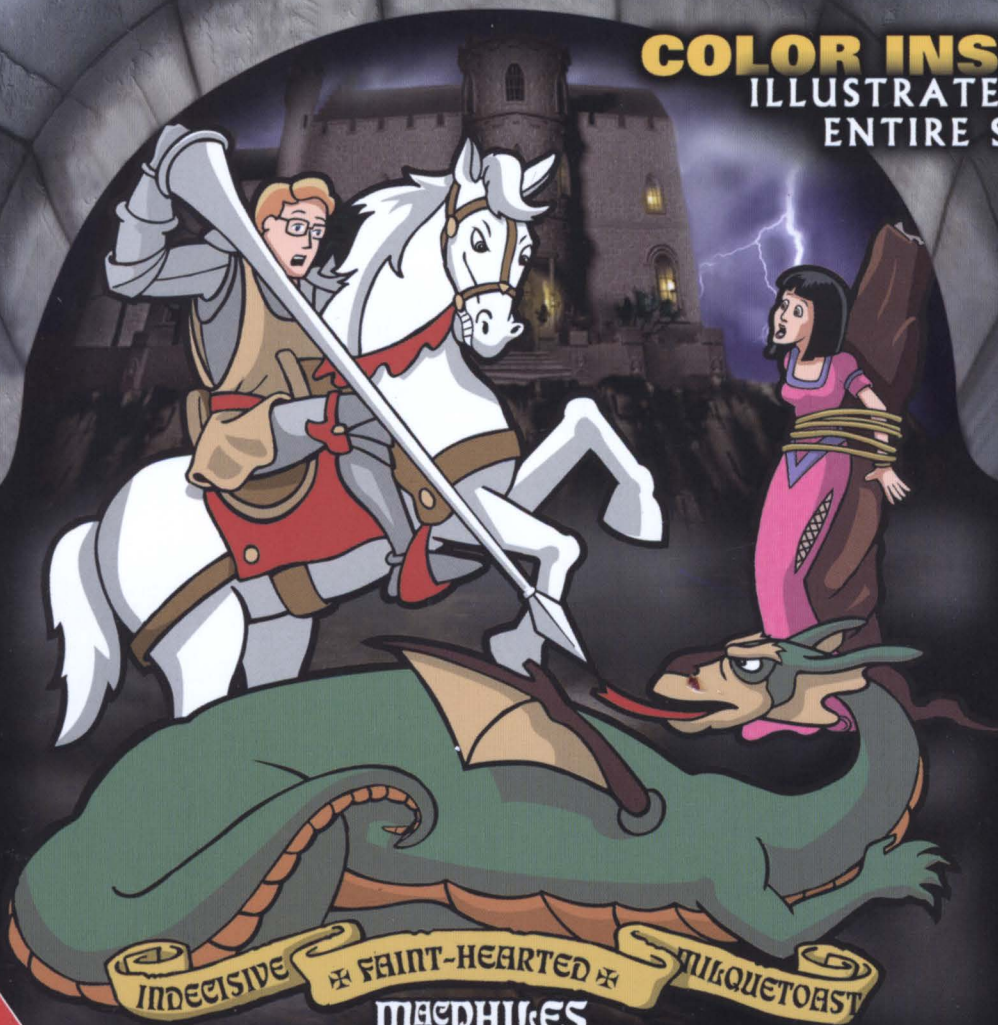




CLANDESTINY™

The Official Strategy Guide

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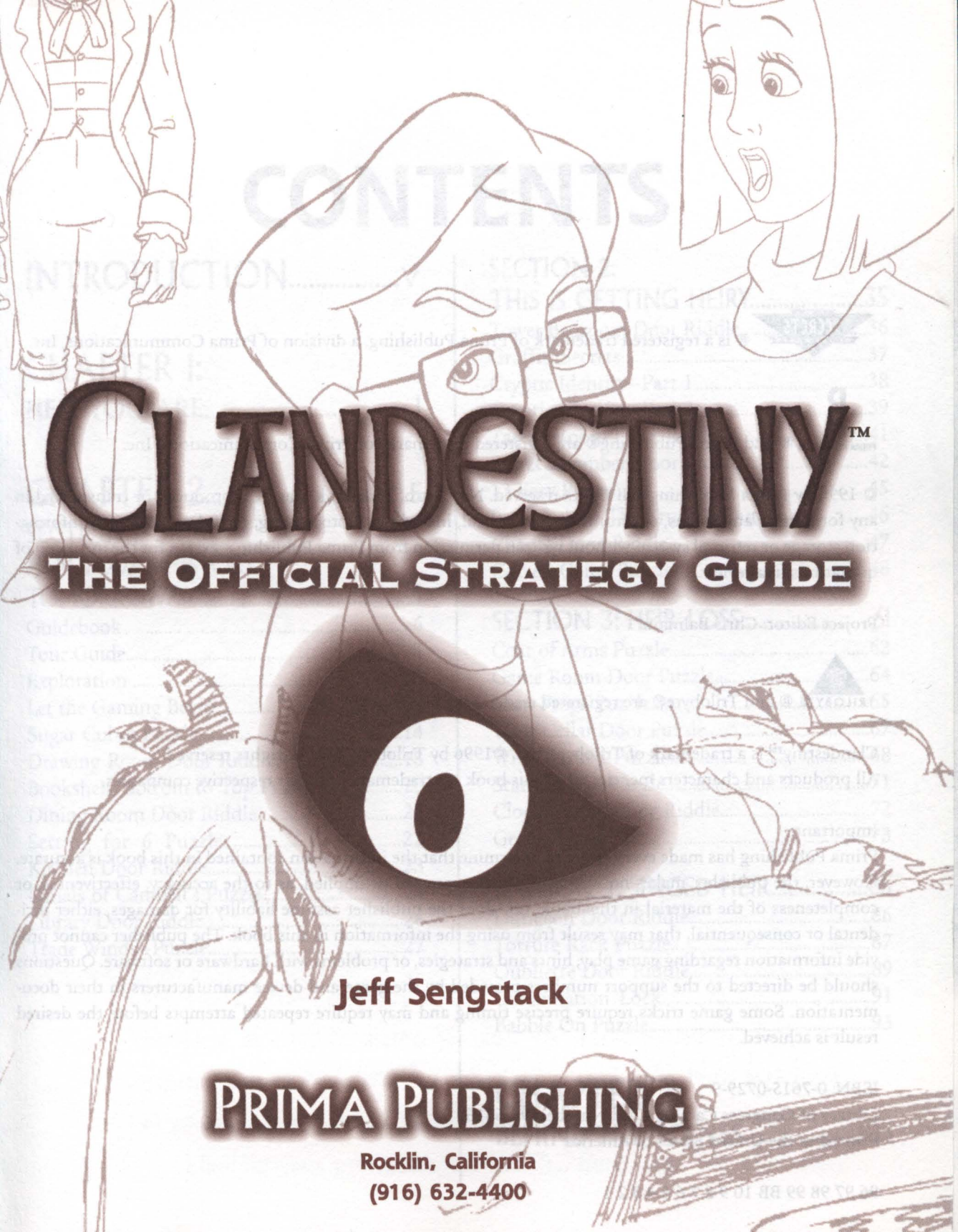


Jeff Sengstack

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CLANDESTINITYTM

THE OFFICIAL STRATEGY GUIDE

Jeff Sengstack

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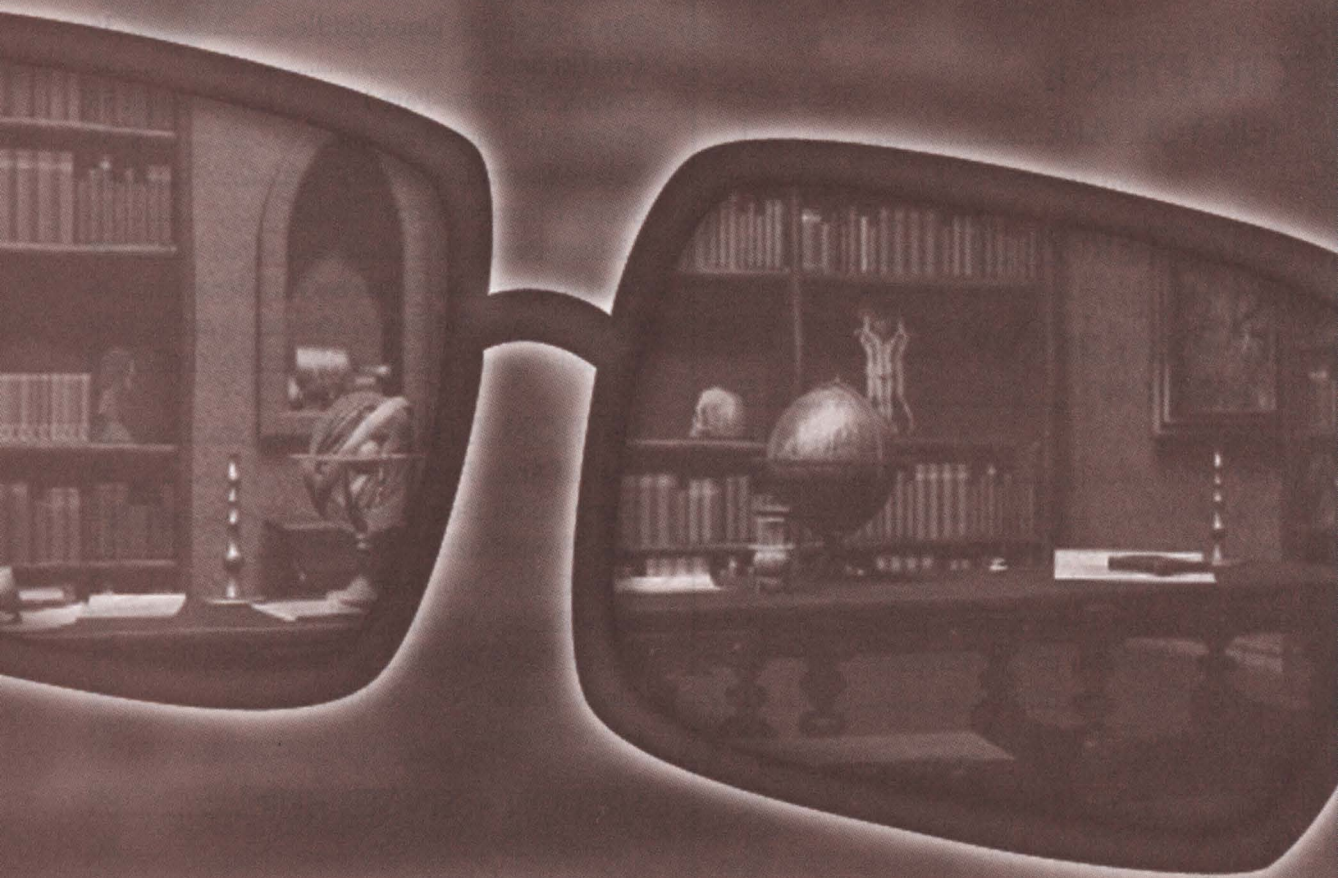
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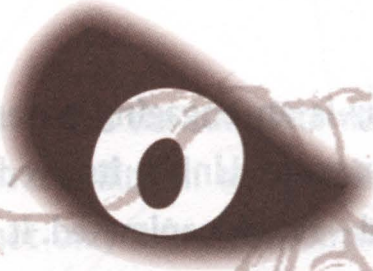
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CHAPTER 3: BEHIND THE SCENES

LEARN MORE ABOUT US



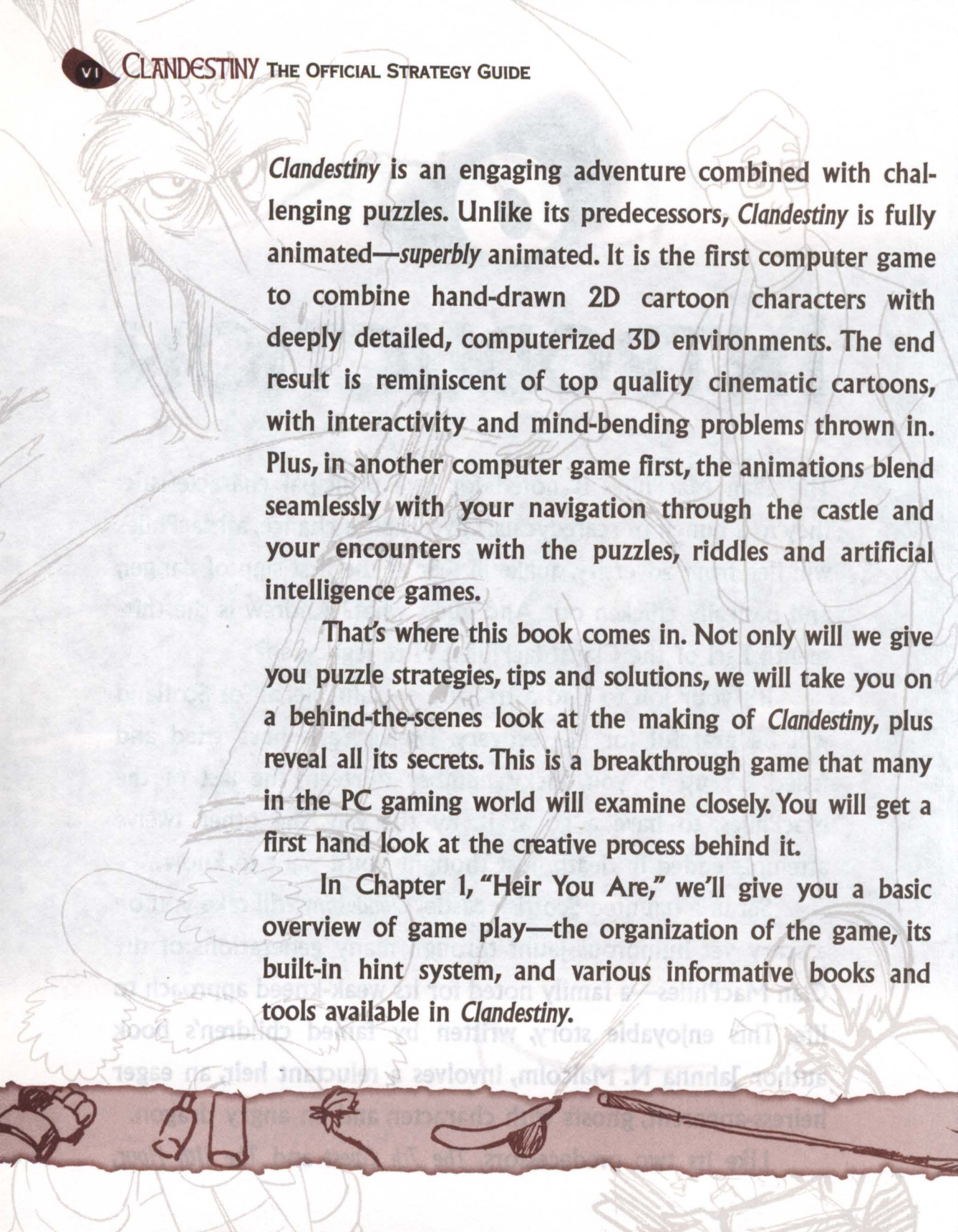
INTRODUCTION

The Clan MacPhiles is noted for one principal characteristic: they're a bunch of scaredycats. Given half a chance, a MacPhiles will flee from adversity, quake in fear at the first sign of danger, and basically chicken out. And guess what? Andrew is the thirteenth Earl of the Clan MacPhiles! Nice legacy, eh?

It's your job to find a treasure so valuable, all of Scotland will be grateful for its recovery. Twelve Earls have tried and failed. It's up to you, lucky number thirteen, the last of the MacPhiles, to have a go at it. By the way, the other twelve attempts ended in death. Just thought you'd want to know...

Set in a haunted Scottish castle, *Clandestiny* will take you on a scary yet humorous jaunt through many generations of the Clan MacPhiles—a family noted for its weak-kneed approach to life. This enjoyable story, written by famed children's book author Jahnna N. Malcolm, involves a reluctant heir, an eager heiress-apparent, ghosts with character, and an angry dragon.

Like its two predecessors, *The 7th Guest* and *The 11th Hour*,

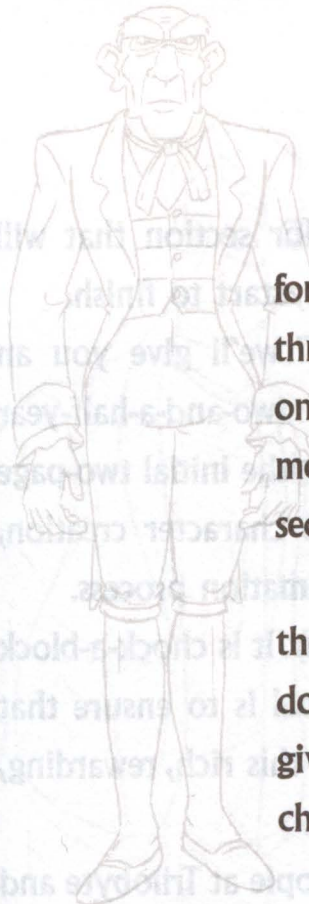


Clandestiny is an engaging adventure combined with challenging puzzles. Unlike its predecessors, *Clandestiny* is fully animated—*superbly* animated. It is the first computer game to combine hand-drawn 2D cartoon characters with deeply detailed, computerized 3D environments. The end result is reminiscent of top quality cinematic cartoons, with interactivity and mind-bending problems thrown in. Plus, in another computer game first, the animations blend seamlessly with your navigation through the castle and your encounters with the puzzles, riddles and artificial intelligence games.

That's where this book comes in. Not only will we give you puzzle strategies, tips and solutions, we will take you on a behind-the-scenes look at the making of *Clandestiny*, plus reveal all its secrets. This is a breakthrough game that many in the PC gaming world will examine closely. You will get a first hand look at the creative process behind it.

In Chapter 1, "Heir You Are," we'll give you a basic overview of game play—the organization of the game, its built-in hint system, and various informative books and tools available in *Clandestiny*.





Chapter 2 is the complete walkthrough. *Clandestiny* allows for some variability in the puzzle solution order. Our walkthrough not only takes you on the most efficient route, but one which guarantees the fascinating story will unfold in the most logical fashion. We've divided the walkthrough into four sections corresponding to the four acts of the *Clandestiny's* story.

Clandestiny offers readily accessible online hints. All of the hints give some indication of what you're supposed to do, but none of them offer strategy. Our puzzle solutions give you those strategic tips, ensuring the puzzles remain challenging without totally stumping you.

Also, *Clandestiny's* online guidebook gradually reveals the castle map to you as you unlock new rooms. However, those maps have no room names, nor do they show where you are or what's in each room. Our maps offer more detail.

The walkthrough will also give you background on each character as he or she is introduced in the game, plus the derivation of all the puzzles, a five-point puzzle difficulty rating system from no-brainer to excruciating, the location of secret passageways and other hidden tidbits, and clarification of the story as it unfolds.



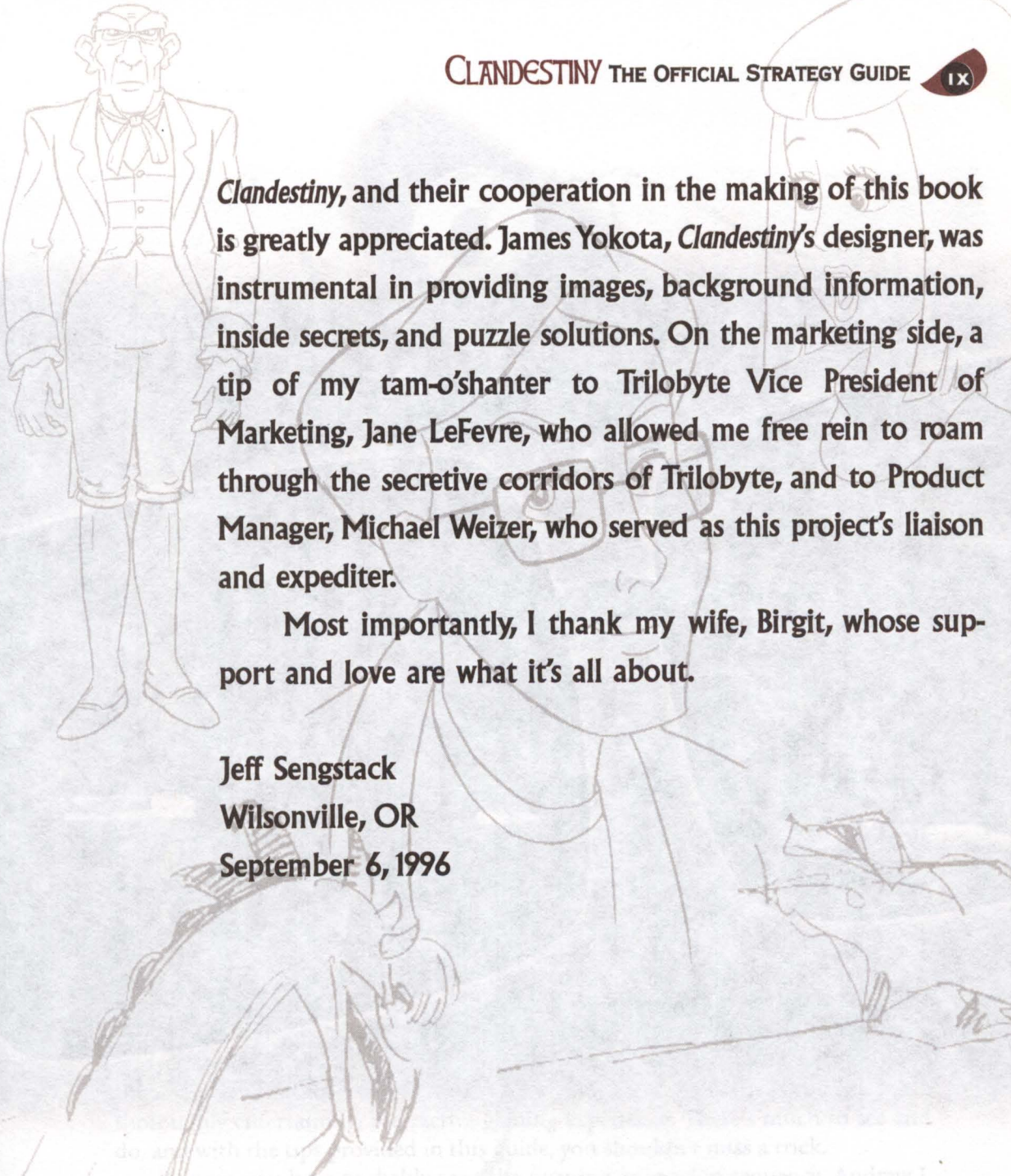
Also included is a special full-color section that will illustrate the entire animated adventure, start to finish.

In Chapter 3, “Behind-the-Scenes,” we’ll give you an unprecedented, close-up peek at the two-and-a-half-year process in the making of *Clandestiny*, from the initial two-page treatment and early storyboards to the character creation, Scottish lore, and fascinating 2D/3D animation process.

There’s a lot to like about *Clandestiny*. It is chock-a-block filled with hidden treasures, and our goal is to ensure that you discover all there is to know about this rich, rewarding, enjoyable adventure.

Finally, I would like to thank the people at Trilobyte and Prima for all their help: Prima Project Editor Chris Balmain’s dogged perseverance, sharp editing pencil, and terrific design work kept the book on course. While Prima’s Acquisitions Editor, Juliana Aldous, gave me the opportunity once again to write about a terrific title.

Trilobyte’s two founders and visionaries, Graeme Devine and Rob Landeros, single-handedly created a new gaming genre with their ground-breaking title, *The 7th Guest*. Their talent and guidance are apparent throughout



Clandestiny, and their cooperation in the making of this book is greatly appreciated. James Yokota, *Clandestiny's* designer, was instrumental in providing images, background information, inside secrets, and puzzle solutions. On the marketing side, a tip of my tam-o'shanter to Trilobyte Vice President of Marketing, Jane LeFevre, who allowed me free rein to roam through the secretive corridors of Trilobyte, and to Product Manager, Michael Weizer, who served as this project's liaison and expeditor.

