continue to give untold pleasure to adventurers everywhere. Without these weavers of mystery and marvel, the world would be a greyer place.

To my dear wife, Liz, with deep love.

Introduction

Scan the adventure columns of almost any of the popular home micro magazines and you're bound to see heartfelt cries for help from suffering adventurers. One of the main attractions of adventures is their puzzle content. However, the pleasure and gratification experienced while playing can soon turn into a nightmare of frustration when you become one of the host of unfortunates who have got bogged down in a particular part of the adventure. Whose plight can be more pitiful than that of the poor adventurer who has paid out good money for an adventure, only to find that he or she is unable to get past the very first obstacle! It's nearly as bad as being given a Rolls-Royce only to find that you can't get the door open!

This book is intended to bring succour to those who have wrestled with, and have been brought to a standstill by, the cunning puzzles of Acornsoft's *Philosopher's Quest* and *Castle of Riddles* and Scott Adams' *Voodoo Castle* and *The Count*. I hope that the book will also provide a good measure of entertainment for those who have already managed to complete one or more of these adventures, in that they can compare the solutions given here against their own experiences. In this way, they can verify that they have extracted every ounce of pleasure that there is to be had from the game, as well as reliving the adventure as they read.

In order not to spoil any of the adventures by revealing parts unrelated to a particular problem and probably not yet reached by the adventurer, the book has been so designed so as to minimise the risk of this occurring. Every topic that you are likely to have a question on is covered under its own heading. All you have to do is to turn to the contents list at the beginning of each chapter for the heading, which will refer you to the solution number in the main body of the text. You are likely to find that a particular solution cross-refers to another; this

is in keeping with the book's aim of reducing the chances of you seeing something you may not yet wish to know about.

Except in only the barest of outlines, I have not offered a recommended set route or strategy for tackling each of the adventures. Indeed, there is in all of them enough scope for you to vary your sequence of approach and still complete the adventure successfully. To have suggested these in detail would have meant giving too much of the adventure away. In any case, once you have read all the solutions for a particular adventure, the best route and strategy should be pretty well self-evident.

At the back of the book is a set of maps, one for each of the adventures. The maps show every location and direction - you may wish to consult them only as a last resort or as a check that you have in fact visited every site in the adventure.

Philosopher's Quest and Castle of Riddles are published by Acornsoft Limited, 4a Market Hill, Cambridge CB2 3NJ. Both programs are available for the BBC Model B microcomputer and were written by Peter Killworth.

Voodoo Castle and The Count were written by Scott Adams and are published by Adventure International, c/o Calisto Computers, 119 John Bright Street, Birmingham B1 1BE. They are available for a number of home computers, including the BBC Model B, Commodore 64, 48K Spectrum, Dragon, Apple and Tandy models. Versions for the VIC-20 are published on cartridge by Commodore, Ajax Avenue, Slough, Berks.

It only remains for me to wish you as much enjoyment in reading and using the book as I have had in playing and writing about these adventures. Pleasant journey!

Philosopher's Quest

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Solutions

(1) The ancient book

This priceless tome must be collected if you're hoping to gather all 250 points available in the adventure. The book is located in the philosopher's library (east of the laboratory) and is a strange volume indeed. Although you can easily GET BOOK, you cannot READ or OPEN it. The wisdom of Socrates is just going to have to stay a closed book to you!

(2) The aqualung

For such a vital piece of equipment, the aqualung couldn't be easier to find. It's right there in the shop with you at the start of the adventure. As you'll have discovered, though, helping yourself to all the goodies in the shop isn't as easy as it looks. For a sure-fire method of painlessly extracting the aqualung from its home, you'll need to look at solution 47.

The aqualung comes into its own when, as you might naturally expect, you need to go deep sea diving. Standing on the east or west beach (don't worry about the strange buzzing sound for the moment), a move south will take you straight into the sea. If you're not carrying the aqualung when you go for your dip, you'll drown. Should you happen to be wearing a gas mask when you enter the water, you'll choke before you can get it off. If you do have the gas mask, make certain you drop it before you go south into the water. If you try to DROP AQUALUNG while under water, you shouldn't be surprised to find that you immediately die from lack of air as a result.

As with the real thing, the air supply in the aqualung is limited but there's enough oxygen in its tanks to let you do what must be done. You'll be told when half your air supply has gone (this is usually after

about 20 turns underwater) and again when it is almost exhausted.

(3) The bare cell

No doubt you had a real problem (solution 15) just getting into this place. Don't worry, it's even worse trying to get out! The title of this location is a bit of a misnomer - the cell is certainly not bare. For a start, lying on the floor is a bronze trophy (solution 10) labelled 'Danger Man'. Presumably it will remind you in later years, as you look at your mantlepiece and see it there, of the horrors of the adjoining room. There's more in this supposedly empty cell. Up on the ceiling is one of those mysterious stars (solution 52), in this instance, a purple one. Finally, the cell is full of holes, the obscure significance of which you'll spot when you turn to solution 46. All you will be told under this entry is that the bare cell has absolutely nothing to with bears!

The major problem with this room lies in getting out. If you attempt to go south, a sword shoots up out of the floor and slices into your right leg. Although it might not seem such a terrible wound in contrast with some of the injuries you can suffer in this adventure, it is bad enough to finish you off. The solution lies in finding a way to protect the right leg. There's nothing to cover it up with so you'll just have to imitate Long John Silver and HOP SOUTH. The sword still scythes upwards but meets thin air where your right leg would have been. You are safely out.

(4) The bees

The bees are one of those hazards that give you a lot of trouble without actually doing the hurting themselves. You'll not get stung badly by them but they may be the cause of your death. The first time you become aware of them is on the east and west beaches. A buzzing sound can be heard coming from the sea to the south. When you go south, the bees (they're the source of all the noise) will come homing in on you, buzzing and stinging, forcing you to duck below the surface of the water. Apart from that, they don't harm you. However, when you try to leave the water, the bees will still be buzzing around. Every time you try to go UP to the beach from just below the surface of the sea, you find that the bees are still there and you are forced to go back under. This is not only trying but downright dangerous since your air supply is limited.

The only way to deal with the bees is to persist - but not by going

UP. If you try and try again to go north or north-east, you'll eventually flop on to the east beach and the bees will not bother you again. Going north-west also works but lands you on the west beach - the bees won't pester you there, either. Usually three attempts to go in one of these directions does the trick.

There seems to be no other way of dealing with this stinging swarm. You might think that smoke would affect them, by driving them off or making them so sleepy that they'd forget about chasing you. The driftwood on the west beach should certainly make a nice fire - is that why it's been left so conveniently handy? If so, it's a clever red herring. Smoke doesn't bother these little fellows one bit, so save your matches.

(5) The bends

These are not passages in a twisty maze but a rather nasty condition caused by surfacing too quickly. When you try to swim to the surface after some time in the depths of the ocean, a vice-like pain grips your chest - the bends - and you expire. The only way to avoid suffering from this ailment is to spend some time at mid-depth. Staying at this depth for one move roughly counteracts the effect of five moves spent at a lower depth.

If you've done all that you should have done down in the deep, an easy way to get to the surface is as follows. From the sea bed, go UP. Having done this, you should then GO EAST for no less than six moves (if you've made the optimum moves elsewhere in the sea, six is just right). Although these easterly moves don't take you anywhere, they are sufficient to eradicate the biological effects of your deep-sea diving. You can now go UP to the surface - you will then be faced with a different kind of problem - solution 4 prescribes the remedy.

(6) BLACH

An odd word, BLACH appears scratched on the wall in the south passage. It obviously has some power because when you type it in, bells ring out and lights flash before peace once more descends. Nevertheless, the ringing bells and flashing lights are hardly very productive. Jolly good show and all that but what's it all for? The real power of this magic word comes into the adventure but once, and then only at the very end of the game. Unless you're particularly fond of bells and lights, there's no point in bothering with BLACH until then. At

the end of the game, you may well find yourself one short of the 250 total needed to complete the adventure. If so, a glance at solution 18 will ring the bell.

(7) The black fins

No prizes awarded for guessing that these ebony triangles belong to a school of sharks. You won't see them unless you've already been into the sea and are attempting to go back in for a second dip. As you try to go south into the sea from the east or west beach for another swim, you are warned that black fins can be seen swimming in the ocean. Since nobody wants you to become a supper for Jaws, you will not be allowed to go into the water. The whole point of this kind of device is to make life harder for the adventurer. In this case, all the goodies that are in the sea must be salvaged in one swim - there's no way the program will let you make two trips. So if you're confronted by the sharks and realise that you've left something behind in the sea, you just might as well quit and start again. There's no getting past the sharks and no way to remove them from your path.

(8) The bottle

What's a bottle for in an adventure if not for filling with a liquid? You'll find the vessel down at Piccadilly Circus and, since this empty bottle is no exception, you'll also need to look for something to put in it. Water is the usual commodity but, although there's plenty of it down near the beaches, that is not what is required. Oil is another fluid often worth collecting but there's none in this adventure. The tea is already quite content being in the cup so there's no point trying to transfer it to the bottle.

There is one place where you'll find some other liquid: down in the stony depression where there's an inky pool. If you go there and FILL BOTTLE, you'll then have a bottle of ink. You won't be doing any writing with it. Solution 33 will tell you where and how to use it.

(9) The box of matches

You'll find the matches down at the dead end which lies to the north east of Piccadilly Circus. Things ain't what they used to be - you only get five matches to the box in this adventure. Be very sparing with them, each one is vital to your survival. The matches are not of the

highest quality, either, each one lasting for only one move once lit.

It must be one of those Chinese boxes, as it does not respond to OPEN BOX and there seems to be no way of removing the matches. Instead, whenever you want to use a match, all you have to do is LIGHT MATCH or STRIKE MATCH. The match will flare up, stay alight for one further move, and then go out. Once it has died, the match disappears. When you've used up all the matches, an inventory will tell you that you have a box of matches but what it really means is that you have a matchbox. Once the matches have been used, you might just as well discard the box because it's of no further use.

There are two occasions when the the matches come in handy. First, you can strike a light whenever you're in the dark without your lamp. This is usually a wasteful use of a precious resource. However, if you've visited the coal ridge and been talked to by the ancient mariner, you'll have noticed that he had a strange effect on your lamp. Although it may have been burning brightly when you met him, some form of curse is inflicted upon it, and a few moves later it starts to become dim. To avoid this happening, you can turn your lamp OFF and light a match before trying to go west (going west is what causes the mariner to start boring you and putting the hex on your lamp). However, you'll need to use two matches to go west as the first blows out while the mariner is droning on. Once west, you can turn your lamp on again. The trouble with this course of action is that, even assuming you've got enough matches to do it anyway, it will gravely reduce your chances of completing the adventure. My advice is to leave the mariner alone until very near the end of the adventure. Provided it is not already dim when you meet the mariner, the lamp will still have enough power to enable you to finish the quest.

The second place to use the matches is a crucial one. Without the matches here, it is unlikely that you'll ever see daylight again. In this location, you'll need three, and sometimes four, matches to help you out. So you can see that if you've already used two of the five against the mariner's curse, there's a real chance of you not having enough when you so desperately need them. The place where the matches become worth their weight in gold is inside the whale, and the way to use them is described under solutions 57 and 22.

(10) The bronze trophy

There is not very much to say about this except that it can be found in the bare cell north of the danger room and that it's one of the items

that must be taken to the shop to gain points. The trophy is labelled 'Danger Man', probably because you have to pass through the danger room to get at it.

(11) Cease to exist

When you enter the dark east-west passage to the west of Piccadilly Circus, you'll see a sign cautioning, 'Those uncertain about existence should venture no further'. Well, you can't say you haven't been warned! Should you choose to disregard the notice and go west, doubts as to your existence flood your mind and before you know where you are, you aren't! You cease to be. Should you try to move further or take an inventory, for example, you'll be met with the terse reply, 'You don't exist. Sorry.'

In case you were beginning to wonder just what this adventure had to do with philosophy, it is here that one of the few links with the title comes into play. The famous philosophical statement, 'I think, therefore I am' holds the clue. All you have to do is THINK - there'll be a flash of light (inspiration, no doubt) and bingo! you'll be in the philosopher's laboratory. However, the flash of light is only momentary. The lab turns out to be in darkness, which is a bit rum considering you have your lamp with you - or do you? A quick INV reveals the sorry truth; all your possessions have disappeared! Any attempt to move in the dark is met with instant death from the usual spider who is always lurking in the dark. Any subsequent use of THINK merely receives the sarcastic response, 'About time you tried that'. You are stuck.

The way to prevent your belongings from vanishing is to leave them all behind at the dark passage before you go into the 'cease to exist' state. This includes dropping your lamp; make sure you leave it switched ON. Go west and think to get to the lab. It will still be dark but if you RUN EAST, you'll find yourself back at the dark passage without meeting a single spider. Now all you have to do is pick up the lamp, together with any other belongings, and go west again. This time you won't pass through a state of non-existence but go straight to the laboratory. To leave the laboratory a second time, there's no need to run; a normal EAST is sufficient.

(12) The cheque

The cheque is one of the twelve articles that must be collected and

stored in the shop for points to be awarded. It can only be obtained by taking the will (solution 58) to the solicitor's office (solution 51). Provided you haven't previously made use of the solicitor, the sign in the office should indicate that a valuation service, for one object only, is available. Drop the will in the electronic office, leave by going east and return by going west. The sign will then tell you that according to the terms of the will, you are the sole beneficiary. The will is retained by the solicitor but, in exchange, you will find a large cheque, made out in your name, there for the taking.

(13) The coal cave

This cave is situated to the south-west of Piccadilly Circus. It is memorable chiefly for its occupant, the old mariner. Just as in the famous poem, this ancient mariner has a tale to tell. What his story is and what effects the telling of it has on something you are carrying are narrated in solution 35.

(14) The cups of tea

There are two cups of tea in this adventure, neither of which come with saucers. You cannot GET TEA and even if you could, you will not be able to DRINK TEA. Don't worry, the tea's not for you but for the old lady (solution 34) who lives in the bungalow.

The first cup of tea is found in the shop, your starting point in the adventure. You are only allowed to remove a certain number of objects from the shop (see solution 47 to discover how to do this). You could waste a lot of time trying to get the cup out of the shop and that's exactly what it would be - a waste of time. You can save yourself the nuisance of carting a cup of tea around because there's another one much closer to the place where it is actually needed. The second cup of tea is in the larder to the east of the kitchen, right in the old lady's bungalow itself. The larder door is locked so you'll need something from the shop to open it before you can GET CUP.

Should you try to be extra clever and take the cup of tea from the shop and still go to the larder, hoping to curry favour with the old lady by giving her two cups, you will not find the second cup there. The larder will be bare. Once you've taken the cup from the shop, you've ensured that you'll never find another. Be especially careful not to put the cup down - DROP CUP breaks it into tiny fragments. The old lady will not be pleased!

(15) The danger room

Aptly named, this room is full of dangerous traps and contrivances. No doubt you fell into the pit filled with knives and died when you first tried to enter it from the gloomy area (solution 21). Well, there's worse to come. Should you attempt to leave the danger room by going south, five spears will shoot out from the wall and impale you. There's another exit to the north (solution 3) but trying to go there results in a blade swishing out at waist height and cutting you in two. Nice architects, eh?

To get into the room to the north, you have to keep below the sword and this is done by the command CRAWL NORTH. To leave the danger room to the south, you have to dodge the spears. Fortunately, you happen to be rather good at the 50 yard dash so RUN SOUTH has you safely sprinting past the spears.

There is a gas mask lying in the danger room which you'd be well advised to take. You can find out how to use this protective piece of equipment by consulting solution 23.

(16) The driftwood

Near an ocean is where you'd expect to find driftwood and that's where it is - on the west beach. It has obviously dried out quite nicely in the sun because you can set fire to it. There is one crucial place where you must indeed burn this driftwood - to smoke this out, you'll need to turn to solution 22.

(17) The elephant

The elephant comes charging out at you when you attempt to leave the large room by the north-east exit. It's probably a very kindly Jumbo at heart but it doesn't notice you when it rumbles forward and so squashes you flat!

Stopping the charge is fairly easy. It is well known that elephants are supposed to be afraid of mice. All you have to do is carry the mouse (solution 31), which you came across in the small room. The pachyderm will let out a shriek and run off, whereupon you can proceed on your way north-east. You won't need the mouse again.

A word of warning - the elephant has not gone far and won't fall for

the same trick twice. Should you attempt to mess around in the large room a second time, Jumbo will barge in again and, realising how foolish it is to be afraid of a mouse, proceed to flatten you!

(18) The final point

Not a place, but the last mark to be gained to reach the maximum of 250 points. A little elusive this one. It's no fun being stuck on 249 points having collected every item and visited every location in the adventure. However, there is one mystery still to be cleared up. BLACH didn't seem to produce much other than a lot of clanging and flashing. Trying it now won't result in anything new unless you are in the shop. If you are, you'll be greeted with the cheeky message, 'Well done! You got the point!' You've now got your 250 points and the adventure comes to a successful close.

(19) The first dog

Although you don't know it when you first start out searching for the shaggy dog, there is not one but three of these hairy canines hiding in the adventure. You are only told about the others as you progress. The second and third dogs will not be accessible to your searches until the first one has been caught and returned to the bungalow.

You first become aware of dog number one when you have brought the old lady her much thirsted-after cup of tea. It is only after receiving the tea that she will ask you to go and look for her dog which has gone absent without leave. The wandering canine is not too far away; a clue in the elephants' graveyard (see solution 25) points the way. In the graveyard, as well as some large footprints (presumably elephants'), you'll also notice some small ones leading north. Go north and you'll be in an alcove where the shaggy dog is waiting.

(20) The gas mask

An essential item, the gas mask is to be found in one of the toughest spots in the adventure, the danger room (solution 15). Once you've got the mask out, you automatically wear it until it is dropped. Without the mask, you will not be able to deal with the extremely ripe and noxious gorgonzola cheese. The mask offers only limited protection against the deadly cheesy fumes - solution 23 tells you the rest of the story. Once you've dealt with the cheese, you can get rid of the mask. Be

careful not to wear the mask if you decide to go swimming as it interferes with your breathing (solution 2).

(21) The gloomy area

This location lies immediately to the north of Piccadilly Circus. When you arrive in the gloom, the route north is blocked by a portcullis. To see how to raise the portcullis, have a look at solution 42. Having opened the portcullis, you can now move northwards. However, if you do stride boldly north, you will fall down a pit and become impaled on knives at the bottom. Congratulations! You have just been introduced to the danger room (solution 15). The only safe way to enter this room from the south is to leap the pit. JUMP NORTH provides the means.

(22) The gold tooth

A whale is a funny place to find a gold tooth, but that is where this valuable points-earner is located. Once you reach the tooth via the wriggly, wet tunnels inside the whale (solution 57), all is far from sweetness and light. When you enter the whale, you are likely to be carrying a slipper, keys, a treasure chest, your lamp, a box of matches and some driftwood. If you are, you're carrying too much to take the tooth as well and so will be forced to drop something. Provided you've finished with the keys (solution 28), you could drop these. Once you get the tooth, you're in bad trouble because you start up a chain reaction. The whale jerks and starts to pump gastric juices into the area; unless you can find a quick way out, you'll be digested in just four more turns. In other words, if you don't discover the solution, you'll be a solution!

The answer lies with the driftwood. Before you GET TOOTH, you should DROP DRIFTWOOD. Follow this action immediately with LIGHT MATCH and LIGHT DRIFTWOOD. The wood starts to burn, sending out clouds of smoke. The smoke causes the whale to give such a cough that you are ejected on to the sea bed. The whale then swims off. You can now return to the surface - carefully (solution 5). Should you have the temerity to swim down to the wreck and up again, the whale will appear and repeat the swallowing process, only this time you won't escape!

(23) The gorgonzola cheese

Some cheeses are well known for their strong bouquet but the gorgonzola in this adventure beats them all. This cheese is lethal! It can be found by going south-east from Piccadilly Circus to the angular passage. One move spent in the company of this cheese is one move too many - you inhale the fumes, collapse and die.

What you need is some protection from the deadly aroma. The aqualung, although you might have thought it technically suitable for the job, proves woefully inadequate. There is only one object that will give you sufficient protection, and that's the gas mask. Solution 20 tells you where the mask can be found.

Provided you're carrying the gas mask, you can make five consecutive moves in the presence of the cheese before the fumes finally get through to your lungs and overpower you. On the sixth move, if you're still with the gorgonzola, hard cheese! My recommended strategy for dealing with the cheese is as follows. First, GET CHEESE and then make three directional moves (e.g. NW, U, E). Immediately you've made those moves, DROP CHEESE and move to another location. Once you're out of the room, your lungs will recover rapidly (i.e. instantly - isn't fresh air wonderful!). Now you can go back to the room with the cheese and repeat the cycle again. With care, you'll be able to carry the cheese to precisely the place it must be taken without poisoning yourself. If you're not sure why you should be lugging this over-ripe dairy product around, perhaps you should take a peek at solution 31. By the way, don't bother trying to EAT CHEESE - it doesn't work. Anyway, if the bouquet can kill you in six moves, just think what swallowing it would do!

(24) The hall

Just to the north of the old lady's sitting room is the hall. When the old lady meets you in her sitting room, she may well drive you back into the kitchen, so preventing you from even knowing that there is a hall. However, there will be other opportunities to get into it, depending on your success or failure in certain missions of mercy for the good lady. When you do get into the hall, you'll find that an earthquake has opened up a deep pit there. Should you try to go north or climb the pit, you will meet with an untimely death by falling in. Sad to relate, others too go to their doom down this pit. Every cloud has a silver lining, though, and there is one occasion of grief when popping in to the hall (but not the pit!) will not only provide something that will

stand as a testament to your perseverance and kindness but will be financially rewarding to boot. Solutions 34 and 58 give the last word on this situation.

(25) The ivory tusk

A valuable commodity that will gain you points, the tusk lies in the elephants' graveyard which is situated to the north-east of the large room. To gain entrance to this final resting place for pachyderms, you will first have to overcome the devastating effects of one who has not yet decided to lie down and curl up its toes. The solution to the stampeding elephant (you didn't think it was a rampaging ferret, did you?) can be found in solution 17.

(26) The jewel-encrusted platypus

There are undoubtedly some strange treasures to be found in adventures but a jewelled platypus must surely merit bonus marks for improbability. This points-earning objet d'art is tucked away in the twin east-west passage beyond the six-roomed maze of smooth corridors. To get to the passage from dead-man's end, go D/W/W/NW/N. From the twin passage, you can go west to the solicitor's office (solution 51) or back to dead-man's end by travelling E/SE/SW/NE/U.

(27) The kennel

The kennel is secured firmly to the floor in the alcove to the west of the curly passage and no amount of tugging and heaving will ever shift it from its moorings. You can't go inside, under, over or round it - so what is it doing there? Well, the kennel serves as a visible indicator, telling you that there's no smoke without fire. In other words, where there's a kennel, there must be a dog. Although there's not a sight of a canine for miles, a dog will eventually turn up here. To find out when and in what circumstances, you'll have to look at solution 55.

(28) The keys

You may have puzzled over what items were most needed from the shop, especially since you're not allowed to take all of them. The keys are essential to your success so you've just got to find a way of remov-

ing them (solution 47). In most adventures, when you find keys (plural) as opposed to a key (singular), it usually indicates that there is going to be more than one door, chest, etc. that needs unlocking. The keys in this quest fit two doors.

The door to the larder in the old lady's kitchen is one of the two, and it can only be opened if you have the keys. Unless you get into the larder, you will not be able to bring something that will warm the old lady's heart (solution 14). OPEN DOOR is sufficient to unlock the door. Once it is open, you can walk into the larder by going EAST.

The other door is at the bottom of the ocean, in the cabin of the wrecked ship. A similar process will open the door whereupon you can go WEST to enter the cupboard. A valuable item is concealed within, so it's not a door that you can afford to pass by.

Once you've opened both of these doors, the keys are never needed again and can be discarded without qualms.

(29) The lamp

Ah, yes! A rather evil little trick, this one, although it's not really unfair. Most adventures require you to have some form of light source for exploring the darker regions of the environment. However, most of them leave it lying around somewhere accessible so that you can obtain it before having to enter the darkness. Not this one. No sooner have you left the shop (the starting point, and there's no lamp there), than you are plunged into darkness. Try to move in any direction other than back into the shop and you're a goner - the spider that lurks in the dark gobbles you up. One way out of the mess might be by using a magic word, but you've barely begun so you don't know any yet! It looks like the game's up before it's hardly got going.

Well, there is a magic word of sorts. In fact, there are two and they are pretty prosaic. All you have to do after leaving the shop and arriving in the pitch dark room is to say GET LAMP. Much to your amazement, back comes the response 'OK'! Now it just remains for you to do an INVenTory to discover that you have a lamp - to see exactly where you are, simply ON LAMP. The crafty little trick that this adventure had up its sleeve was to place the lamp in a dark area - it's there all right but you can't see it!

Turning the lamp on and off is simply a matter of commanding ON LAMP and OFF LAMP. Although there is enough power in the lamp

to enable you to complete the adventure, you should conserve it wherever possible. The lamp doesn't need to be on in the shop, on the east and west beaches, at the bungalow entrance or on the surface of the sea. Moving into or from a lit area with your lamp off is safe but any moves from one dark location to another with the lamp off will result in you getting eaten by a spider - even under the seal!

Once your lamp is exhausted, you cannot bring it back to life. However, you are warned when your lamp begins to dim. Your lamp will also run down prematurely after visiting the old mariner (solution 35). To see how to avoid this, consult solution 9.

There is one other source of light you could use if you're desperate - see solution 9.

(30) The M.E. maze

The M.E maze is the more interesting of the two mazes in this adventure (the other is the Smooth Corridor maze). It is an eight-roomed complex, reached by going down from Piccadilly Circus. Each room has four exits (N/S/E/W), each exit being a slide by which you go 'Wheee...Oof!' into another room. Over the north exit of three of the rooms is a sign saying, 'Caution! Slide Under Construction!' Should you disregard the sign and go north, the slide collapses and you break every bone in your body. What you should do is wait until the work on the new slides is completed before using those exits. The building work can be speeded up as follows. On entering the maze, go N/S/E/W; this route takes you in a circle back to the first room. However, on arriving back at the first room in the maze, you will be in time to see a workman carrying away the three warning signs. It is now safe to proceed to any of those rooms previously signed and to go north to the one room you could not visit before.

When you eventually enter this last room, you will find the valuable portrait of Escher. The inference from this picture is that the letters M.E. in the maze's name are the initials of Max Escher, originator of those drawings of impossible constructions.

Meeting the workman face to face has one other major benefit - the chance to have a conversation! If you're wondering what use this can possibly be, solution 54 will tell you the story.

(31) The mouse

The little rodent is playing happily in the small room to the north of the west beach. Trying to pick it up is no use as the mouse is too fast to catch. What you need is some cheese, preferably rather smelly gorgonzola. Provided you're carrying the cheese, GET MOUSE will cause the mouse to squeak 'Yum!' and let you pick it up. You can now safely drop the cheese. Be careful to retain the gas mask because you'll be coming back that way again and don't want to get gassed! You need the mouse in order to bypass a large obstruction - solution 17 explains.

(32) The north and south end passages

The north end passage is immediately to the south of the shop. When you first arrive here, it is pitch black. It would be nice to have a lamp to see with but there doesn't seem to be one in sight. That's because it's dark! The lamp is actually lying at your feet - GET LAMP will place it in your hands. Don't forget to switch it on!

The south end passage has two oddities. The first is the word BLACH scratched on the wall. This puzzle is unravelled in solution 6. The second is that when you try to go south, the walls move in and crush you to death. What you need is something to keep the walls from closing in on you - what and how are revealed in solution 53.

(33) The octopus

At the bottom of the ocean, in the cargo hold of a wrecked ship, is where you'll find the sad octopus. The octopus is guarding a treasure chest (solution 56) - if you try to take it, the octopus will reach out a tentacle and throttle you. There is a way to cheer up the octopus and get the chest. Olly is sad because he's run out of ink. Like a boy scout, you should come prepared, preferably with a bottle filled from the inky pool. When you DROP BOTTLE, the octopus will be absolutely delighted with the gift and glide proudly away. You can now remove the chest. Although you can't open it (it must be rusted solid!), the chest is valuable and worth points when returned to the shop.

You should take careful note of Olly's exclamation on receiving the ink as it is a clue to help you deal with yet another denizen of the deep, the whale.

(34) The old lady

The old lady plays a major role in this adventure, not least because she expects quite a lot from you. She lives in the heavily-shuttered bungalow ('Shangri-La') to the north-east of the west beach. Besides the entrance, the bungalow contains a kitchen, larder, hall and sitting room, the last being where you'll find her.

She is expecting you, but don't come empty-handed. She is dying for a cup of tea and if you arrive without one, she'll shout and wave her broom at you, driving you back into the kitchen. Should you be have a heart of stone and insist on confronting her again without the tea, she'll protest, sniff and run off to her bedroom to the north. No sooner is she out of sight than you'll hear a loud cry, then an ominous thump followed by total silence - all from the direction she was heading in. If you now proceed to the north, you'll find, not a bedroom, but the hall where a pit has opened up as a result of a sudden (but silent!) earthquake. There at the bottom of the pit in a lifeless heap is the poor old lady. It's too late for that cup of tea now, you callous swine, you!

Naturally, you won't let this happen, will you? No, I thought not. You'll be kind and fetch the old lady her cup of tea - solution 14 will help you if you don't know how to get one. As soon as she sees you with it, the old lady is most grateful even if she does comment on the fact that the cup has no saucer! Seeing that you're a decent sort at heart after all, the old lady now asks you to find her lost dog for her (solution 19 puts you on the trail of the missing canine). Should you return without it, she will immediately take umbrage and stump off to the north. Guess what - she falls down the pit! Game over as far as you're concerned.

If, instead, you do eventually return her long-lost hairy pet, the old lady becomes delirious with joy. 'Oh, hooray, my darling Spotty-wotty! I'll make you a bequest in my will'. Without further ado, she writes something, says 'I'll go and blot it' and toddles off to the north. You've guessed right - down the pit she goes! Although you may think that this adventure is beginning to make Othello look like a comedy, there is a blessing behind this final tragedy. If you look carefully, you'll see that something has been dropped beside the pit. Solution 58 will reveal all.

(35) The old mariner

The mariner's berth is the coal ridge, just south-east of Piccadilly Circus. When you meet this old tar, a strange feeling of familiarity creeps over you. For a start, he has a long grey beard and a glittering eye. He has something tied around his neck but just what is not revealed until it is too late - for you! Although you're not one of three wedding guests, if you try to go west the ancient mariner (for it is surely he) stoppeth you. And then he's off with his 'frightfully interesting story about an albatross'. His story is so boring that you fall asleep. When you awake, the mariner has gone, hopefully to bore the pants off another adventurer. What you don't realise until a few moves later is that he has put a curse on your lamp. It starts getting dim and will shortly go out forever. Even worse, if your lamp is already dim when you meet the mariner, it will go out almost immediately after he has told you his tale. There is a way to avoid the lamp curse - solution 9 proffers aid.

An even nastier curse may strike when you venture west. Unfortunately, go west and suffer the curse you must - that is, if you're ever going to finish the adventure successfully. There is simply no alternative. Moving west brings you to the albatross room, so named because there's a stuffed albatross on the floor. The albatross must be taken back to the shop to gain points but, horror of horrors, when you pick it up, you can't put it down again. The wretched thing has somehow fastened itself around your neck and cannot be released! Now you know what it was that the ancient mariner had tied round his neck! The bird can be freed, pretty much in the same way as you acquired it, but you'll have to look at solution 54 for the way to lift the curse. This is a real tough one so give yourself three pats on the back if you discovered it for yourself.

(36) The paint

You might think that having gone east from the north end passage and found yourself at dead man's end, you would be justified in assuming that going west would now return you to the passage whence you came. As this is an adventure and not real life, you'd be dead wrong to make such an inference. Seasoned adventurers know from bitter experience that such innocent assumptions have no place in the world of adventures. Going west doesn't lead back to the passage (you must go north for that!) but to an alcove. Apart from some bizarre topography, there would be nothing remarkable in that were it not for the fact that some sort of device tips paint all over you as you enter. Luckily

for your best togs, the paint immediately and miraculously flakes off, leaving not a trace of a stain (any dry-cleaners playing this game will reckon this to be the worst incident in the entire adventure). You are completely unscathed and can happily go on your way again with no ill effects.

Should you ever go back into the alcove again, the incident will not be repeated - the paint only falls once. Apart from the unlikely possibility of the whole thing being a prank, what use is the paint device? The answer is - for making the invisible visible. The only invisible object in the adventure is the third dog (solution 55). You must take it into the alcove whereupon Spot will be coated with the paint and become visible. Spot is spotted - dreadful, isn't it? If you don't know where the invisible Spot is hiding, you'd better trot along to solution 55.

(37) The philosopher's laboratory

Getting here is a major problem - you have to stop existing in order to find the way. Getting out is even more difficult - you have no lamp and so are faced with the giant spider in the dark. Both of these difficulties are fully dealt with under solution 11. Although there's nothing of value in the laboratory itself, it does adjoin the philosopher's library where there is something worth acquiring - see solution 1.

(38) The pit

The place where the old lady and her three dogs (and maybe even you) come to a sticky end. The pit is in the hall to the north of the kitchen. You will not be able to gain access to the hall at first but when you do you'll discover that an earthquake has opened up a deep pit there. It's safe to go into the hall but, to quote my local bobby, mind how you go. Solution 34 will explain all.

(39) The platinum portrait of Escher

This work of art, wrought in an unusual yet highly valuable material, can be found in the M.E. maze. It is a treasure, pure and simple, which will be worth points to you when you get it back to the shop. The subject of the portrait has no significance other than to explain the name of the maze (see solution 30).

(40) The pool of ink

Travelling down from dead man's end to the smooth corridor and then east will bring you to the stony depression in which you'll see the inky pool. Doesn't look inviting enough for a quick dip even if the program allowed you one, which it doesn't. The adjective is significant, though - this isn't dirty water but more the sort of black liquid that eight-armed swimmers (solution 33) just love to squirt at their foes. You'll need a vessel to carry away some of the fluid - the bottle lying in Piccadilly Circus will do the trick. Solution 8 will tell you how to drain off some of the precious liquid.

(41) The portcullis

There is only one portcullis and that is at the gloomy area (solution 21), north of Piccadilly Circus. The portcullis is decorated with human bones, notification that this area is hardly the place to come for a holiday. Above it floats a green star, the significance of which is discussed in solution 52. The portcullis has been lowered and is barring your way when you first arrive. To open it, you must be carrying the ruby amulet (solution 42). A simple RUB AMULET will raise the portcullis - it stays open so you don't have to concern yourself with it again.

(42) The ruby amulet

The amulet is easily found, lying openly in the curly passage. It serves two purposes: as a magical device and as a points-winning treasure. Its magical properties are disclosed in solution 41. Once you have used it effectively, the amulet can be taken to the shop and deposited for points. You will not be needing it again.

(43) The sea

Going south from either the east or west beaches will plonk you straight into the sea. As you will discover, the sea is indeed a perilous place to be. If you are not to drown (the program disregards any swimming talents you may have), you must be carrying the vital piece of breathing apparatus discussed in solution 2. Whatever else you do in the sea, don't drop any objects on your way to the sea bed or while returning to the surface. If you do, you'll never recover them - they fall into the murk below and are lost forever.

When you've taken the plunge, you should GO DOWN twice to plummet to the sea bed. Once on the bottom, you may think there's nothing else to be found since you don't seem to get anywhere by swimming around. There is something else - a wrecked ship - and you must GO SOUTH about six to nine times before you reach it.

Coming up has its own particular problem. You may find that in swimming to the surface, you develop vice-like pains in the chest which immediately kill you. These pains are caused by the Bends, that dreadful affliction of deep-sea divers. Solution 5 will tell you how to avoid being stricken with this malady.

Having overcome this little difficulty, you might have thought you were home and dry, but there's a sting in the tail when you reach the surface. Solution 4 tells all.

(44) The sea cabin

Down at the bottom of the sea is a wreck. By proceeding south-east from this hulk, you'll enter the cabin. There's nothing in it but a locked cupboard (solution 45). The only way into the cupboard is by opening it with a set of keys.

(45) The sea cupboard

The cupboard is at the west end of the sea cabin. Although it's locked, you can easily open it as long as you have the keys from the shop. OPEN CUPBOARD followed by WEST will take you into the cupboard, where you'll find a valuable treasure (solution 49).

(46) The second dog

When you take the first dog back to the old lady, she tells you that this isn't her dog at all - her dog, Spot, is much shaggier! The dog that you've taken such great trouble to find and return runs off northwards to the hall and barks no more. To discover the reason for the silence, have a look at solution 24. You must now face up to searching for the second dog.

One clue, if a pretty obscure one, lies in the fact that dogs do a lot of digging. When they dig, what do they create? Right, holes! The only location in the adventure that has lots of holes is the bare cell

(solution 3). Sure enough, when you get near the location, you see doggy footprints heading north. However, when you reach the bare cell, Spot is nowhere in sight. He's there, all right. Just say SPOT and he'll pop up out of one of the holes and run towards you. Don't forget to GET DOG or GET SPOT or you'll leave him behind.

(47) The shop

As well as being both the starting and finishing point for your quest, the shop also acts as the repository for all the treasures you must collect. Once a treasure is deposited here, points will be added to your total - SCORE tells you how many (out of the maximum of 250) you've gained to date. The shop is a devilish place to start. You are told that you can only take two objects out of the shop - and there are four items to choose from. Should you disregard the warning and walk out with more than two, you will be immediately transformed into a lettuce leaf! And it's no good thinking you'll take two away and go back later for the others because when you return, the objects you didn't remove have disappeared into thin air. Finally, you may think that only two of the items are worth having. Surely the keys and the aqualung must come into play somewhere but the steel rod doesn't do much when you wave it and the cup of tea hardly seems worth taking. In fact you need three of the four objects, but you'll have to look under the solutions relating to them to find which is the unnecessary one.

So if you need three but taking more than two turns you into a snack for a rabbit, just how is it done? The answer is simple - when you know how. The warning only said that you couldn't take them with you - it did not say anything about hurling them out of the door ahead of you. Just grab an object and THROW it and you'll find it will fly out of the south exit and into the adjoining location. As soon as you do this this, a voice will remark that you are very clever but won't get away with the same ruse twice. Sure enough, if you throw another object out the door, you're suddenly part of a green salad again. Having thrown one, you should simply pick up the other two and walk south with them without fear of harm. Once out of the shop, you can pick up the previously thrown object - if you can see it!

(48) The silver chain

Beauty and the Beast comes to mind here - the silver chain is lying in a room which is right next door to the malodorous gorgonzola. The

chain is lying at the dead end to the south of the angular passage, the latter location being the residence of the nifty cheese. The silver chain is a treasure to be taken to the shop; it serves no other purpose in the adventure.

(49) The slipper

Once you've opened the cupboard at the west end of the sea cabin and then moved west, you'll locate the filigree slipper. The slipper is worth points to you if you can get it back to the shop. Best take it with you before you return to the surface - you won't get another chance!

(50) The smooth corridor maze

The smooth corridor maze is reached by travelling down and west from dead man's end. It is a six-roomed maze, each room having a number of exits in any of the eight compass directions, as well as up and down. Although there is nothing in the maze itself, you must enter it in order to get to two important locations, the twin east-west passage, where you'll find a valuable treasure (see solution 26), and its adjoining location, the solicitor's office (solution 51).

(51) The solicitor's office

Located at the end of the smooth corridor maze, this office has an electronic sign which tells you that rapid valuation and advice will be dispensed for any single object left there. The valuation is not undertaken while you wait - you must drop an object, leave the office and then return. If you left a treasure, the sign will now confirm that it is valuable and advice you to look after it. If it wasn't a treasure, the sign will tell you that the object was worthless and that it has been disposed of! The solicitor is as good as his or her word - the object has vanished for good. Should you attempt to go back for further valuations, the sign will say 'Out to Lunch!'. Since you can only make use of this expert service once, you must ensure that you only drop something for which a solicitor's advice is essential. Where there's a will there's a way; solution 58 has the last word.

(52) The stars

These heavenly bodies can be found in various places around the adventure. There's a green star floating above the portcullis, a pink star on the ceiling in the large room, a purple star in the bare cell, and a yellow star scratched on the cliff at the east beach. You cannot do anything with them and they seem to exist, so far as I can determine, simply as warnings of nearby danger. Two of them appear to have some significance for the type of peril: the pink star hints at the elephant while the yellow one is associated with the bees. Enjoy their appearance and then forget about them.

(53) The steel rod

The steel rod is one of the items you must take out of the shop (solution 47) as it is indispensable. The rod enables you to get past the crushing walls at the south end passage. Standing in that passage, you have to THROW ROD. The rod will jam itself between the walls and forever after keep them propped open.

(54) The stuffed albatross

Although it appears to be worthless, the albatross is one of the items that you must get back to the shop in order to gain points. Having dealt with the problem of the mariner (solution 35), you will have found the albatross in the room to the east of the coal cave. Picking up the bird is easy enough - putting it down again seems nigh on impossible. The albatross is tied securely round your neck and the only way you're ever going to be able to free it is to pass the curse on to someone else.