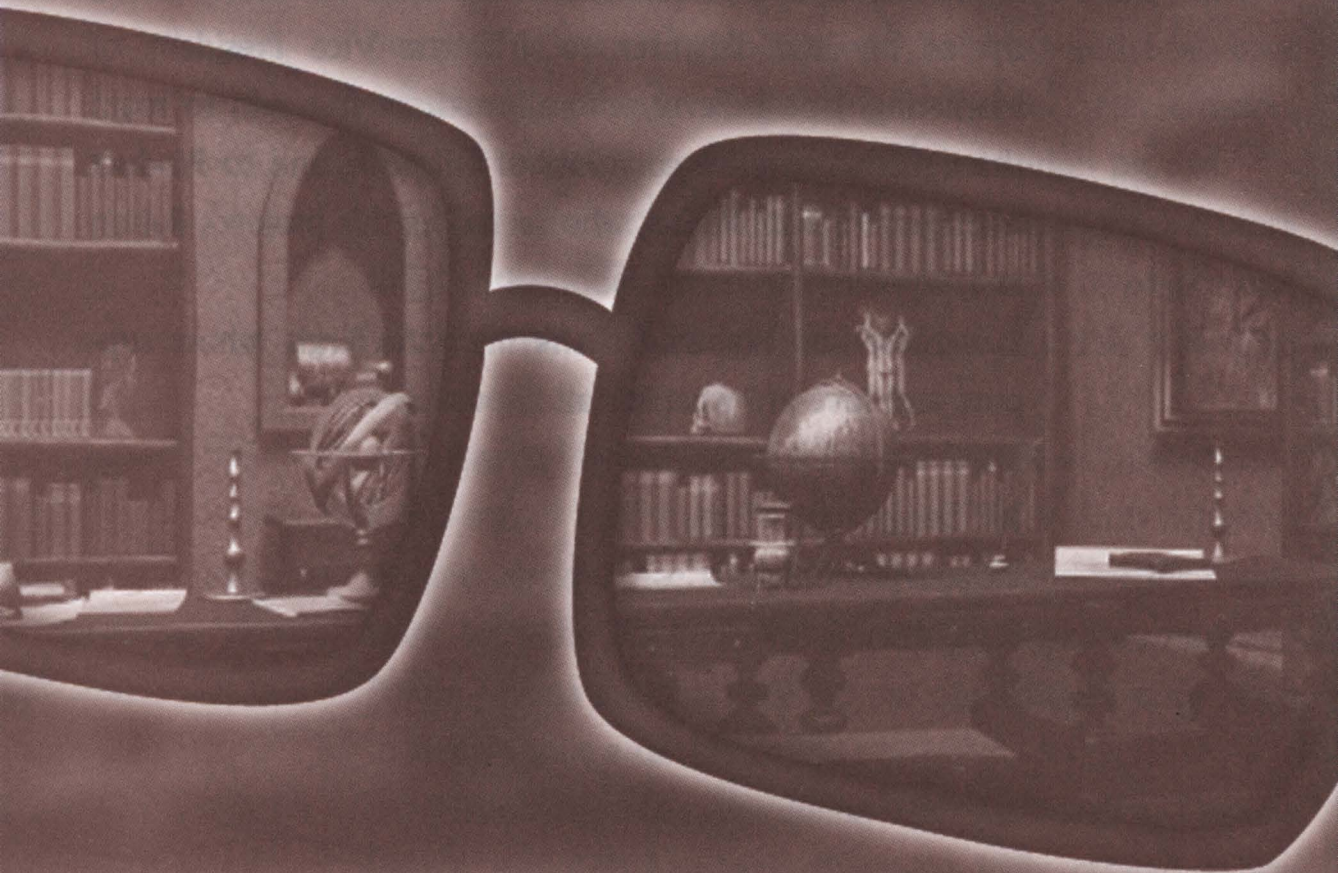
Most importantly, I thank my wife, Birgit, whose support and love are what it's all about.

Jeff Sengstack
Wilsonville, OR
September 6, 1996

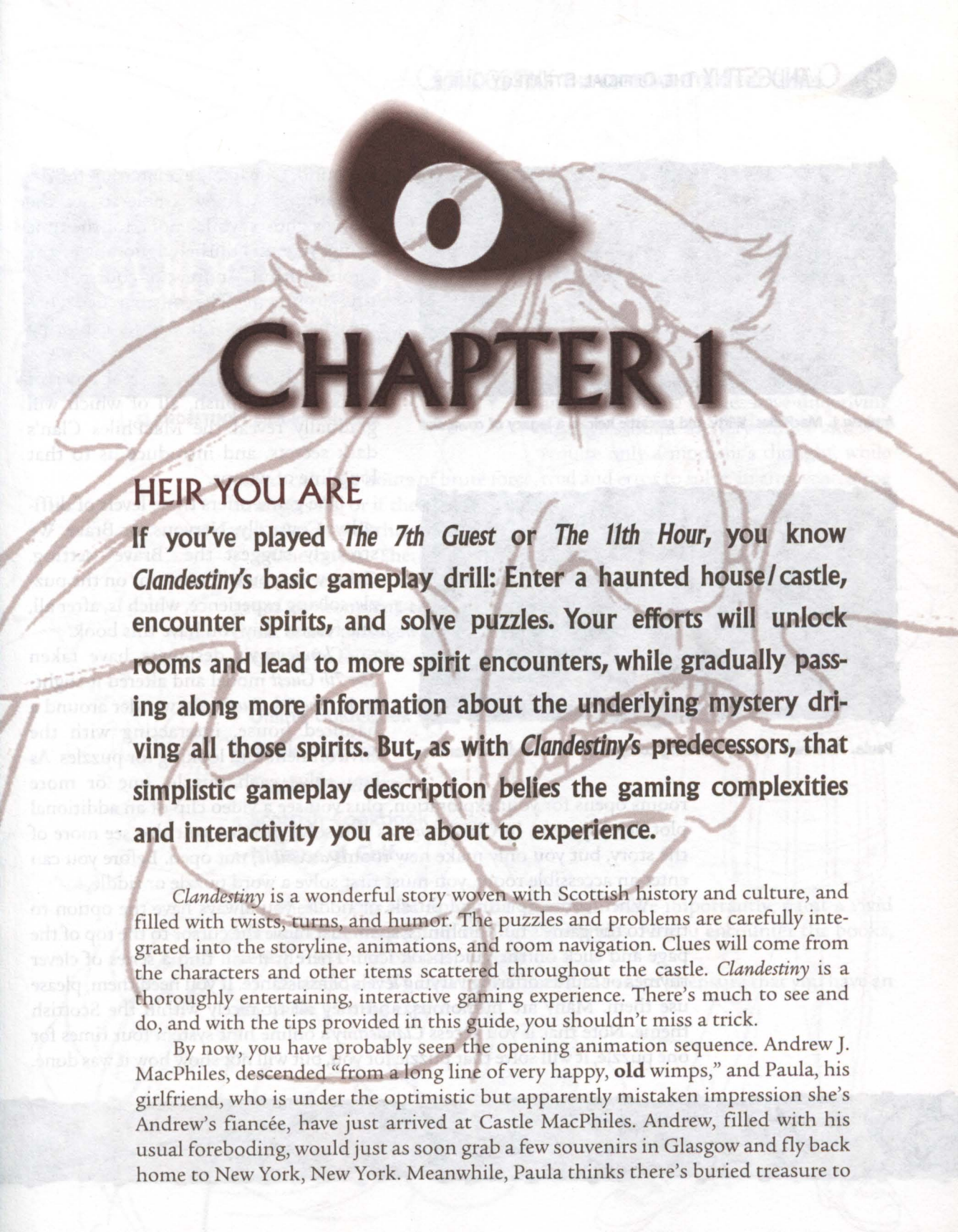
do, and with the information in this guide, you should be able to crack it. You have probably seen the opening sequence. Andrew J. MacIntyre, descended from a long line of very happy, and Paula, his



the staff notices (Grandstory) and their cooperation in the making of this book. The staff of the Grandstory (James Yokota, Grandstory's designer) was also greatly appreciated. The Grandstory is a book of information, and it is a book of information. The Grandstory is a book of information, and it is a book of information.



gaining some with their... Their talent and guidance are apparent throughout.



CHAPTER 1

HEIR YOU ARE

If you've played *The 7th Guest* or *The 11th Hour*, you know *Clandestiny's* basic gameplay drill: Enter a haunted house/castle, encounter spirits, and solve puzzles. Your efforts will unlock rooms and lead to more spirit encounters, while gradually passing along more information about the underlying mystery driving all those spirits. But, as with *Clandestiny's* predecessors, that simplistic gameplay description belies the gaming complexities and interactivity you are about to experience.

Clandestiny is a wonderful story woven with Scottish history and culture, and filled with twists, turns, and humor. The puzzles and problems are carefully integrated into the storyline, animations, and room navigation. Clues will come from the characters and other items scattered throughout the castle. *Clandestiny* is a thoroughly entertaining, interactive gaming experience. There's much to see and do, and with the tips provided in this guide, you shouldn't miss a trick.

By now, you have probably seen the opening animation sequence. Andrew J. MacPhiles, descended "from a long line of very happy, **old** wimps," and Paula, his girlfriend, who is under the optimistic but apparently mistaken impression she's Andrew's fiancée, have just arrived at Castle MacPhiles. Andrew, filled with his usual foreboding, would just as soon grab a few souvenirs in Glasgow and fly back home to New York, New York. Meanwhile, Paula thinks there's buried treasure to



Andrew J. MacPhiles. Witty and sarcastic heir to a legacy of cowardice



Paula. Andrew's spunky traveling companion and would-be fiancée

be found. One likely explanation for the dichotomy: Andrew is able to see the castle's ghosts while Paula, for the time being, remains blithely ignorant of the ghouls within. Andrew, of course, loses this argument. The mismatched couple, directed by you, begins exploring the castle.

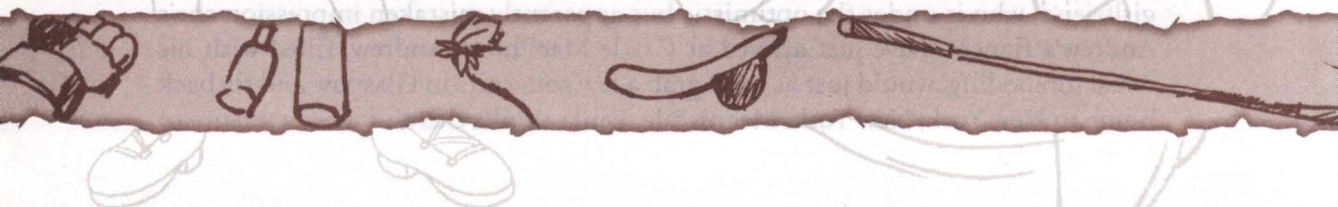
You/they will have several types of tasks to accomplish, all of which will gradually reveal the MacPhiles Clan's dark secrets, and introduce us to that long line of wimps.

The game offers three levels of difficulty: Cowardly, Nervous, or Brave. We strongly suggest the "Brave" setting. Otherwise, you will miss out on the puzzle-solving experience, which is, after all, one reason why you have this book.

Clandestiny's designers have taken *The 7th Guest* model and altered it slightly. In *The 7th Guest*, you wander around a haunted house, interacting with the environment and looking for puzzles. As you solve each puzzle, one or more

rooms opens for your exploration, plus you see a video clip of an additional plot development. In *Clandestiny*, as you solve puzzles, you also see more of the story, but you only make new rooms *accessible*, not open. Before you can enter an accessible room, you must first solve a word puzzle or riddle.

When contemplating a puzzle or riddle, you always have the option to turn to the game's built-in hint system. Just move the cursor to the top of the page and click on the guidebook icon. There you will find a series of clever rhymes or taunts offering varying levels of assistance. If you need them, please use them. Many are humorous, and they all fit nicely within the Scottish theme. Note that if you access *Clandestiny's* online hint system four times for one puzzle, it will solve that puzzle for you, but will not show how it was done.



CLANDESTINY'S GUIDEBOOK TO SCOTLAND

GLOSSARY MAPS PHOTOS TIPS LORE SIGHTS

CLANDESTINY's built-in hint book

On the other, hand this book completely illustrates each solution.

In the meantime, you can also rely on this book to offer an entirely different type of assistance from that provided in *Clandestiny's* online hints. We take a more strategic approach, giving you clues about techniques you might employ to solve a problem. Virtually all the puzzles and some of the riddles have underlying strategies. Some are very simple and will require only a moment's thought, while

others can take hours of brute force, trial and error to solve. In any event, if the strategies fail or if the simple ones still stump you, you can always turn to the end of each walkthrough section to see the step-by-step solutions.

One caveat: There's much more to *Clandestiny* than simply puzzles, riddles, and cartoon animations. The MacPhiles's castle is a lavish, lush, gorgeous environment that invites exploration. In addition to hidden animations, secret passageways, and humorous asides, there are several informative books to be found:

- **Online Guidebook with sections on Scottish lore, sights, and language**
- **Book of Lore**
- **Castle Brochure**
- **Scottish Cookbook**
- **History of Golf**

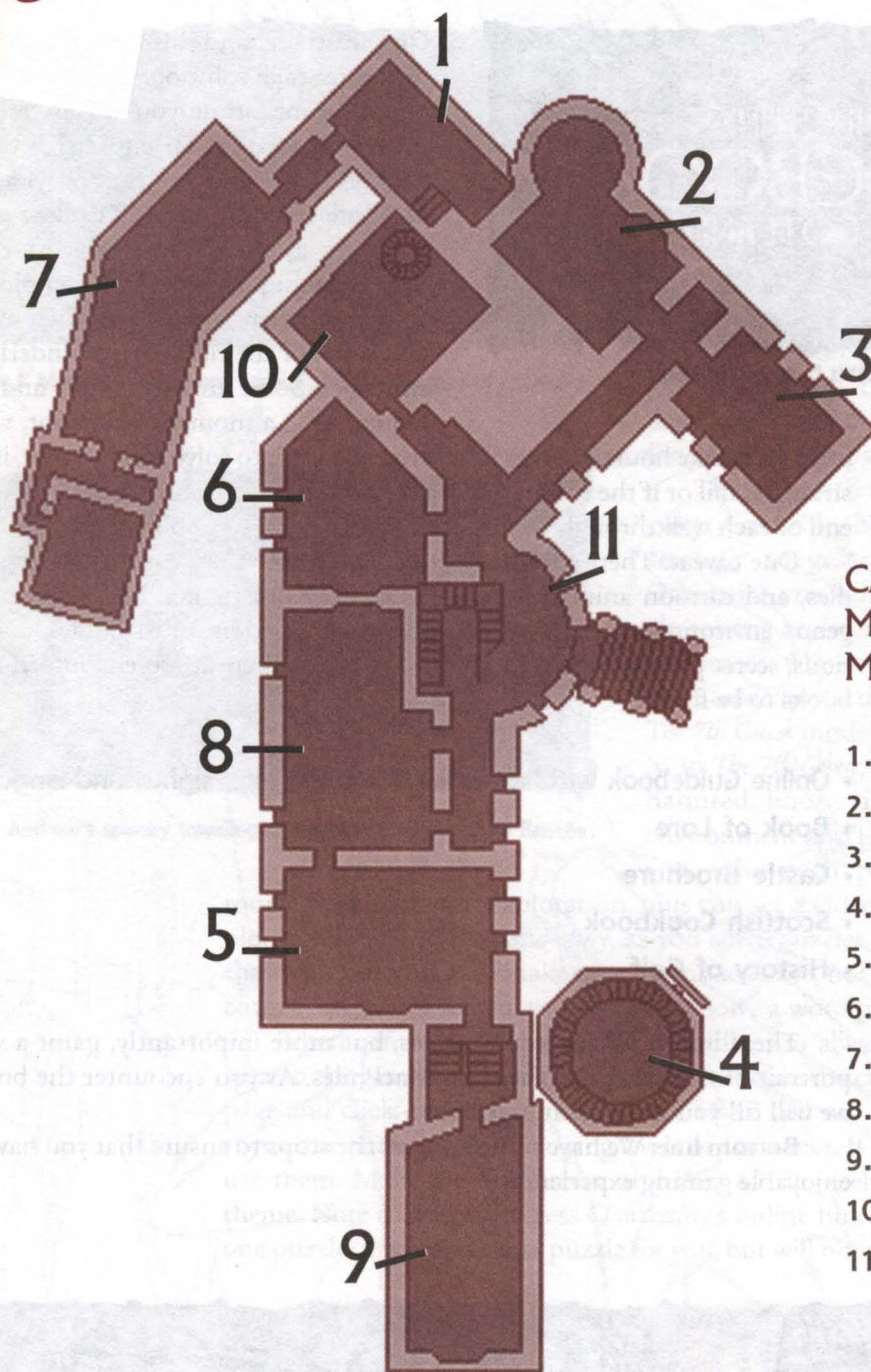
These books not only offer clues, but more importantly, paint a vivid portrait of Scotland and the Clan MacPhiles. As you encounter the books, we will fill you in on their highlights.

Bottom line: We have pulled out all the stops to ensure that you have an enjoyable gaming experience.



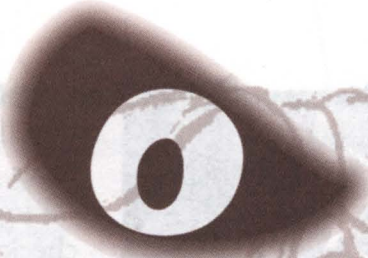


loor



**CASTLE
MACPHILES—
MAIN LEVEL**

1. Arboretum
2. Ballroom
3. Chapel
4. Clock Tower
5. Dining Room
6. Drawing Room
7. Secret Garden
8. Great Hall
9. Kitchen
10. Library
11. Main Entry—Foyer



CHAPTER 2

SECTION 1

HEIR TODAY, HISTORY TOMORROW?

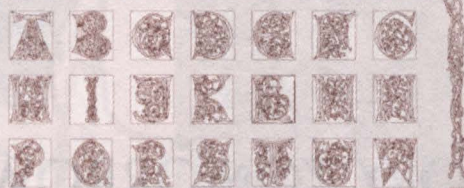
It's tempting to quickly locate *Clandestiny's* first puzzle and start blazing through this game. We don't recommend that. There's a lot to savor in the MacPhiles's castle. Plus, you'll miss a passel of clues if you simply seek puzzles. But, if you're of that ilk, then jump ahead in this section to "Let the Gaming Begin."

CLANDESTINY'S GUIDEBOOK TO SCOTLAND

GLOSSARY MAPS PHOTOS TIPS LORE SIGHTS

Your one-stop resource

Glossary: From Aber to Whaup



GLOSSARY MAPS PHOTOS TIPS LORE SIGHTS

An online Scottish dictionary

language reflects all that. We strongly suggest reading the references to Black Death, Clearances, and Hebrides. All offer clues or background on what's to come as you play Clandestiny.

One minor aside: If you also turn to "Coward" in the glossary, you'll get your first taste of the humor scattered throughout the game. In many instances, the GuideBook, and other sources of information located around the castle, are clearly intended as tongue-in-cheek commentaries that play fast and loose with reality. As is the case with any work of historic fiction, it's up to the reader to separate fact from fantasy.

Now click on the **Maps** tab. Not much to see yet—the main floor shows only your present location, plus a couple neighboring hallways. If

In the meantime, there's some initial exploring to do. You start in the foyer, just inside the front door. Before taking your first step, we suggest checking out your guidebook. Move the cursor to the upper right half of the space above the "letterbox" foyer view. Left mouse click on the GuideBook icon.

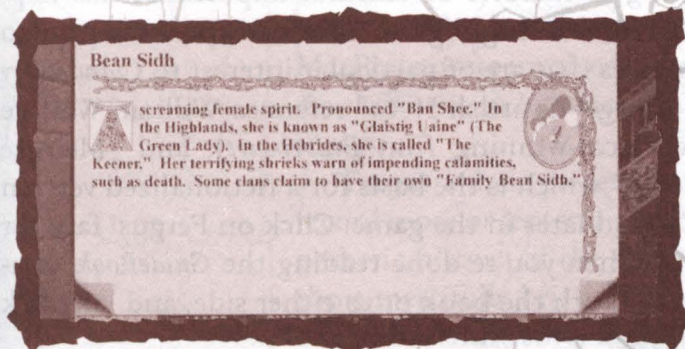
GUIDEBOOK

This little electronic booklet is chock-full o' facts. Move the cursor to the Glossary tab. It should change to an eyeball, which means there's something to see here. Click on the tab, and up pops an alphabet. When you hear or read a Scottish phrase or word in the game, you can probably find its meaning here. Scotland is a tiny land steeped in history, folklore, and tragedy, and its





Replay any animation from these pages



One more intriguing tidbit tucked away in CLANDESTINY

Andrew's glasses, it changes to a **Drama Mask** icon. That means there's a video here. Go ahead and left click your mouse. The opening sequence begins again. Right click to stop it and return to this *GuideBook* page. As you experience more such animation segments in the castle, you'll be able to return to this page and click on that upturned page corner to find them.

Turn to the **Tips** tab. This is only a one-page reference item for now. But later, as you encounter puzzles and click on the *GuideBook* icon at the top of the screen, the tips section automatically pops up to offer clues. In this non-puzzle mode, it lists a few pertinent traveler's pointers. Our favorite is "Never bungee jump in a kilt" – words to live by.

you click on the upturned page corner to the lower right, you'll move to another floor level, but because you haven't been anywhere else in the house, it is blank. The *GuideBook* map adds locations as you visit them.

Click on the **Photos** tab. A bunch of blank screens flash across the page. The last one states "We're Home," and shows Paula's Polaroid photo with its blurred green ghostly images. This is the saved game page. You can save up to nine times—the opening sequence is an automatic tenth saved game. We'll show you how to save later.

Before leaving the "Photos" page, click on the upturned page corner to the lower right. This is the way to review the cartoon animations that have appeared so far. Note that as you pass the icon over the image of



Now to **Lore**. Scotland has more myths, demons, and spirits than you can shake a mashie niblick at. This section explains a few of them. You will find many others in another reference book located elsewhere in the castle. For now, did you know the derivation of “Screaming Banshee” from Scottish folklore? Page forward in the **Lore** section to “Bean Sidh” to learn more. And click on the **Chattering Teeth** icon whenever they appear over Fergus the Handyman’s face to hear his typically humorous or melodramatic commentary.

Finally, click the **Sights** tab. Just about everywhere you turn in Scotland, something of historic or cultural importance has happened. This section hits the highlights. Click the upturned page to move to two references that are of particular interest to *Clandestiny* players: “Stirling Bridge—Scottish Hero” refers to William Wallace (the hero in the Oscar-winning film *Braveheart*), and “Melrose Abbey—Buried Heart,” which is the basis for a fictionalized version of this story you’ll find later in the game. Click on Fergus’ face for more information. When you’re done reading the *GuideBook*, simply move the icon beneath the book or to either side, and left click to return to the castle.

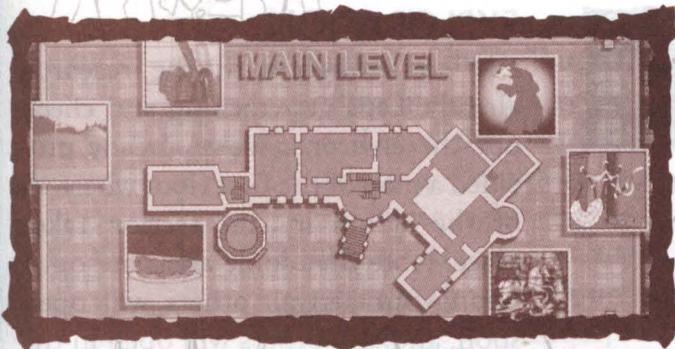


A public relations effort of dubious credibility

TOUR GUIDE TO CASTLE MACPHILES

At this point, you’ve probably had it up to here with history and lore. But hold on. There’s one other worthwhile item of interest to examine before beginning the castle exploration. Back in the foyer view, move the icon to the center of the image and





Clues and hype abound in the MacPhiles's castle brochure

left of the stairs until it beckons you forward. Left click. Now move it over that little alcove to the left and click again. Move it over the booklet at the bottom of the screen, and when you see the eyeball icon, click again.

This is the MacPhiles's castle brochure. Apparently the MacPhiles had, or hoped to have, plenty of guests. As you page through their snazzy pamphlet by clicking the

arrow at the lower right, you will be amazed to learn that the MacPhiles were involved in just about every major historic battle and development in Scotland. But don't let their printed PR hyperbole fool you.

Fergus is here to set the MacPhiles's vainglorious and cowardly record more or less straight. He begins by narrating his version of the pathetic history of the Clan MacPhiles and their castle. To hear all three mercifully brief chapters, simply move the cursor over Fergus on the Brochure cover and click the *chattering teeth* icon. When Fergus finishes that chapter, click on the word "Tour" and then on "Guide" for the final two installments.

Once inside the brochure, pass the icon over the large letters. If you see the *chattering teeth*, click to hear Fergus' expanded version of the story. Most are less than flattering, while some paint a surprising, revisionist view of history. Seems that even Fergus likes to stretch the truth sometimes—simply another example of that historic fiction stuff.

While most of the brochure's material is principally for background and amusement, it's also an excellent source of clues. The first page, the one with the map of the castle's main level, is your best bet. Click on the stained glass window for some foreshadowing.





Not all turns
equal 90
degrees



A true 180-
degree turn



Hitch to
the exit

EXPLORATION

Ok, so enough with the research already. Let's get cracking and check out the environs. We've already provided a map of the first floor where all of the action in this section takes place. Note that some areas are open upon your arrival, others will open soon, and still others will open in the following sections.