What you must do is find somebody to talk to, and that somebody is the workman in the M.E.maze. Having got the albatross, proceed to the maze and follow the route detailed in solution 30. The workman will appear with his signs and as soon as he does, you will automatically engage him in conversation. The conversation is rather one-way; in fact, you are now telling the workman exactly what the old mariner told you. The albatross loosens itself from around your neck but you still have it and can now drop it whenever you choose. The poor old workman waddles off - goodness knows what sort of curse he's now carrying around with him!

Since your lamp will have been affected by your visit to the mariner,

the best strategy in playing the adventure is to leave the mariner/alabatross/M.E.maze segment until the very end. You will still have enough power in your lamp to tour the maze, lift the curse, pick up the one other treasure in the maze (solution 39) and get back to the shop.

(55) The third dog

When you return to the old lady with the second dog, you will be most disconcerted to hear that you still haven't got it right. This dog is still not hairy enough (yes, this is a shaggy dog story!). The second dog pads off to the north where it meets a similar fate to the first one, i.e. it falls into the pit. You are now faced with your third attempt as a dog-catcher and this final canine is really elusive.

The kennel to the east of the curly passage is where the third dog is lurking. Although there's not a sign of the dog, you know it's there because you can hear some joyful barking. The reason you can't see it is because - wait for it - the dog is invisible! How the dog ever became invisible remains one of the unsolved mysteries of the world. Having located the dog, all you have to do is GET DOG and back will come the reply, 'OK'. An inventory will confirm that you do indeed have the dog. What you must now do is find some means to make Spot visible again otherwise the old lady will think you're some kind of a nut. Solution 36 supplies the method.

(56) The treasure chest

Guarded by the sad octopus, the treasure chest lies in the cargo hold at the bottom of the ocean. Once you've got it, you must take the chest to the shop to earn some points. The chest cannot be opened so save your energy. To see how to extract it from the octopus's lair consult solution 33.

(57) The whale

What a shock you get when, in trying to swim up from the wreck, you find yourself sucked through some nasty red wriggly tunnels that are full of foetid air. Your name may not be Jonah but you've been swallowed by a whale none the less. Inside the whale, there seems to be nothing but more of the wet and wriggly red passages. Each time you move, there's either swooshing air buffeting you about,

the whale burps (you've given it indigestion!) and you're thrown about some more. No matter which way you go, you become hopelessly lost - and your air is running out. The reason for all this confusion is that the tunnels and directions are generated randomly so there's no power on earth by which you can map your way around.

If you remembered what the octopus said about striking a light, you will be on the right track. You must have some matches with you when you get sucked up by the whale. Inside the whale, you have to LIGHT MATCH (STRIKE MATCH also works) whereupon you will see smoke from the match drifting in a named direction. Obviously, air must be blowing in from the way out (whale's mouth? gills? spout?). All you have to do now is to go in the opposite direction to the smoke. You will need two or three matches (caused by the randomness of the tunnels) to get you to a location where you will find a gold tooth. Having used the drift of the smoke to find your way here, you will now face another problem. Drift over to solution 22 for some assistance if you become stuck here.

(58) The will

The will materialises only when you've found the old lady's dog and returned it to her. She then changes her will in your favour and, while the ink is barely dry, suffers a tragic fatal accident in the hall. If you enter the hall now, taking care not to fall into the pit where the old lady went to her doom, you will find the will which she dropped there. By itself, the will is valueless and is worth zero points if you take it to the shop. You'll need to take legal advice on the matter - solution 12 counsels you on the action to take.

Castle of Riddles

Problems

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The Ming vase
 The mink stole
 The mirror
 The narrow ledge
 The onyx sculpture
 The open courtyard
 The password
 The pattern of dots and dashes
 The pinnacle
 The portcullis
 The portrait
 The rain
 The riddles
 The ring of power
 The ruby figurine
 The safe
 The silver tiara
 The solid box
 The solid case
 SOS
 The three chairs
 The tiny cell
 The white maze
 The wishing well
 The wooden bucket

Solutions

(1) The bald spot

This location is tucked away to the west of the forest. You'll only need to visit it once, to pick up a gold coin that's lying there. For more about the coin, see solution 22. Suffice it to say that it isn't a treasure and if you don't collect it at the start of the game, you'll soon be wishing you had.

(2) The bear-sized bed

Naturally enough, this piece of furniture can be found in the bears' bedroom which itself can be reached by going DOWN or NE from the north gateway. Tempting as it might be to LIE DOWN in the bed, you are strongly advised to resist the urge. The bed serves no purpose other than as a quick means of getting you polished off by the big bear.

(3) The big bear

Daddy bear is none too friendly, though there's no reason for you ever to meet him. If you attempt to read the book (solution 8), lie down in the bed (solution 2), or mess about near the bears' quarters, he'll burst in muttering, 'Who's been ...', and hug you to death. Do none of these and you'll never see him, the wisest course.

(4) The black rod

The rod, which can be found at the wishing well (solution 52), has two properties, one mystical, one practical. When waved, the rod sends out a puff of white smoke from the hole at its tip. That in itself is no use, but once in the jet-black maze the colour of the smoke changes

depending on what room you're in. To map that maze, all you need to do is to move from room to room gaily waving the rod. Solution 25 gives more on the peculiarities of this maze.

The second property of the rod comes into play when you find yourself in the tiny cell (solution 50). The only way out of the cell is to DIG. However, unless you've got the rod with you, your newly dug escape tunnel will collapse and kill you. The rod acts as a roof prop - you don't have to do anything other than make sure you've got it with you. Unfortunately for your rod and for your map-making, the tunnel caves in anyway - you escape but the rod stays buried forever. Not to worry - as long as you know your way around the jet-black maze, you won't need the rod again.

Once you've obtained the rod by going to the well, you are on a course where it doesn't seem possible to get to the jet-black maze with the rod intact. If you want to know more about this, take a peek at solution 48.

(5) The bloodsucking creature

This creature haunts the corridors of doom (solution 12) and a nasty piece of work it is, too. Although he will kill you off should you hesitate in the corridors, you won't actually see him in the flesh, so to speak until you arrive at the easternmost room. Here there's a mirror in which you'll see reflected the cause of all your pale misery - the bloodsucking creature, tentacle outstretched toward you. Since it's blood the creature's after, the only way to deal with the situation is to fool it into thinking that there's a better vintage than yours to be had. The can of red paint (solution 9) provides the perfect answer. THROW CAN causes the monster to yell with anticipation, gulp down the can of paint and expire on the spot. If you have not previously opened the can, the bloodsucker will not rise to the bait but merely glance at the can and then choose you for its meal instead.

(6) The boat

The boat is found at the north end of the clearing. Although you think you're safe from the flood water once you're in the boat, the rain (solution 40) keeps coming down. Unless you take appropriate action the boat will be swamped and you will end up in a watery grave.

What you have to do is BAIL BOAT, but there are two catches. The

first is that you must have the wooden bucket (solution 53) with you. The second is that you must wait until the program tells you to 'do something quickly' before bailing the boat - any attempts to do it before the crisis point will be rebuffed.

(7) The bomb

There are two sealed objects in the game, the solid box (solution 46) and the solid case, both of which start ticking as soon as you pick them up. The solid case is located in the yellow-smoke room in the jet-black maze. The case turns out to be a bomb which explodes within about 20 turns from the commencement of ticking. There's no way you can open it up or stop the countdown so make sure you're not carrying it or in the same room with it when it goes off. A pile of debris is all that remains of the case after the explosion - the debris is of no use.

The bomb has a dual purpose: it is a means of scaring off the giants in the shooting gallery (solution 20) and the only way to open up the solid box. You must leave the box and bomb together in the room containing the jewelled brooch (solution 25) in the giants' shooting gallery and hastily remove yourself. Eventually, you will hear a loud explosion and can return to the scene of the noise. You will then discover that the giants have been scared off permanently by the noise and that the box has been blown open to reveal the source of the ticking (solution 10). You can now take both the revealed object and the brooch.

(8) The book of scary stories for little bears

The book can be found in the second riddle room beyond the north gateway. You can't OPEN BOOK but you can READ BOOK. However, just as you are settling down to enjoy the first story, in rushes the big bear and kills you. The sole purpose of the book is to frighten off the little bear who keeps patrolling the nearby corridor and passage (see solution 28). To do this, move to the north gateway and THROW BOOK. The little bear will grab the book, see the title and then run off screaming for his Mama. He will not return so you can go to the winding passage and pick up the emerald necklace (solution 17) that you were unable to get before.

(9) The can of red paint

A bears' bedroom is a strange place to keep a can of paint, but that's where you'll find it. OPEN CAN will result in you spilling a little of the red paint, but don't worry about that. The paint is an essential item for preserving your life from a rather unfriendly monster (solution 5) in the corridors of doom (solution 12). You won't be doing anything artistic with it but will certainly feel like painting the town red once you've used it.

(10) The clock

This ticking antique is one of the treasures you must collect. It is hidden inside the solid box (solution 46) which is impossible to open unless left with the bomb. If you want to find out where the bomb is and how to use it, read solution 7.

(11) The contraption of cloth and wire

An essential piece of equipment, the contraption is nothing less than a hang-glider (confirmed as such as soon as you take an INVENTORY). The glider will be needed at a high point in the game - solution 23 reveals all.

(12) The corridors of doom

These are very unpleasant, to be sure. Going in, it's a one-way street only with each move west taking you ever deeper along to what seems to be a dead end. Each room in the corridor is lettered, in sequence as follows: POOLG. This turns out to be a vital word, once you've turned it round the right way and found where to use it (see solution 21).

In the room marked with an 'L', you'll find a solid box (solution 45). Should you pause to pick it up on your way through, you'll meet with a nasty death (you feel ticklish, become weak and pale, then hang in your dinner-pail). In fact any hesitation in the corridors of doom will result in instant anaemia. To overcome the death-dealing, tentacle creature that lurks within the corridors, see solution 5.

Once you've overcome the bloodsucker, you'll be able to travel south back along the corridor to collect the solid box. The only thing to do

after that is to return to the room with the mirror - solution 31 tells you why.

(13) The cushion

If you've found the boat, then you'll have found the cushion which is inside it. Make sure you get the cushion before the boat is swept away. It serves two purposes - as an important life-saver and subsequently as one of the treasures you need to complete the game.

Once the boat has deposited you back at the south of the castle, drop the cushion there - you'll need it later to provide you with a soft landing when jumping from the pinnacle (solution 37). Unfortunately, when you land on it the cushion gets badly squashed (surprise, surprise!) and is no longer fit to be used as a treasure. There is one way to bring it back to its former glory; take it to the fountain of youth (solution 19) whereupon it will become as good as new and a priceless treasure once again.

(14) The cylindrical cubicle

Reaching this exit point from the jet-black maze means you must have passed through at least a part of the jet-black maze. The only way to progress from here is by that favourite old standby, the magic word. If you've been waving the black rod to help you map the maze, you'll know that each room has a differently coloured smoke associated with it. Since there are seven rooms, each with one of the colours of the rainbow, you shouldn't be too amazed to learn that the magic word is RAINBOW. In fact, there are two others you could use - SPECTRUM and ROYGBIV (the initial letters of the colours of the Spectrum). Any of these will do - simply type the word and you'll be transported in a flash to one of the most frustrating parts of the castle.

(15) The diamond

One of the treasures to be collected, the diamond can be found in the second riddle room to the north of the giants' shooting gallery. It has no other purpose than as a treasure which must be taken to its final destination.

(16) The dragon

This dragon is very house-proud and pops up whenever you drop any object in the jet-black maze. It will always grab and run off with the dropped item, thereby making map-making a problem. There's absolutely nothing you can do about the little fellow and no way of recovering your lost property so don't bother trying. This smoke-puffing little janitor won't do you any harm but if you don't want to lose any of your possessions, don't drop them in the black maze. Solutions 4 and 25 offer another way of finding your way around the maze.

(17) The emerald necklace

The necklace, one of the treasures, is located in the winding passage. Seeing it is one thing, getting it is another. This particular area is patrolled by a little bear who has an antisocial habit of hugging you to death if he catches you. There isn't enough time to pick it up since baby bear is too close for comfort. Solutions 28 and 8 tell you how to deal with this nuisance. Once he's out of the way, you can easily pick up the necklace and add it to your hoard of treasure.

(18) The forest

The forest is an unmappable maze whose main purpose is to confuse you. However, there is one location within it, the bald spot (solution 1) which you need to visit early on as it holds a vital object. Trying to map the forest is a waste of time since it seems to be generated randomly and any objects dropped in it just seem to disappear into thin air. The quickest way out of the forest and back to civilisation is to shin up the nearest tree (UP or CLIMB TREE will do it); you'll then be told that you can see the castle. Climbing to the ground again (DOWN works) will miraculously place you at the south end of the castle. Jumping from the top of a tree is not recommended, even if you do have something to help you.

Two further spots within this odd forest appear later in the game when the weather turns nasty; solution 40 tells you more.

(19) The fountain of youth

The fountain is situated to the north of the vaulted chamber. While it won't bring you back to life after you've been killed, it does have

its uses. Should your lamp be getting dim, a quick trip to the fountain will rejuvenate it. However, if the lamp is on when you enter the fountain, it won't be revitalised. In fact, the opposite will occur - your lamp will become as dead as a doornail and you'll not get so much as a faint glimmer from it ever again. Make sure you turn it off before you go in. Don't worry that the chamber becomes pitch black; as long as you're going into or from a lit area with an unlit lamp, you'll be safe.

You should be warned that the fountain will only work once and its magic is vital for restoring another object. It should not therefore be used for the lamp unless you're on the very last legs of your quest when the lamp is getting dim and you also have the certain other object with you (the fountain will restore both at the same time).

More than one of your possessions may get ruined and be possible candidates for the fountain's magic. The fountain only works on the lamp and one other object - solutions 13 and 23 tell you which one.

(20) The giants' shooting gallery

This is possibly the toughest puzzle in the entire adventure, and the correct solution can only be found after much trial and error. There is only one method that is guaranteed to prevent you from getting shot by the giants and you must follow it exactly if you are to live to tell the tale. The secret is in finding the one room in the gallery where you can stop for a short while in safety. Having found the place, you can deposit the solid case/bomb (solutions 47 and 7) there and move on. Eventually the bomb will explode, frightening away all the trigger-happy giants. The course to be followed, starting from the entrance to the shooting gallery, is:

N:NW:NE:SE:NE:NW:SW:DROP BOMB:WAIT:NW:NE

This should place you in a riddle room where you will find refuge from the bullets. Just potter around here or explore further north until you hear a loud bang in the distance - it will then be safe for you to return to the gallery. You will find a pile of debris, all that remains of the bomb. Two treasures are to be found around the gallery - solutions 26 and 30 tell you what and where they are.

Instead of WAITing immediately after dropping the bomb, you might wish to take advantage of both the move in hand and the potential power of the explosion by leaving some other object alongside the bomb. Solutions 10 and 46 expound on this possibility.

(21) GLOOP

You will have noted that the lettering in the corridors of doom can be used to form the word GLOOP. Not in the Oxford Dictionary, maybe, but what a beautiful word it is! You might think it has something to do with water, but it hasn't. It is, in fact, a magic word and has only one effect. Typing GLOOP when standing in the vaulted stone chamber will cause the safe (solution 44) on the western wall to open. You can then walk right in and deposit your treasures. The safe will not open until you've been on a jaunt through the corridors of doom.

(22) The gold coins

The first of the two gold coins can be found at the bald spot (solution 1) in the forest (solution 18). You must pick it up early on as you'll need it to THROW or DROP by the wishing well (solution 53).

The other gold coin is one of the precious objects you must collect to gain maximum points. It can be found in the shaft near the wooden chamber.

(23) The hang-glider

You should have quickly discovered that the contraption of cloth and wire (solution 11) which you picked up in the riddle room near the bears' bedroom is, in reality, a hang-glider. No doubt you are convinced that you will be able to use it to leap safely from a high point - and you are correct in so thinking. However, there will be more than one occasion when you will need to leap for your life. Unfortunately you will only be able to use the hang-glider for a single flight, so which skydive is it to be?

The narrow ledge (solution 32) and the pinnacle (solution 37) are the two places where the hang-glider is most likely to be used. Either will work but the sequentially correct place to use it is when jumping from the narrow ledge. On landing, you will see that the hang-glider has become hopelessly mangled. Don't bother about trying to get it repaired (solution 19) because it can't be. Drop it as soon as you can; it has served its purpose and is now just a heap of useless junk.

(24) The hell hounds

Having passed through the traumas of the corridors of doom, you'll eventually find yourself confronted by a flight of stairs. As soon as you start to climb them, a dreadful baying sound is heard coming from below. If you attempt to go back down to see what all the noise is, you'll get a horrible shock. The barking is coming from the cavernous throats of a pack of hell hounds who will rush toward you and proceed to tear you limb from limb. Your only hope is to keep going forward and try to outdistance them. Should you hesitate and make a move that does not take you onward, the hounds will catch up with you and commence the dismembering process.

At the top of the stairs, you are faced with a dilemma. To the east of you is a narrow ledge overlooking a long drop to the ground. It seems that you are trapped, since you can't go back and there is no way to climb down the side of the castle. The answer is to take your courage in both hands and simply JUMP. However, you will need to have taken precautions against the eventuality of leaping from tall buildings. If you haven't, you'll be dashed to pieces on the ground below. To discover what these sensible arrangements are, you should consult solutions 11 and 23.

(25) The jet-black maze

This is a maze of apparently identical rooms where the favourite method of mapping (dropping a different object in each room and so uniquely marking it) doesn't work. The reason it doesn't is that every time you drop something, a little smoke-puffing dragon (solution 16) scuttles out, grabs the object and disappears. Three clues point you toward the correct method:

(a) The rod, like the maze, is black.

(b) Waving the rod in any other place causes it to emit a puff of white smoke.

(c) The dragon also puffs out smoke.

The command WAVE ROD causes the rod to puff out a different coloured smoke for each of the seven rooms in this maze, making it a simple matter to identify each room as unique and so map out the maze. Once you get to the exit, however, you'll face another problem, the answer to which is given in solution 14.

There is a catch in the game. Because of the sequence in which you must tackle the adventure in order to be completely successful, when you arrive at the maze at the proper time, you will no longer have the

rod. To get round this, you will have to pay an early visit to the maze while you still have the rod, even though this means you can't actually go on to complete the game at that time (but at least the maze will have been mapped when you start again). The reason for this is that you have to use and then surrender the rod in a part of the game that must be completed before you enter the black maze (solutions 50 and 4 explain this), and the catch is that you are only allowed to enter the maze once in any one game (see also solution 34). You could try struggling through the maze without the rod, but it's better to map it early on and then start the game again (you have the SAVE and QUIT options to make this more tolerable). Most mazes usually cause you to expire many times before you can find your way through, and this one is no exception.

You may still have a problem getting the rod across to the maze, but solution 48 explains how it can be done.

Two objects are hidden in the maze - solutions 33 and 47 tell you where and what.

(26) The jewelled brooch

One of the treasures needed to give you the full 250 points, the brooch lies in the giants' shooting gallery, in the only room with NW/NE/SW/SE exits, to be precise. You may have a problem picking it up since there's an awful lot of bullets flying around and stopping to collect the brooch at the wrong time is likely to result in you being rendered lifeless as well as broochless. You can only remove it successfully when the giants have ceased taking potshots. Solution 20 tells you how to navigate this dangerous stretch of the castle and how to deal with the gunslinging giants.

(27) The lamp

Since you'll be visiting plenty of dark and gloomy places, you'll need a light source. In this case, it's a battery lamp and you can find it by going south from the north of the castle through the small hole. This turns out to be a cubbyhole big enough for you to enter, take the lamp and get out again with no problems.

The lamp is off when you find it. Entering the simple command ON sets it shining brightly while OFF switches it off. There is no way you can open the lamp or replace the batteries, although BREAK LAMP results in it shattering into a thousand fragments and promptly vanish-

ing from the game. RUB LAMP has no effect, either, so it's no use expecting a genie to pop out.

When the lamp eventually begins to dim, you will be given ample warning. There is a reasonable margin of power to get you through the game, but conserve it by turning the lamp off whenever possible. You don't need it on in the forest or when moving from or to a lit area (e.g. the open courtyard). In other circumstances, you can GET, DROP, INV, etc. in the dark without danger - a useful method of light conservation. However, moving from one pitch dark location to another is sure to result in you being eaten by the warlock's spider.

There is one place when turning your lamp off and on is highly beneficial, but you'll need to shine a light on solution 51 for that.

There is one way that you can rejuvenate your lamp if you are desperate to do so - refer to solution 19 for further illumination.