We suggest you wander a bit to get a feel for the castle. Navigation is not completely intuitive. Left or right turns can sometimes change your direction only slightly or take you on a 180 degree spin. If you move the cursor to the bottom of the screen, it spins. Clicking that *rotating* skeletal hand will give you a true 180 degree turn. Move it to the far left or right at the bottom, and note the *hitchhiking* hand. This your fast exit icon. Use it to jump to a room's entrance, or if you're in a hallway, to the entrance of that hall.

To begin our exploration, start in the foyer facing the stairs, then turn right, go forward through the arch, turn right, go forward twice, and turn left. Click on the *beckoning* hand and enter the Ballroom. The music shifts, becoming reminiscent of a sorrowful baroque harpsichordist. While the Ballroom is a beautiful place for a



The spacious Ballroom with its superb ceiling artwork



party, there's not much to see or do here just yet. However, move the cursor to the ceiling and click on the *eyeball* icon. A painting worthy of the Sistine Chapel appears.

Leave the painting close-up by clicking somewhere off the painting. Then move to the Ballroom door by moving the cursor to the lower right or left and clicking on the *hitchhiking* hand. Then either retrace your steps to the foyer or take the express route by clicking the *hitchhiking* hand again. If you hitch a ride, you'll arrive facing the front door, so use the *rotating* hand to turn and face the stairs again.

We suggest you also go up the main stairs in the foyer, despite there being no rooms open on either of the two upper levels. Nevertheless, making a brief second story visit not only will give you a good idea of what's to come, but lets you take your first crack at some circuitous, non-intuitive corridor navigation.

So, in the foyer facing the stairs, move the *beckoning* hand cursor over the stairs and click. Unlike *The 7th Guest*, there isn't a glorious stair-climbing animation—Trilobyte deemed them too time consuming for the player and

distracting from the designed pace of the game. Rather, a couple of stair scenes flash by, and you find yourself on the second floor landing.

Since no rooms are open on this floor, we'll simply locate the stairs to the Tower Bedroom and one of two entrances to the Library. Step forward, turn right, go forward, turn right, go forward, and turn left. The arched opening in front of you, to the left of the suit of armor, leads to the Tower Bedroom. But there's no need to go there yet.

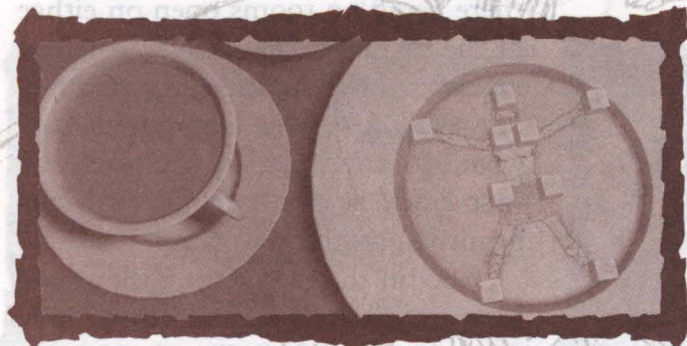


To the right is the Tower Bedroom stairway entrance—
to the left, the Library walkway

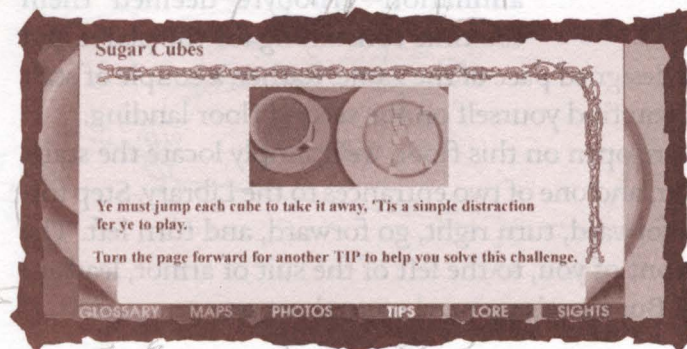




The **THROBBING BRAIN** means you've found a puzzle



Sugar Cubes puzzle



Fergus's first hint usually puts you on the right track

Now, move the cursor over the left side of the screen to the stone walkway, go forward twice, then turn left. This is the top of the spiral stairway leading down into the Library. You can step forward to the landing, but you can't go in yet.

Finally, for future reference, continue one step farther down the walkway to its stonewalled end and turn right. This leads to a "secret" (not any more) chamber. Now you can either try to retrace your steps back to the front foyer or use the *hitchhiking* hand. That returns you to the upstairs landing. Step forward, turn left, and go forward, and you'll find yourself facing the entrance to the Great Hall.

LET THE GAMING BEGIN

Now it's time to get rolling. The first puzzle is just around the corner. From your position at the base of the stairs, go forward into the hallway, take the first right, and go forward through the arch into the Great Hall. This massive, vaulted room is lined with family portraits spanning the centuries. But at this point, we're only interested in locating and tackling the first puzzle. Make a 180 degree

PUZZLE DIFFICULTY RATINGS

We have rated all puzzles and word problems on a five point difficulty scale. We will use altered **THROBBING BRAIN** icons to symbolize the relative difficulty:



= No Brainer—If you find yourself expending too many brain cells, you've missed the obvious, simple solution. Take a deep breath and think about this problem from a different perspective.



= Moderate—You shouldn't have to scratch your craw for more than ten minutes on a moderate puzzle, so don't turn too quickly to the solution.



= Brain Strain—Stick with these guys for a while longer. They can be done without turning to our answers, but may take more than the usual perseverance.



= Difficult—No one will blame you if you simply turn to the solution and follow it to the letter. These guys are tough.



= Excruciating—Without this guidebook, these could be down right impossible. There are only two puzzles with this rating, one is barely doable, the other could take days.

turn and move your cursor over the table to the left. If you've played *The 7th Guest* or *The 11th Hour*, you know the *throbbing brain* means you've found a puzzle. A left mouse click takes you to your welcoming cup of tea. How many lumps of sugar do you use?

Since this is the first puzzle, we'll walk you through it a bit. When you clicked on the *throbbing brain*, the puzzle animated from a five-point star to a graphic of Andrew in his new kilt. It probably isn't immediately obvious what you're supposed to do here. But *Clandestiny's GuideBook* can provide some assistance. Move the cursor to the top of the screen and click on the *GuideBook*. Up comes the *Tips* page, asking you to turn the page if you want to see a hint. Move to the upturned page corner at the lower right and click the eyeball.

This hint tells you to "jump each cube to take it away." If that isn't enough for you to figure out what to do, there are two more hints available online. The fourth time you access this or any other puzzle's hints, you'll receive a taunt and be given the option to have Fergus solve the puzzle for you—but as we mentioned before, you will not see how he did it.





Sugar Cubes Puzzle

- ⊙ How did it look when you first saw it?
- ⊙ Think checkers (or Chinese checkers) on a five-point star
- ⊙ The finish is in the middle (see puzzle solution #1)

Clandestiny's online hints tend to state what needs to be done, but not how to do it. That's where we come in.

Our suggestion is that if you need a hint, try the online variety once, then turn to this guide for the strategy or other clues and techniques. In each case, we'll try to give you two or three hints or suggestions.

If all else fails, turn to the back of the

respective section to see the complete solution. Note that our Moderate difficulty rating on this puzzle already gives you an idea of how much energy to expend before giving up.

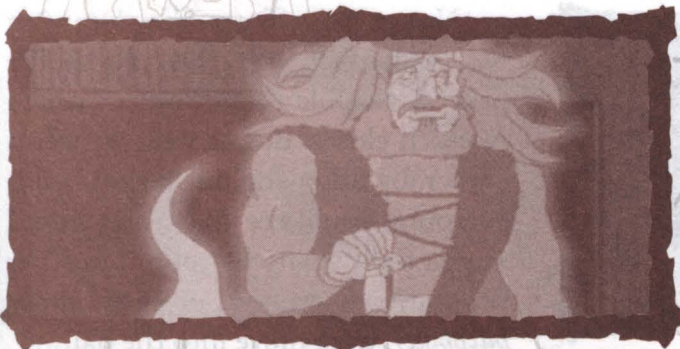
Before we go on, here are a few other puzzle-playing fundamentals. If you make a mistake, you can start a puzzle over by moving the cursor to the bottom of the screen where it will change to the *throbbing brain* icon. Click and the puzzle resets. If you click an object or letter and your cursor changes to a *pulsating eye*, that means you now have an option. Typically, this means there is more than one place to place that object or letter. In the case of the Sugar Cubes puzzle, that means you can move the cube to one of two locations. If you want to leave the puzzle altogether to do some more exploring, simply move the cursor to one side until it turns into a *beckoning hand*, and click. You can return to this puzzle later.

SOLVE SUGAR CUBES PUZZLE

The quest begins. Andrew meets his first ancestor, Magnus Og, and Paula thinks Andrew is talking to himself. Anyway, she's more interested in wedding plans than family trees, and has yet to see a ghost.

Since we will replay the entire *Clandestiny* story later in our special full-color section, we won't go into too many details here; but we'll





Magnus Og: Builder of the moatless Castle MacPhiles

MAGNUS OG: CA 1238

The hoary clan patriarch, better known as Magnus Og, "The Cold Footed." His legacy is that he built the Castle MacPhiles in an indefensible location, and without a moat because he's afraid of drowning. He apparently also suffers from long-term memory loss: "I canna remember. I did my duty. Now it's your turn."

As is the case with virtually all of CLANDESTINY's characters, Magnus Og has a historic foundation. Angus Og, was the lord of an isle in the Hebrides. Legend has it that he was given an item of historic and cultural significance (we'll reveal more about this later) by Robert the Bruce on his deathbed to place in safe keeping.

Og took it back to the Hebrides.

ensure you make note of a few pertinent issues—first, the admonitions about the number twelve. Andrew is the thirteenth Earl of the Clan MacPhiles. The twelve sets of eyes those various characters referred to may have something to do with all those previous Earls who died while attempting to locate the castle's treasure. Magnus Og's oft-repeated contradictory clue, "bury it deep for all to see," is worth noting.

Solving the Sugar Cubes puzzle not only triggered the Magnus Og animation, but has made three rooms accessible. Before locating the first, explore the Great Hall, paying particular attention to the suit of armor with its *chattering teeth* icon—just another example of the MacPhiles legacy.





The Save screen

SAVING YOUR GAME

Now is a good time to save your game. The process is very simple. Move your cursor to the top left side of the screen and click on the CAMERA cursor. That brings up a save window. Move your cursor over the numbers, clicking on one marked "empty" (later, you may select a number with a previously saved game and override it), then type in a brief description. Doing this at the end of each puzzle is a good way to revisit locations you may not have completely examined.

Now it's off to the Drawing Room. In fact, we could go to the other accessible rooms, one of which is much closer. But as we mentioned earlier, by following our recommended route, you'll see the story unfold sequentially. Exit the room by either finding your way out or clicking the *hitchhiker*, then move into the hallway. From there, move to the foyer by *hitchhiking*. Now you're facing the front door. Turn left, go forward, turn left, go forward, and note that a skeletal hand now *beckons*, whereas before solving the Sugar Cubes puzzle, it had wagged "no" at this and virtually all other doors. Click on the door and up pops Fergus.

Fergus lets you know that to enter this room, you must first solve a riddle or word puzzle. As with the Sugar Cubes puzzle, you may access *Clandestiny's* online hint system by clicking the *GuideBook* icon. The first clue states that "Each rhyme's a hint to but a third."

These word problems are typically not that difficult. None is rated higher than a "Brain Strain," but the online hints may not offer enough help. As with the puzzles, with each door riddle, we'll provide a few hints oriented toward problem-solving.



Fergus. His enthusiastic exclamations are eminently quotable

FERGUS, THE HANDYMAN

Fergus is a mischievous, white-headed sprite with a racing cap and a checkered flag-kilt. He'll bend over backwards for guests of the castle and knows more about its secrets than he lets on. In case you missed it during the opening sequence, he likes to brag that he raced at Indy and led for 300 miles. He fails to mention that he's had one too many crashes under his cap. He's likable in a Puck-like way. Fergus's pet exclamatory expression, "Hoppin' haggis," is worth remembering.

Once you believe you know the solution to the word problem, simply click on the letters at the top of the screen in the proper order to spell out your answer (some door riddles work differently, but that's the basic procedure). If you guess incorrectly, your letters disappear and you get to try again.

Note: Once you get to the requisite number of letters for each particular solution, if you are wrong, that's when the riddle resets. This little attribute is an excellent way to see how many letters are needed for the solution.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

To be or maybe not to be
Is a good way to start for me
And to end the same as first and last
Will help you solve this really fast
And finally to place inside
An 'A' then from this should you hide

Drawing Room Door Riddle





Drawing Room Door Riddle

- ◎ Beginning, middle, and end
- ◎ Rhyme contains clues to the letters and word
- ◎ A vicious being (see door riddle solution #1)



Is this a family crest worth dying for?

PLAYER'S NOTE

As you solve door riddles, not only does that open rooms to you, but it begins to fill out the motto on the family crest. If you choose to let the game solve a door riddle, you will not be able to see the complete motto at the game's climax. Also, there is a collection of absolutely huge door riddle hints in the opening letter read by Paula as she and Andrew drive to the castle. You can find a copy of the letter in your player's manual provided with the game.

SOLVE DRAWING ROOM DOOR RIDDLE

Upon completing the riddle, up pops the Clan MacPhiles family crest. What a pathetic sight it is to behold—framed by two ostriches with their heads in the sand, topped off by a chicken, and emblazoned with the immortal words: “Faint-hearted, Indecisive, Milquetoast.” And that isn’t a gold crest. It’s a lovely shade of yellow, just like the streak that runs down each MacPhiles’ spine. ‘Tis a proud family, indeed.

After clicking on the family crest, you enter the Drawing Room. The muted colors are reminiscent of royalty—perhaps for good reason as this room’s story segment focuses on one MacPhiles family member who had close ties to the King of Scotland.

You may have noticed a couple other intriguing items during this animation segment. Mrs. Dimwitty, the cockeyed cook, entered the room through what appears to be a secret panel. If you missed it, you can replay the animation by going to the *Guide-Book*, clicking the *Photos* tab and paging forward to the *Story of Dame Jennet* animation. However, even if you



The Drawing Room



Dame Jennet

DAME JENNET MACPHILES—CA. 1500

This MacPhiles matron with “a wonderfully sweet face” has the same name as another historic figure. Dame Jennet was perhaps the mistress of Scotland’s King James V. She prepared a poison mixture with the intention of killing the youthful king, but could not carry out her deed. Had she succeeded, Scotland’s history might have changed dramatically, as there would not have been a rightful heir to the throne. James V died at the age of thirty following the rout of his forces in battle by the English army. His only legitimate daughter was six days old at the time. She later assumed the throne as Mary, Queen of Scots.

locate the panel, it won’t open yet. You’ll need to find its destination first. By the way, feel free to quote Mrs. Dimwitty’s opening comment to your friends: “Punch anyone? It’ll make you feel fit as a tiddly and ready to wink.”

The other point of interest is Mrs. Dimwitty’s mention that Dame Jennet has the “Mark of the MacPhiles.” Late in the game, you will discover what she means by the “Mark.” But if you have particularly sharp eyes, you may spot it in the portrait. That’s all we’ll say on this subject for now.





[Click here for the Bottom to Top puzzle](#)



Bookshelf: Bottom to Top puzzle



Bookshelf: Bottom to Top Puzzle

- ⊙ Hidden words
- ⊙ A MacPhiles legacy
- ⊙ Already unscrambled
- ⊙ The working title for this puzzle was "Kick Yerself" (see puzzle solution #2)

There is a puzzle to be solved in this room. Turn right, then place your cursor over the bookcase past the piano on the left side of the screen. Click on the *throbbing brain*. You now are looking at 17 books on a shelf, each bearing a letter on its spine. The first online hint says "Five letters from these books you'll take..."

SOLVE BOOKSHELF: BOTTOM TO TOP PUZZLE

Did you figure it out, or are you kicking yourself for not seeing what turns out to be the obvious solution? In any event, before heading to another accessible room, you might briefly wander around the Drawing Room and examine a few objets d'art, including the portrait of Dame Jennet.

When you've seen enough, it's time to return to the Great Hall to dine with the Vicar. To make the trek back, click the *hitchhiker* to return to the Drawing Room entrance, click the door to leave, *hitchbike* to the foyer, turn 180 degrees, go forward toward the Great Hall by clicking the left side of the screen, and just for a change of pace, go forward twice to the end of the hall. Turn right, go forward, turn left, and now click the *beckoning hand*





ABCDEFGHIJKLMNOPQRSTUVWXYZ

If the first was the last
 then the fourth I would be
 And then my second the eighth
 from the last don't you see?
 The last one ten
 and two more from the end
 Which now is the first,
 you'll remember, my friend.

Dining Room Door riddle



Dining Room Door Riddle

- ⊙ A secret code you used in elementary school
- ⊙ Can you recite the alphabet backwards?
- ⊙ If you haven't figured it out by now, Fergus's first hint must be true (see door riddle solution #2)

on the Dining Room door. Once again, the spunky Fergus greets us with another quotable exclamation: "Pickle me herring!"

SOLVE DINING ROOM DOOR RIDDLE

Wow! Entering this room sure opened a can of worms—or was that an eel? First, Andrew and Paula experience the displeasure of dining with the most vulgar Vicar on the planet. This belching freeloader invites himself to dinner on our intrepid guests' first night because he believes it will be their last—a thought further amplified by his sudden terror and unexplained departure from the dinner table. Clearly, something that frightens this gorging gourmand away from a free meal must be truly blood curdling.

We also discover Murthly (now there's a misnomer) the butler in a decidedly unexpected location—the soup tureen. His severed head routine at the castle entrance was disturbing enough, but this floating bit with the hollow eye sockets is making Andrew downright uncomfortable. Paula, however, remains oblivious. Murthly's dark and evil persona casts a pallor over the



The Vicar—"Cram it in."





Setting for 6

proceedings. One can rest assured this won't be the last encounter with this most unfriendly character.

In the meantime, there were several clues that passed in rapid-fire fashion during this story segment. The Vicar referred to the MacPhiles's "Mark of Destiny." It was then that he apparently saw that Andrew bears that "Mark," and fled the room—but not before spouting out what appar-

ently is the MacPhiles's legendary prophecy: "When six and six make thirteen. As it was foretold of auld." He also alluded to the castle standing guard like the "Black Watch" over a precious secret. But any illusions that it may be a "treasure" were shattered by his comment that "all that glisters is not gold, and them that hunts it ends up cold." Sort of sends a shiver down your spine, doesn't it... At least it makes Andrew nervous. Paula simply wants her soup reheated.

This is our cue to head for the Kitchen—but you won't get in until you solve the next puzzle. You'll find it on the Dining Room table.



China Knights

- ⊙ Matching colors
- ⊙ This puzzle's working title was China Knights
- ⊙ Think chess
- ⊙ It takes sixteen moves (see puzzle solution #3)

SOLVE CHINA KNIGHTS

Completing the puzzle makes the Kitchen accessible. Since there are no other items available for examination in the Dining Room, you might as well head that way. When you finish the puzzle, you can exit the Dining Room by turning around and opening the back door. No door riddle





ABCDEFGHIJKLMNOPQRSTUVWXYZ

I am unfettered
and unbound
To roam the great wide earth
so round
I'm also given
and never bought
I'm rare to find
but ever sought

Kitchen Door Riddle



Kitchen Door Riddle

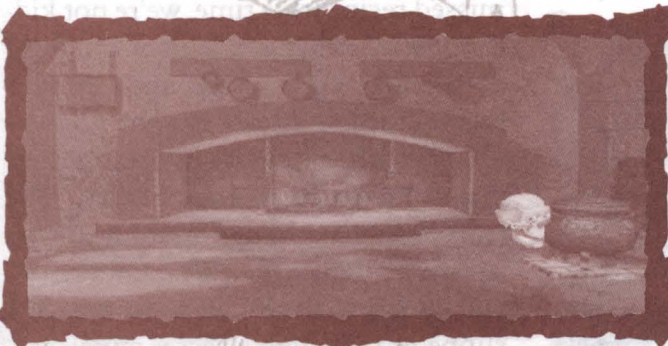
- ◎ Synonyms! We've got your synonyms here!
- ◎ This is a very good price
- ◎ "Thank God almighty, I'm ____ at last. "
(see door riddle solution #3)

here since it is merely an exit. Go down the stairs and move straight ahead to the Kitchen door. Our good buddy Fergus, a veritable font of exclamatory expressions, hits us with this one: "Blow me bagpipes!"

SOLVE KITCHEN DOOR RIDDLE

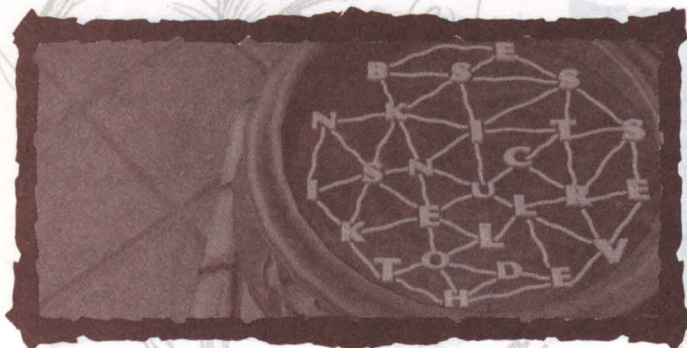
Hoppin' haggis! What happened to Mrs. Dimwitty? Her wandering eye is a minor irritation compared to this woman's BOILS. Turns out the woman stirring the pot is a Mac-Philes. Gram Grizel is her name and hiding the Black Death is her shame. What we don't know is why. To find out, you need to solve the puzzle in the Kitchen.

Where is it? Well, "Soup's on," is not only a line taken from *The 11th Hour*, but it's Gram Grizel's direct clue. Go forward and click the kettle on the open fire. Your quest, according to Gram's first clue, is a "flavorful" rhyme.



Soup's on! Your next puzzle is a click away





Canals of Campbell's puzzle



Canals of Campbell's—Puzzle

- ⊙ Seek out obvious words, then look for links
- ⊙ An easy word is in the lower left
- ⊙ The Vicar and Gram Grizel have handed you clues
- ⊙ Traditional Scottish dishes
- ⊙ Gram's third clue is a homonym
- ⊙ Finished part one? Another easy word is in the lower right (see puzzle solution #4)

GRAM GRIZEL—CA 1340

She's a noblewoman suffering from the ravages of the Black Plague, who hides her identity by posing as a cook, or a "common wench" as she puts it.

Gram is based on a "Typhoid Mary" from the 14th century named Grame Griselda, whom Scots believed wandered around and killed off all sorts of people with the plague. In truth, bubonic plague is carried by fleas living on rats, and not by humans. The Black Death ravaged most of Europe in the mid-1300s, eventually killing almost half its population.

SOLVE CANALS OF CAMPBELL'S—PUZZLE

The horrors of the Black Death struck the MacPhiles as they did virtually all families in Europe. Gram's tale in the bubbling cauldron not only gave us an idea of that ghastly tragedy, it also gave you momentary glimpses of the other characters you'll meet in your continued quest through the castle.

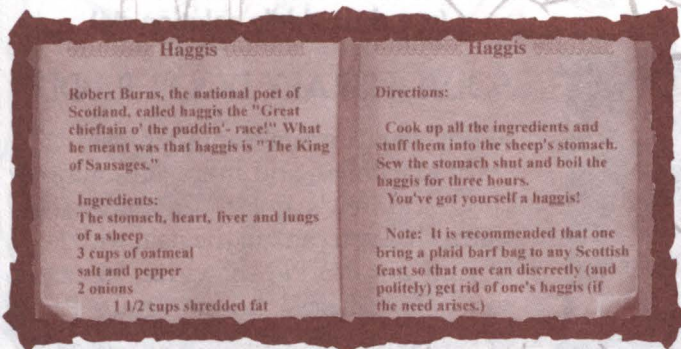
Before taking your leave of the Kitchen, there are two worthwhile items to discover here. First, find Gram's cookbook. Turn left, approach the table, and click on the book. Culinary delights from the British Isles have always been known for their less-than-creative use of spices and over-use of animal organs. You might turn to the two dishes featured in the just-completed puzzle and served to the Vicar: Cullen Skink and Haggis. One other not-to-be-missed recipe (this time, we're not kidding) is Mum's Cake. This is Trilobyte co-founder Graeme Devine's mom's recipe, and it's a tasty delight.

The other item of interest is hidden somewhere in the Kitchen. The icon will not change to indicate its presence. Remember Mrs. Dimwitty's entrance into the Drawing Room? She slipped in through a secret panel, carrying punch for Andrew and Paula.





Gram Grizel



A Scottish delicacy. Note the extra utensil needed to eat this



Mrs. Dimwitty's secret passage from the Kitchen to the Drawing Room

Where do you think she came from? You guessed it—the Kitchen. And now that you have solved the puzzles in both rooms, that secret tunnel is open to you. We suggest you look around a bit before we reveal its location. Keep in mind the geometric adage that the shortest distance between two points is a straight line.