(28) The little bear

Goldilocks probably had less trouble with baby bear than you'll have with the one in this adventure. When you arrive at the south gateway after visiting the wishing well, you'll see a pattern of dots and dashes on the floor. They won't help you to get past the little bear but they do have their use (see solutions 36 and 48). To your north is the south corridor and, immediately to the north of that, the north corridor. A separate location, the winding passage, joins the north-east side of the south corridor to the south-east side of the north corridor.

On reaching the south gateway, you should WAIT - you'll then be told that the little bear, hiding in the shadows, has shambled out and is standing in the north corridor. Should you go north now, you'll meet the bear who immediately moves south into the same location with you, the outcome being that the little bear happily hugs you to death. Luckily for you, junior happens to be single-minded and will continue to patrol the same route without deviation until the cows come home. This consistency on the bear's part can be used to advantage by you to keep out of his deadly embrace. The little bear always shambles in an anti-clockwise direction, going from the north corridor to the south corridor then north-east to the winding passage and finally north-west back to the north corridor when he starts the performance all over again. All you have to do is keep one step behind him.

This is simply achieved by proceeding anti-clockwise around the route,

always moving to the room that the bear is currently occupying. When you move there, he leaves it just before you arrive - the bear always starts walking before you do. Once you've arrived unmolested at the north corridor, you will find that it has an exit to the north, to the north gateway. The little bear will never come here so you will now be safe from its clutches. In order to achieve this sequence, you will need to WAIT in the south gateway until he has moved round to the south corridor whereupon you can proceed to follow him around.

Although you now know how to keep your distance from the little bear, the problem of the emerald necklace (solution 17) still remains. While you're busy avoiding the bear, there's no time to stop in the winding passage to get the necklace lying there - you must keep moving. In order to find time to collect this essential treasure, you will need to obtain something with which to scare him away - after all, he's only a baby bear and it shouldn't be too difficult to frighten him off. The tale of how this is done is told in solution 8.

(29) The Ming vase

As you'd expect, this is a priceless treasure to be added to the collection. It can be found in the damp wooden chamber (the low room) beyond the corridors of doom (solution 12). It has no other purpose and, being made of special materials known only to the Chinese, will not break when you drop it. However, if you type BREAK VASE, it will shatter into a thousand fragments and vanish from the game. In fact, using BREAK with any of the collectable objects in the game has the same result.

Since vases can hold water, you might think it is just the receptacle for bailing you out of trouble when the going gets wet. Unfortunately, you'd be wrong to draw such a crafty conclusion. The correct way of dealing with the precipitation is poured out in solution 6.

(30) The mink stole

Quite what the giants would want with a fur that would hardly keep one of their toes warm is a mystery, but the giants' shooting gallery is the place to look for it. To be exact, the stole is in the room with the north-east and south-east exits. Since there's no justifiably angry mink relative stalking the adventure, you can rightly conclude that this particular item is a simulated, but none the less valuable, fur. It is a treasure to be collected and has no use other than to be given as a

birthday present to a loved one, assuming you ever get out of the castle alive.

(31) The mirror

At the end of the corridors of doom (solution 12) is the room with the mirror. In this mirror can be seen the bloodsucking creature (solution 5) who will attack and kill you unless you do something pretty quickly. Assuming you have managed to deal with the creature, you will now be able to play around with the mirror. You can't GET MIRROR but you can BREAK MIRROR if you like. In the latter case, all you'll be left with will be thousands of glass fragments. You'll also have more than seven years bad luck to worry about since you won't then be able to complete the adventure.

This is a magic mirror and the way to handle it is to assume that it has become a bit steamed up after your tussle with the bloodsucker. RUB MIRROR will cause you to be transported with a bright flash to a new location, the damp wooden chamber.

(32) The narrow ledge

The ledge is at the top and to the east of the flight of stairs leading up from the damp wooden chamber. It seems unwise to go back west to the stairs as there's a distinct risk of being mauled by a pack of vicious hell hounds. There's no other exit and the castle wall is unclimbable. The only alternatives are to find a way to overcome the hounds or to leap or fly or throw yourself from the ledge. Solution 24 provides the answer to this dilemma.

(33) The onyx sculpture

A priceless work of art, this treasure is on display in the indigo room in the jet-black maze. Make sure you get it before acquiring the other object that's in the maze (solution 47) otherwise the extra time you take might produce a bad report that will affect your future prospects.

(34) The open courtyard

This is a well-lit area where you can safely turn off your lamp and still see what's going on. You can arrive here with your lamp already off

or depart with it turned off. The courtyard is where you will regularly be issued with a challenge from a voice daring you to take the hanging ring of power. To see how to respond to this call, try solution 42.

The courtyard has several exits. The north, west and east exits, once used, are thereafter totally inaccessible as a curtain of light prevents you from re-entering. It doesn't seem possible to go south because a portcullis has crashed down behind you - solution 38 gives the low-down on portcullis perplexities.

The only other exit is the north-west one. Happily, you can use this as many times as you like. Up there, you'll find two important locations, the fountain of youth (solution 19) and the vaulted stone chamber containing the safe (solution 44).

(35) The password

Right at the very end of the game, just when you think the ring of power is within your grasp, you are asked to rack your brains and remember the order of the riddles. The correct order is crucial because the initial letter of each riddle's solution forms the password that must be supplied to get the ring. Get the order wrong and you'll be exterminated without further ado. The answers to the riddles are given in solution 41, but the actual sequential order of the initials is TCNPIE. Type this and the ring is yours. Well, it would be if it wasn't for the wizard popping up from nowhere and snatching it for himself. Still, you do get to keep all the other treasures and you do now have all 250 points. The only snag is that the game is over but you are left stuck in the castle with no possible way out! Oh well, that's adventures for you!

(36) The pattern of dots and dashes

For those of us to whom morse code is unintelligible, the meaning of the pattern is spelled out on the wall in the guard room. SOS is the translation all right and is one of the magic words available to you in this adventure. The pattern appears in two places, at the south gateway and in the damp wooden chamber. Typing SOS when you're in one of these two locations will cause you to be transported instantly to the south of the castle. You only need to rely on this Mayday signal in one of these two places - solution 48 will answer your distress call on this matter.

(37) The pinnacle

This is the second high spot in the game (the other is in solution 32). It is located to the east of the landing, beyond the giants' shooting gallery. The only way down is to JUMP, but you'll need something to ensure a safe landing. Two objects are available to help you avoid getting smashed to bits on the ground below. The hang-glider (solution 23) and the cushion (solution 13) are ideal for the job, but only the right one will enable you to complete the whole adventure. You should refer to those solutions for the answer.

(38) The portcullis

In fact there are two portcullises in the castle, but both operate in exactly the same way. They crash down behind you when you enter either the guard room or the alcove to the south of the open courtyard. You cannot go through, under or over them, and no amount of opening, pushing, pulling, kicking and screaming will make them yield. They are simply a one-way device, designed to force you onward.

However, the next time you are outside the castle and have to travel to those two locations again (and you will, at least four times), the portcullises will have been opened to let you pass. Mind you, they always slam down again the moment you're through.

(39) The portrait

Another priceless treasure, this work of art by Raphael can be found in the second riddle room to the north of the damp wooden chamber. You merely need to collect it and add it to your treasure trove.

(40) The rain

Having leaped from the narrow ledge and landed in the forest without so much as a scratch, you were probably congratulating yourself on the ease with which you were beginning to master this adventure. At this point, the rain begins to pour down, dampening your spirits. Then water begins to lap around your ankles. Your euphoria is short-lived - before long, the rain has produced a flood and you drown.

Trying to swim is no use, and shinning up a tree in the hope that the water level won't reach that high is also a misplaced hope. However,

climbing the tree is the right thing to do because once up there, you'll see a clearing to the north. Don't hang about but go DOWN. You will then be at the clearing; going NORTH from there will place you in the boat. There you will be safe for the moment.

Once in the boat, you'll notice a cushion - to learn more about this luxury item and its use, see solution 13. The rain continues to fall and once more you're in danger - the boat looks as if it's going to be swamped. Solution 6 will help you to cope with this new crisis.

(41) The riddles

There are six riddle rooms, grouped in pairs, in the castle. Two are to the north of the damp wooden chamber, two are near the little bear's patrol route, and two are just beyond the giants' shooting gallery. Before you can pass through a riddle room, you must provide the right solution to the teaser given. When you answer a riddle correctly, you hear a loud fanfare and the north exit opens to let you pass.

If you don't know the answer to these riddles (and they're not the sort of thing you can resolve by trial and error, or lucky guesswork), there's no way you'll be able to progress beyond the riddle rooms. In alphabetical order (which is not necessarily the correct sequential order in which you should tackle them), here are the solutions: candle, e (the letter only), icicle, nose, pounds, towel. It shouldn't take too much brain power to work out which solution belongs to which riddle!

(42) The ring of power

Every time you pass into the open courtyard, you will see the ring hanging temptingly in space above you. A voice will ask if you are yet worthy to take the ring. If you do not say yes, nothing further happens. Should you be bold enough to reply in the positive, the voice will indicate that you have too high an opinion of yourself. Fortunately, nothing else happens here either and you can continue on your way. Should you really fancy your chances and decide to GET RING anyway, you will be struck dead by a lightning bolt as a fitting reward for your impudence!

The only time you should bother taking on the voice's challenge is when you have stored all the treasures in the safe. Then, and only then, will the voice issue a different and final challenge - solution 36 provides the answer to what is actually the last problem in the adventure.

ture. Once you've dealt with that, you'll be home and dry - well, dry anyway!

(43) The ruby figurine

This is probably the hardest of the treasures to locate and retain. It is tucked away in the tiny cell beneath the bears' sitting room. To find out how to get into the cell, you should consult solution 49. Once you've reached the figurine, you will have to find a way out of the cell. There are no obvious exits (the way you came in has most inconveniently been blocked by an earth fall). This type of location is to adventures what the 'murder in a locked room mystery' is to the detective story. Since you're in grave danger of being buried alive, solution 4 will help to dig you out of trouble.

(44) The safe

It is here that you must finally place all the treasures if you are to receive full credit for them. Strangely enough, although you can open the safe and walk in, there is no way you can close it again. Still, all adventures need a final resting place for the booty and this one has elected to go for a safe that stays permanently open for any passing burglar to take advantage of (luckily, there are none).

You'll find the safe by going north-west from the courtyard to the vaulted stone chamber. The safe is on the west wall, firmly closed when you first discover it. This is a magic safe, so don't bother searching for a bunch of keys. It opens only when you enter the command GLOOP. You will have come across the letters that go to form this word in the corridors of doom and, until you've been there, the safe will steadfastly refuse to open up, no matter how many times you utter GLOOP. Once the safe is open, going west will place you in its interior where you may proceed to DROP your treasures.

If you wish, you can save time by leaving treasures nearby - in the vaulted chamber, for example. They won't come to any harm and can all be transferred to the safe near the end of the game.

(45) The silver tiara

A present fit for a queen, this treasure can be found in the riddle room to the south of the bears' sitting room.

(46) The solid box

A mysterious sealed object, the box is situated in the corridors of doom (solution 12). Stop to pick it up and you'll turn pale and die rather suddenly. This is certainly not the fault of the box - something much nastier (solution 5) is stalking the corridors. Once you've overcome this other problem, you can safely pick up the box. When you do, you may be dismayed to hear an ominous ticking coming from within. There is no way to open it at this point to see what's inside. You can BREAK BOX, but that's the last you'll see of it if you do - the box breaks into a thousand pieces and disappears! If you're really alarmed by what might be causing the ticking and can't face the suspense, consult solution 10.

(47) The solid case

The case is situated in the yellow-smoke room in the jet-black maze. There's no way you can get to see what's inside the case, not even if you BREAK it, so save your energy. However, you can pick it up and carry it around with you. The only trouble is that as soon as you lift it, the box starts to tick and there's no way you can stop it again. Is it a bomb or is it a clock? Carry it around for long enough and you'll soon have the answer - since clocks usually go bong and not bang, you'll conclude rightly that it's a bomb! Should you be carrying it when it goes off, bad luck. If you leave it somewhere and remove yourself from the vicinity, it will eventually explode safely, leaving behind a heap of debris. Counting from the moment it starts ticking, the bomb will detonate after about 20 further moves/commands.

What you should do is to carry the bomb with you to a certain place where it can be dropped with a two-fold purpose in mind - blowing up another object and scaring the wits out of some trouble-makers! The double-barrelled use of the bomb is exploded in solutions 46 and 7.

(48) SOS

These letters are scrawled on the wall in the guard room and are an early clue to the meaning of the pattern of dots and dashes you'll find in both the south gateway and the wooden chamber. Typing SOS when in either of those two rooms (it won't work in any other locations) will cause you to be transported immediately to the south of the castle.

SOS is of no real use except in enabling you to avoid visiting parts of the castle that you'd rather not just yet, thank you very much. However, once you've made use of SOS, there's no way you'll be able to complete the adventure in a single pass. The reason for this is that you will not be allowed to revisit those areas that you were previously so shy of, and, unless you've been to them, you can't finish the adventure.

However, SOS does have one important significance - it enables you to obtain and escape with the black rod when otherwise you might have lost it. Although you still won't be able to complete the game in a single pass once you've done this, it does have the great merit of helping you to travel with great ease through a particularly difficult area (when you next start your journey). What follows is an explanation of how to get the rod - if you want to know why, you'll have to turn to solution 4. First, visit the well, collect the rod and proceed to the south gateway. Once there, a quick shout of SOS will take you to the south of the castle. You can now make your way to the open courtyard with the rod and start to use it to amazing effect.

(49) The three chairs

In the bears' sitting room you'll come across a sketch of a flaxen-haired girl which has been used as a dartboard. No prizes for guessing the picture must be of Goldilocks but, in case the penny hasn't dropped, these are the chairs she must have tried on her famous visit to the bears. Although you won't be able to do anything with it, the sketch should prompt your memory of what Goldilocks did to the chairs. You could do worse than emulate her right now - if you don't, not only will you fail to find the exit from this part of the castle, you won't even stay alive long enough to regret it.

What you should do is SIT. When you do, you'll be told that the first chair is too hard. Never mind, SIT again - this time it'll be in the second chair which turns out to be too soft. So far, so familiar. On the third SIT, the final chair will break beneath your weight and reveal a hole in the floor.

When sitting in the chairs, don't try to do anything in between - the big bear will come in and press your bones if you procrastinate. Similarly, once the hole is revealed, go DOWN as hesitation may prove costly.

(50) The tiny cell

A difficult place to locate (it's under the bears' sitting room - see solution 49) but well worth the effort because not only will you find another treasure here (solution 43) but also the best escape route from the big bear. However, on looking round, there do not appear to be any exits and you can't go back the way you came as the entrance has been sealed off. It wasn't very long ago that you were sitting around - now it's time to do some work. DIG! Should this not be entirely successful, have a peek at solution 4.

(51) The white maze

It's only a small maze (four rooms) and quite easy to map without littering the place with objects - not that you'll have many when you first stumble across it. Directions signposting you through the maze are in fact already there, it's just that they are craftily hidden. Turn off your lamp and you'll be in the dark no longer, for there, on the ceiling, is a luminous arrow pointing in the direction you should go. Follow the route indicated, repeating the action for each room until you arrive at the anteroom. Turn your lamp on again before moving between rooms in the white maze, or the warlock's spider will get you.

(52) The wishing well

Unless you've retrieved the gold coin from its original location (solution 1), you won't be able to make a wish at the well. CLIMB WELL works but you only get a short way down the shaft before you slip and break your neck. JUMP is a possibility - unfortunately, this, too, turns out to be fatal. No, the only solution is to DROP or THROW COIN. You'll hear a 'Ching' as the coin hits the well and, your wish being granted, a hidden exit will materialise.

(53) The wooden bucket

This will come in extremely handy during the rainy season. The bucket can be seen nestling in some thick mud by the brick well-shaft (not the wishing well), just to the east of the wooden chamber. Nestling is perhaps an understatement - the bucket appears to be stuck fast in the mud. Well, you know the old saying: 'If at first you don't succeed ...' Three attempts to GET BUCKET should see it slurping up out of the mud's tenacious grip and safely into your hands.

Voodoo Castle

Problems

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Solutions

(1) The advertising leaflet

To get the leaflet, you'll need to pop into the jail cell. READ LEAFLET brings up a commercial, advising you to summon medium Maegen today if you want a reading. This cryptic advertisement is simply a useful clue as to what you should do when you visit the medium's mad room (solution 29). Once you've seen the leaflet, you can discard it as its sole purpose is to give you a hint (HELP doesn't produce anything - except the distinctly unhelpful response, 'Nothing happens' - in this adventure). Obtaining the leaflet is easy - escaping from the cell where it lies is much harder. Solution 23 will help spring you.

(2) The animal heads

This collection can be found in a room in the castle that is reached from the dingy stairwell. Examining the heads reveals nothing special, but when you try to GET HEADS, you are told that they are fixed to the wall. A tool of some sort is needed to pry them loose. The necessary implement turns out to be the dull and broken sword (solution 6) which is located in the armoury. Once you're carrying the sword, GET HEADS is successful. The heads are of no use to you - but they have been covering up a closed safe. You'll need to dial solution 35 for the way to crack the safe.

(3) The bloody knife

A terrifying thing to come across, the bloody knife can be located in the tunnel which is to the east of the chapel. Although the knife seems to have been used for a macabre purpose, you won't discover any corpses or need it for any acts of violence of your own. In fact, rather the opposite - the knife is one of the essential items required for reviv-

ing poor old Count Cristo. It is also the knife referred to in the book on lifting curses (solution 4). All you have to do is to make sure that you're carrying the knife when it is time to remove the curse. Solution 27 covers the climactic deed of the adventure.

(4) The book

You won't find the book on display in a library or anywhere else in view for that matter. It's hidden inside the ju-ju bag (solution 24). And it's no use trying to READ BOOK until you first of all GET BOOK - the program won't let you. However, once you've got it, READ BOOK will tell you that the book's subject concerns the removal of curses. One passage reads 'With knife in hand you take a stand. Circle coffin...' - the rest of the page is missing. Without the missing section, you're not going to learn how to lift the curse. Solution 30 will tell you where to find the missing page. The knife referred to in the extract is the blood-stained knife of solution 3, while the coffin is found in the chapel.

(5) The broken glass

Although you might not think so at first, the glass fragments come in very handy. Without them, you won't be able to read the small printing on the plaque (solution 31). They act rather like a magnifying glass, although you'll need to do something else with the plaque before you can decipher the inscription completely. Once you've used the pieces of glass with the plaque, you can throw them away.

(6) The broken sword

By going east at the torture chamber, you'll arrive at the armoury. Within the armoury is a knight's suit of armour (solution 44), a shield (solution 38) and the dull and broken sword. The sword comes in very handy for helping you to prise the animal heads (solution 2) from the wall. It has no other function in the adventure.

(7) The chemicals

The chemicals are situated in the room which is reached by going S/E/N/E/E from the chapel. As well as the chemicals, there are also some rather volatile test tubes (solution 45) in the same room. The labels on the chemicals, when read, do not tell you the names of

the substances but only that they appear to be mixable. You might think that you're going to need a container to mix them in, e.g. the test tubes. That turns out to be a false assumption - you don't need anything to carry or blend the chemicals in. Leaving aside the problem of the exploding test tubes, you simply have to GET CHEMICALS and then MIX CHEMICALS. Taking an inventory will tell you that you are now carrying some mixed chemicals. If you then EXAMINE CHEMICALS, you will be told that the mixture looks almost like lemonade. Being a suspicious adventurer, you might expect this to be a come-on, leading to your immediate demise should you taste the mixture. This could be a double-bluff because it turns out that you can DRINK or EAT the chemicals without harm. Well, there is just one small side-effect, small being the operative word - you suddenly become 4 feet tall! This seems to be to your advantage in this adventure. Being this size enables you to go somewhere you couldn't go before because you were too big. A short look at solution 46 will tell you more. Once you've shrunk, the adventure never does let you regain your normal size - this must be the price you pay for rescuing Count Cristo!

(8) The chimney

The only way you can get into the chimney is via the fireplace (solution 16). A chimney is a dark place to be and, unless you've brought a source of light with you, you won't see either the soot or the wooden boards although you will undoubtedly hear the loud moaning coming from somewhere nearby. Not being able to see a hand in front of your face can also be dangerous - you could fall and break your neck. However, there are occasions when the absence of light may have its advantages (see solution 31). If you're still in the dark about the whereabouts of a light source, solution 15 will prove illuminating.