Did you find it? It's located at the point closest to the drawing room. Face the door through which you came in, turn left, and move the cursor over the cabinet. Note that it remains a wagging hand as if nothing of interest is here. Click anyway.

Pretty cool, eh? You have now magically returned to the Drawing Room, which is a good thing because your next destination is the Library, just outside the door and to the left. *Hitchhike* to the door, open it, turn left, go forward, click on the Library door, and up pops good old Fergus.



ABCDEFGHIJKLMNOPQRSTUVWXYZ

FPBGYNAG

Take 13 steps, out or in.
But step you must, then begin.

Library Door riddle



Library Door Riddle

- ⊙ Another simple alphabet code
- ⊙ Add thirteen. If you reach the end, continue at the beginning
- ⊙ Click the letter you want then click on its location in the encrypted word
- ⊙ The word you seek is all around the MacPhiles's castle (see door riddle solution #4)

SOLVE LIBRARY DOOR RIDDLE

Shiver me timbers!—another wild and crazy MacPhiles, and more admonitions about Andrew's quest. Captain Hugh warns that you can kill the pain with kegs of rum but “to kill the curse, ya canna run.” Nevertheless, Andrew grabs Paula by the hand and hightails it out the door.

Our weary travelers may have departed quickly, but you need to do some problem solving before you can move to the next section and location. Captain Hugh mentioned something about reading the winds. He's referring to a puzzle that takes some convoluted navigating to find. As you make your way to it, you may notice several items, including a book, that warrant further examination. We'll discuss two of them after the puzzle.

For now, go forward, turn right, go forward, turn right and go forward. The puzzle is to the left on the table. It is the most challenging so far.

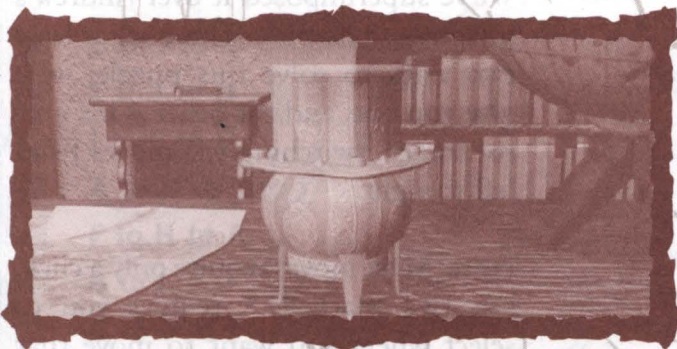
CAPTAIN HUGH MACPHILES— ca 1660

Captain Hugh turned to piracy as did many of his fellow countrymen in the 17th and 18th centuries. Their favorite hunting grounds were the newly settled British West Indies in the Caribbean. Apparently, Hugh MacPhiles was quite the hompipe dancer until an errant cannonball sliced off both legs.





Trade Winds puzzle



The precursor to the dribble glass

time, trees sprout up over the lovers' graves. As the trees grow, they reach out toward one another, bending over the lake. Eventually, the trees meet, uniting the lovers' souls for all eternity.

Stone Of Scene - Also known as "The Stone of Destiny" or "Lia Fail." A 336 pound rectangular block of sandstone that bears a Latin cross. Legend holds that the stone was once used by the Biblical Jacob as a pillow upon which he rested his head while seeing visions of angels. Afterward, the stone



"Ni fallit fatum. Sciti quocunque locatum
Invenit lapidum, regnare saeculorum."

An item of historical and cultural significance

SOLVE TRADE WINDS—PUZZLE

Before leaving the Library, look around a bit. After completing the puzzle, turn 180 degrees, go forward, turn left, go forward, turn left, and examine the unusually shaped goblet on the table. It seems the MacPhiles were also practical jokers.

Now turn 180 degrees and examine the book. This is the *Book of Lore*. Thought you already had enough lore, did you? Well, here's a whole bunch more. And since it's in the Library, it's of a more serious nature. Fergus will not pop up to give the other side of the story.

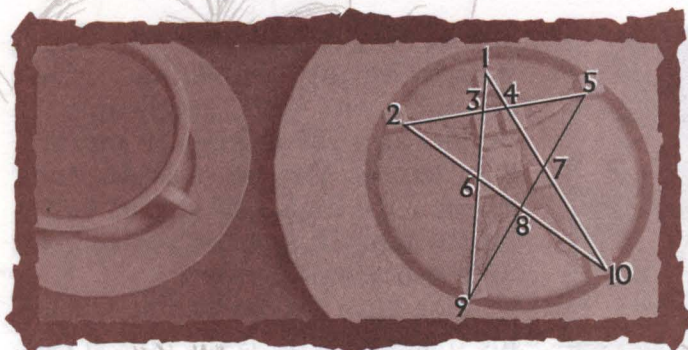
While you may not want to read it all right now, it is definitely worth skimming. We particularly enjoyed reading about both the Scots and the Soul. In particular, you should seek out the book's only illustration for a very large clue. It's looms even larger if you can read Latin. Linger in the library for a while, then it's off to Section Two.



Trade Winds—Puzzle

- ⊙ Experiment
- ⊙ Note which way the winds blow
- ⊙ Move to a new shade of blue
- ⊙ The best way to solve a maze is to start at the end
- ⊙ You will need twenty-five moves (see puzzle solution #5)





Sugar cubes puzzle

SOLUTION

- ⊙ 5 to 8, removing 7
- ⊙ 3 to 5, removing 4
- ⊙ *9 to 3, removing 6
- ⊙ 10 to 6, removing 8
- ⊙ *2 to 4 removing 3
- ⊙ 1 to 7, removing 4
- ⊙ 5 to 8, removing 7
- ⊙ 6 to 10, removing 8

PUZZLE SOLUTIONS— #1—#5

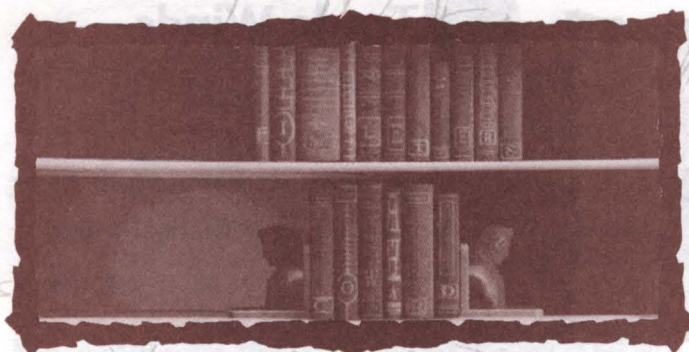
#1—SUGAR CUBES

The purpose is to jump the cubes, as in Chinese checkers, until only one is left. Perhaps you noticed the five-point star that appeared momentarily after you clicked the *throbbing brain*. We've superimposed it over Andrew's image as a reference. There are at least two ways to solve this puzzle; we'll give you one, and the other is its mirror image, switching the moves from left to right.

Note: Most moves require only a click, but two marked *, require you to select where you want to move that piece. In those instances, you'll notice the eyeball pulsates to indicate a choice is needed. Simply click on the proper spot.

#2—BOOKSHELVES: BOTTOM TO TOP

There's a good reason the internal working title for this puzzle was "Kick Yourself." To solve it, you need to remove five letters from the bottom.



Bookshelf: Bottom to Top, solved





A	B	C	D
E			F
G	H	I	J

SOLUTION

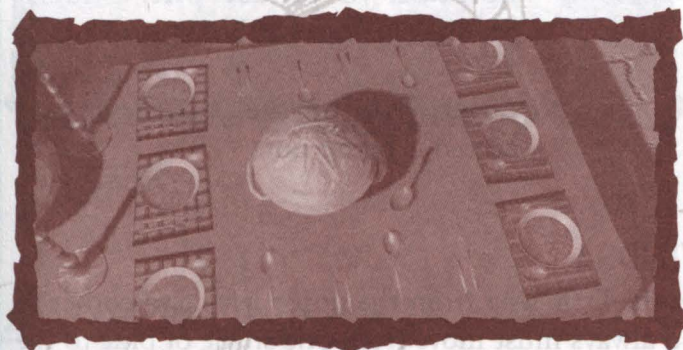
- ◎ D to I to B
- ◎ E to I to D
- ◎ J to C to E
- ◎ A to H to C to J
- ◎ F to H to A
- ◎ B to I
- ◎ G to B to F
- ◎ I to B to G

the two words, “five letters,” not five different letters. That leaves the family byword at the bottom: “Coward.”

#3—CHINA KNIGHTS

The table setting is the equivalent of a ten-square chess board with the middle squares missing. The plates are knights—chess pieces that move two squares horizontally or vertically, then one square in the other direction. Your goal is to move the plates from one side to the other, matching the colors of the plates and place settings.

Here is one solution—its four mirror images will also work. The first two moves are critical: take a piece from a corner and move it *twice*. That puts it out of harm’s way for a while, so you can swap a few pieces. Later, you will need to move it out of harm’s way again. It will be the last piece to move to its correctly-colored place setting. Also, each time you move a piece, it must move at least twice with one exception—that second time you move that piece out of harm’s way. Finally, as with the Sugar Cubes puzzle, a *throbbing eyeball* means you can move a plate to more than one location. Use this chart to plan your moves.



China Knights puzzle



CULLEN
SKINK
IS
BEST
SERVED
HOT

Solution to phase one

BUT
HAGGIS
SERVED
IS
BETTER
NOT

Solution to phase two

#4—CANALS OF CAMPBELL'S

As we mentioned in our hints, you need to find a key word in the alphabet soup, then work forward or backward from it to discover the complete phrase. You need to know the phrase before you start clicking. Otherwise, your efforts will be futile and frustrating.

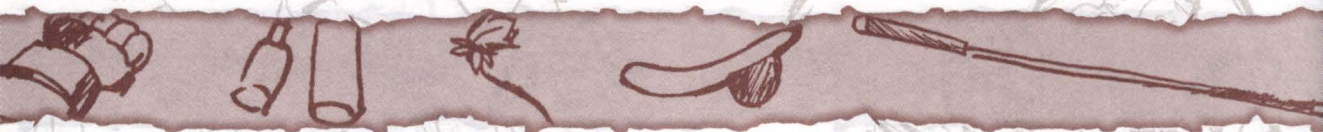
There are two phrases; you need to solve them one at a time. We mentioned that one key word for the first phrase was in the lower left. It's the word "HOT." The one key word for the second phrase is in the lower right. It's the word "BUT." The two traditional Scottish dishes are Cullen Skink and Haggis. Finally, the online hint, "sea," is a homonym for the letter "C"—the first letter of the first phrase. Knowing this, you should be able to now solve the puzzle.

Solution to phrase one: Cullen Skink is best served hot.

Solution to phrase two: But Haggis served is better not.

#5—TRADE WINDS

The object is to get the little ship from the upper left-hand corner to the lower right. You always must move from one shade of blue to the other. The next direction you move is dependent on which square you

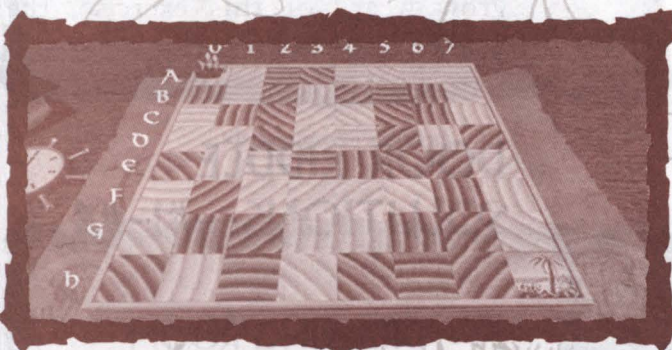




	0	1	2	3	4	5	6	7
A	Start	↘	↓	↙	↓	↙	↓	↓
B	→	↓	↘	→	↘	↓	←	↙
C	↑	←	↙	↘	↗	↙	←	←
D	↘	↘	↙	↘	↓	↖	→	↖
E	↗	←	↓	↓	→	↗	↖	↖
F	↓	↘	↘	↘	↖	↗	→	←
G	↗	←	↘	→	→	→	↖	↙
H	↗	→	↑	↗	↗	↑	↖	End

SOLUTION

Start to A2 to E2 to G2 to H3 to E6 to B3 to B6 to B1 to C1 to C0 to B0 to B7 to C6 to C3 to E5 to C7 to C2 to D1 to H5 to A5 to D2 to F0 to H0 to A7 to Finish.



stop on and the direction its waves are flowing. Captain Hugh's orders to "read the winds" would have been more accurate had he said "read the waves."

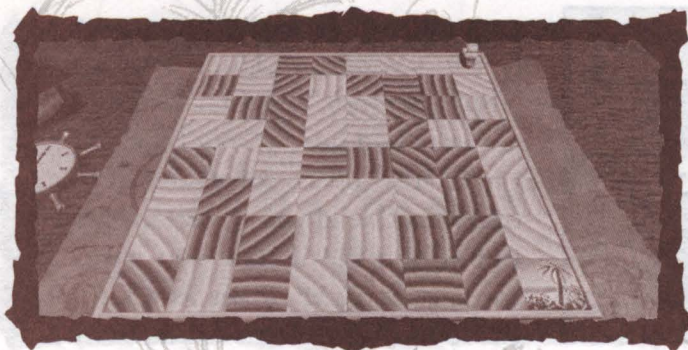
To use brute force and try each option will lead you to certain despair. But if you recall how you solved all those newspaper mazes as a kid, then the solution will come to you more easily. Simply start at the end and work backwards to the beginning. There's a lot of work ahead of you but it's doable and rewarding. So persevere!

Use the chart and game screen image below to plan your route. The lower right-hand corner palm tree square—location **H7**—is the finish and is considered to be *dark blue*. So find a *light blue* square that aims at it from the left, from above, or diagonally. There are three: **H1**, **D3**, and **A7**.

Now you need to see if any *dark blue* squares lead to any of these three locations, again looking vertically, horizontally, and diagonally. This is a little tougher to see, since not all of these locations are in corners and you have to check more directions.

You're in luck since only **A7** has a *dark blue* square pointing at it: **H0**. Now look for any *light blue* squares leading to **H0**. There's only one: **F0**. Continue working backwards. You will





One move remaining

soon find that some squares have multiple opposite shaded squares leading to them, but through a process of elimination (just as the one used on the first square), you can limit the backward search to one 25 step path.

A couple extra hints: Keep track of squares that are dead ends. You will encounter some of them more than once and, therefore, can quickly eliminate those potential routes. Also, make note of squares you've already used because once you land on a square, its "wave" is turned off; there's no use landing there later since it will not move you. If you grow weary of this exercise, the answer is below these charts.

DOOR RIDDLE SOLUTIONS—#1-#4

#1 —DRAWING ROOM

The rhyme offers direct clues:

BE is the beginning of the missing word

ST is the end

A is the middle

Solution: BEAST

ABCDEFGHIJKLMNOPQRSTUVWXYZ

To be or maybe not to be
Is a good way to start for me
And to end the same as first and last
Will help you solve this really fast
And finally to place inside
An 'A' then from this should you hide.

BEAST

Drawing room riddle solution



ABCDEFGHIJKLMNOPQRSTUVWXYZ

If the first was the last
then the fourth I would be
And then my second the eighth
from the last don't you see?
The last one ten
and two more from the end
Which now is the first,
you'll remember, my friend.
WHO

Drawing room riddle solution

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I am unfettered
and unbound
To roam the great wide earth
so round
I'm also given
and never bought
I'm rare to find
but ever sought
FREE

Kitchen riddle solution

ABCDEFGHIJKLMNOPQRSTUVWXYZ

SCOTLAND

Take 13 steps, out or in,
But step you must, then begin.

Library riddle solution

#2—DINING ROOM

The elementary code used here is the reverse of the alphabet.

First letter is fourth from the end = W

Second letter is eighth from the beginning = H

Third letter is twelfth from the end = O

Solution: WHO

#3—KITCHEN

Solution: The rhyme simply states every synonym there is for the word—FREE.

#4—LIBRARY

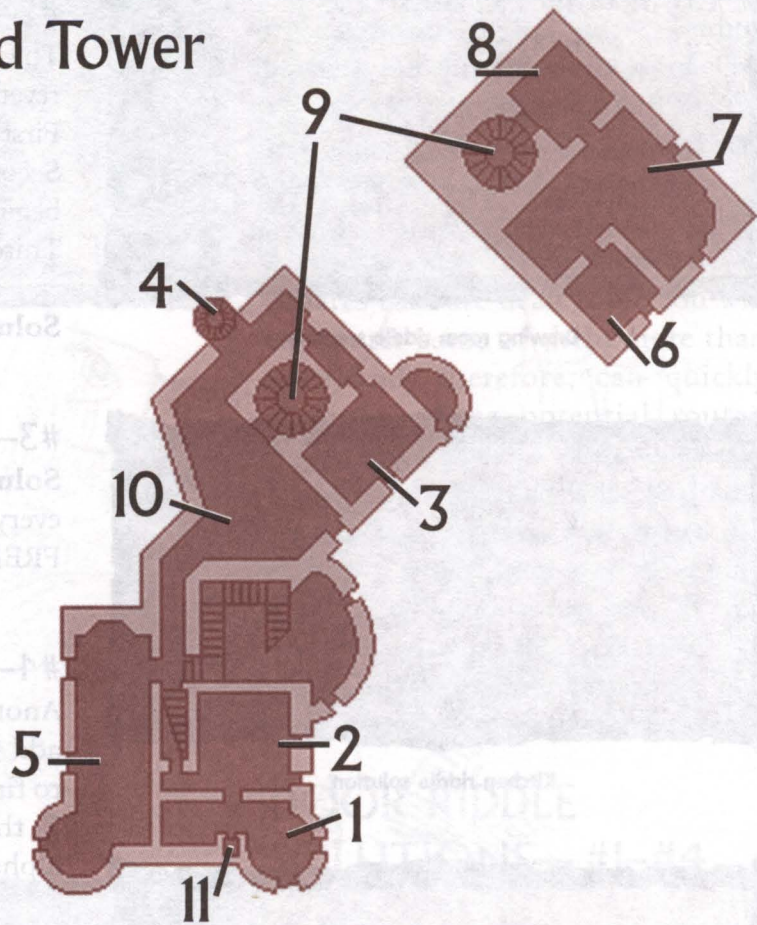
Another elementary alphabet code: add 13 to the letter in the cryptic word to find the proper letter. If you go past Z, then wrap to the beginning of the alphabet.

$F+13=S$, $P+13=C$, etc.

Solution: SCOTLAND

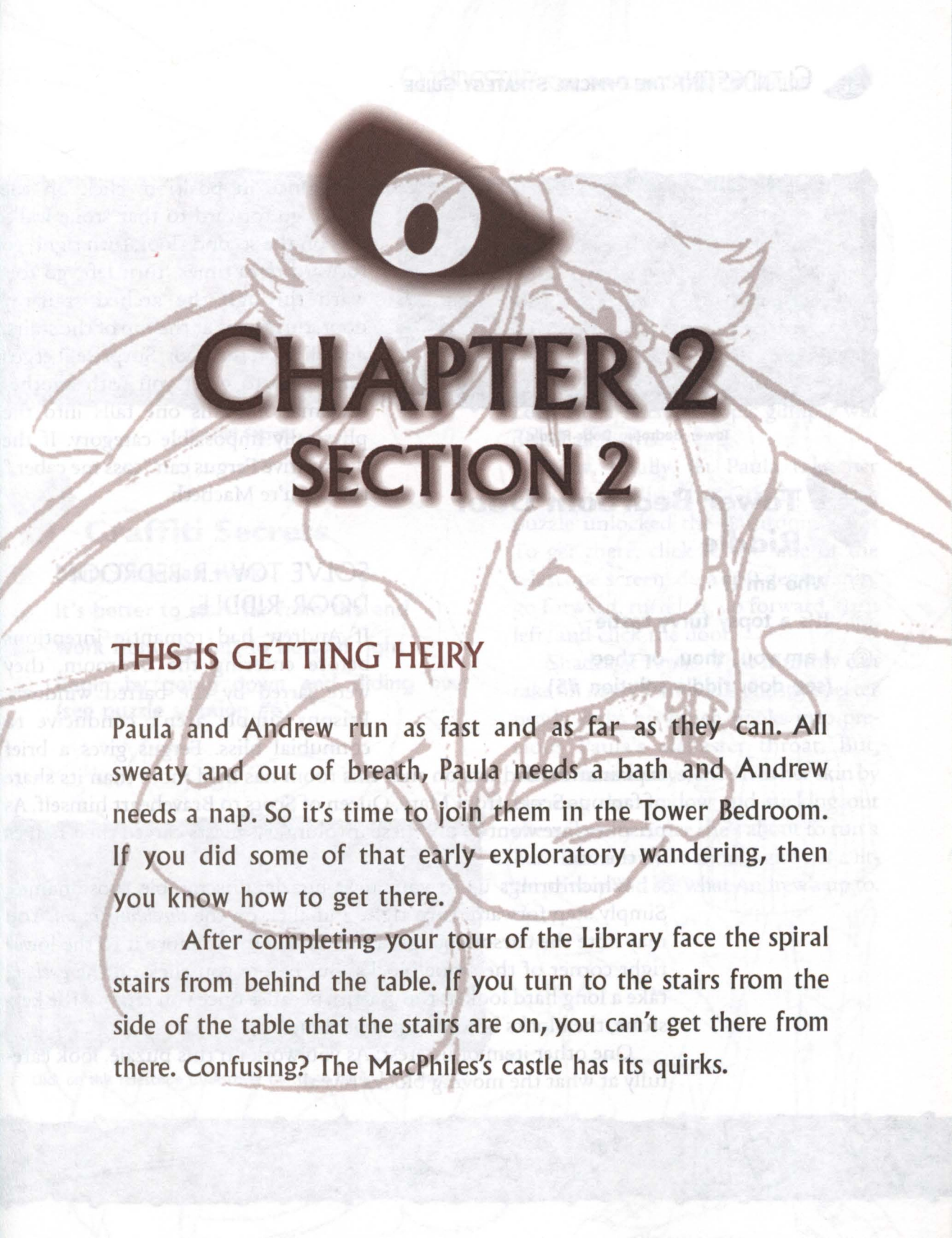


Second Floor and Tower



CASTLE MACPHILES— TOWER

1. Card Room
2. Game Room
3. Secret Chamber
4. Spiral Stairs to Library
5. Tartan Room
6. Tower Bathroom
7. Tower Bedroom
8. Tower Hall
9. Tower stairs
10. Upper Hall
11. Dumbwaiter to Wine cellar



CHAPTER 2

SECTION 2

THIS IS GETTING HEIRY

Paula and Andrew run as fast and as far as they can. All sweaty and out of breath, Paula needs a bath and Andrew needs a nap. So it's time to join them in the Tower Bedroom. If you did some of that early exploratory wandering, then you know how to get there.

After completing your tour of the Library face the spiral stairs from behind the table. If you turn to the stairs from the side of the table that the stairs are on, you can't get there from there. Confusing? The MacPhiles's castle has its quirks.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

If thee were me and I were thou
And we were both the same somehow
Then I'd be thou and thee'd be me
So what would I be less one 'E'?

Tower Bedroom Door Riddle

Tower Bedroom Door Riddle

- ◎ Who am I?
- ◎ It's a topsy turvy castle
- ◎ I am you, thou, or thee
(see door riddle solution #5)

Once in position, click on the stairs, go forward to that stone walkway on the second floor, turn right, go forward *three* times, turn left, go forward through the arched stairway door, turn right at the top of the stairs, and click on the door. Surprise! Fergus jumps up to greet you with another exclamation. This one falls into the physically impossible category. If the diminutive Fergus can “toss me caber,” then you’re Macbeth.

SOLVE TOWER BEDROOM DOOR RIDDLE

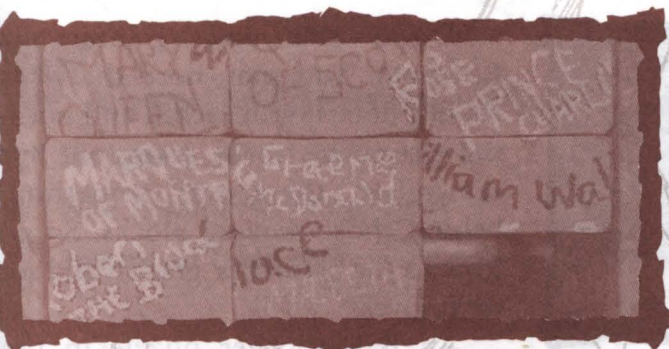
If Andrew had romantic intentions before entering the Bedroom, they were jarred by the barred windows. Prisons simply aren’t conducive to connubial bliss. Fergus gives a brief

explanation and lets on that this room has held more than its share of famous Scots, from Mary, Queen of Scots to Braveheart himself. As prisoners are wont to do, these involuntary guests carved their names on the wall.

Which brings us to your next puzzle: unscramble those names. Simply step forward, turn right and click on the *throbbing brain*. You may note the cursor changes to an *eyeball* if you move it to the lower right corner of the stone blocks. But before you click on the *eyeball*, take a long hard look at the graffiti, because once you remove the key-stone, the blocks become a jumbled mess.

One other item of interest: As you work on this puzzle, look carefully at what the moving blocks reveal.



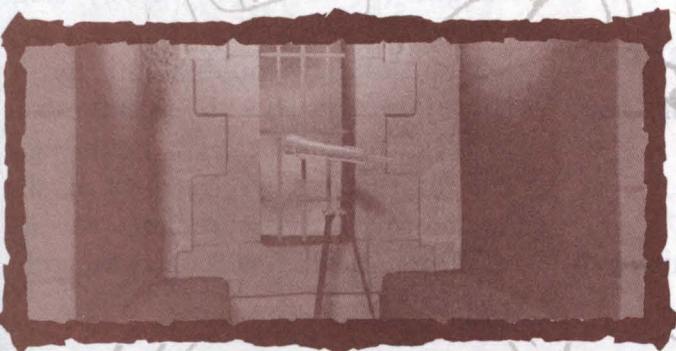


Graffiti Secrets



Graffiti Secrets

- ◎ Brute force can work
- ◎ It's better to start far from the end
- ◎ Work from top left to bottom right
- ◎ Begin by going down and sliding over (see puzzle solution #6)



Click on this telescope to discover the truth behind the myth.

SOLVE GRAFFITI SECRETS

Puzzle completed. Time to leave. Right? Sorry, Charlie. The door's locked. Remember, this is not only the Boudoir, it's a cell as well. More exploration is in order. First, for your amusement only, see what's going on in the nearby body of water. Perhaps you've heard of it—the Loch Ness. This telescopic glimpse will dispel all myths.

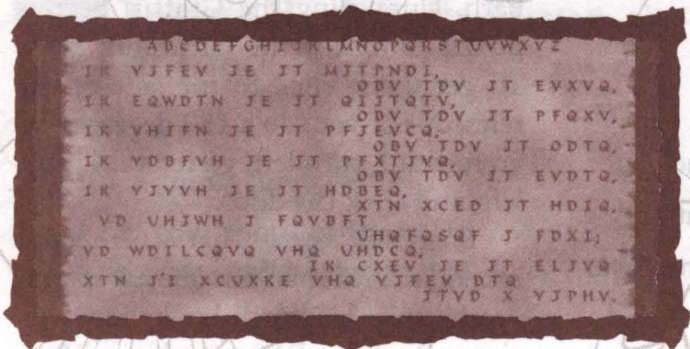
Now, finally, let Paula take her bath. Unraveling the Graffiti Secrets puzzle unlocked the Bathroom door. To get there, click to the side of the telescope screen, do a 180 degree spin, go forward, turn left, go forward, turn left, and click the door.

Shades of *Psycho*. That Murthly can take on many forms. His ghostly specter nearly sinks his lunch hooks into precious Paula's alabaster throat. But, oblivious as always, she saves her skin by opening the window and sucking out the evil nasty. Since she's about to run a bath for herself, we should give her a little privacy and see what Andrew's up to.





Murthly misses an opportunity.



Cryptic Identity



Cryptic Identity—Part 1

- ⊙ Note: one letter is already solved for you
- ⊙ Start small
- ⊙ Correct choices change color
- ⊙ No charge for vowels (see puzzle solution #7A)

Do a 180, and re-enter the Bedroom. You may note that this room's door is still locked and nothing else seems to be going on. But remember, there was something behind those moving blocks. So go back to the prisoners' graffiti and see what gives.

Ah ha! Another puzzle in the same location. Who'd have thought it? Click the *throbbing brain* and you face your next challenge: Cryptic Identity. It's the scroll tucked away behind the stone blocks and it's written in what you will soon learn is a dynamic code.

SOLVE CRYPTIC IDENTITY

In Andrew's immortal word: "WOW!" When this voluptuous red-headed knight (or is it knightess?) said, "There's armor without but treasures within," Andrew couldn't have agreed more heartily. Too bad Rohaise is a ghost. Turns out she's a pretty ugly one at that, as we learn when she transforms into a shrieking banshee to duke it out with that nasty Murthly.





Cryptic Identity—Part 2

- ◎ Six letters
- ◎ Who is the first into a fight?
- ◎ The round table (see puzzle solution #7B)



Rohaise

ROHAISE—CA 1400

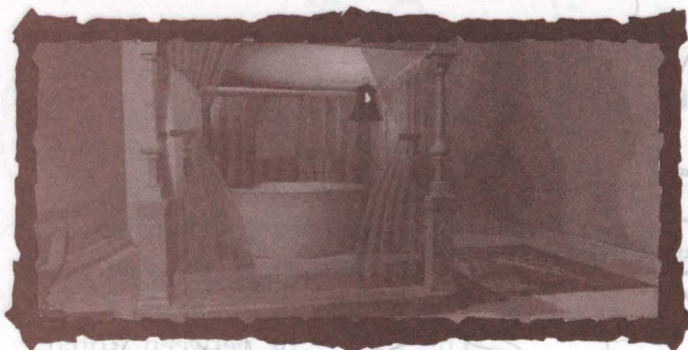
This courageous woman is based on another hero from Scotland's past. That woman was the wife of an Earl. He was a cowardly Earl as it turns out, who fled the English as they attacked his castle. Rather than flee with her husband, this woman donned his armor and, in that disguise, continued to lead his troops into battle. Eventually, the troops were overwhelmed and she and they retreated, but they fought nobly, and she went on to lead other troops in future battles.

Before Rohaise's spinning departure she too made a point to tell Andrew he has the "mark" and the power to follow the same path of bravery she followed. The wife of a MacPhiles, Rohaise lost her life while valiantly attempting to protect the MacPhiles's already besmirched name.

The wild fight between Rohaise and Murthly shook up our intrepid pair, who, after Fergus's timely arrival, quickly departed... in separate directions.

Before you depart, take one more look around. There's another secret passageway up here in the Tower. Unfortunately, it is of little use from a gameplay point of view, but sure could come in handy for party participants who want to slip away for a little tête-à-tête or a quick trip to the john. Check out the Bathroom. After entering, click on the bathtub. Voilà—the sneaky route to the Ballroom.

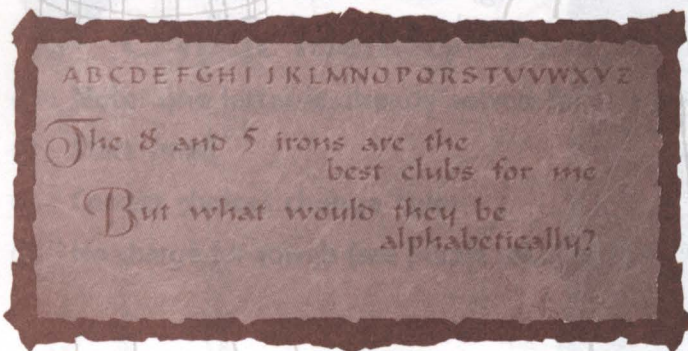




The secret express route to the Ballroom



The secret switch for a quick exit to the Bathroom



Tartan Room Door Riddle

Your arrival location in the Ballroom is your clue to your return procedure. You are facing a round, convex mirror. Examine it. There's something unusual about it... It seems to be reflecting something that's not there. Step back for a moment, and notice that the little table to the right does *not* have a candle on it. Examine the mirror, and you'll see a *lit* candle. To open this room's hidden panel click on the candle flame in the mirror. It opens a panel in the little circular nook nearby. To get there, click off the mirror, do a 180 spin, and if you want to return to the Tower Bathroom, click on the now open, cob-webbed filled secret entrance. Our next destination is across from the second floor landing, so returning to the Tower, or navigating there from here, should take about the same number of steps.

We'll go there from here. *Hitch* to the ballroom entrance, leave the Ballroom, *hitch* to the front door, do a 180 spin, click on the stairs, go forward twice, and click on the Tartan Room door. Hey, here's a surprise! It's Fergus with another riddle.





Tartan Room Door Riddle

- ◎ This is too easy.
- ◎ The simplest of alphabet codes
- ◎ The MacPhiles's motto is not gender neutral (see door riddle solution #6)



The Great Sir Thomas

THE GREAT SIR THOMAS — CA 1800s

Thomas is emblematic of the traditional Scottish golfer. He insists on using only original, natural golf balls: sheep droppings. He always doffs his hat in the direction of Saint Andrews before each round, and was long ago excommunicated for playing on every Sabbath.

This Thomas is based on The Great Sir Thomas who was a famous wit in Scotland in the late 1700s. It is believed that he died laughing when he heard that the King had re-claimed his throne.

SOLVE TARTAN ROOM DOOR RIDDLE

Plaids. We've got your plaids—and a zany, gapped-tooth, Terry-Thomas look-alike straight out of *Those Magnificent Men in Their Flying Machines*. No surprise, then, that his name is The Great Sir Thomas. Besides testing Andrew's reflexes, he confirms that Andrew is descended from "a bunch of duffers."

Thomas tells Andrew that it's up to him to "play through!" You, on the other hand, should first take some time to explore the Tartan Room. There are no puzzles here, only items of amusement. First click on the manufacturer of traditional Scottish golf balls: the sheep. Then chip on over to the cubbyhole with the table. There are several items of interest here. Finally, play three holes of ancient Scottish golf by clicking on the three paintings. Sheep droppings can be deadly.



My first's in a CASTLE
but not in a KEEP
My last is in SLUMBER
and also in SLEEP
My second and third
are both found in THRONE
And my fourth can be found
in DRAGON AND DRONE

Secret Chamber Door Riddle

Secret Chamber Door Riddle

- ◎ Same process used in Cryptic Identity—Part 2
- ◎ We've seen the answer in the BOOK OF LORE
- ◎ The third online hint darn near gives it away (see door riddle solution #7)

Now it's off to the next room: the Secret Chamber. If you tagged along on our earlier castle meandering, then you know how to find it. Exit the Tartan Room, turn left, go forward, turn right, go forward, turn left, click on the left side of the screen (the open walkway), go forward *twice* to the rock wall, turn right, click on the reinforced wooden door. For once, our usually ebullient Fergus whispers his greeting. Does this mean dark mysteries lie behind this door?

SOLVE SECRET CHAMBER DOOR RIDDLE

Andrew meets the Monster MacPhiles and learns a truly tragic tale. Here is a child abandoned to solitary confinement because his mother believed her son's disfigurement was an embarrassment to the family. By imprisoning him, she ensured no one would claim that she gave birth to a monster. The Monster MacPhiles lived—and died—in this tiny room, sentenced to a life of loneliness and *Little Lord Fauntleroy* clothes.





Items of amusement in the Tartan Room



Princess Pigmalia: The byproduct of royal inbreeding?

OBJETS D'ART

Whilst zipping around the castle, solving puzzle after puzzle, perhaps you've not taken the time to admire the MacPhiles's art collection.

In fact, their cozy little castle is a veritable museum of visual delights.

Most of the paintings were originally line drawings from old books of black and white engravings done in the 19th century.

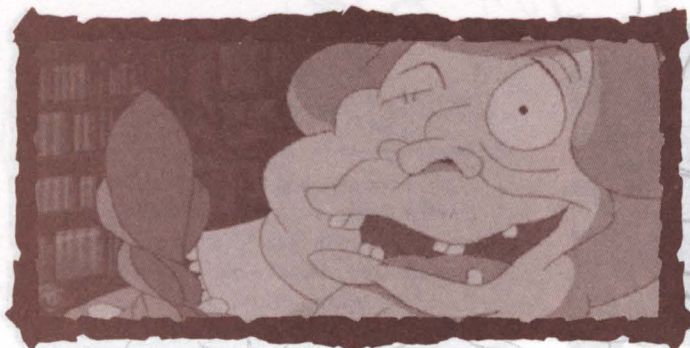
CLANDESTINY's designer, James Yokota chose them "because they have a naive charm that is already nearly cartoonish." Trilobyte's team of talented artists colored and embellished them, giving some of the characters distorted shapes: large heads on little bodies, warped faces with huge eyes or noses— "just about anything to make them weird and amusing."

The resulting images give the impression of colorful old oil paintings.

One of Yokota's favorites is in the upper hallway above the Library by the spiral staircase.

He calls her Princess Pigmalia for her swine-like persona. "Obviously a woman who never found a suitor. An old maid who may have been the tragic result of royal inbreeding. Nonetheless, she has a happy continence and I enjoyed painting her portrait."

Yokota also tried to group paintings to fit the theme of the environment. Scenes of courting and dance for the Ballroom, cards and card playing for the Card Room etc. The Kitchen has a painting that he calls "The King's Spoils." The King looks aghast at a servant who is spilling a platter of food. The platter is in mid-air, about to rain down drumsticks and chicken wings. Most of the participants are oblivious to what is about to happen.



The Monster Child

MONSTER CHILD—CA LATE 1600s TO 1700s

He is the Cyclops child whose "mummy was a mongrel" and "daddy was a mutt." He also lost an eye, apparently while playing solitaire with a pointed stick. He has a beautiful, haunting singing voice which he uses to beseech his mother to tell him why she abandoned him. The Monster child is based on Scotland's legendary Monster McCree. People from the 18th century reportedly heard horrible sounds from within Cawdor's Castle, the seat of the Queen Mother. Nearby residents believed the Royal Family had a deformed or monstrous child. So one day, when the Royals were away, guests hung sheets from all the windows then went outside to see if any window had no sheet. One was sheetless, but the castle owners returned before the guests could find the secret room and the source of the unexplained sounds.



13 Easy Pieces Puzzle

The Monster Child explains to Andrew that even though his mother hid him deep within the castle walls, he still makes his presence known. It is *his* singing that haunts the castle Chapel. Andrew also learns that the Monster Child is "not the only beast within." Does he mean within the castle...or Andrew?

The Monster Child's room is Spartan, with only a few simple toys and a desk. It's in there that you will find the 13 Easy Pieces game he told you to play.





13 Easy Pieces

- ◎ Match the tiles to the faint numbers beneath
- ◎ Fix each numerical end, one at a time, back and forth
- ◎ Right side then left side and repeat
- ◎ Forty-five moves are needed, but it's more like five steps (see puzzle solution #8)



The Monster Child's means to haunt the Chapel

SOLVE 13 EASY PIECES

Before leaving, do some more exploring. The Monster Child told you about how his singing can be heard in the Chapel. But if you refer to your first floor map from Section 1 of the Walkthrough, you'll see the Chapel is a long way from the Monster Child's room. How does he do it? A secret passageway of course. Once again the wagging finger icon will not give away its hiding place, but it's in a logical location—a favorite spot for secret passageway builders.

Face the bookshelf that was to the left as you entered the room. Move toward it and click anywhere on it. Voilà—the secret is out. But you can't enter the Chapel from here. After all, the Monster Child is locked up. It's his only way to get his voice into the Chapel—which is your cue for what you'd think would be the next location: the last unvisited room on the first floor—the Chapel. But we're going to take a brief detour on the way there... to the Library.

Leave through the barred gate, go through the reinforced wood door, turn left, go forward, turn right, go forward *twice* going down the spiral stairs into the Library, then move the





Bookshelves: The Truth Is Out There Puzzle



Bookshelves: The Truth Is Out There

- ⊙ Ignore the letters for now
- ⊙ Make a picture
- ⊙ A submarine is on the spines
- ⊙ Is that a dragon or a periscope?
(see puzzle solution #9)



Another secret panel, this time leading to a tropical Arboretum

icon over the bookshelf to the right and click the *throbbing brain*.

We have another bookshelf puzzle. Despite your having been here before, only now is it accessible to you. The first online hint tells you the answer is three words. To play, click a book, then click its proper location.

SOLVE BOOKSHELVES: THE TRUTH IS OUT THERE

And what's this? Another cool secret door. This leads to a beautiful Arboretum. If you wander a bit, you'll come to a locked door. Sorry, we need to solve a few more puzzles before we can go through it.

So, as strongly suggested by the Monster Child, now we're going to the Chapel—and it's not to get married. Return to the Library, *hitch* to its exit, leave, go forward, turn left, go forward, turn right and click on the Chapel door. "Bless me bones," it's another door riddle.



ABCDEFGHIJKLMNOPQRSTUVWXYZ

The first is the twelfth one
of the order
The second the fifth one
from the border
The third and the final one
will be plenty
And happens along
at number twenty.

Chapel Door Riddle

Chapel Door Riddle

- ◎ Another straightforward alphabet code
- ◎ Enjoy the rhyme
- ◎ To allow (see door riddle solution #8)

SOLVE CHAPEL DOOR RIDDLE

This episode leaves no doubt who the villain is. With a stained-glass copy of Tintoretto's *St. George and the Dragon* as the stage, Murthly (the Dragon), melts Andrew (St. George) as he attempts to rescue Paula (Sabra, the King's daughter). As Murthly flies off, he confronts Andrew with a little secret: "No stone you'll find. Scotland's treasure will still be mine!"

Once silence returns to the Chapel, you may look around. You'll soon discover Murthly may have departed, but not without leaving a challenge behind. For the first time, you get to go head-to-head with the Dragon in a game of skill. You'll find it in the rear of the Chapel, on a table to the left as you face the door.



Let He Who
Free the Beast
Stone Scotland

GLOSSARY MAPS PHOTOS TIPS LORE SIGHTS

The MacPhiles's motto, two-thirds complete



No longer any doubt. Murthly, aka the Dragon, is the villain



Open the collection box to play Cursed Coins



Cursed Coins Puzzle

- ◎ Most coins wins
- ◎ You move first, a decided disadvantage
- ◎ Diagonals are good
- ◎ One space from the board edge is bad
- ◎ Six moves are all you need (see puzzle solution #10)

SOLVE CURSED COINS PUZZLE

In the Andrew-versus-Murthly competition, round one goes to the 13th Earl of the Clan MacPhiles. But don't let that go to your head. There's much more to come in the next two sections.

PUZZLE SOLUTIONS— #6—#10

#6 —GRAFFITI SECRETS

This is the classic slide-the-tiles puzzle. This 3x3 version (as opposed to larger sizes) gives you the fewest options, so careful planning is important. Essentially, you want to begin as far from the ending position as possible. That is, move the correct tile to the upper left position first, as your last move will be to vacate the lower right location.

The Marquess of Montrose block goes in the upper left, with the Mary Queen block below it, so plan with those blocks in mind.



1	2	3
4	5	6
7	8	9

Here is our numbering scheme for the puzzle. Our 16-step solution is below. There are other solutions, but we believe ours uses the fewest moves.

Solution: Click on the following locations in order: 6 - 5 - 2 - 1 - 4 - 5 - 2 - 3 - 6 - 9 - 8 - 7 - 4 - 5 - 6 - 9

#7A—CRYPTIC IDENTITY—PART 1

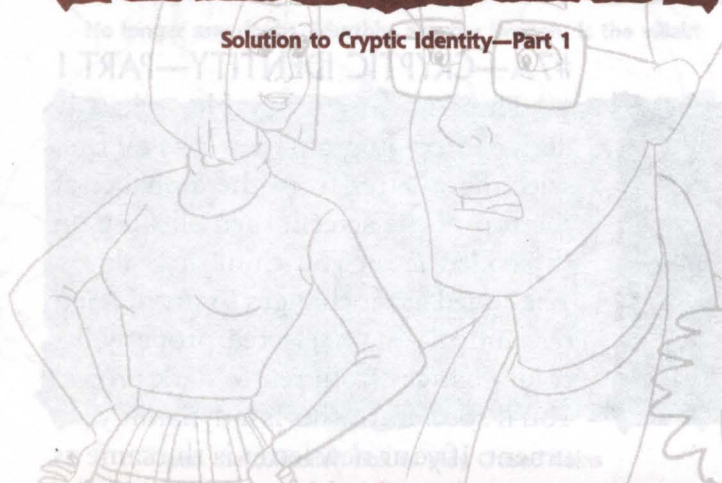
This is an enjoyable, cleverly designed cryptogram. It works by first selecting a letter from the alphabet at the top of the screen, then clicking on the coded letter you think it replaces. The coded letter changes to the new letter, and if you've selected properly, its color changes from red to dark brown. You'll soon learn this is a dynamic document. If your new letter is the same as some other coded letters, those coded letters change. For an old parchment, it's pretty darned high tech.

One additional note: It can be difficult to center the skeleton hand icon over a letter. Remember, the icon changes to an eyeball when you pass the **palm** of the hand over your letter, not its pointing finger.

The strategy in this, or just about any other straight-forward coded mes-

Graffiti Secrets solved





MY FIRST IS IN KINGDOM BUT NOT IN STATE.
 MY SECOND IS IN EMINENT BUT NOT IN GREAT.
 MY THIRD IS IN GRANITE BUT NOT IN STONE.
 MY FOURTH IS IN GRISTLE BUT NOT IN BONE.
 MY FIFTH IS IN HOUSE ALSO IN HOME.
 TO WHICH I RETURN WHEREVER I ROAM;
 TO COMPLETE THE WHOLE.
 AND I'M ALWAYS THE FIRST ONE MY LAST IS IN SPITE
 KNIGHT INTO A FIGHT.

Solution to Cryptic Identity—Part 1

MY FIRST IS IN KINGDOM BUT NOT IN STATE.
 MY SECOND IS IN EMINENT BUT NOT IN GREAT.
 MY THIRD IS IN GRANITE BUT NOT IN STONE.
 MY FOURTH IS IN GRISTLE BUT NOT IN BONE.
 MY FIFTH IS IN HOUSE ALSO IN HOME.
 TO WHICH I RETURN WHEREVER I ROAM;
 TO COMPLETE THE WHOLE.
 AND I'M ALWAYS THE FIRST ONE MY LAST IS IN SPITE
 KNIGHT INTO A FIGHT.

Solution to Cryptic Identity—Part 2

sage, is to solve the short words first. There are several one letter words: they must be **A** or **I**. Try them. Now you'll see several two letter words that begin with **I**. There are only a few options for the second letter: **F**, **N**, **S**, and **T**. Note also that the letter **H** is already filled in. You should have no other problems from here on.

#7B —CRYPTIC IDENTITY—PART 2

The solution is a six-letter word. You use each word pair to limit the available letters for each of the solution's letter positions:

First letter can be found in KINGDOM not STATE; no letters in STATE are in KINGDOM, so the solution's first letter is one of the letters in KINGDOM.

Second in EMINENT, not in GREAT leaves: MIN.

Third in GRANITE, not in STONE leaves: GRAI.

Fourth in GRISTLE, not in BONE leaves: GRISTL.

Fifth in HOUSE, also in HOME leaves: HOE.

Sixth in SPITE.



To use brute force to solve this could take a long time, so read the clues carefully. Who is first in the fight? Who fought to protect castles?

Solution: KNIGHT

#8—13 EASY PIECES

This is another sliding tile puzzle, but with a restricted route: the two triangles keep you from sliding left or right through the middle. The object is to get all the tiles into their proper locations, which are marked faintly on the board. We've printed those numbers on the puzzle opening position below.

At first, this looks complicated, and if you do a little trial and error you will probably become hopelessly lost. What we suggest is you first analyze the puzzle a bit. Note that if you could move the **3** tile to the right, you could then slip the **10** tile into its proper location behind the **9**. And once the **10** is out of the way, you could slip the **2** up that middle chute in front of the **3**; then slip the **11** behind the **10**, the **1** in front of the **2** and so on. Basically, to create an opening to move one tile into its proper position, you need to move seven tiles out of the way.

13 Easy Pieces opening position





13 Easy Pieces: First step completed



13 Easy Pieces completed

To get you started, here is the first sequence of moves to get tile number **10** in position. Once you do this, you will probably see the pattern and be able to finish the puzzle on your own. If not, the complete solution is just below this first part. One other note: Once you figure out the process, this puzzle becomes very tedious to complete. Clicking and waiting 45 times can take its toll.

Solution for first step: Click on the following tiles: 2 - 11 - 12 - 6 - 5 - 4 - 3 - 10

With the **10** in place, now move the tiles to put number **2** into its proper position. Then place tile numbers **11**, **1**, and **12**.

Solution for final four steps: Click on the following tiles: 2 - 11 - 1 - 13 - 7 - 8 - 9 - 10 - 2, then 11 - 1 - 12 - 6 - 5 - 4 - 3 - 2 - 11, then 1 - 12 - 13 - 7 - 8 - 9 - 10 - 11 - 1, then 12 - 13 - 6 - 5 - 4 - 3 - 2 - 1 - 12 - 13. **DONE!**

#9—BOOKSHELVES: THE TRUTH IS OUT THERE

This is an enjoyable little diversion. The object is to place the books



in their proper order, creating a three-word phrase along the spines and a little drawing above them.