The soot is dealt with under solution 39. The wooden boards are firmly nailed to the chimney wall, and no matter how much you try, you cannot remove them. A quick LISTEN confirms that the moaning is louder up here. To get the boards out, you must first have a hammer (solution 20). With this, you can GET NAILS - the nails are rusted solid but you do manage to pull them out. Having extracted the nails, GET BOARDS will expose a grating which was hidden behind them. Solution 18 tells you how to deal with the grating. The hammer is of no further use now and can be dropped. Similarly, the nails and boards are not needed (unless you plan to build a table when you've finished this adventure!) and can also be discarded.

(9) The chute

The chute leads down from the tunnel and is only revealed when you have waved the ring in front of the stone door with the sapphire embedded in it. To use this convenient mode of transport, you merely have to GO CHUTE. Once you've slid down to your destination, you cannot go back up the chute although you can try. All that happens is that you slide straight back down again. You have to find another route back to the tunnel via solution 21.

(10) The coffin

The closed coffin is in the chapel where you start the adventure. Trying to GET COFFIN is hopeless, as it's beyond your puppet's power. OPEN COFFIN works but doesn't reveal much other than that there is now an open coffin. However, once you've got it open, EXAMINE COFFIN (or LOOK COFFIN) reveals a sign which tells you that Count Cristo has been cursed and there's but one way to free him. You are also told that there's a man wearing a sapphire ring. Don't bother looking over your shoulder - the man is lying in the coffin and you'll not get a peep out of him. At this point, you don't know who the man is - it could be Count Cristo but then again it might be someone else. Although EXAMINE MAN doesn't work, EXAMINE CRISTO produces the same information as examining the coffin did. You can therefore safely assume that this is indeed the hapless Count.

You can easily CLOSE COFFIN if you wish but there's no point - you'll only have to open it again when you come to the climax of the adventure (lifting the curse - solution 27). This same coffin is mentioned in the book - see solution 4.

(11) The crack in the wall

Having descended from the tunnel via the chute, you'll be in the room which has both a crack and a hole in the wall. The hole is dealt with under solution 21. GO CRACK only produces the response that you are too big and that it will take some strong magic to get you through. Magic is what you need all right, magic hinted at by both the medium (solution 29) and the ju-ju statue (solution 25). The secret lies with the ju-ju bag which you must wave around in front of the crack. WAVE BAG causes a clap of thunder to sound; this is a signal that something dramatic is about to happen. You'll see that the crack has suddenly become wide enough for you to climb through easily with GO

CRACK. Solution 24 will tell how to obtain this powerful bag.

(12) The crystal ball

This instrument of palmists, clairvoyants and mediums can be found in medium Maegen's mad room (solution 29). It offers the only possible way of escape (other than death!) from this room. When you attempt to GET BALL, a sepulchral voice tells you that it belongs to the medium. In other words, hands off! Should you become frustrated at not being able to get out of the room and decide to use a little violence on the crystal ball (BREAK or SMASH BALL), you will be killed instantly. What you should do is emulate a fortune-teller and LOOK (or EXAMINE) BALL. When you do, you won't see your future reflected in the crystal - instead, spirit vibrations will drive you from the room. Luckily for you, they somehow drive you straight back to the top of the chute in the tunnel. You can repeat this circular tour, without harm, until the cows come home, if you like, although there's nothing to be gained by so doing.

(13) The dingy stairwell

To the south of the chapel is the dingy stairwell, which has an extra exit as well as ones to the north, south, east and west. There are some stairs here, and if you GO STAIRS you'll reach the parlour where the ju-ju statue is located. The broken glass littering the stairwell will come in useful in solving a small problem which you may have magnified out of all proportion; solution 5 elucidates.

(14) The doll

This is an elusive object, hidden from you until certain other actions have been completed. It can be found on the window ledge in the room to the north of the chapel. The reason why you can't see it at first is that every time you enter this room, the window slams shut and no amount of heaving and straining can open it. Luckily for we adventurers, the window can be opened; the four-fold method is given in solution 47.

On examination, the doll is shown to have pins stuck in it and bears a striking resemblance to Count Cristo. Obviously it is some sort of voodoo doll and is connected with the Count's present silent condition. The missing page (solution 30) indicated that the doll was an

important ingredient for lifting the curse - in essence, you must have it with you during the final moments in the chapel. To see exactly what part it plays in the Count's cure, turn to solution 27. By the way, pulling the pins out of the doll is not possible - they're obviously fixed by sorcery.

(15) The dusty idol

In the ballroom to the west of the chapel is a fireplace. Although it's a strange place to keep one, the fireplace is where you'll find the idol. When you EXAMINE IDOL, you'll be told that it sure looks dusty. The obvious thing to do is to give it a quick polish with RUB IDOL. This has a peculiar effect - some dust falls off and the idol glows briefly. Curiouser and curiouser.

You may have noticed that, unusually for an adventure, there doesn't seem to be a brass lamp, a battery torch or any other sort of light source around the place. In fact, there is one but it's in a most untypical form. Your light source in this game is in fact the idol. While rubbing it merely causes it to glow momentarily, DUST IDOL has the effect of making it glow brightly and continuously. It has one major advantage over lamps, torches, matches, etc. - it never runs down. Not that you'll need to use it much, anyway. The idol has no other function than as an illuminator of dark places. Without it you won't be able to see all that there is to see and you may even come to grief by falling and breaking your neck in the chimney.

(16) The fireplace

The fireplace is situated in the ballroom which is to the west of the chapel (funny sense of design the castle architects had!). Luckily for you, the maid has decided not to light a fire today so you can take the plunge and GO FIREPLACE without any fear of being burned to a crisp.

You'll now find yourself inside the fireplace, facing a dust-covered idol (solution 15) and a closed flue. GO FLUE provokes the response 'I can't do that ...yet' which is an adventure's way of saying that you can do it but only after you've done something else first. That something else is really quite simple - OPEN FLUE does the trick. You can then GO FLUE or GO CHIMNEY to ascend the chimney (solution 8). If you wish, you can CLOSE FLUE - it doesn't help in the least but maybe you're tidy-minded!. When you're in the fireplace, you'll hear strange sounds,

as if someone is moaning. You'll need to climb higher to discover the origin of this noise.

(17) The four-leaf clover

This is one of the two lucky charms referred to by the medium (solution 29) and can be found growing in the graveyard (solution 18). Possessing this piece of vegetation has two excellent effects on your adventuring. First, it enables you to gain access to the window in the room north of the chapel (solution 47). Secondly, it plays a major role in the ritual for lifting the curse from Count Cristo. You must be carrying the clover when you perform this final ceremony (solution 27).

(18) The grating

Once you've climbed the chimney and ripped out the wooden boards, you'll have exposed the metal grating. By this time the moaning sounds will be quite loud, but you'll need to get the grating off to progress to their source. Only one implement will enable you to remove the grating and that's the saw (solution 37). SAW GRATING solves the problem; it's hard work but the grating eventually comes loose. You can now see that it was protecting a button. By doing the obvious - PRESS BUTTON - you'll switch on a heavy-duty exhaust fan. This is a pretty powerful fan because it sucks you further up the chimney where you'll arrive at the cause of all the moaning and groaning. If you're stuck for an answer at this point, solution 43 will sweep you in the right direction.

(19) The graves

Surprise, surprise! - the graves are situated in the graveyard! This can only be accessed via the tiny door in the torture chamber (solution 46). While you're in the cemetery, a beam of light shines out, picking out one of the graves. Should you EXAMINE GRAVE, you'll see a sign telling you that this grave has been reserved for you! If you get killed during your adventure, it will be this very grave that is referred to in the obituary that accompanies your demise. However, examining the grave also reveals that there's a four-leaf clover growing there - solution 17 will tell you more about this good luck charm.

In case you're wondering whether a visit to the graveyard is worth all the trouble, there is one other invaluable object hidden here: in addi-

tion to the four-leaf clover, you will also come across a rusting saw (solution 37). Both are items that you will need if you are to solve the entire adventure.

You might feel inclined to do a bit of excavating to see if any interesting objects are buried around here. The command DIG GRAVE would seem appropriate. If you do, you'll hear a sepulchral voice utter the caustic comment, 'Strange hobby you have!'

(20) The hammer

People keep funny things in safes, but a hammer! Still, Scott Adams does partially justify this by calling it an antique hammer - no doubt there are such things. You won't be needing the hammer for its material value, though - it has a more important practical use.

The hammer is hidden in the locked safe (solution 35) which itself is concealed behind the animal heads (solution 2). When you're trying to find a way of prising the heads from the wall, no doubt it will occur to you that a claw-hammer might be just the thing to pry them loose. Since you can't get the hammer until you've removed the heads, this looks like one of those vicious circle problems, viz. I can't see to look for my specs because I've lost my specs! In fact, you need something else to lever off the heads - solution 6 tells you where to find this alternative tool.

The reason you need the hammer is so as to remove the nails pinning down the wooden boards in the chimney. Once you have the hammer, the boards come away fairly easily (solution 8) and you can then throw the hammer away. Although it's a valuable antique and throwing the hammer is probably not your favourite sport, hanging on to it serves no useful purpose once you've extracted the nails.

(21) The hole in the wall

This shouldn't present you with any difficulty. The hole is in the castle room reached by sliding down the chute from the tunnel. Once there, GO HOLE will take you straight to medium Maegen's mad room. With premises only accessible through a hole in a wall, she's hardly likely to get many customers!

(22) The iron pot

An enticing container which turns out to be something of a red herring. The pot is located in the castle room reached by going S/E/N/E from the chapel. You might think the pot would offer some protection from the exploding test tubes in solution 45 (well, you could wear the pot over your head, I suppose!) but not a bit of it. You might also believe that the pot could be used as a container for carrying the soup (solution 40) - wrong again! However, if you EXAMINE POT, you'll discover that the pot has something in it - witches' brew, to be precise. To learn more about this not-so-Scotch broth, turn to solution 48. The pot itself is of no use so don't bother humping it around with you unless you like the exercise!

(23) The jail cell

With cell door gaping wide, the jail waits for you near the dungeon. All you have to do to incarcerate yourself is to GO CELL (GO JAIL doesn't work). No sooner are you in than the cell door slams shut and you're a prisoner. To while away the hours, you might just as well read the leaflet (solution 1) that somebody's left behind. Escaping from the cell is not easy; indeed, it's downright impossible unless you've come armed with a suitable tool. No, it isn't any use looking for a cake with a file in it - you won't find one in this adventure. There are no keys to help you, nor can you dig your way out.

What you should have brought with you was a saw (solution 37). With it you can SAW DOOR, the odd result of which is to find yourself back in the dungeon with a message telling you that you've been sprung. Should you ever return to the cell, you'll discover that the doors have been repaired (they must employ a very efficient caretaker!) so you'll need the saw to get out again. The only worthwhile reason for visiting the cell is to read the leaflet - once you've absorbed the literature, there's no necessity ever to become an inmate again.

(24) The ju-ju bag

If you've been to the medium's room and heard from medium Maegen, you will have been advised as to the possible use of the bag that is lying in the laboratory. However, unless you've first conversed with the ju-ju statue (solution 25 puts you on the trail), there's no way you can obtain the bag. That's because it's stuck fast to the floor and cannot be budged (somebody must have spilt some super-glue!). Once

you've cracked the riddle of the statue, the bag will cease to be stuck to the ground and you can pick it up. You must first find a method of protecting yourself from the exploding test tubes (solution 45) otherwise you may not stay alive long enough to use the bag for its intended purpose.

Taking a peek inside the bag (EXAMINE or LOOK BAG) uncovers a book (solution 4) and a stick (solution 41). You can OPEN BAG if you want to (it doesn't help in any way) but, presumably because it's been hexed, you can't CLOSE BAG (that doesn't matter, either!).

The reason you so badly need the bag is that it is the only thing that will enable you to pass through the crack in the wall below the chute. Solution 11 waves goodbye to this puzzle.

(25) The ju-ju statue

People have some weird things in their parlours, but who's ever heard of keeping a life-size ju-ju statue as a conversation piece? Come to think of it, do castles have parlours? Never mind, this adventure has got both.

You'll reach the parlour by using the stairs in the dingy stairwell. EXAMINE STATUE reveals that it's made of stone - well, well, most enlightening! BREAK STATUE, trying to see if anything exciting is concealed inside, only results in a pile of rock at your feet. Fine if you want to build a rockery but not much use otherwise.

The statue has a spell cast on it, so you'll need a spell of your own to crack the mystery. To discover more about a certain piece of paper, have a quick peep at solution 43.

(26) The kettle

Fancy a cuppa? Bad luck if you do since the kettle in this adventure cannot be used for brewing tea, coffee or anything else - it's much too heavy to lift. It can be found in the room to the east of the dingy stairwell.

When you EXAMINE KETTLE, you'll see that it has some soup in it. They really are a funny bunch in this castle - most people use their kettles for water. Drink as much of the soup as you like, it has no effect on you. Strangely enough, it has no effect on the kettle, either, because

no matter how much you sup, the soup keeps on coming and the kettle never gets any lighter. The soup (surely it must be rum!) is further discussed in solution 40.

If you've kept your eyes peeled, you'll have noticed that examining the kettle has also uncovered a hole beneath it. You can't get at this hole until you've shifted the kettle. Although the kettle is too heavy to lift, you're strong enough to MOVE KETTLE. Doing this will only reveal that the hole is a dark one - but you can now GO HOLE. Be careful, it's dark down there!

(27) Lifting the curse

This is the climax to the whole adventure. Get this right and Count Cristo will be eternally grateful. Get it wrong and you could be dancing and gibbering around the coffin until someone near and dear takes pity on you and pulls the plug on your micro.

As long as you have all the items essential for the ritual, have read the missing page of the book (solution 30) and heard the medium's message (solution 29), you should have no trouble. The ingredients for lifting the curse, and which you must be carrying, are as follows: the bloody knife, the stick, the doll, the idol, and the four-leaf clover. One other ingredient is vital - the rabbit's foot. This must have been placed on the man in the coffin. If you don't know how to do this, solution 33 will explain.

Now for the ceremony in the chapel. First you must CIRCLE COFFIN. A clap of thunder will resound and everything will grow dark, save for the glow coming from the idol. So far, so good. Next, WAVE STICK; the thunder clap does an encore and a message indicating that the incantations are taking effect will be seen. And now for the piece de resistance. YELL CHANT is the final invocation, following which the pins will tumble from the doll and there before you will stand a smiling Count Cristo. No thanks, no bouquet of flowers, no mention in despatches - just the end of the game and the satisfaction of a job well done! Well done!

(28) The man

In case you didn't realise it (the sign in the coffin isn't conclusive proof), the man in the coffin in the chapel is indeed the wretched Count Cristo. EXAMINE MAN doesn't produce results but EXAMINE COFFIN or

EXAMINE CRISTO does, the latter confirming your suspicions as to the identity of the occupant. The man is wearing a sapphire ring - take it, he won't mind. Solution 34 will unlock the mystery of the ring for you.

(29) Medium Maegen's mad room

Visiting the medium's room is easy enough (see solution 21), but finding a suitable exit is quite a different pack of cards. The best way out is to do a little crystal ball gazing of your own - solution 12 will tell your fortune here.

No matter how long you wait in the room, the medium never puts in an appearance. Perhaps she wasn't expecting you! Mind you, if you'd taken a commercial break before your jail break, you'd know exactly what was to be done now (see solutions 1 and 23). The medium won't materialise until you call her: SUMMON MEDIUM has the desired effect. When she appears, she'll advise you to keep a good luck charm on both yourself and your friend. Further wisdom forthcoming from her is that a moving bag should help you through a tight squeeze. These are both useful clues, the first referring to two lucky pieces (the four-leaf clover of solution 17 and the rabbit's foot of solution 33), the second to the ju-ju bag (solution 24).

(30) The missing page

The book on lifting curses (solution 4) had part of a page missing. This torn-off section contains the rest of the details for performing the ceremony to revive Count Cristo; without this text, the odds are stacked against you. Indeed, the page contains one instruction that you'll find nowhere else in the adventure and is of such a nature that I doubt you'd guess it in a hundred years. So you can understand just how vital the missing page is to solving the adventure.

The lost page is wafting around in a hidden voodoo room. In fact, there is more than one page in the room (the adventure refers to them in the plural) but this should not concern you. The important thing is that you READ PAGE. The missing portion reads '...wave the stick and hold the lamp and don't forget to yell 'CHANT!' Oh yes, to help it succeed, a doll you'll need.' Each of these items is dealt with under its own solution title and again under lifting the curse (solution 27).

The hidden voodoo room is reached via the crack in the wall - you'll

need to turn to solution 11 to find out how to squeeze through it.

(31) The plaque

Nothing to do with teeth (Count Cristo is the star in this adventure, not Dracula!), the plaque can be reached by travelling down the chute in the tunnel (solution 9). When you try to READ PLAQUE, you will see some printing but it is too small for the naked eye. What you need, in the absence of spectacles (there are none), is something that will magnify the inscription. The broken glass (solution 5) turns out to be an ideal magnifying lens.

However, crafty Scott Adams has a little trick up his sleeve. When you now attempt to read the plaque, having obtained the glass, you'll discover that the lettering is phosphorescent and cannot be read in bright light. Curses! Foiled again!

Since luminous writing can usually be read in the dark, you must take yourself off to a coal-black nook - the chimney, for example - and, with the light off (drop the idol), read the plaque again. Make sure you've still got the glass or it won't work. Voila! The printing should now be as plain as day, even if the meaning of it is perhaps less so. The inscription reads 'safe-- > 38 33'. To unlock the full significance of this esoteric message, see solution 35. Once you've read and memorised the inscription, you won't be wanting the plaque again.

(32) The pocket shovel

Never having heard of a pocket shovel before, I guess this must be what is known in Britain as a trowel. You'll find the shovel down in the dungeon. Having got it, you might believe that you can now go around the castle, digging away to your heart's content. Absolutely correct! You might also believe that digging in a certain place will disinter a buried goody. Absolutely wrong! At least, try as I might, I never found a single object by digging. You can't even dig your way out of jail, plausible though that may seem. The only positive response you're likely to get is in the graveyard. DIG GRAVE is countered by 'Strange hobby you have!' It is greatly to be suspected that this is yet another of Scott Adams' notorious red herrings - perhaps he wanted to get the castle grounds turned over for free! All you find is that there's nothing to find - take my advice and forget the shovel.

(33) The rabbit's foot

I don't know why a rabbit's foot is traditionally regarded as a good luck charm - it certainly isn't lucky for the rabbit. Never mind, the foot plays a major part in lifting the curse (solution 27) from the Count, as you should know if you've had your fortune told by medium Mae-gen (solution 29).

The rabbit's foot is tucked away in the room reached only by climbing down the dark hole that is concealed under the kettle (solution 26). Having obtained the foot, it is crucial to the whole exercise that the foot (and not the other good luck charm, the four-leaf clover), be placed on the Count's inert body. To do this, you must DROP FOOT. Back will come the unusual response 'ON WHAT?' If you now type MAN or COUNT, the program won't understand. You must respond to this question with either ON COUNT or ON COFFIN. A quick EXAMINE COFFIN will confirm that the Count, although still slumbering peacefully, is now the proud owner of one genuine lucky rabbit's foot!

(34) The ring

The ring is worn by the man in the coffin. You will note that it is a sapphire ring - very important, this, because it's the clue to the ring's function in the game. EXAMINE RING will also provide you with a further hint, for it reveals that there's some writing on the ring. READ WRITING is a total washout but READ RING works well - the inscription says 'Wave me'.

You should take the ring off the man in the coffin, but don't try wearing it yourself - you can't. Just carry it with you until it is needed; solution 42 will tell you where that is.

(35) The safe

This is concealed behind the animal heads (solution 2) and, as you might expect, is locked tight. When you look at the safe more closely, you can see that the lock is a combination type, the numbers on the dial ranging from 33 to 38. If you've discovered how to read the inscription on the plaque (solution 31), you'll be well on the way to knowing how to dial the correct combination. The correct sequence to follow is first to TURN 38 and then TURN 33. The door will spring open and whatever you find inside the safe is now yours for the taking.

(36) The sapphires

There are two sapphires, and they are significantly linked. One is in the ring (solution 34), the other is embedded in the stone door in the tunnel (solution 42). Only the ring can be moved - the sapphire in the door is fixed and cannot be dislodged. The two solutions mentioned above should open up the connection for you.

(37) The saw

You'll never be a former jail-bird unless you've managed to find the saw. It is located in the graveyard, accessible only through the tiny door leading from the torture chamber (solution 46). The saw, although rusty (it's been lying around the graveyard for years!), is still serviceable. In fact, you'll put it to good use on two occasions.

The first practical use is when you're in the jail cell. The only escape plan that really works is to saw through the cell bars. Solution 23 masterminds your break-out.

The second benefit of having the saw comes into play when you're confronted with the metal grating. Grill solution 18 for more info.