To solve it, forget about the three words and just look at the drawing. It appears to be a design for an ancient submarine with a unique periscope. The propeller wash should be the far left book, followed by the propeller, the end of the rudder, the rudder, then a tapered portion of the submarine. The rest should be easy.

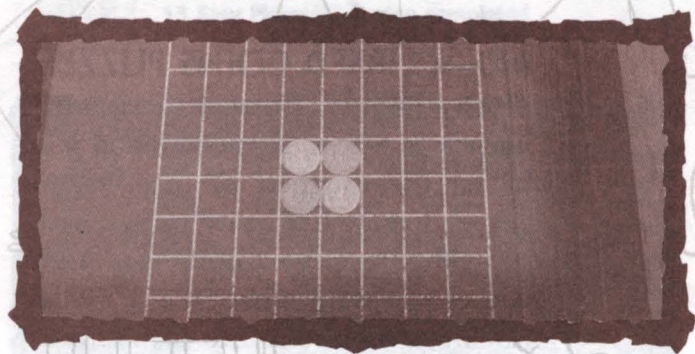
Solution to Bookshelves: The Truth Is Out There

Solution: A SECRET REVEALED

#10—CURSED COINS PUZZLE

This is the first of two artificial intelligence games in *Clandestiny*, and it is by far the toughest of the two. AI games operate like board games, with the computer as your opponent. After you make your move, the artificial intelligence written into *Clandestiny*'s software analyzes the position of the pieces and chooses the most strategic counter move.

Rules: You play the brown coins; Murthly has the blood red ones, of course. You go first. You move by jumping as many of Murthly's coins as you can. As long as you are adjacent



Cursed Coins: opening position

to at least one of his red coins, and there is a space at the end of a line of coins, diagonally, vertically or horizontally, you can move your cursor to that empty space—an eyeball will appear there to indicate it's a legal move. Click the eyeball, then watch as Murthly's piece(s) changes from red to brown. If more than one of your coins can jump to the space you've selected, then you will change the colors of all of Murthly's pieces between them. Murthly will then take less than a moment to ponder the position, and suddenly, a group of your coins will change from brown to red. If there are no legal moves—that is, if there are no spaces to which you or Murthly can jump—then you or he loses a turn until that situation changes. That explains why it seems Murthly occasionally takes an extra batch of your coins. He simply has taken another turn without telling you, because you had to skip your turn.

Strategy: You are at a decided disadvantage since you go first. Why is that a disadvantage? Breaking out of the square or rectangular shape of the played coins gives Murthly many offensive opportunities. Returning the coins to a symmetrical

shape is strategically advantageous, and Murthly gets an opportunity to do that on almost every early move. So your goal is to find a way to keep Murthly from doing that.

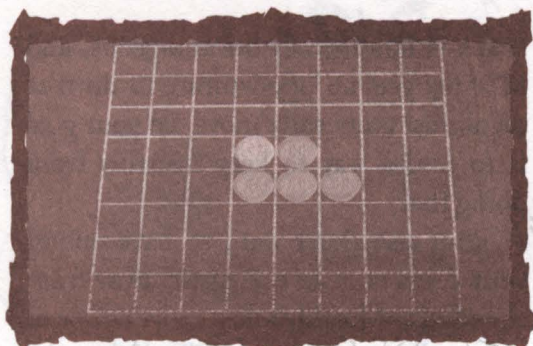
You also don't want to have one of your coins end up one space away from the edge, as Murthly's next move will be to collect all your coins and fill a line to the playing area border.

Knowing all this, give it a go for a while. Unless you are some kind of board game genius, we doubt you'll find a winning strategy right off the bat.

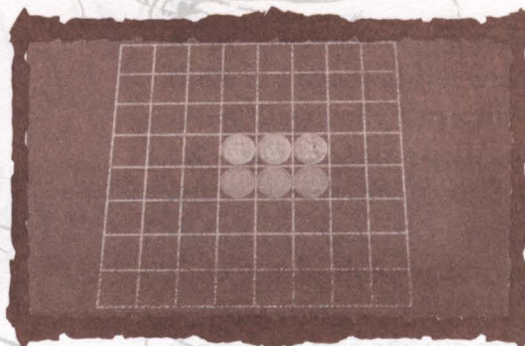
We've been able to come up with only one sequence of moves that leads to victory over our dragon/butler nemesis—and we think it's darned elegant, since it requires only six moves to remove all of Murthly's pieces. We've learned that if we try other options that go beyond six moves, Murthly beats the stuffing out of us. After you've struggled with Cursed Coins for a while, you might want to take a look at the first couple steps of our winning sequence. Then see if you can complete it without looking at the other steps. Use the table below to follow our solution.

Solution: Click E-6, C-6, C-4, G-7, C-2, A-2—taking all of Murthly's pieces.

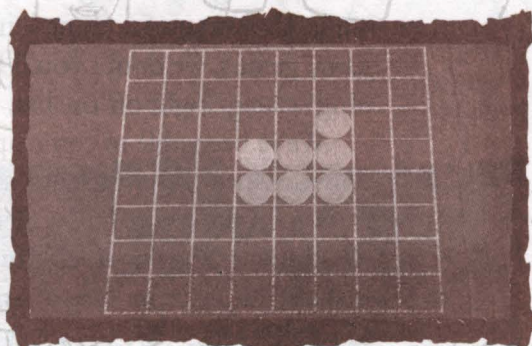
	1	2	3	4	5	6	7	8
A								
B								
C								
D				●	●			
E				●	●			
F								
G								
H								



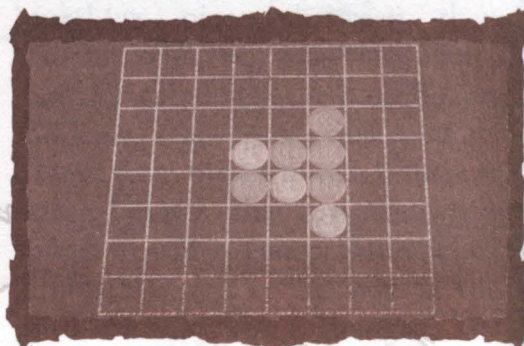
Your 1st move



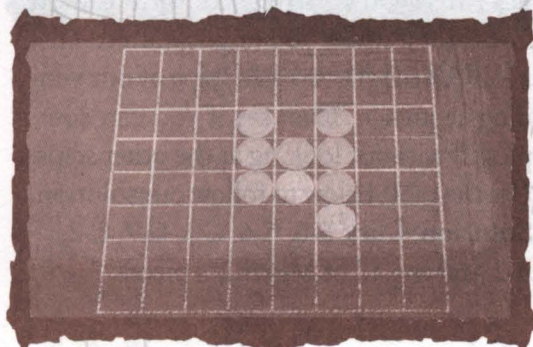
Murthly's 1st move



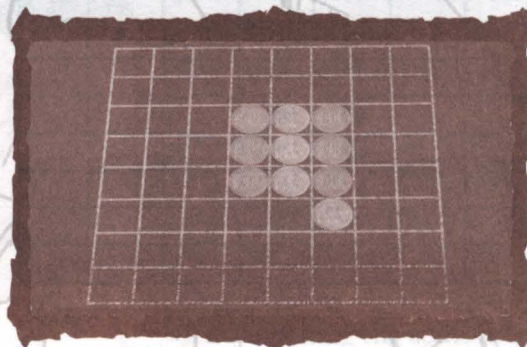
Your 2nd move



Murthly's 2nd move

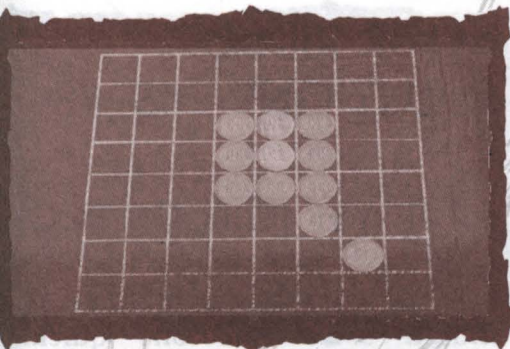


Your 3rd move

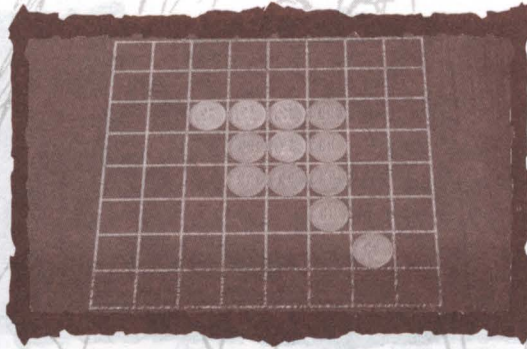


Murthly's 3rd move

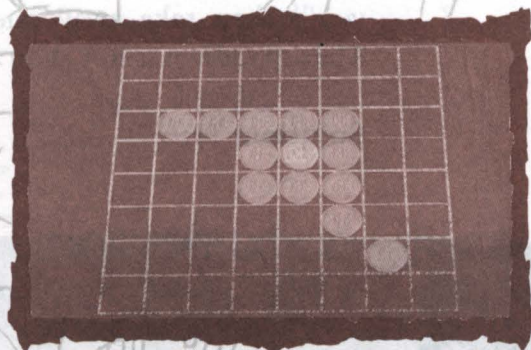




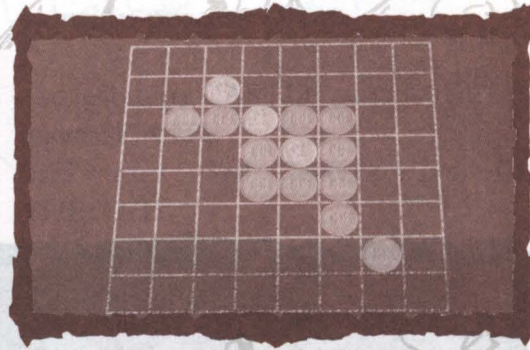
Your 4th move



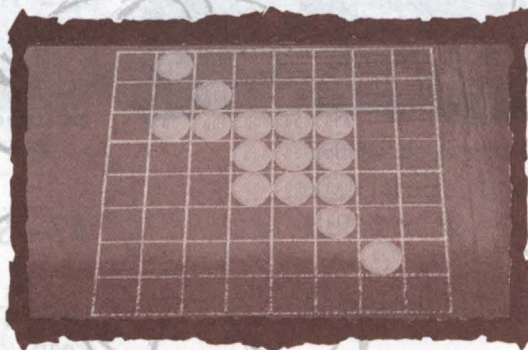
Murthly's 4th move



Your 5th move



Murthly's 5th move



Your 6th move—You win! Murthly loses!



ABCDEFGHIJKLMNOPQRSTUVWXYZ

If thee were me and I were thou
And we were both the same somehow
Then I'd be thou and thee'd be me
So what would I be less one E?

THE

Tower Bedroom Door riddle solution

ABCDEFGHIJKLMNOPQRSTUVWXYZ

The 8 and 5 ions are the
best clues for me
But what would they be
alphabetically?

HE

Tartan Room Door riddle solution

DOOR RIDDLE SOLUTIONS—#5—#8

#5—TOWER BEDROOM DOOR

If you think in terms of old English, or biblical English, you should solve this one quickly. Basically, the hints are leading you to find a synonym for YOU from which you'll then take away one letter E. That synonym is not thou but it is...

Solution: THE

#6—TARTAN ROOM DOOR

This is a definite "No brainer"—a simple alphabet code reading left to right:

8 = H

5 = E

Solution: HE

#7—SECRET CHAMBER DOOR

As with the Cryptic Identity six-letter puzzle, using brute force could keep you busy for a long time. But this



My first's in a CASTLE
but not in a KEEP
My last is in SLUMBER
and also in SLEEP
My second and third
are both found in THRONE
And my fourth can be found
in DRAGON and DRONE
STONE

Secret Chamber Door riddle solution

ABCDEFGHIJKLMNOPQRSTUVWXYZ

The first is the twelfth one
of the order
The second the fifth one
from the border
The third and the final one
will be plenty
And happens along
at number twenty.

LET

Chapel Door riddle solution

time, that's about all you have at your disposal, since the rhyme offers no other clues.

By now, you've seen most of the motto and can probably fill in the blanks, except for this word. It is a surprise. It's also central to *Clandestiny's* plot. We've already given you a huge clue in our reference to the *Book of Lore* in the Library.

Give up? Well here's the basic solution process:

1st letter in CASTLE, not in KEEP
leaves: CASTL

2nd and 3rd letters are in
THRONE.

4th in DRAGON and DRONE leav-
ing: DRON.

5th is in SLUMBER and SLEEP
leaving: SLE.

Solution: STONE

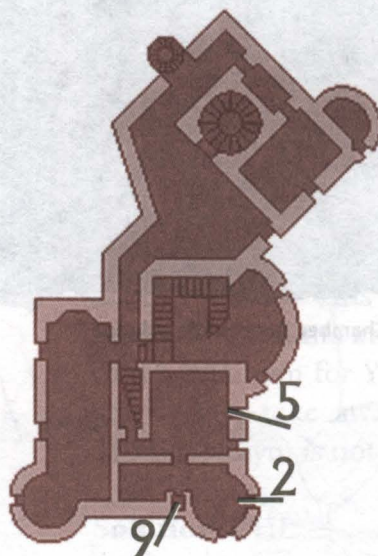
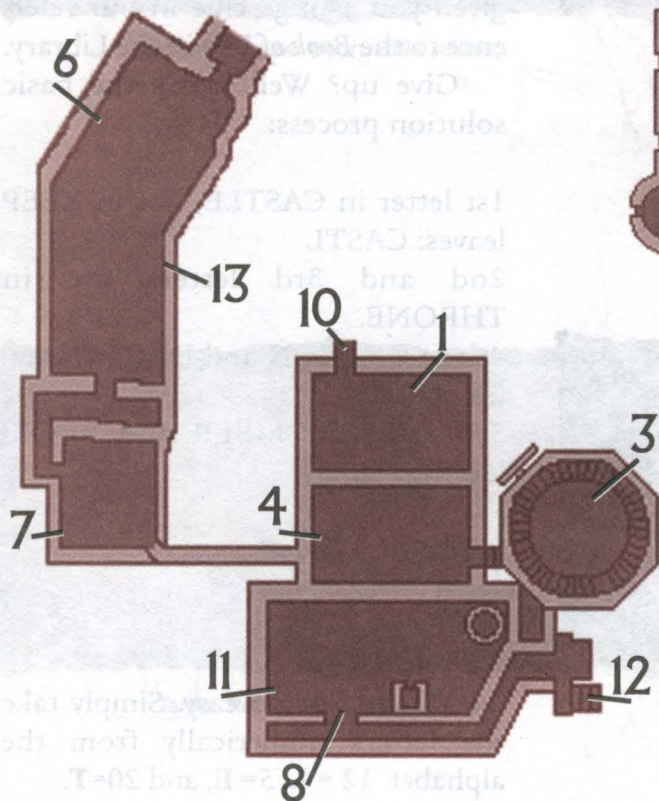
#8—CHAPEL

This too is too easy. Simply take the letters numerically from the alphabet. 12 = L, 5 = E, and 20 = T.

Solution: LET



Garden, Cellar, and Second Floor



CASTLE MACPHILES—2ND FLOOR, CELLAR, AND GARDEN

1. Armury
2. Card Room
3. Clock Tower
4. Clock Tower Anteroom
5. Game Room
6. Garden
7. Statue Paths
8. Wine Cellar
9. Dumbwaiter to Wine Cellar
10. to Coat of Arms and Main Foyer
11. to Garden
12. to Kitchen and Dining Room
13. to Wine Cellar

Complete Story—A Good Heir Do?

Claude's story unfolds as you play the game. We'll be back with more news and images whenever a new chapter is available.

CHAPTER 2 SECTION 3

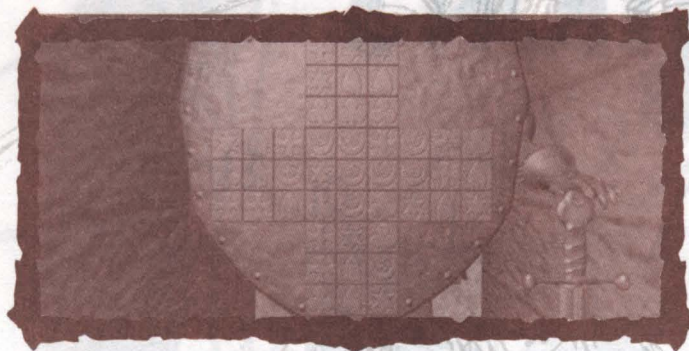
HEIR LOSS

You defeat Murthly at his own game, but that doesn't seem to bring Andrew any closer to finding Paula. On the verge of collapse, Andrew stumbles across Fergus mopping the floor. Our affable little buddy is humming a catchy tune, and happily points the way to the Game Room, where he last saw the treasure-seeking Paula.

So you think you'd like to follow Fergus's directions to a 'T.' Not so fast. There's a new puzzle that has just become accessible and it's on the way to the Game Room, so let's pause a moment and ponder it.



Coat of Arms by Main Entrance



Coat of Arms puzzle



Coat of Arms Puzzle

- ◎ Look for groupings
- ◎ No diagonals
- ◎ A 'T' or a cross are OK
(see puzzle solution #11)

Hitch to the front door and turn right. Lo and behold, this time when you pass the icon over that suit of armor, it turns into a *throbbing brain*. Perhaps Murthly finally has deemed you worthy of this task. Fergus's first clue clarifies your task: form nine regions of five symbols each.

SOLVE COAT OF ARMS PUZZLE

Is that it? By solving the puzzle, all you see is another knight, this one with a heart. There must be more and of course there is... Click the heart.

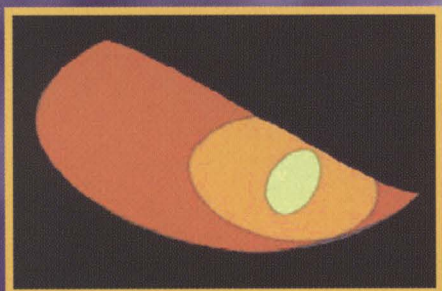
All right! Another secret passageway. This one goes down into the Cellar Armory. Ahead of you is a door leading to the base of the Clock Tower, but it is not accessible at the moment.

Meantime, the armory is something of a weaponry museum. There are several items of interest here. Turn left and click on the suit of armor against the wall. It may not be immediately apparent at first glance, but there is a crossbow arrow sticking out of it. Click the *eyeball* to find out why it's there.



Complete Story—A Good Heir Day

Clandestiny's story can flash by all too quickly as you play the game. We believe it's worth savoring and replaying. Plus we think the characters and images warrant a second look. So, using excerpts from the original script plus additional notes, here is the visual replay of *Clandestiny*.



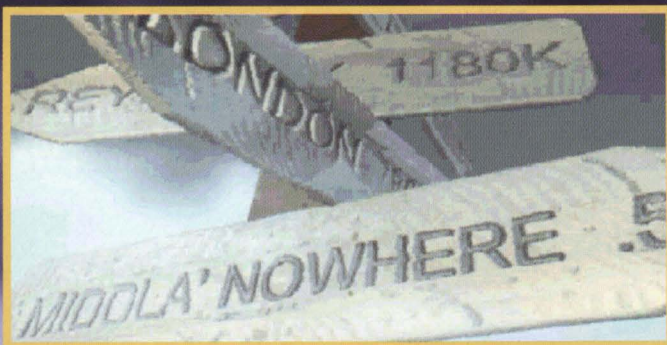
A rasping scream pierces the air as a raven soars against a desolate sky in the north of Scotland. The bird's angry eyes scour the countryside below.



A small car moves along a winding road which leads to a castle, perched on a high cliff above a rugged shore in the distance.

Inside the car Andrew, the driver, is having difficulty seeing through the fog to negotiate the twists and turns. Paula, his girlfriend, is reading a telegram with bubbling excitement. "To Andrew J. MacPhiles—Heed destiny's call! Return at once to Scotland to win your legacy."





Andrew is losing his enthusiasm. "Look at this place—it's the end of the earth. I've got a bad feeling about this. I wanna go home."

Paula thinks they're lost. Andrew reluctantly stops the car to ask a passing shepherd for directions. He confirms they're on the right road but offers this ominous warning: "I wouldn't go there if I were you. No one's set foot in Castle MacPhiles and lived to tell about it."



Andrew now panics, racing to find a turn-around. Instead, the raven collides with the windshield, and the car spins out of control, crashing into a massive stone wall. Welcome to the Castle MacPhiles.

Andrew is in shock. Paula is ecstatic. All she sees is her castle. As they gather their wits, behind them one of the gargoyles transforms into a severe looking man with "raven-like" features—Murthley, the butler. His voice is polite but has a hint of menace.



Murthley introduces Mrs. Dimwitty, the cook who babbles on about all the dead souls within who whisper words of wisdom "etched in stone." Fergus, the handyman, runs counter to all the gloom and doom. The energetic and enthusiastic elf says

he "takes the bags, and cleans the floors, just call on me to open the doors."

As Andrew hands Fergus the car keys, Fergus exclaims that Andrew has the "mark" of the MacPhiles. Before he can offer an explanation, Murthley intervenes. "Pay no attention," he scowls. "Fergus had an unfortunate crash at Indianapolis... Head injuries, you know." As Murthley turns to lead them through the front door, Andrew sees Murthley's head float away.





Thunder and lightning flash. Murthley opens the castle door and for the briefest moment we see that the castle entry way is filled with ghosts. Andrew strongly suggests he and Paula talk about this a little more over a "few thousand drinks." Paula gazes into the castle with delight, paying no attention to Andrew's ranting.

Andrew and Paula follow Fergus to the Great Hall. "Wouldn't this be a lovely place for a wedding?" Paula asks. Andrew cringes. Fergus motions to the paintings of Andrew's relatives. Andrew sees spirits. They all have the same message:

"Twelve eyes against every hope, intent, malice or purpose."



Then, down from the fireplace appears Magnus Og, the 1st Earl of the MacPhiles. His eyes seem haunted by an aching sadness. His message to Andrew is brief and perplexing: "Under the water and over the sea, bury it deep for all to see." Paula,

who hears only Andrew's recitation, thinks, "It's so... juvenile."

Andrew and Paula begin exploring the castle by visiting the Drawing Room. Mrs. Dimwitty mysteriously enters through a hidden panel and offers them punch that'll make them "feel fit as a tid-dly and ready to wink."



Mrs. Dimwitty tells them about a woman in a painting, Dame Jennet, a MacPhiles who failed in her attempt to poison King James the 5th. She was burned as a witch. "There went the family's reputation

up in flames," says Mrs. Dimwitty. Suddenly flames from the fireplace leap up to the painting. Dame Jennet lifts her vial, toasts Andrew, and is consumed in the inferno.

Andrew and Paula, both hungry from their long drive, move on to the Dining Room. They meet the Vicar, a man who gives slobs a bad name. He is full of foreboding and when he sees Murthley's head rising from the soup and notices that Andrew has the "mark," he bolts from his chair and waddles quickly out of the room.





Apparently Haggis and Cullen Skink soup are not to Andrew's liking. He heads for the kitchen looking for a sandwich. Instead he finds Gram Grizel, another cowardly MacPhiles, whose face is covered with hideous boils.

The boiling liquid in Gram Grizel's pot reveals why she suffers so. It is the 14th century, Grizel is the lady of the house and has caught the Black Death. Rather than surrender to the King's knight, she dresses as a maid and escapes, damned for eternity to suffer the ravages of the bubonic plague.



Paula and Andrew retire to the library, where Andrew meets Captain Hugh MacPhiles, a pirate pillaging the West Indies. As he dances the hornpipe, a cannon ball slices off his legs at his knees. He falls to the deck with a piercing scream.

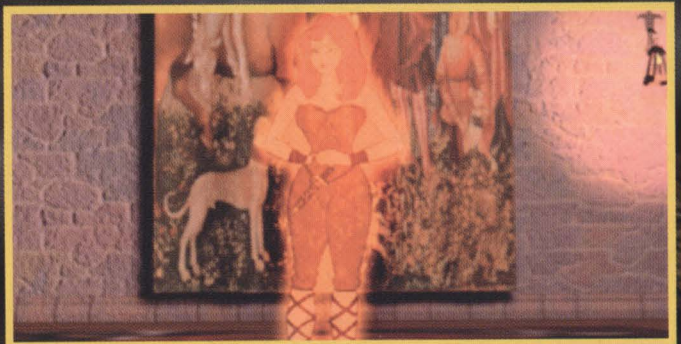
Despite Captain Hugh's admonition that "To kill the curse you canna run," Andrew grabs Paula and they bolt from the library.