(38) The shield

Although you won't need the shield to protect you from slings and arrows, you will want it to guard you against outrageous fortune. The misfortune comes from a collection of exploding test tubes. They go off at random so, although you may just be able to nip in and out of the laboratory without harm, more often than not you'll be blown sky-high.

To guarantee full protection against being demolished, you should carry the shield whenever you want to be within shouting distance of the tubes. The shield, along with other equipment, is down in the armoury.

(39) The soot

Good for the rhubarb, maybe, but in this adventure the soot only serves to land you in the custard. Well, for custard, read dungeon. Where else would you find soot but up a chimney, and that's where this lot is. It is of no use at all in the game, but should you decide to take

some with you, you'll have a problem. As soon as you enter the ballroom with the soot, the maid pops out (her sole appearance) and drives you into the dungeon. You shouldn't have spilt soot over her nice clean ballroom! This is only an inconvenience, since you're not in any way trapped in the dungeon. Indeed, if you want to move quickly between the ballroom and dungeon, this is an ideal method of travelling!

(40) The soup

The kettle in the room to the east of the dingy stairwell contains some soup. You can drink as much of the soup as you like - it appears to have no effect whatsoever. Should you try to GET SOUP, though, you will be told that you have no container. You can't take the kettle - it's too heavy - and the iron pot isn't recognised as a container. There doesn't seem to be any other vessel you could use so you might just as well ignore the soup altogether. Have a quick sip if you must, but remember that this broth is really just a diversion.

(41) The stick

Having peeped inside the ju-ju bag (solution 24), you should have spied the stick. This object is one of the critical items needed for lifting the curse (solution 27). If you've read the missing page from the book (solution 30), you'll know what's to be done with it. Take it to the chapel and leave it there until you've assembled all the articles for the ceremony. The stick has no function other than its part in the final curse-raising ritual.

(42) The stone door

When you arrive at the tunnel, further progress is blocked by a stone door. You'll see that the door has a sapphire stone embedded in it - does that ring a bell? Giving the door the old OPEN, PULL and PUSH treatment doesn't produce the desired result. This door only opens to magic, and in this case the magic is in the sapphire ring (solution 34). All you have to do to open the door is WAVE RING. Having done this, you won't require the ring again.

(43) The stuck sweep

I've heard of Santa getting stuck up the chimney, but never a sweep!

You'll have discovered by climbing the chimney that the source of all the moaning and groaning was this sweep who has been stuck fast since goodness knows when. PULL SWEEP doesn't shift him but PUSH SWEEP does. He will be so grateful for his merciful release that he'll thank you and hand over a piece of paper before popping off to catch up on his backlog of unswept flues.

When you have a look at the paper, it tells you to say 'ZAP' to someone turned to stone. What an odd piece of advice from a sweep! You may well think that nipping down to Count Cristo and shouting 'ZAP' in his ear will have him leaping out of his coffin, completely cured. No, you need to zap the statue, not the Count. Solution 49 tells you what happens when you try it on the stone statue.

(44) The suit of armour

A very nice collectors' item, no doubt, but the armour standing in the armoury is not going to be of any use to you in this adventure. It's too heavy to lift so you can't take it away with you. Although you can move it, you'll get nothing (except maybe a backache!) for your pains. Admire it for its beauty and then continue on your way.

(45) The test tubes

Staying in the proximity of these test tubes is dangerous to your health. They have a nasty habit of going off bang at random and without warning. The tubes are situated in the laboratory - you can get lucky and remove other items from there before a tube explodes but to play it safe, you need to be carrying an item of protection. Solution 38 will assist you with the appropriate selection.

When a tube explodes, you get the usual 'this grave reserved for you - luck wasn't with me' message (note the 'you' and 'me' - the puppet gets all the fun, you suffer the consequences!). The tubes turn out to be simply one of the hazards; they are there to hinder, not to help, and are not needed for any other part of the adventure. They should be left where you found them.

(46) The tiny door

Down in the torture chamber is a tiny door which you are too big to get through. The door is open but will not admit your bulk. The only

way through is to shrink yourself and this can be done by partaking of some light refreshment, namely the chemicals (see solution 7). Once you've imbibed this dubious concoction, you'll be small enough to GO DOOR.

(47) The window

A frustrating little teaser, this. Every time you go north from the chapel, the window in the room slams shut and refuses to be opened. What is more puzzling is that every now and again a raven can be heard outside the window. You never do get to find out what the raven's message is ('Nevermore', perhaps!), but that's because the raven is a gimmick to alert you to the fact that you need to get outside the window.

One obvious ploy is to try BREAK WINDOW. However, the glass turns out to be unbreakable. There is one way to stop the window slamming down every time you enter and that's to be sure to carry the four-leaf clover in with you. The window will stay firmly open when you enter; you can then GO WINDOW. This will put you outside on a ledge, where you'll find not a raven, but an object used in voodoo. If you want to know what that object is, solution 14 will tell you.

(48) The witch's brew

When you find the iron pot (solution 22), you'll wonder what function it serves in the adventure. In fact, the pot turns out to be absolutely useless except as a means of doing you a mischief. If you EXAMINE POT, you'll discover that the pot has some witch's brew in it. Well, you'd be daft to mess around with any concoction that a witch has knocked up. Regardless of the danger, no doubt you'll insist on learning the hard way and will DRINK BREW, whereupon there will be the standard clap of thunder and you'll have become a broomstick. Curiosity killed the cat, you know! Best leave the pot and brew alone - you need neither to complete the mission.

One interesting point to note is that although nearly all the actions are performed by your puppet, when it comes to getting bumped off, it is you and not the puppet that gets killed. In this particular incident, it's the puppet who drinks the brew but it's you who gets turned into a broomstick! Scott Adams is no fool!

(49) ZAP

This is the word written on the piece of paper which the sweep (solution 43) gave you as a reward for rescuing him. It is a magic word and when used in front of the ju-ju statue has a startling effect. SAY ZAP causes the obligatory thunder clap, followed by the stone statue beginning to crack before your eyes. Revealed now is a ju-ju man who is mumbling away for all he's worth. You are warned that you may be in trouble! Don't panic - just LISTEN. The mumbling becomes clear - the ju-ju man is telling you that his ju-ju bag is now yours and that its magic will help you crack the curse.

This statement refers to the stuck-down bag in the laboratory (solution 24). You should now find that the bag is no longer glued to the floor and can be removed. The rest of the ju-ju man's words are a heavy hint as to the bag's purpose.

The Count

Problems

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Solutions

(1) The bat

Like most bats, this one is nocturnal so you'll only ever see it after sunset. The chances are that this is old Count Dracula himself - for two very good reasons. First, if you're walking around after sundown with your torch, this little fellow will appear at random. If you're not carrying the clove of garlic (solution 7), the bat will settle on your neck, and the next thing you know is that you're waking up in the brass bed (see solution 5).

Secondly, if you do have the garlic about your person, the bat won't harm you but it will laugh as it flaps by. As long as you're carrying the garlic, the bat won't touch you - mockery may sting, but you're hoping for the last laugh on old Drac.

There is a way to avoid appearing pale and drained after a single bat bite - solution 4 uncorks the answer.

(2) The bedroom window

This is your route to the Count's resting place. When you EXAMINE WINDOW, you'll find that although it's closed, you can tell that you're up in a castle (guess whose!) and that Voodoo Castle is away in the distance. Voodoo Castle is, of course, a reference to another of Scott Adams' adventures, which is covered elsewhere in this book.

Through the window you can also see that there appears to be some standing room outside, almost certainly a ledge. In order to get through the window to the ledge, you must first OPEN WINDOW and then GO WINDOW. Once on the ledge, you might feel brave enough to risk a JUMP. If you do, you'll plummet to your death, but on the way

down you'll just have time to notice a dark window beneath the ledge before you hit the ground. There must be a way to get to it. CLIMB DOWN tells you that 'you can't do that.. yet', which confirms that you're on the right track.

Near the ledge is a flag pole attached to the wall. This looks a strong possibility - perhaps you could climb out on it ? Solution 16 will tell you whether it will bear your weight!

(3) The bell pull

Going east from the hall will bring you outside the castle where you'll see, among other things, the bell pull. RING BELL or PULL BELL produces a suitable 'Ding-Dong'. The bell is not there for you to do anything with - it's really for the use of callers to the castle.

Twice in this adventure you'll hear this same chime - only it won't be you pulling the bell. When you hear the sound, you will know that the postman has called at the castle (brave postman!). The first delivery is made when you have about 25 more moves left before sunset. If you're not sure what the current time is at any stage in the adventure, you can always consult the watch (solution 31).

The other delivery is made on the second day at about the same time. If you try to stay awake at the end of day one, you'll have a long wait for day two! Each call by the postman is heralded by the ringing of the bell - best keep out of that location or you'll delay the mail. The contents of the two deliveries can be discovered by referring to solutions 33 and 28 respectively.

Near the bell pull, you'll find a coat of arms. Nothing very special about this heraldic device but you can GET it if you like. There's not much point in doing so since the coat of arms has no purpose other than to tell you, when you EXAMINE it, that it bears the family crest of Dracula. Yet another confirmation that you are in the dreaded Count's home!

(4) The bottle of blood

While most people have milk delivered to their doorstep, the Count has blood instead. This macabre delivery is one of the items inside the package (solution 28) brought by the postman. The blood is type V; presumably the V stands for vampire.

If you try to open the bottle, you'll be out of luck - opening the bottle is not recognised. Don't worry, the contents can still be accessed. Perhaps you fancy drinking the blood, in the hope that you'll turn into a bat and be able to fly up those pesky vents (solution 43)? Well, you'll turn into a vampire all right - a dead one!

You do need the blood, though: it comes in very handy for distracting the vampire bat from the temptations of your neck. The best time to use it is as follows. First, keep yourself awake during the evening of day two; solution 38 prescribes the method. When you start to feel rather tired again, don't bother trying to stay awake on this occasion. Instead, make sure you're carrying the bottle of blood. Sure enough, you'll get into trouble and wake up in the dreaded brass bed again but this time you'll find that, for some odd reason, you haven't been bitten in the night. A look at the bottle will tell you why - it's now empty! Luckily for you, vampires prefer bottled blood to fresh! Throw away the empty bottle now; it has served its purpose and you can't afford to carry around superfluous items.

(5) The brass bed

At the start of the adventure, you wake up in the brass bed. It's odds on that this won't be the last time you end up in it! On the bed are some sheets (solution 35) and a pillow (solution 30). The first problem you face is in getting out of the bed - unless you can do that, the adventure's not going to be too exciting for you!

GET UP is the way to do it; this will place you in the bedroom. Should you want to return to the bed at any time, GO BED when in the bedroom will put you there.

In case you hadn't realised it, when you first wake up in the bed, you'll be carrying a tent stake about your person. There should be no doubt about its intended use - take good care of it. The reason for this warning is that whenever you become overtired or get attacked by the bat, you'll awake in the bed to discover that you've been robbed during the night. The stake will always be one of the objects stolen, regardless of wherever you've left it. There is one important exception to this - solution 39 will explain further. Should you lose the stake in the night, there is no way you'll ever find it again.

One other object, being of certain combustible material, gets the same treatment - stolen in the night, never to appear again. The method for securing it against the nocturnal thieves is the same as for the stake.

This object and the safety precautions necessary are recounted in solution 42.

There is yet another object that can be stolen, but in this case the stealing works to your advantage. For more details on this sanguine subject, see solution 4.

Having some of your possessions pinched is not the only thing that can happen during your hours of sleep. When you awake, like as not you'll find you've been bitten. An inventory to check your goods will also reveal that you're sporting two holes in your neck! You can't get rid of these marks once you've got them. A look in the mirror will tell you the worst (solution 24 reflects on your appearance). Should you be bitten three times, you will become a vampire and the game will end.

(6) The closet

A closet is a closet is a closet (all right, then, a cupboard) but in this adventure the closet turns out to be of major significance. It is the one place in the entire castle where you can store your goods and ensure their complete safety from light-fingered nocturnal wanderers.

You'll have noticed that certain of your possessions have a nasty habit of going walkies during the night. Once lost in this way, they can never be regained. To prevent this, the closet can be used as a safe. The century worth of dust (solution 15) on the floor is a strong clue that no one has been in this place for a very long time.

The first problem is how to get into the closet, since the door leading into it from the work room is firmly locked. The answer is to become a lock picker. You'll need the paperclip (solution 29) to make a successful job of it. Carrying the paperclip, you first PICK LOCK followed by OPEN DOOR and then GO DOOR. To leave the closet as secure as you found it, you leave by the west exit and then CLOSE DOOR followed by LOCK DOOR. You can leave the paperclip in the work room; it's one less object to carry and in a handy place when you need it.

In addition to the dust, the closet also contains a vial. This container is opened up in solution 44.

(7) The clove of garlic

This common herb is stored in the pantry. It should be obvious, if you're up on your vampire lore, what garlic is good for. However, you might be one of those people who simply adore the taste of it. If so, EAT GARLIC will produce a disgusted response from the program and that will be the last you'll see of the clove.

More practically, the garlic is useful for fending off vampires. While it won't stop you getting bitten if you fall asleep, it will protect you against the bat (solution 1) when you're staying awake through the night. The bat will cruise by and merely laugh. If you're not carrying the clove when the bat flies by, the horrid thing will do more than laugh; it will settle on your neck and give you a bite that will put you back in the brass bed.

(8) The coffin

Aha! The elusive target is now in sight and your quest is almost at an end. The coffin is hidden in the crypt, only being revealed when you take the action outlined in solution 9. During the day time, there is no way you can open the coffin since it's locked from the inside. Naturally, Dracula sleeps in his coffin during the day and is not going to take the chance of a vampire hunter like yourself catching him napping! Therefore, you must be sure to arrive at the coffin during the hours after sunset when Dracula is away on business. Arranging the timing of your visit is one of the trickiest problems in the adventure so an outline of a total strategy for playing is given under solution 37.

You must work fast. First, OPEN COFFIN will lift the lid so that you can GO COFFIN. Inside, you'll see a slide bolt - this is what Dracula uses to keep the coffin shut tight from the inside during the day. You can't wait here until daybreak and Dracula's return because you'll just end up in the brass bed. What you must do is disable the bolt so that it can't be used to lock the coffin. To do that, you'll need to be carrying the nail file (solution 25). With this in your hands, BREAK BOLT and when asked 'with what?', respond 'WITH FILE'. The bolt will be broken and you can then leave, to return when it is light and Dracula is once again ensconced in his coffin, only this time he won't have the protection of the bolt. Solution 13 reveals the denouement.

(9) The crypt

Having reached the crypt, you may be disappointed to find no sign of the expected coffin. Instead, the place is full of cigarette ends and a sign prohibiting smoking. The fact that this regulation has been signed by Dracula himself should tip you off about what to do next.

You must be carrying the matches (solution 21) and the pack of Transylvanian cigarettes (solution 42). In fact, you don't need the whole pack - just one cigarette will do (if you do have the pack, first GET CIGARETTE). Now LIGHT CIGARETTE and follow it with SMOKE CIGARETTE. The coffin will then magically appear (explained by the COUGHIN pun - well, it's as good a piece of logic as you'll find in many adventures!).

The cigarette will go out after a few turns and with it the coffin will disappear, so you'll have to move fast. Solution 8 tells you more about the coffin's mysteries.

There is a vent in the crypt, accessible only by a bat. If you're wondering what purpose the vent serves, turn to solution 43.

(10) The daisies

Pretty, aren't they? Well, you have to assume they are since you get no information at all about them. The daisies are growing in the window box (solution 45) outside the dark window. Although you can GET DAISIES, they don't seem to play any role in the adventure other than as a diversion. SMELL DAISIES is acceptable but doesn't reveal anything. I thought that EAT DAISIES might produce a result (thinking of that popular song that politely advises you not to!) but it didn't work. Best forget them and go on about your business.

(11) The dark pit

The dark pit is easy enough to get into but impossible to climb out of - unless you know how. The secret lies in the iron rings. Before descending into the pit, you should build an escape rope using the sheets from the bed. This is easily achieved by TIE SHEETS, and when asked what they should be tied to, responding with TO RINGS. You can now GO PIT with no qualms. To climb out again, simply CLIMB PIT. If you want to retrieve the sheets when you're out, you must UNTIE SHEETS and then GET SHEETS. Whether you bother to do this

or not depends on whether you're planning to go to sleep in the near future! The sheets always reappear on the bed, no matter where they were left previously, whenever you awake in the brass bed.

Another problem of the dark pit is that it's pitch black down there. There is an object in the pit, if you could but shine a light to see it. If you know what it is, you can GET it without even seeing it (solution 41 tells you about the mystery object). However, you can easily catch a glimpse of it in the pit by striking a light. Provided you've got the matches (solution 21), LIGHT MATCH will produce a short but adequate illumination of the pit and its contents.

(12) The doorless room

Having made the perilous descent down the sheet and climbed in through the dark window, you'll have found yourself in a room that has no doors. The only thing that stops the room from being completely featureless is the portrait. Since the picture is of no lesser a personage than Dracula, in the words of the bard, this must be the place!

All you have to do is MOVE or GET PORTRAIT, whereupon a dark passageway will be revealed. Make sure that you have a lit torch with you - it's very dark down there. When you need to leave the doorless room to go back up again, GO WINDOW puts you out by the sheet.

(13) Dracula's demise

The art of preparing the coffin for Dracula's return is dealt with under solutions 8 and 9. Now all you have to do is go back to the coffin during daylight hours to administer the coup de grace.

Having done your spot of puffing to get at the coffin, you should experience no problems opening the lid, having already treated the bolt. Inside you'll see a sleeping Dracula. Provided you have the tent stake and the rubber mallet, all that remains is to KILL DRACULA. The stake will be driven through his heart (ugh!) and all that will remain of him will be a mouldering skeleton with a stake embedded in the rib cage. The previously hostile crowd will emerge, cheering like mad, to carry you off as a hero - and so they should!

(14) The dumb waiter

Going west from the hall to the kitchen, you'll encounter the dumb waiter. Not a silent butler but a lift, large enough for you to enter. GO DUMBWAITER puts you comfortably inside. There are no buttons to press or pulleys to manipulate but RAISE or LOWER DUMBWAITER will get the thing moving. Going up will take you to the pantry while travelling in the opposite direction will deposit you at the work room. To leave the dumb waiter, you should GO ROOM.

The dumb waiter is a handy way to travel, but it does have one disconcerting habit. It seems that if you tackle the adventure in a certain sequence, the dumb waiter eventually vanishes from the kitchen, effectively preventing you from gaining access to a very important closet (solution 6). Most disheartening when it happens - you have to go and rethink your entire strategy. To avoid this happening, solution 37 offers a recommended order for tackling the adventure - don't look at it until you're desperate.

(15) The dust

Down in the closet you'll find a lot of dust that appears to have gathered over 100 years. The dust is quite useless except as a pointed indication that very few people, if any, have ever visited this place. Perhaps you could hide yourself or some objects here in safety? Solution 6 gives a not-so-dusty answer!

(16) The flag pole

What a frustrating flag pole this is, to be sure - it was all I could do to restrain myself from making comments about being driven up the pole! To get to the dark window beneath the bedroom window ledge, you're going to have to use the pole. As unreliable a method as it is, there's no alternative route that I know of.

When you step out on to the ledge, you might be tempted to CLIMB POLE. This will result in the pole splintering as soon as you get to the top, sending you to your doom (but not before you've been given a passing glimpse of the dark window). What you have to do is TIE SHEET (TO POLE when asked to what object you wish to fix it). Having done this, I strongly advise you to SAVE GAME before attempting a descent. The reason I so counsel is that the pole has a nasty habit of breaking as you climb. Either that or your lit torch sets the

sheet on fire. Both end in your death.

These accidents seem to occur at random, so you've no way of knowing if your next attempt will be successful or not. If at first you don't succeed, try, etc., etc.!

To descend, CLIMB SHEET. Assuming that you do not fall to your death, this will bring you to a window box (solution 45) outside the dark window. At this point, you can either GO BOX or GO WINDOW; both place you in the window box. GO WINDOW or GO ROOM will then put you inside the castle. To ascend, simply reverse the procedure, i.e. GO WINDOW/CLIMB SHEET/CLIMB SHEET/GO WINDOW.

When you tie the sheet to the pole, a fold is made in the sheet so that you can leave things in it. I found this to be too dangerous a facility to avail myself of - the sooner you're off the sheet and inside the room the better. Dropping objects when standing securely on a window ledge is far safer than when dangling from a sheet suspended from a brittle flag pole!

(17) The iron rings

The rings are located in the dungeon, beside the dark pit. Their only function is for you to use them in climbing out of the pit. To see how to make the most of their presence, consult solution 11.