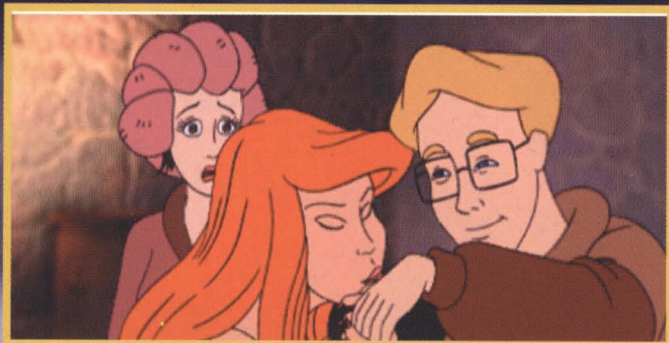


Paula and Andrew, fatigued from their misadventures, head for the Tower Bedroom. As Paula readies her bath, a cloud of steam roils from the tub, taking on the ghoulish shape of Murthley. Paula, blissfully ignorant of this, opens the

window and Murthley's specter is sucked out with the steam.

Andrew turns back the covers of the canopy bed and finds little green mints on the pillow. "What is this, Howliday Inn. Scariot Hotel. Riot Regency," he says, giggling nervously. Then in a shimmering light a knight appears and transforms into a stunningly beautiful woman in a leather outfit: Rohaise.





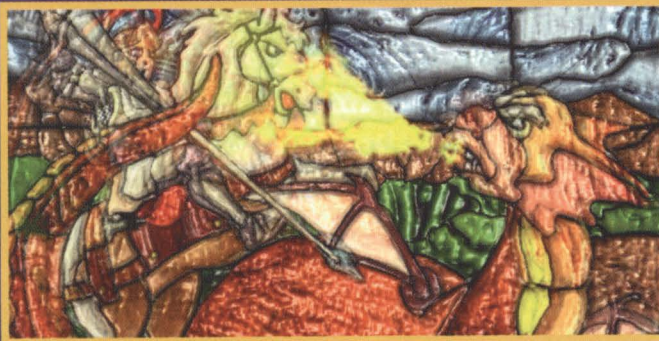
Rohaise reaches for Andrew's hand. "In thine hands shall destiny fall," she says. "Thou hast the power." Andrew is smitten. Paula is miffed.

Murthley rapidly seeps in on a vaporous fog, looming behind Andrew. Rohaise sees Murthley and becomes inflamed with anger, calling him a "cursed dragon." Rohaise screams as her body morphs into a horrifying, wailing banshee. She and Murthley clash in a shrieking battle of spinning vapor, whirling about the room like two demons in a death struggle.



Andrew steps into a room that's tartan, i.e., plaid, from floor to ceiling. He quickly ducks to avoid an errant golf ball that has ricocheted around the room and rocketed straight at Andrew's head. Andrew then meets another dubious member of the Clan MacPhiles, Sir Thomas. His favorite golf balls: sheep droppings.

Paula has disappeared. Andrew's searching takes him to the Secret Chamber where he meets the Monster Child. A little boy whose "Mummy was a mongrel, Daddy was a mutt; no wonder she delivered such a gruesome little nut." To avoid family ridicule, the Monster Child's mother sequestered him here to a life of loneliness.



Andrew continues his search in the Chapel where the Monster Child's haunting voice mixes with Paula's screams for help. Andrew turns to a stained glass window and sees himself melting in flames as he battles a dragon that has taken Paula captive.

Andrew runs for the door, but the Dragon (who we now know is Murthley) leaves the glass and flies in ghostly form to block his way. "The secret's safe," the dragon shouts. "No stone you'll find. And Scotland's treasure will still be mine!!!"





The search for Paula takes Andrew to the Game Room where he not only finds his girlfriend but another eccentric family member, Buffalo MacPhiles. He has a gun and brags he's bagged every beastly but one: the Beast Within. Weapons can not touch such a beast, he says, but it's up to Andrew to somehow destroy him.

Just when it looks like Andrew might talk Paula into leaving, a comic rat changes their plans. The answer to his riddle is "Pinch Me." Andrew refuses to take the bait, but clueless Paula does. The rat pinch sends her reeling down the dumb waiter.



Deep in the cellar Paula encounters the perpetually drunk Auld Sot, singing "Beneath the buried bones is where I'll find the stone, and Scotland will reign forever." He totters on the brink of a well, hiccups and falls in. He tells Paula that

"for the treasure to be found six and six must make thirteen."

Locating a secret door, Andrew wanders into a lovely garden. Behind him the stone cover of a sarcophagus scrapes open. A little girl appears from inside. She is Fiona. She tells him that 150 years ago, during the Clearances when the soldiers took away her father, she hid in her grandfather's crypt. But the lid shut tight and she could not escape.



After making his way across a giant chess board, Andrew finds himself in the Clock Tower. He meets a Jester ventriloquist and his doll. The doll warns him to turn back but the Jester says "All he needs is a strong heart." The doll

adds, "When he finds the heart, the search is done." Then the Tower clock strikes 13 with a "pflink" not a "bong."

The clock's malfunction was due to Paula having somehow got herself trapped on the counterweight. Andrew leaps to her rescue, only then recognizing that gesture of gallantry put both of them into the same predicament.





Having fixed the clock gears, Andrew and Paula lower themselves down into the castle dungeon. It is grim and foreboding. The pair clutch each other nervously as they see a ghastly corpse hanging above their heads. It's Torquil the Black Baron who relates the story of Scotland's jewel, a stone given to Og that later disappeared.

A light shines through a tiny grillwork in the floor. It's the oubliette, the hell-hole where prisoners were tossed away and forgotten. It's the only way out but there is a strange looking locking device in the stone floor. Andrew must somehow find a way to open it.



Fergus offers the clue. It's the "mark" of the MacPhiles: a sixth finger on each hand. Andrew inserts his 12 fingers into the lock. With a deep rumble the stone floor slides back revealing a loathsome black hole.

The trio enter the slimy ooze beneath, but only Andrew and Fergus emerge on the other side of the cave entrance. They hear Paula's frightened voice calling for help. It's coming from inside the Dragon's lair.



The castle's 12 ghosts materialize one by one, each handing Andrew a "weapon" as they say a word or two of apparent gibberish. Rohaise gives Andrew her glove, Sir Thomas his prized mashie niblick, and Fiona a blue bell—the flower of Scotland.

Andrew looks bewildered. But finally he recognizes that the gibberish is actually the message: "Unless the Fates be faithless grown, and prophets' voice be vain, where'er is found this sacred Stone, the Scottish race shall reign."





Knowing the object of his quest, Andrew enters the cave. Paula is chained to a stake next to the terrifying, fire breathing Murthley the Dragon. Andrew cringes from the heat. Murthley laughs diabolically. "Twelve generations of MacPhiles have faced me," he roars. "Twelve generations have failed. Against the English dragon all of Scotland pales!"

Paula shouts to Andrew that he can break the curse. It's the prophecy she says. When six and six make 13. Andrew has six fingers on each hand and he's the 13th Earl of MacPhiles. Paula beseeches Andrew to look at himself. "For once look at who you really are!" Andrew gazes down at his reflection in a pool. He sees a knight in armor!



Andrew charges the beast but is blasted back by a great fiery eruption. Another roar pushes him back even farther. He stumbles, bangs his head and slumps to the ground. Murthley the Dragon laughs and advances slowly,

preparing to roast Andrew with one final flaming inferno.

Andrew takes one more look in the pool. Buffalo MacPhiles' safari hat is now a blazing helmet, his suit of armor glows. He turns to Murthley, raises Sir Thomas' mashie niblick, sees its reflection as a shimmering sword, and hurls it at the dragon.



The golf club sails end over end into the dragon's mouth. It sticks there, upright, propping the dragon's jaws open. Andrew seizes the opportunity, throwing every object given him by the family ghosts into the dragon's maw. The

final item—Dame Jennet's vial of poison—explodes in the dragon's throat in a green mushroom cloud.

Murthley the Dragon staggers forward to the edge of the reflecting pool. The beast gives a final roar, rears up, and plunges into the pool. The cave begins to rumble and shake. Rocks fall from the ceiling.



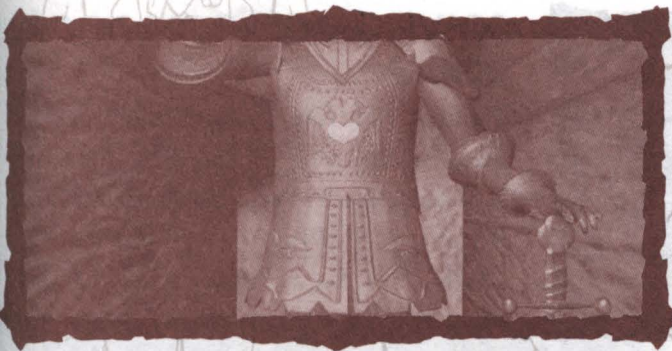


A sound like a tremendous howling wind fills the air. The ground shudders and the castle crashes and disappears into the abyss of the bottomless pool.

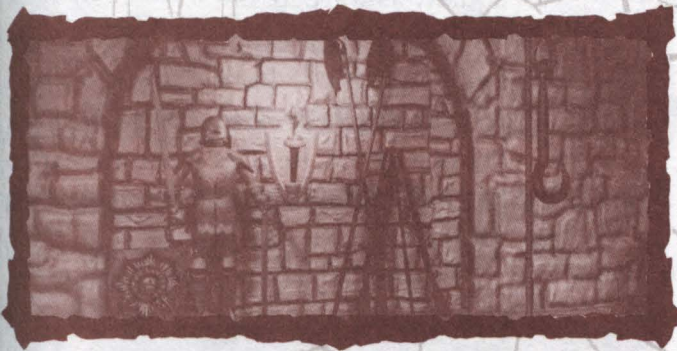
After the dust settles, Fergus helps load the Stone of Scone into Andrew and Paula's rental car. The couple climb inside and prepare to leave the rubble of the Castle MacPhiles forever. Paula, still oblivious to the castle's denizens crammed into their tiny car, breaths a sigh of relief saying "We're free of those disgusting ghosts. 12 rotting losers. I say, good riddance!"



As the car disappears, there's a slight bubbling in the pool. Then, with a scream, a raven bursts through the surface and sails off following the car and its precious cargo.



Click the heart to find another secret passageway.



Ancient weapons on display

While still in the close-up view of the armor, click on the sword. You'll learn that the Gaelic pronunciation is so difficult, even the glib Fergus is tongue-tied. Step back from the armor close-up view, and click on the crossed axes to the right. Today's high tech combat ain't what it used to be, eh?

That about covers this little detour. Now head back to the front hall and follow Fergus's instructions to find the Game Room. Did you forget them? No problem: "Up the stairs, take a left and through the arch, and down a smaller set of stairs after that."

This is the door to the Game Room—and we're not talking table games, we're talking Big Game. Lickety-split, Fergus is on the spot to give us the option to "find the key or run and hide." We opt to find the key. No fair hiding.



First take 'a dozen' and take all but one
 Leaving the first to stay in the sun
 And next is subtracting
 the one out from none
 Follow along now you are almost done
 The last thing that you're wanting to do
 Add the third from the third
 And then you're all through!

Game Room Door Riddle



Game Room Door Riddle

- ⊙ Mathematic alphabetic
- ⊙ Three letter word
- ⊙ "A dozen" is not twelve
- ⊙ What is the "third letter?" And a third more—not three more (see door riddle solution #9)



Buffalo MacPhiles

SOLVE GAME ROOM DOOR RIDDLE

Finally, Andrew finds a very excited and undaunted Paula. She fervently believes there is "real Scottish treasure, buried somewhere deep within this castle." Andrew remains steadfastly skeptical. He figures if Scots call Cullen Skink and Haggis "food," then their definition of treasure might be equally as warped.

Before they can settle this family feud, out of the house plants should appear Buffalo MacPhiles. Despite being a ghost, he uses what appear to be real bullets, and darn near ends Andrew and Paula's quest.

Buffalo's message to Andrew is that we all have to face our demons. In Andrew's case, it's the 'beast within', and no gun can touch him. A roar rattles the castle, and Buffalo shows his true colors by leaping through a spinning wall and disguising himself as a stuffed animal head.



BUFFALO MACPHILES—CA EARLY 1900s

A man straight out of Africa, properly adorned with pith helmet, safari jacket, shorts, knee socks, and blunderbuss. As you may have learned by clicking through the **TOUR GUIDE TO THE CASTLE MACPHILES**, Buffalo had a close encounter with the bear that now stands, stuffed in the Great Hall. This giant grizzly escaped from a traveling circus. Buffalo volunteered to track it down. Instead of bagging his big game, the bear tried to bag Buffalo. But when the beast clambered across a highway, it was struck dead by a passing truck. Buffalo still takes claim for the bear's demise. (By the way,

Buffalo is a true MacPhiles. He has the "mark.")

Buffalo is based on another historic figure from Scotland's past. His name: Neal 'Buffalo' McCree. He traveled in North America, traded furs, and detested his family. He swore he'd never sleep in their castle and during his infrequent visits, always slept outside on the ground under the stars.

Andrew's had enough, and he and Paula scramble through a side door. Meanwhile, you have a little work to do. Turn left, click the right side of the screen (not the door on the left which will take you back to the hallway), turn right, and click the *throbbing brain* over the fountain. If you check the "Tips" page, Fergus will tell you to swap the "slimies" and be on your way.

SOLVE LEAP FROGS PUZZLE

Solving the problem opens the door to the adjacent room. But before leaving, we suggest you look around the Game Room a bit. For a brief chuckle, click the *chattering teeth* icon when it appears on the sheep in the corner.



Leap Frogs puzzle



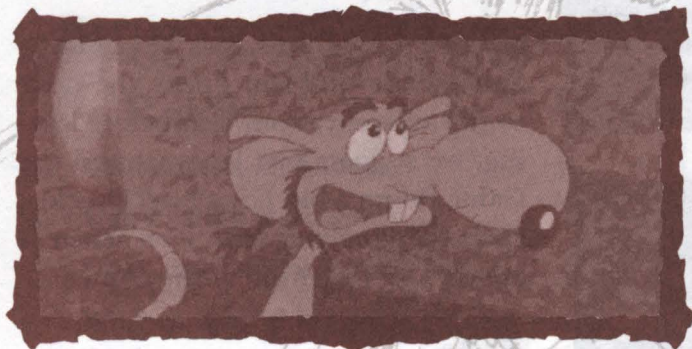
Leap Frogs puzzle

- ⊙ Exchange places
- ⊙ Frogs can't hop backwards
- ⊙ Never two of the same together (until ending position)
- ⊙ 15 moves are needed
- ⊙ First two moves are easy. Start left or right. (see puzzle solution #12)





Scotland, where men are men



A demented rat

Now it's off to find Andrew and Paula, who scrambled into the Card Room next door. To get there, if you're facing the fountain, turn right, go forward and through the next door. No door riddle awaits, you may simply enter free of charge.

As you stroll in, Andrew and Paula are about to encounter an impertinent rat straight out of one of Heironymus Bosch's uniquely disturbing paintings. This furry and certainly evil creature speaks in a strong brogue, so you may not understand the riddle he poses to our pair. It goes as follows: "Angus and Kate and Pinch Me went down to the river to bathe. Angus and Kate were drowned, who do you think was saved?"

Andrew cautiously avoids answering, but Paula chimes right in. The rat's pinch sends her tumbling down the dumbwaiter. You might as well follow her, but not before admiring the many card-playing-oriented paintings nailed to the wall.

To catch up with Paula, you can take the slow and tedious route by working your way down to the basement. We don't recommend this, but just so you know, you can get to the bottom of the dumbwaiter by going through the Dining Room to the





ABCDEFGHIJKLMNOPQRSTUVWXYZ

XXV XIX XIX XX XIV IX V IV

Wine Cellar Door Riddle



Wine Cellar Door Riddle

- ◎ Two parts
- ◎ Simple Roman numeral alphabet code
- ◎ What letter(s) follow an apostrophe?
- ◎ Read the opening letter
(see door riddle solution #10)

stairway leading to the Kitchen. Then go down another flight of stairs and you've arrived.

For those of us who prefer shortcuts, just click on the dumbwaiter door and you're there. Turn right and click on the Wine Cellar door. Fergus' greeting should not be used in social settings since it can be misconstrued: "Boil me wort" sounds like some horrible skin condition. But "wort" is actually a mixture of malt and other goodies that which, after fermentation, becomes beer.

SOLVE WINE CELLAR DOOR RIDDLE

Initial impressions can be misleading. Paula's first reaction to the reeking, wretched, totally crocked Auld Sot is "Ew, Ick."— But she soon warms up. At least he's not a belligerent drunk, just pathetic. As he stumbles into the well, he tells Paula that "for the treasure to be found, six and six must make 13." This castle and its occupants are puzzling.





Auld Sot

AULD SOT — CA 1800

As far as CLANDESTINY goes, Auld Sot is just that, a perpetually drunk, but somehow still functional man. At least he has the wherewithal to always find another bottle.

The inspiration for this character came from an unnamed castle in Scotland. There, many years after the disappearance of the castle's butler, the castle residents discovered the wine cellar well was filled with empty bottles and a skeleton. Turns out that the butler had been going down there and looting the wine cellar. He, and finally got so drunk, he fell into the well where he had been stashing all those bottles.



Wine Racked

To reach the Wine Cellar and the next puzzle, enter the dingy, dank dark hallway ahead of you, turn right, go forward, turn left, and click on the *throbbing brain* over the wine rack. This is the game's second artificial intelligence game, and since Auld Sot is your opponent, you stand a good chance of winning. You might want to save your game before playing, as this is a fun game to revisit.



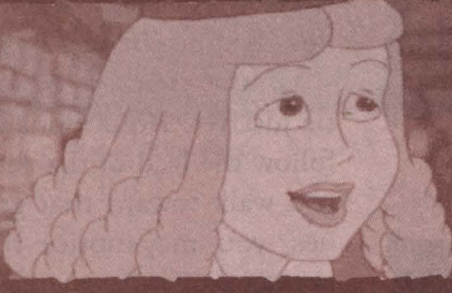
Wine Racked Puzzle

- ⊙ Lower right to upper left
- ⊙ Connect the edges
- ⊙ Block Sot
- ⊙ Skip slots (see puzzle solution #13)

SOLVE WINE RACKED PUZZLE

Completing the puzzle opens another secret door and passageway. This one leads to the Secret Garden. Andrew must have some serious body odor problems, because as he passes, flowers blacken, then fall to the earth.





Fiona

FIONA—CA 1850s

Fiona is an eight-to ten-year-old girl, based on a real girl who hid to avoid being sent away during the "Clearances."

This black mark on Scotland's history happened during the 19th century.

Back then, most of Scotland's land owners lived in London and had little to do with the poor farmers who worked their land as sharecroppers and renters tenants. Many of the London landlords came to recognize that if they converted their land to large scale sheep ranching and logging, they would make more money. So they came up with several ways to force the peasants off their land, including raising the rent and eviction. Landowners paid to ship the peasants to far away places like America, Canada, Australia, and the US. Entire villages were decimated. The population of Scotland and parts of Ireland dropped by over half induring that time. It was a form of genocide, and a way to get rid of all the poor people.

His presence awakens the spirit of Fiona, a little girl who hid in her grandfather's sarcophagus, but died when the lid sealed shut above her.

Fiona relates this horrible history, then quickly ages before Andrew's eyes. As she withers into a skeleton, she tells him he'll have to look deep to find the treasure, and to follow the ladies who will show him the way.

The "ladies" is a group of three statues of women. Before following them, however, look around the Secret Garden. A 180 degree turn will point you at the secret headstone panel through which you entered the Garden. You will see only a wagging hand if you pass the cursor over it, but if you click, you'll find yourself back in the Wine Cellar.

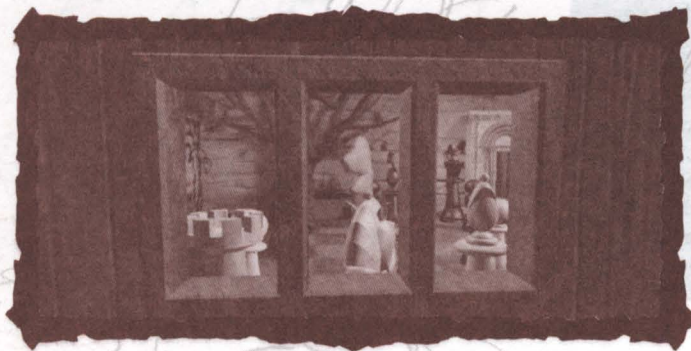




Headstone in castle wall is secret entrance to Wine Cellar



Headstones with humorous epitaphs



Entrance to Statue Paths puzzle

To the left of the secret panel is a collection of headstones. They bear items of amusement that are worth reading. From the Garden, you can also access the Arboretum that you entered earlier through the secret door behind the Library bookshelf.

But no need to go back to the castle just yet. Heed Fiona's advice, and follow the lead of the three ladies. As you walk toward that group of statues, you may notice they seem to point to a crypt to your left. It has a door, but you are not yet able to gain access to it. That comes later. Instead, go through the gate ahead of you, go forward, turn left, and face a door to what appears to be a courtyard inhabited by huge chess pieces.

Click on the *throbbing brain* to play Statue Paths. As Fergus will tell you if you ask for a tip, you've got to get through to the door beyond.



SOLVE STATUE PATHS PUZZLE

All right. Well done! And you have our word on this, no more Knight puzzles. But before we make our way through this door, how about a quick 180 degree spin for another view of this gorgeous puzzle? A moment to reflect, then it's back to our search for Scotland's lost treasure.

Get back on course by doing another 180, then go forward through the arch, go forward through a door, and click on this other door. Well, what do you know? It's Fergus. This one's so easy, we bet you don't even use the online tips. What a shame—Tip #3 is worth the price of admission.



Statue Paths Puzzle



Statue Paths Puzzle

- ◎ Test your options
- ◎ Knight moves
- ◎ You'll need 12 to make it
- ◎ Don't put yourself in check (see puzzle solution #14)



A look back at the successfully completed Statue Paths puzzle

ABCDEFGHIJKLMNOPQRSTUVWXYZ

If backwards 'out' was meaning 'in'

Then 'ending' is where you'd 'begin'

So then if I found myself without

Where would I really be, no doubt?

Clock Tower Door Riddle

CLOCK TOWER DOOR RIDDLE

- ◎ Think opposite
- ◎ Where is that Beast we've been discussing all along?
- ◎ How could you have come so far and not be able to answer this?
(See door riddle solution #11.)

SOLVE CLOCK TOWER DOOR RIDDLE

Welcome to the Clock Tower, and meet a ventriloquist Jester and his very animated dummy. Whatever the Jester is smoking, it makes green smoke and perhaps is the reason for his optimistic outlook. His dummy plays the counterpoint, warning Andrew to turn back, run, and play the fool like the rest of the MacPhiles.

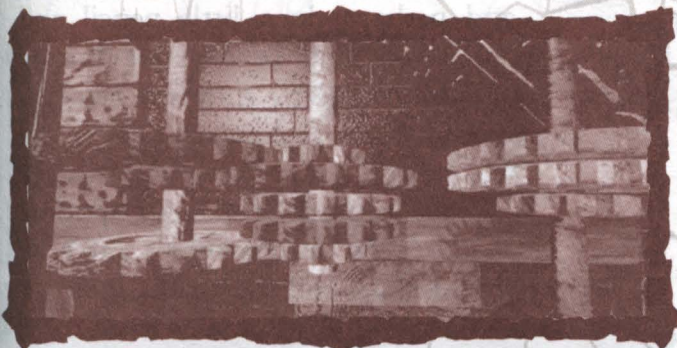
That dummy is referring to his master because, if you look closely, you can see that the Jester is a MacPhiles. He, too, bears the "mark," and like the other MacPhiles characters, he has an historic foundation. Scottish folklore says a jester accompanied Ian MacOg to the deathbed of Robert the Bruce, where the great Scottish treasure you seek was given to MacOg for safekeeping. This Jester reiterates the messages that Andrew's heard before, this time saying that "the number five can break the curse by simply adding—one."

Then the clock strikes 13, signaling Andrew that all is not well in time-keeping land, and he is off to save his damsel in distress.

The Jester



The Clock's gears could use some rearranging



Gears Puzzle



Gears Puzzle

- ◎ Hark back to the child's game of three towers
- ◎ The gears can jam
- ◎ Match hues
- ◎ Know the spindle limits
- ◎ At least twenty-four24 moves (see puzzle solution #15)

But before you leave what amounts to the Clock Tower antechamber, look to your left. For future reference, that is the entrance to the Armory. This route is now open, and, if you want, you can get to the first floor Main Entry via the secret tunnel leading to the Coat of Arms puzzle.

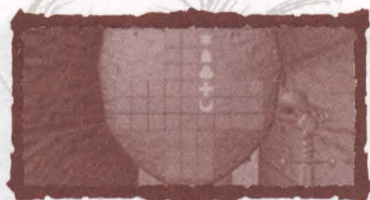
But, that is a minor diversion. Ahead of us is the Perils of Paula. Proceed through the arched door, and Andrew will automatically climb the stairs to the Clock Tower. You may notice as he climbs that the Clock Tower ropes extend beneath the floor. Hmm, Could this be foreshadowing?