(18) The lens

If you've found the lens, then you've managed to get inside the oven (solution 27). The lens confirms that the source of all that heat and light was the sun and the oven can now be recognised for what it is - a solar oven.

The lens cannot be moved and serves no other purpose in the game.

(19) The letter

The letter is delivered, along with the package (solution 28), when the postman calls at the castle on the second day. The sound of the bell (solution 3) alerts you to the fact that a delivery has been made just outside the castle. If you're already there when a delivery is due, the

postman won't come (shy, retiring employee that he is!).

READ LETTER will tell you that this is a missive from Count Yorga to his old drinking chum Dracula, advising him not to open the accompanying package until Halloween. You should cross the bounds of etiquette and rip open the package. You should do this as soon as possible, never mind about Halloween, as it could save your life. You won't need the letter, so leave it behind.

(20) The locked door

In the work room is a locked door for which there appears to be no key. You badly need to find out what lies behind this door, so you must find a way to open it without a key. Typing HELP will indicate that a spot of lock picking is called for - you'll need something wiry to tackle this job. Solution 6 teaches you the art of door-lock tinkering.

(21) The matches

Although the spelling of sulphur may appear strange to some eyes, these matches are as good as any on the market. What's more, they are in plentiful supply. No paltry six in a box as in some adventures — once you've got these from the pantry, you'll never need to buy another match in your life! These matches, although they come without a box (you can't have everything!), are inexhaustible. When lit, each match flares briefly before going out. This is quite sufficient for your needs in this adventure.

There will be three occasions when you'll be glad to have the matches. First, striking a match in the dark pit will reveal your surroundings there. Secondly, an unlit torch won't be much use until it is ignited. Thirdly, you are going to be required to do a bit of puffing of a noxious plant, so matches are necessary for setting fire to the leafy tubes.

(22) The meandering path

You'll find this path outside the castle. From it, you can see the castle towering high above you. A fence, an open gate and, beyond, a crowd of peasants are also in view. EXAMINE CROWD (or GATE) shows that the mob is angry about something. Don't let the open gate fool you; if you attempt to GO GATE, the mob attacks and kills you. It

seems that they were expecting you to stay in the castle until you'd destroyed the vampire - charming people!

The gate is just a lure, while the fence is of no use whatsoever. Enjoy the view and then go back inside - you're not going to see the outside world again until you've completed your mission.

(23) The memo

The memo, found in the work room, is a personal thank you from Scott Adams. A nice touch (even though it does use up one turn!), the memo can be read, enjoyed and then left where it is. Don't bother looking for any hidden meaning behind the words - there is none.

(24) The mirror

North of the hall is the bathroom - there you'll find the mirror. It's quite an ordinary mirror, so much so that if you drop it, it will break and you'll have earned seven years bad luck. As if you hadn't got enough to worry about! Should you try to pick up the glass fragments, there will be an exclamation of disgust (I can't think why) followed by the sorrowful statement that it can't be done.

The mirror is merely for looking at yourself, vain creature that you are, and you don't even need to pick it up to do that. When you first LOOK MIRROR, you'll see that today you look healthy. However, if you've been bitten in the neck, the mirror will reveal that you look pale and drained - who wouldn't after being nibbled on by a vampire!

The mirror is not an essential part of the game, and can be safely ignored. If, however, you insist on picking it up, there is a way to drop the mirror without breaking it. Just make sure you've dropped the pillow first - it will cushion the mirror's fall.

(25) The nail file

Funny place to keep a nail file, but inside the oven is where you're going to have to look to find it. The file is vital for breaking the slide bolt - to learn more, slide along to solution 8. If you haven't learned how to enter the hot oven, solution 27 will cool things down for you.

(26) The note

The note is attached to the postcard (solution 33) by a paperclip (solution 29). READ NOTE is met with a rebuff - the paperclip is in the way (must be a small note or a large paperclip!). Remove the paperclip and repeat the request - you can then read that the postman anticipates delivering a package to these premises tomorrow. This message is a clear hint for you to be on the lookout for the package's arrival (solution 28). Be careful if you're only taking the clip from the postcard - GET CLIP will also place the note in your possession. Since the number of objects you can carry at any one time is limited, you don't want to retain superfluous items. The note, once read, is of no further use to you.

(27) The oven

The oven is in the kitchen (where else!). It's an odd sort of oven; if you try to OPEN OVEN, you'll find that the door is already open and if you try to close it, you can't. The oven is emitting a lot of heat and light - what a waste - but you can't ignite anything from it, even though the door is open. No matter how hard you try, there is no way of entering the oven while it is hot. The question is, how do you get it to cool down?

The answer is that you don't have to do anything - except wait. A clue is given in the fact that the oven is giving out light. If you investigate the oven when the sun has set, you'll find that it is no longer hot or bright and you can GO OVEN with ease. Obviously this is one of those new-fangled solar ovens! Inside you'll find two things, one very useful, one not.

(28) The package

Brought by the postman on the second day and left with a letter (solution 19) outside the castle, the package contains two interesting items. OPEN PACKAGE will show that the contents comprise a bottle of type V blood and a pack of Transylvanian cigarettes. Both of these articles are essential for your quest - solutions 4 and 42 provide the details.

Having opened the package and removed the two objects, you'll see that an empty box remains. This is of no use to you and can be left lying where it is - there are no litter laws in The Count!

(29) The paperclip

This little item comes with the postcard (solution 33) and is holding the note (solution 26) in place. REMOVE or GET CLIP will put it in your possession. You're going to need it, but not for keeping papers together - the paperclip comes in very handy as a substitute for a key. Solution 6 picks out the place to bring the clip into play.

(30) The pillow

The brass bed has some of the usual sleeping accessories, namely sheets and a pillow. The pillow has only one function in the adventure, and not a critical one at that. It prevents the mirror (solution 24) from smashing to bits when dropped. Provided the pillow is on the ground (or on the bed, if that's where you are) when you let go of the mirror, the glass will remain intact - and so, perhaps, will your luck!

(31) The pocket watch

The watch is located in the bathroom, and a weird watch it is. When you EXAMINE or LOOK WATCH, it tells you that there are so many moves to sunset. How many moves that might be depends on what stage you've reached in the adventure. Whenever you wake up in the brass bed, the watch is reset to show about 65 moves remaining before the sun is due to go down. This means that you can enter 65 commands before darkness will fall. It's always just before sunset when you experience the inevitable, overwhelming tiredness.

The watch is not a vital item for your survival, but is certainly useful for keeping an eye on how much time you have left. For example, the first postal delivery generally takes place at around 37 moves to sunset, while the second delivery occurs on the following day when around 25 moves remain. Similarly, it usually starts to get dark when there are about 10 moves left, and exhaustion starts to set in when there are but 5 moves left.

You will know about the deliveries by the bell sounding (solution 3) while the onset of night and tiredness will always be announced with a warning. It follows that you don't need the watch except as an initial indication of the amount of time you have to play with. One bizarre effect can be observed, should you manage to stay awake during the night - the watch goes negative! It will reset perfectly again next time - and there will be a next time! - that you go to sleep.

(32) The portrait of Dracula

Vain Count that he is, Dracula keeps a portrait of himself down in the doorless room (solution 12). At least this serves as a clue to tell you that you're not far from his secret hiding place. To progress further in this room, you must MOVE or GET PORTRAIT. A dark passage-way will be revealed which you can safely enter - with a lit torch. The portrait has no practical, aesthetic or commercial value - drop it where you found it.

(33) The postcard

This is brought by the postman on the first day and left outside the castle - the bell peal will tell you that a delivery has been made. All you will be told if you EXAMINE POSTCARD is that there is some writing on it. READ POSTCARD is better - it informs you that this is a drinking and ghouling bill for Dracula from the local mortuary! The card itself has no significance but is a nice example of Scott Adams' humour. The two articles that are attached to the card, namely the note and paperclip, are much more important. For more information on these items of stationery, you should consult solutions 26 and 29.

(34) The rubber mallet

I don't know why this mallet is made of rubber as opposed to wood, but it does the job perfectly well. The job the mallet is required for, in case you hadn't guessed, is to drive the tent stake through the Count's heart (see solution 13). How embarrassing if the mallet had bounced rubberily off the stake at the crucial moment! You'll no doubt be relieved to hear that it doesn't - just as well because there's not another mallet or hammer to be had in the castle. This one can easily be found by visiting the work room.

(35) The sheets

The sheets adorn the brass bed and are always to be found there whenever you awake, regardless of where you may have previously left them.

They become very useful when knotted together and used, in traditional Boys' Own fashion, as makeshift ropes. You'll find them most convenient for escaping from the dark pit (solution 11) and for tying

on to the flag pole (solution 16). The sheets have an annoying and unpredictable habit of catching fire if you are climbing them carrying a lit torch. Not to worry - perseverance will win out in the end.

(36) The slide bolt

Trying to beard the Count in his coffin can be rather tricky since you can only destroy him when he's at home. The trouble is, he's only chez Count during daylight hours, and to protect himself against the likes of mischievous you, he locks himself inside the coffin by means of this slide bolt. There he stays during the daytime, as safe and as snug as the proverbial bug in a rug.

What you must do is enter the coffin when he's out doing a spot of neck biting during the hours of darkness. Only then will he leave the coffin unbolted. This is when you must seize the golden opportunity to disable the bolt, rendering it to all intents totally useless. Dracula will still return to the coffin but it will now be vulnerable to entry by unauthorised personnel - you!

To accomplish this daring deed, you'll need a tool with which to break the bolt - solution 25 tells you what it is and where to find it. Solution 8 explains how to execute this cunning wheeze.

(37) Strategy

What follows is the barest of outline strategies for tackling this teasing adventure. Because your success depends so much on playing the adventure in the correct order against a time limit, you might find life very frustrating if you fail to discover the proper sequence. There may well be other sequences of taking on the Count, but this one works and is for those who are completely stymied.

To begin with, collect as many of the accessible items as you can before the sun sets on the first day. Of paramount importance is the paperclip - with this you can lock away the stake to prevent it from being stolen. When the sun begins to set, let the tiredness overtake you. You'll wake up in the brass bed, having been bitten in the night but fear not - you're still alive even if a trifle anaemic!

During day 2, collect the package as soon as it is delivered. Lock the pack of cigarettes up with the stake but keep one of the cigarettes on you. When darkness and exhaustion again set in, eat one of the

tablets. Make haste to the crypt and, using the single cigarette, gain entrance to the coffin for some dirty work on the bolt.

When the sun sets again, let yourself fall asleep but have the bottle of type V with you. You'll awake yet again in the bed, but the bottle will have saved your neck. Fetch the pack of cigarettes and stake from their hiding place, then head at top speed for the crypt. Once there, you should have time to spare to finish off your quest by finishing off the Count!

(38) The tablets

When you're feeling tired, these No-Doz tablets are just the thing to pep you up. In fact, they turn out to be life savers since if you let yourself become too weary, you end up in the brass bed, with every chance of being bitten by a vampire while sleeping. One tablet will keep you wide awake through the wee small hours and so prevent an unwanted trip to that blood-letting brass bed.

The tablets, and there are only three of them, are in the vial which can be found in the locked closet. When you wish to swallow one of these pick-me-ups, do not TAKE TABLET - it isn't helpful. EAT TABLET will work wonders, though.

(39) The tent stake

This is an essential piece of kit which you'll have on you right from the very start of the adventure. You don't even have to go looking for it - you're already carrying it, as taking an inventory will confirm. However, although you have the stake as a free gift from Scott Adams at the start, if you try to hang on to it, you'll lose it. The problem is that every time you fall asleep, the stake is stolen. Since without it you have as much chance of killing the Count as a cow has of climbing Everest, you have to find a way to safeguard it. Locking it up is the only answer - solution 6 tells of a safe place.

(40) The toilet

The toilet is one of Scott Adams' little gags. When you enter the bathroom and EXAMINE TOILET, you are told that there's something there and that maybe you should go there. Falling slap-bang into the trap, you type GO TOILET to be told 'Ah, that's much better!' Well,

you can't say you didn't ask for it!

(41) The torch

An adventure just wouldn't seem like an adventure without a trusty lamp somewhere in it. In this case, the lamp is a torch - the ignitable not the battery kind. The torch is craftily concealed - you'll find it down in the dark pit (see solution 11).

Because you don't have a torch when you first visit the pit, and because the pit is very dark, you won't see anything at all. What you don't know is that the unlit torch is actually lying at your feet! All you have to do is GET TORCH, even though you're still in the dark. If you want to see it before picking it up, strike a match (solution 21).

To be of any use, the torch must of course be lit. Easy enough to do provided you have the matches - LIGHT TORCH has it bursting into flame. Once the torch is lit, it cannot be doused. It is important that you don't light it too soon because it has a limited life; you'll need the torch in naturally dark places during the day as well as in all places when the sun has set, so you can't afford to have it burn out prematurely. Wait until you need to visit the crypt before lighting it.

(42) The Transylvanian cigarettes

Hardly a well-known brand, the pack of Transylvanian cigarettes comes as part of a package (solution 28), a present to Dracula from his buddy, Count Yorga. GET PACK places the whole pack of cigarettes in your possession. If you've paid attention to the cigarette butts and the sign in the crypt, you'll have a good idea where the cigarettes might best be puffed. Solution 9 will blow away the smoke screen from this puzzle.

There are three things to note about the cigarettes. First, the pack will disappear in the night if you fall asleep. You'll never find it again if it does so you must take great care of it by locking it up. Solution 6 tells you where.

Secondly, you can take an individual cigarette from the pack by GET CIGARETTE. This feature can be used as part of your overall strategy for playing the game - solution 37 suggests one.

Thirdly, once lit, a cigarette only lasts for a few turns before going out. This has implications for the coffin, as solution 9 will explain.

(43) The vents

If you've spent a lot of time endeavouring to find a way into the vents, you're going to be very disappointed to hear that they are of no use at all in the adventure. Except, of course, to give you a totally frustrating time!

There are two vents, which may lead you to the conclusion that they could be useable as a short cut between the two locations. One is in the work room, the other is in the crypt. When you try to access the vents, you are told that a bat might make it but you can't. Don't turn yourself into a bat by deliberately allowing yourself to get bitten too many times - you'll just end up dead!

It seems that the vents are there as one of Scott Adams' little red herrings. Try as you might, there just doesn't seem to be any way through the vents, and in the end you are forced to use the only other route to the crypt, via the unreliable flag pole (solution 16). So if you haven't already wasted several hours trying to squeeze yourself through the vents, take my advice and give them a miss - you'll save yourself a whole heap of vexation.

(44) The vial

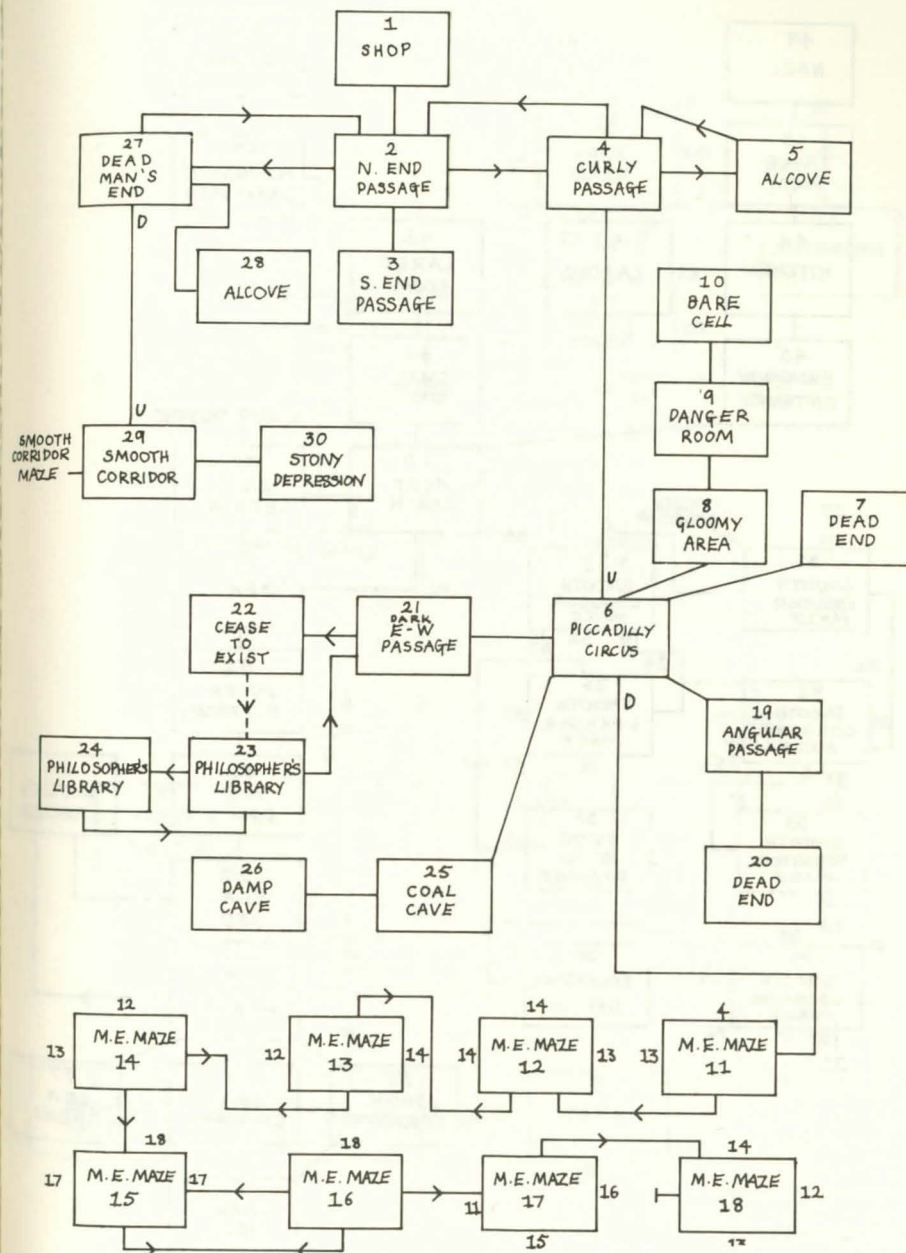
The vial is locked away in the closet so you'll need to find a way to get at it; solution 6 supplies more information.

There are three No-Doz tablets (solution 38) inside the vial. To get at them, simply EMPTY VIAL. The tablets are what you need (remember to GET TABLETS) so don't bother hanging on to the vial - just leave it where you found it.

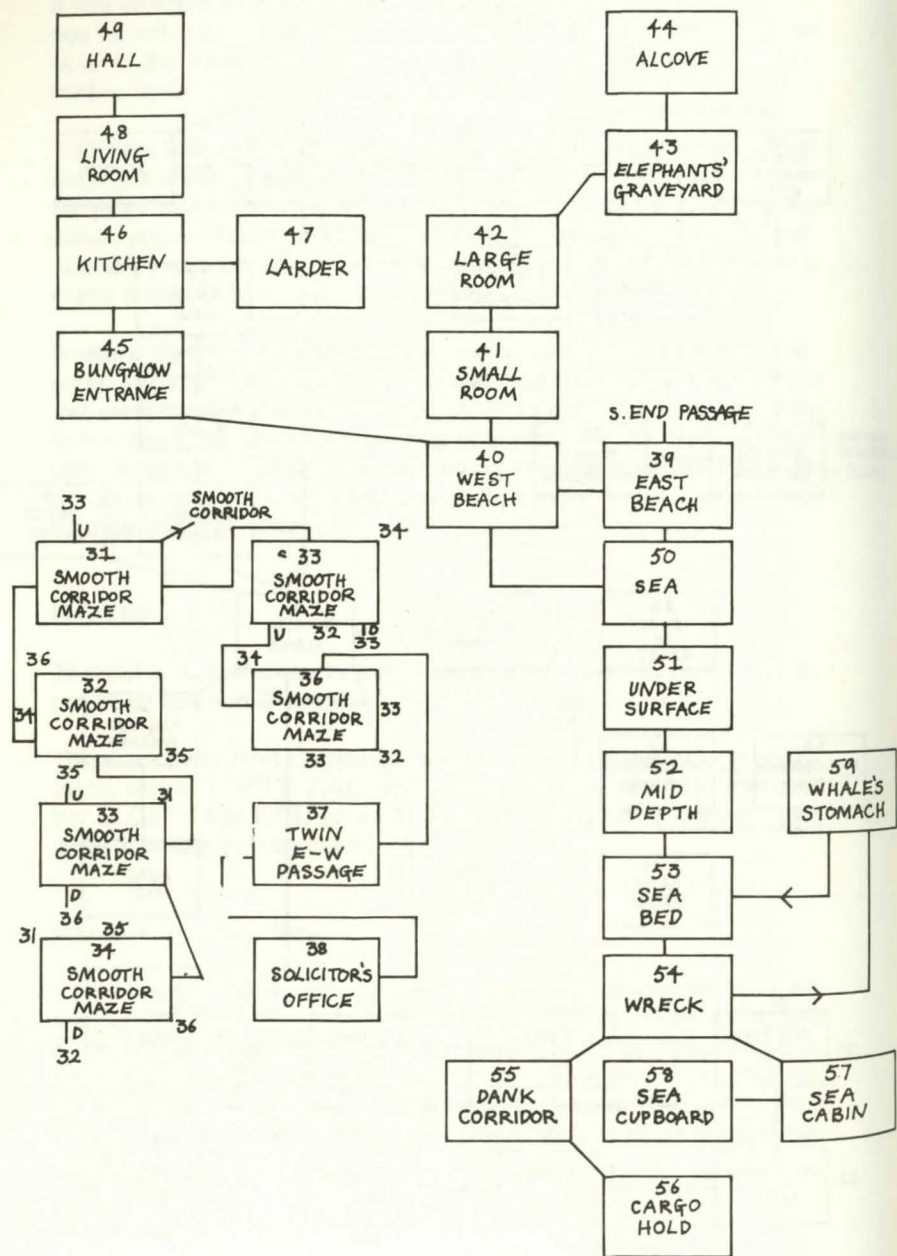
(45) The window box

You'll first see the window box when dangling precariously from the sheets tied to the flag pole (solution 16). When you're beside it, GO BOX will place you in the window box (ignore the daisies - see solution 10) and GO ROOM will take you from the window box through the dark window to a new location inside the castle. The window box serves only as a landing stage, as it were, for this other floor of the castle.

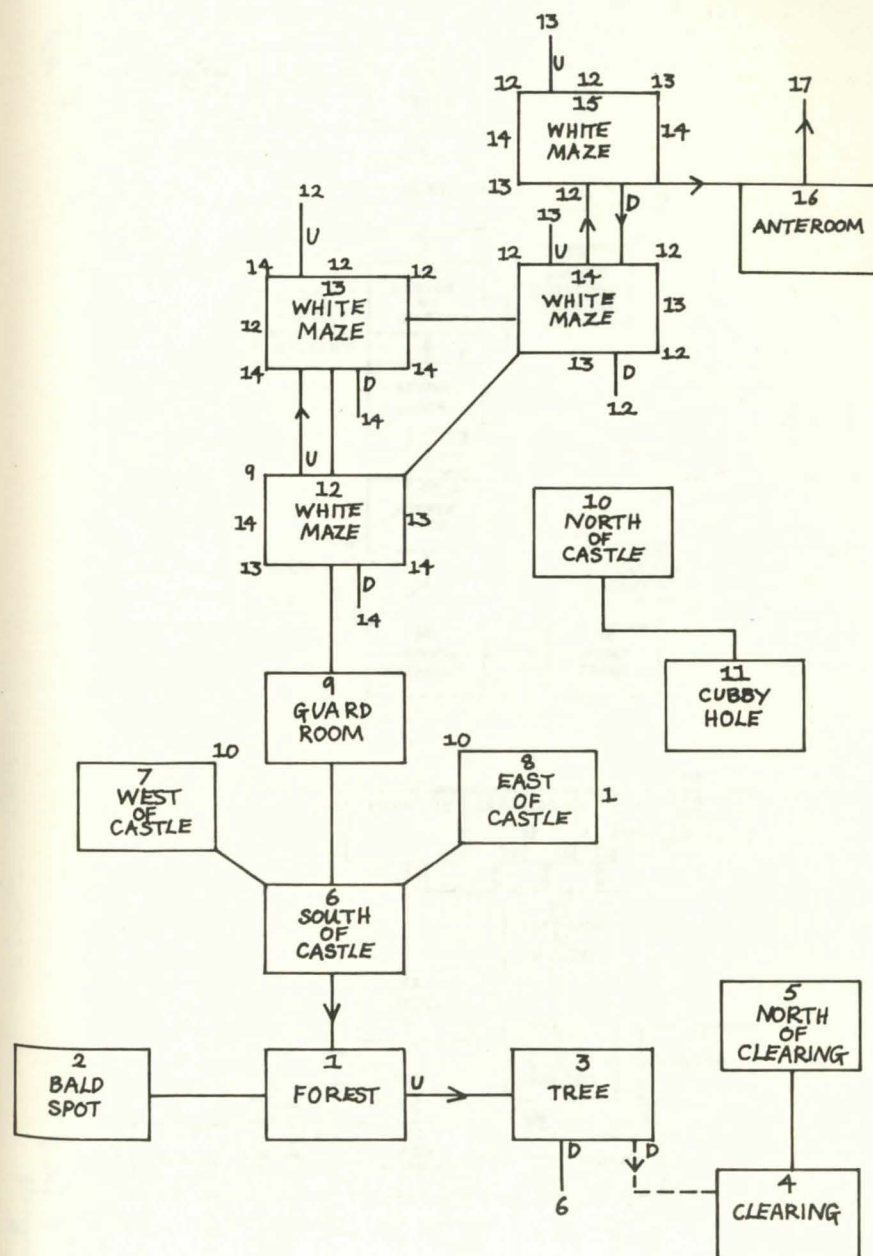
PHILOSOPHER'S QUEST : Map 1



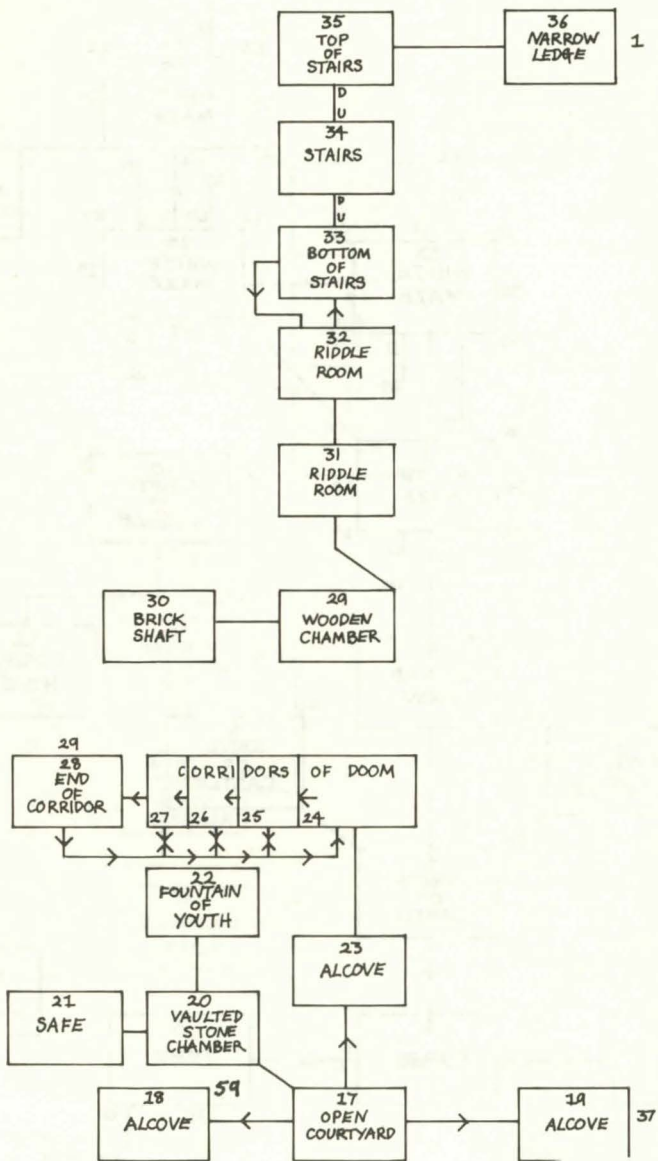
PHILOSOPHER'S QUEST: Map 2



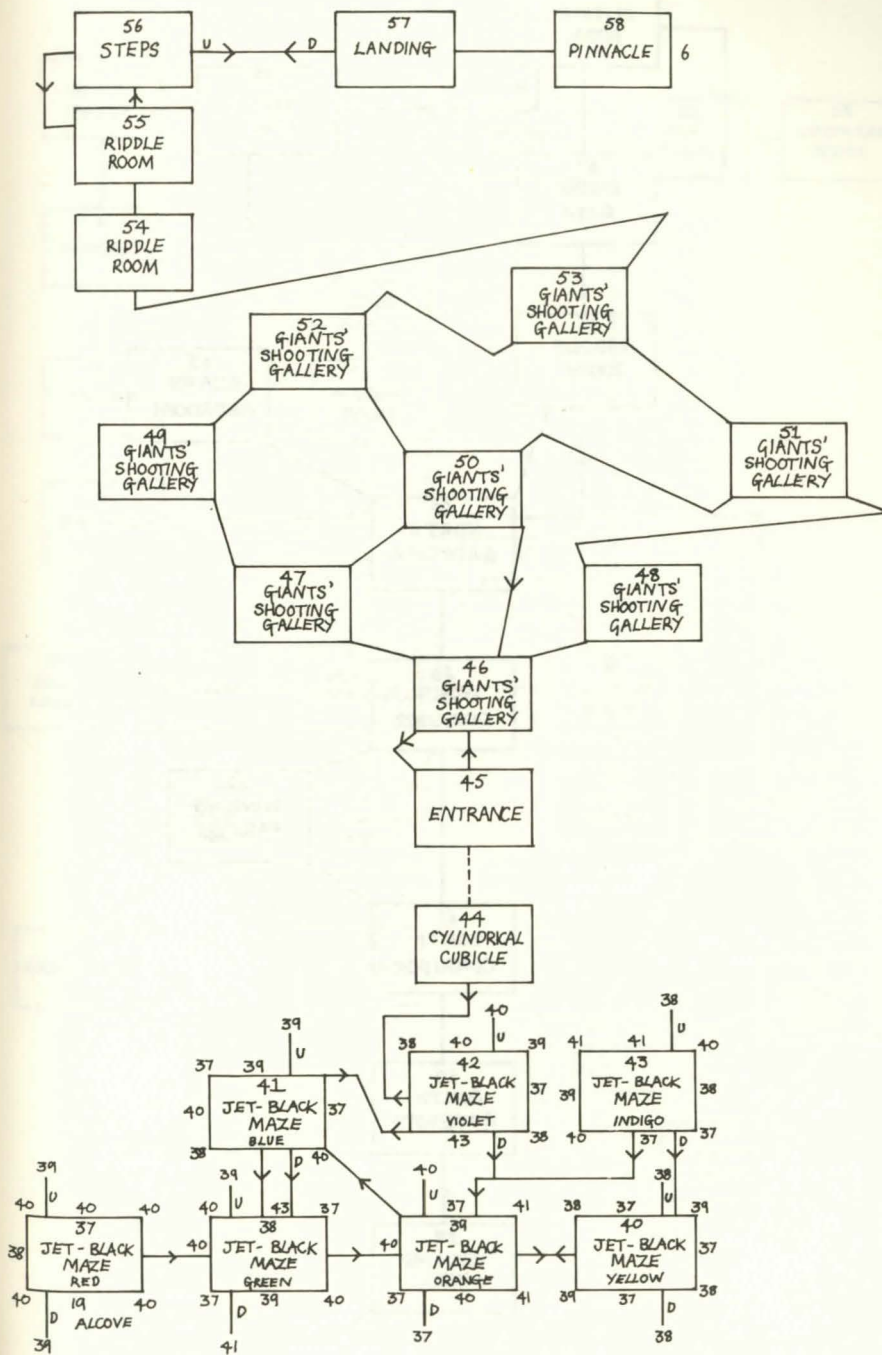
CASTLE OF RIDDLES: Map 1



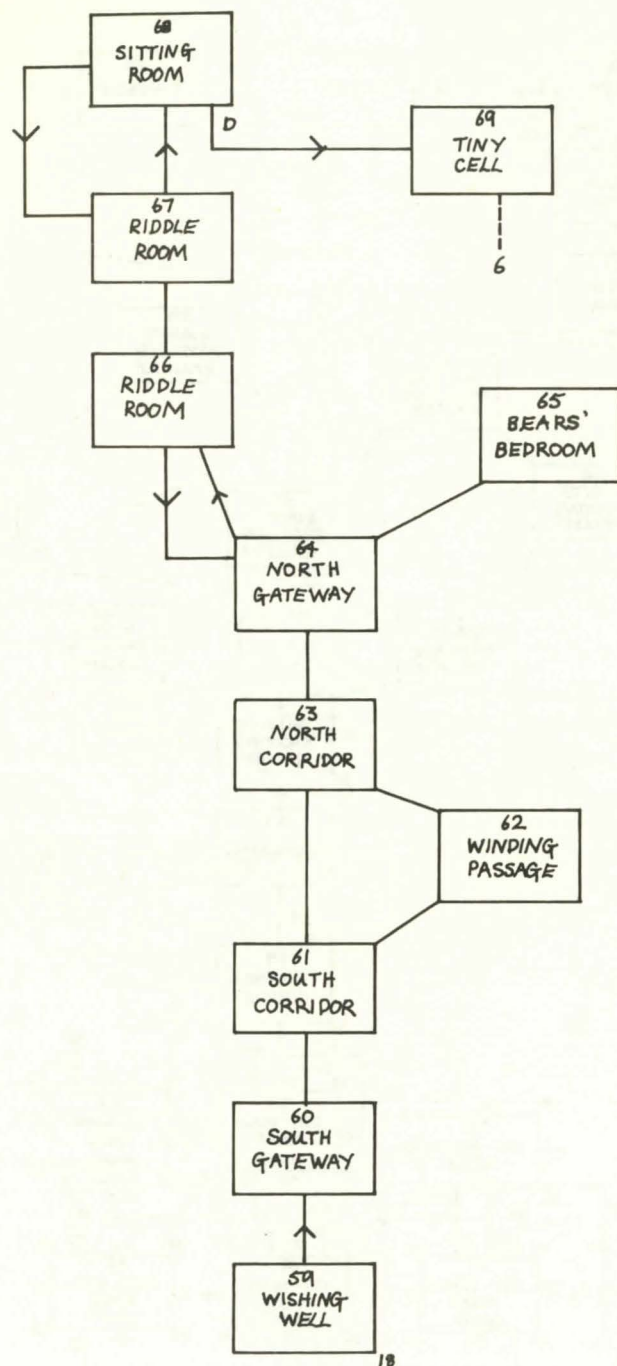
CASTLE OF RIDDLES: Map 2



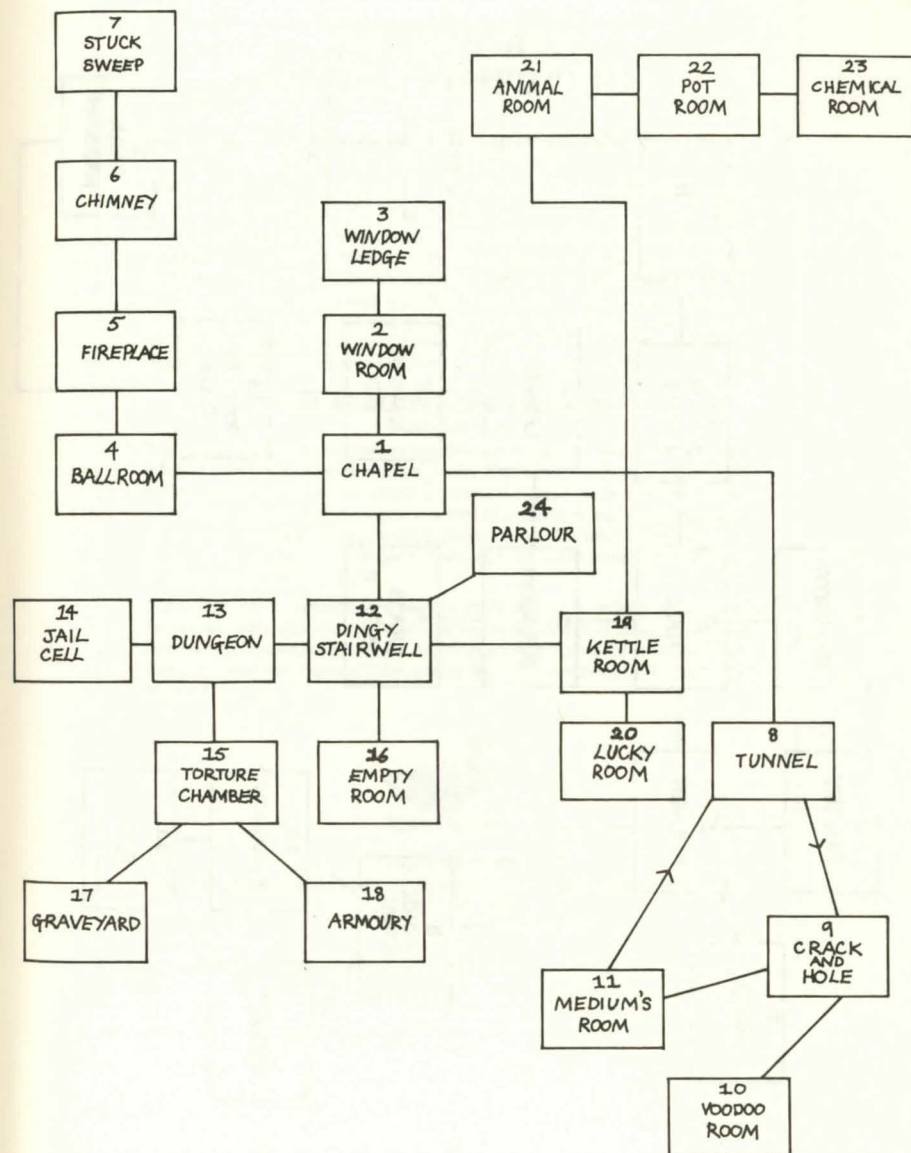
CASTLE OF RIDDLES: Map 3



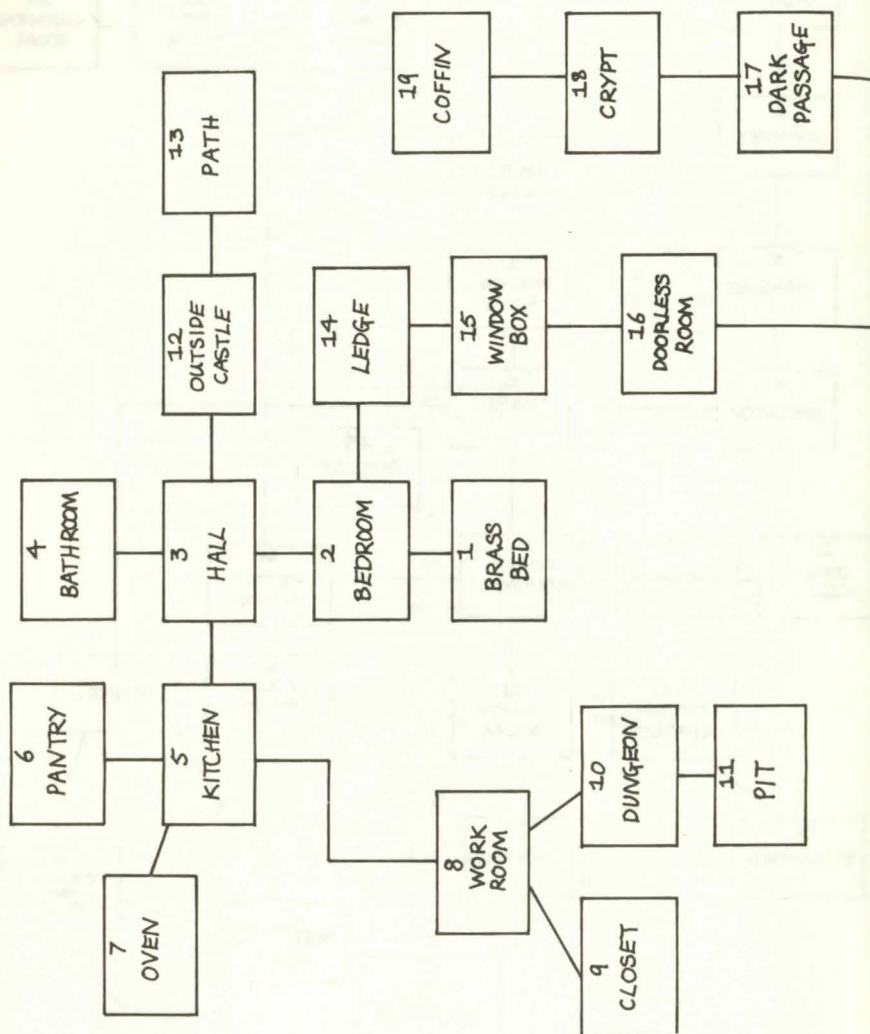
CASTLE OF RIDDLES: Map 4



VOODOO CASTLE



THE COUNT



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