As Andrew arrives in the tower, a small drama plays out for you. Paula got herself trapped on the clock counterweight, and Andrew foolhardily leaps to her rescue. Nice going. Now they're both in the same fix. To get them out of it, why don't you fix the clock? Fergus' second tip clarifies your task: Put the gears where they belong.

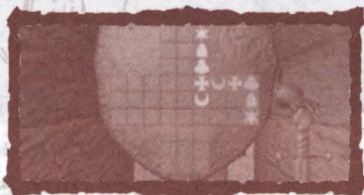
SOLVE GEARS PUZZLE

Fixing the gears causes the counterweight carrying its two occupants to plunge precipitously into the Dungeon. And that's where we'll join them in Section #4.





First grouping



Another group of five

			D	D	A			
			E	D	A			
			E	D	A			
F	E	E	E	D	A	B	B	B
F	F	F	G	G	A	C	C	B
F	G	G	G	H	C	C	C	B
			H	H	H			
			I	H	I			
			I	I	I			

Coat of Arms solution

PUZZLE SOLUTIONS— #11–#15

#11—COAT OF ARMS

You need to find nine groups of five symbols. The symbols have to be touching side by side, or top and bottom, but not diagonally.

It's best to look over the puzzle and perhaps do a little pencil and paper work first. To just start clicking on groups of five different symbols will likely be frustrating. The game will not tell you that you've made a mistake until you run out of options.

Since grouped symbols can't be scattered around the shield, look for some obvious groupings first. One group is in a vertical line, another in a 'T', still another in a cross, and two are at right angles.

Here's a start: the vertical line group is on the right side at the top.

One right angle group is on the far right at the top of the cross' right arm.

You should be able to find your way to the finish line from here. If not, see the Coat of Arms solution



Leap Frogs puzzle



Leap Frogs solved

#12—LEAP FROGS

Your goal is simple: exchange the frogs right to left and left to right. They can hop one space, or if over another frog, two spaces. And they can hop only forward.

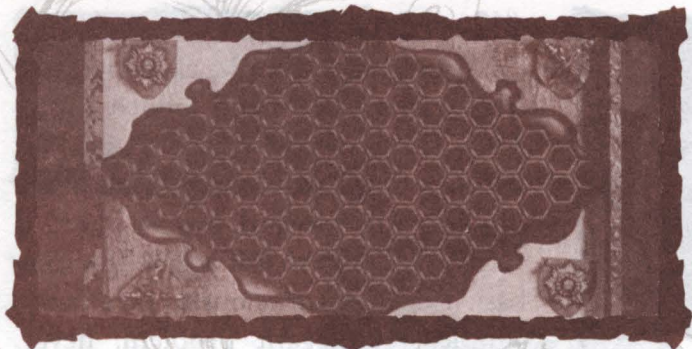
We've found that if you follow one basic rule, this turns out to be a fairly simple, yet elegant problem: never move two frogs of the same color adjacent to each other unless they are moving into the ending position.

Getting started is easy since your first two moves are more or less automatic. The only decision is whether to start with the left group or the right. To move a frog, simply click on it. It will automatically jump one or two spaces.

We'll use this numbering scheme for our solution. Your first move has to be 3 to 4 or 5 to 4. Your second move has to be 5 to 3 or 3 to 5.

If you follow our basic rule, you should be able to figure out the solution. If not, here it is. Click on the frogs in order in these locations: 3 - 5 - 6 - 4 - 2 - 1 - 3 - 5 - 7 - 6 - 4 - 2 - 3 - 5 - 4.





Wine Racked Puzzle ready to play

#13—WINE RACKED

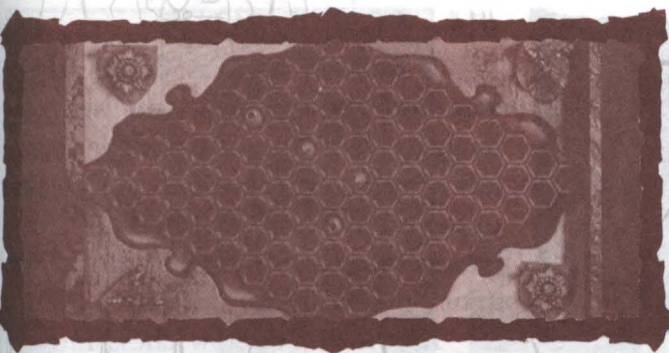
This is the second of two artificial intelligence games in *Clandestiny*. If you have any idea at all how to play this game, you should win on your first try. If you need to experiment a bit, then it may take one or two more attempts. In any event, this is relaxing recreation and a break from the door riddles and moving-piece puzzles.

Basically, you want to build a path between the lower right side and the upper left. As you build, Sot will try to block you while he builds his own path. Meantime you need to keep a watchful eye on Sot and ensure he doesn't build an unbroken line before you do.

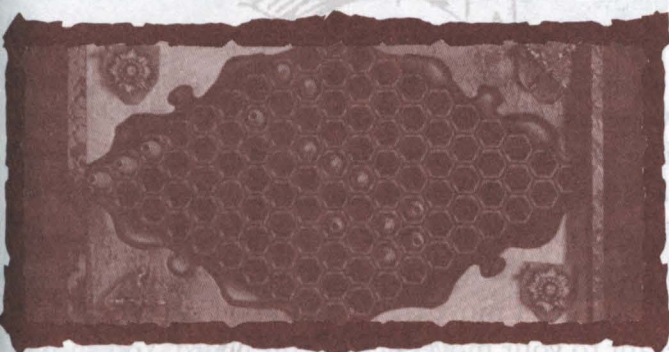
We've found the best way to beat Sot is to start in the center of the wine rack. Then build your line by skipping holes in the rack. Once you have three such pieces (bottles) in place, place a bottle one hole away from an edge. Then start jumping slots here as well, working your way toward the center.

Sot will try to block you. Your best response is to place bottles more than one slot away from his bottles. If you place yours right next to his, he will build a wall and you'll simply exchange moves until both of you run out of options. Also, if you see that Sot places a piece directly next to your first move, wall building will begin in earnest if you don't place a piece more than one slot away. So spread out your moves, while keeping an eye on Sot's moves.





Three moves from a winning sequence



If you follow our advice, eventually Sot will give up, conceding defeat. You can tell when he's done this, because he'll start placing bottles in the corner of the rack, out of harm's way, in strategically ineffective locations.

Since there are so many ways to defeat Sot, we haven't presented any one specific collection of moves. Here though, are three moves selected from a longer sequence showing you how one of our winning strategies played out. We're playing the dark capped bottles and are building a line from the upper left to lower right. Sot is playing the open bottles.





Statue Paths Puzzle

#14—STATUE PATHS

Played on a chess board using standard chess moves, you need to navigate your knight from the lower left corner to capture the rook in the upper right corner, without putting yourself in a position where an opponent's piece can capture you.

If you don't know chess moves, you could be in for a tedious bit of trial and error. But don't despair,

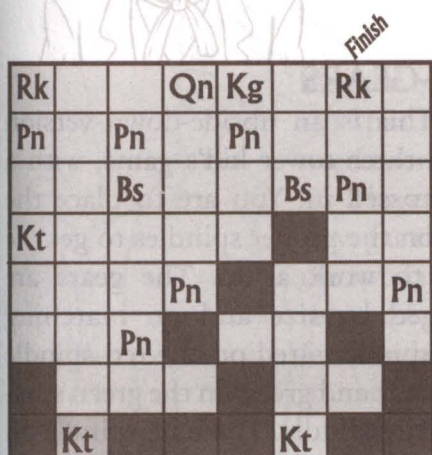
we're here to help. If you do know which way a pawn, queen, and bishop can move, this can be a fun paper and pencil problem.

For those out of the loop in the chess department, we don't intend to give you a rundown on chess moves here— but we have created a handy little tool to make your life easier. The chess board layout on the next page, labeled “Safe Squares,” shows you which squares are not threatened by the opponent's pieces. Your knight moves in the same way the China Knight's plates moved on the Dining Room table: , two squares in one direction and one square perpendicularly to the first move. Knowing that, you should be able to find your way through the opponent's pieces. If not, we've provided the solution below.

For those who know chess moves, we suggest you try out a couple moves. If you place your piece where another can capture it, the game will simply disallow the move and you can try another option. There is no death on this chess board. You may capture the opponent's pieces, but most such moves lead to your capture, so they won't work.

To help with your planning, we have included the game board with pieces marked below. We have shaded out the spaces where your own pieces are, since you can't move there, and knowing the rank of your pieces is irrelevant to your moves across this board. You should complete your transit of the board in 12 moves.

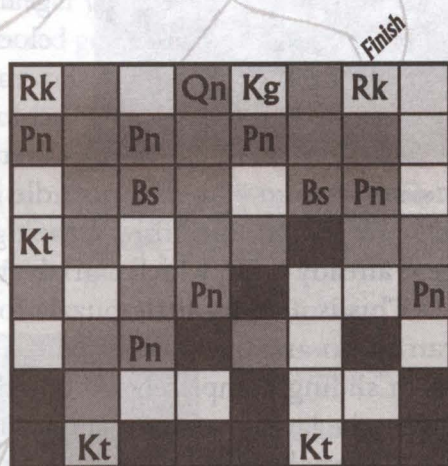




Finish

Start

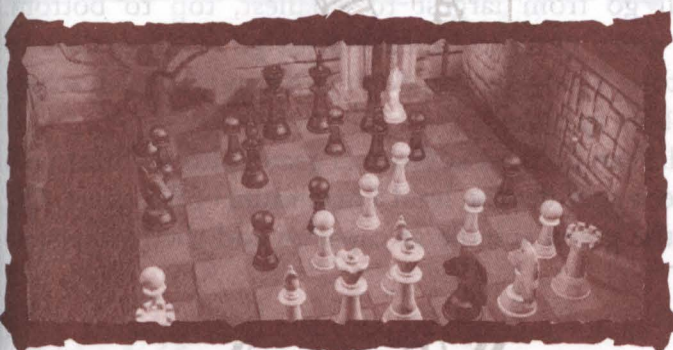
Statue Paths puzzle layout



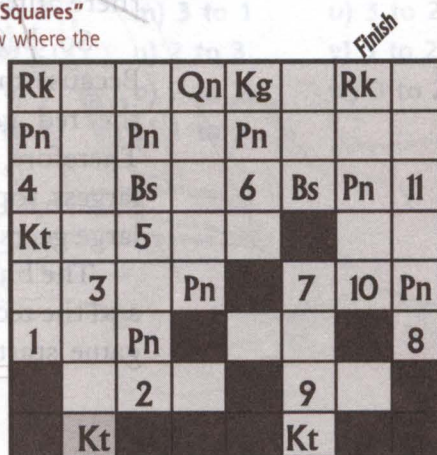
Finish

Start

Statue Paths puzzle: "Safe Squares"
 Help for those who don't know where the
 "safe" squares are.



Statue Paths solved



Finish

Start

Statue Paths puzzle solution





Gears

#15—GEARS

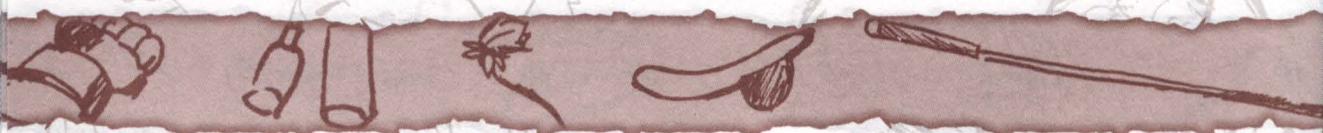
This is an upside-down version of the three tower kid's game, with a twist tossed in. You are to place the gears on the proper spindles to get the clock to work again. The gears are arranged by size and on matching color spindles—red on the red spindle on the left and green on the green spindle in the middle. The blue spindle on the right will end up having only the one gear already on it, which can't be removed.

This is a tricky little puzzle for two reasons: only so many gears can fit on any one spindle, and a large gear can block another gear from sliding completely up an adjacent spindle. There is one other given: the largest red gear cannot move.

You make your moves by selecting a gear, then choosing an open spindle. If only one spindle has room, the chosen gear moves there automatically.

So, before beginning, take some time to analyze the situation. Because there is already a large gear permanently on the red spindle, the red gears will go from largest to smallest, top to bottom. Therefore, for the green gears to fit, they must go from smallest to largest, top to bottom. To ensure you don't jam a spindle, plan to put large gears on the blue spindle.

The blue spindle can hold six additional gears (plus the blue one) and the red and green spindles can hold a maximum of five gears. The game starts with the green spindle at capacity and the red spindle



blocked by a too large green gear. Also, the other large red gear on the red spindle is smaller than a red gear on the middle spindle, so you need to move gears around to get them in the proper order.

The early strategy then is to move the big green gear out of the way, get the other gears off the red spindle, and in the process, move the two larger red gears in the reverse order on to the blue spindle, then move them to the red spindle. That should be enough to give you the feel for how this puzzle works. Ponder your next moves for a few moments and the rest of the solution should begin to fall into place.

We have come up with a 24 move solution. We know of no way to accomplish this task with fewer moves. We've numbered the spindles 1 to 3, from left to right.

Solution:

Move gear from spindle 1 to spindle 3

- | | | |
|-----------|-----------|-----------|
| a) 2 to 1 | i) 3 to 1 | q) 2 to 3 |
| b) 2 to 1 | j) 2 to 1 | r) 2 to 1 |
| c) 2 to 3 | k) 3 to 2 | s) 3 to 2 |
| d) 1 to 3 | l) 3 to 2 | t) 3 to 2 |
| e) 2 to 3 | m) 3 to 1 | u) 3 to 2 |
| f) 1 to 2 | n) 2 to 3 | v) 3 to 2 |
| g) 1 to 2 | o) 2 to 3 | w) 3 to 2 |
| h) 3 to 1 | p) 1 to 3 | |

Gears solved



ABCDEFGHIJKLMNOPQRSTUVWXYZ

First take 'a dozen' and take all but one
 Leaving the first to stay in the sun
 And next is subtracting
 the one out from none
 Follow along now you are almost done
 The last thing that you're wanting to do
 Add the third from the third
 And then you're all through!

AND

Solution to Game Room Door riddle

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Y S S T N I E ' D

The second half of the Wine Cellar Door riddle

DOOR RIDDLE SOLUTIONS—#9—#11

#9—GAME ROOM DOOR

This is a tricky little conundrum. Each letter riddle has its own twist.

- First: "A dozen" does not mean twelve, or the 12th letter, or the number 12. You don't step in 12 letters and back one, or take the number 2 from 12 leaving 1 or 10. Much like the "five letters" puzzle, "a dozen" means just those letters. Taking away all but the first letter leaves the letter A.
- Second: Subtracting one from none does not give you a negative one, or one letter in from the end of the alphabet. Rather, taking the letters O-N-E from N-O-N-E leaves the letter N.
- Third: Adding the third from the third means moving to the third letter in the alphabet, (C), and going an additional third of the way in, i.e., one more letter to D.

Solution: AND



ABCDEFGHIJKLMNOPQRSTUVWXYZ

DESTINY'S

Solution to Wine Cellar Door riddle

ABCDEFGHIJKLMNOPQRSTUVWXYZ

If backwards 'out' was meaning 'in'

When 'ending' is where you'd 'begin'

So then if I found myself without

Where would I really be, no doubt?

WITHIN

Clock Tower Door solution

#10—WINE CELLAR DOOR

The first half of this two-part riddle is easy if you know Roman numerals. If not, X=10, V=5, I=1 and if an I is before an X or V, it means you subtract one from that number. So XIX=19. Get it?

Anyway, after substituting the letters in the alphabet that correspond to the Roman numerals, here's your next problem: Rearrange the letters to form a word that's part of the MacPhiles's motto.

This is a toughie but you have one advantage—the scrambled word has an apostrophe. Only an **S** or a **T** can come after it.

If you're still stumped, go back and read the opening letter to Andrew that's printed in your game manual. Look for a word with an apostrophe.

Solution: DESTINY'S

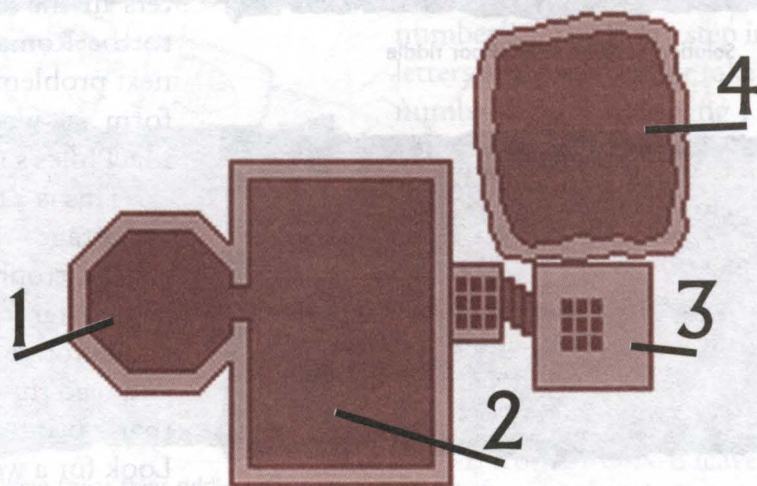
#11—CLOCK TOWER DOOR

This is too easy: What is the opposite of without?...

Solution: WITHIN

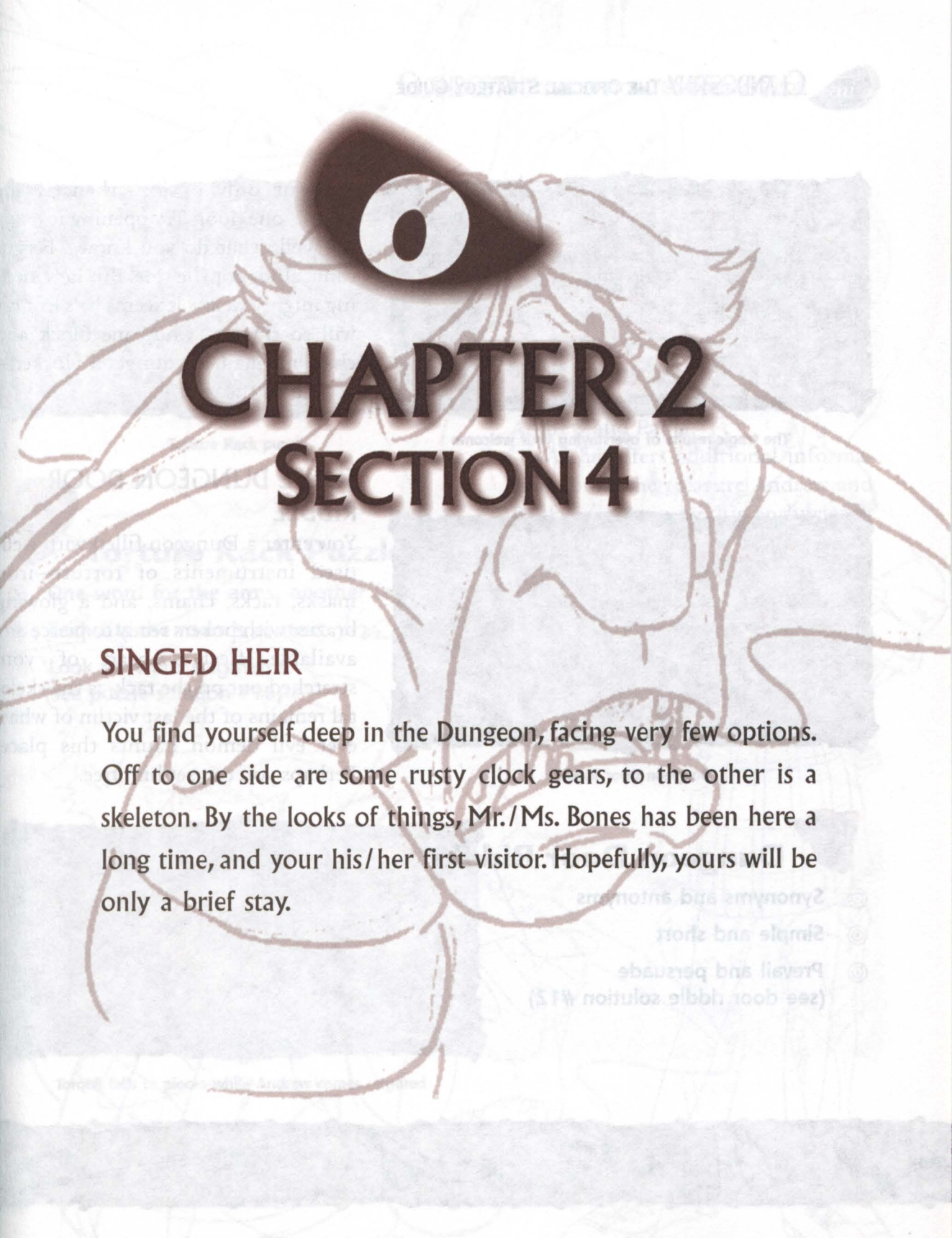


Dungeon



CASTLE MACPHILES— DUNGEON LEVEL

1. Clock Tower Basement
2. Dungeon
3. Oubliette
4. Sea Cave and Dragon's Lair



CHAPTER 2

SECTION 4

SINGED HEIR

You find yourself deep in the Dungeon, facing very few options. Off to one side are some rusty clock gears, to the other is a skeleton. By the looks of things, Mr./Ms. Bones has been here a long time, and your his/her first visitor. Hopefully, yours will be only a brief stay.



The tragic results of overstaying your welcome

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I'm Victory and not Defeat
 I'm Vanquish and not Retreat
 I'm Triumph and I'm Conquer too
 I'm Surmount and also I'm Outdo
 But I am just a simple word
 That often ye have spake or heard
 So if I am what I say to be
 What word would you bestow on me?

Dungeon Door Riddle



Dungeon Door Riddle

- ◎ Synonyms and antonyms
- ◎ Simple and short
- ◎ Prevail and persuade
 (see door riddle solution #12)

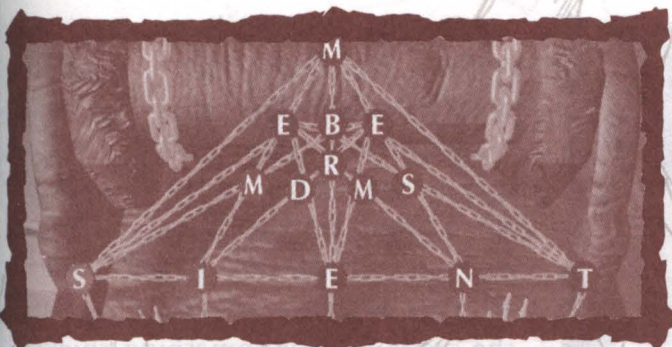
Your only option, then, is the room's one door. Try opening it.

Well, what do you know... Fergus came along for the ride. But he's looking mighty weary. It seems he's lost his will to rhyme: "Chop me block and chain me mail, the dungeon's locked—you know the rest."

SOLVE DUNGEON DOOR RIDDLE

You enter a Dungeon filled with well-used instruments of torture—iron masks, racks, chains, and a glowing brazier with pokers ready to pierce any available flesh. Ahead of you, stretched out on the rack, is the skeletal remains of the last victim of whatever evil demon haunts this place. Perhaps you can set him free.





Torture Rack puzzle

SOLVE TORTURE RACK PUZZLE

Releasing the tortured victim brings his tormentor to life: Torquil, the Black Baron is the sole inhabitant of this den of suffering. This animated and demented soul, with his loosely attached limbs, totally unnerves Andrew and Paula.

As he offers additional information about the treasure Andrew and Paula are pursuing, his enthusiastic performance leads to some serious limb loss. It has absolutely no effect on his resolve. He tells the Americans they are not looking for “mere baubles.” Their quest is for Scotland’s jewel, the stone given to Og by the Bruce.

Torture Rack Puzzle

- ◎ One word for the arms, another for the legs
- ◎ Each fits the room’s context
- ◎ Look for word fragments (see puzzle solution #16)



Torquil falls to pieces while Andrew comes unglued





Torquil, the Black Baron

TORQUIL, THE BLACK BARON—CA 1550

Torquil, the Black Baron comes across to Andrew and Paula as a crazed, rapidly decomposing lunatic. For a guy hanging by his neck, his admonition to *CARPE DIEM* (seize the day), seems out of character. It's also a far cry from his historic inspiration.

The original Black Baron was from the island of Skye, the largest island of Scotland's inner Hebrides. He was famous (or infamous) for his horrible brutality. He loved to torture and kill people. His most notorious incident involved his castle. It had a "sea gate" that could be entered only when the tide was out. His brother (who was also his rival) was out hunting with his children. When they returned, Torquil locked them all in the sea gate, and watched as the tide came in and they drowned.



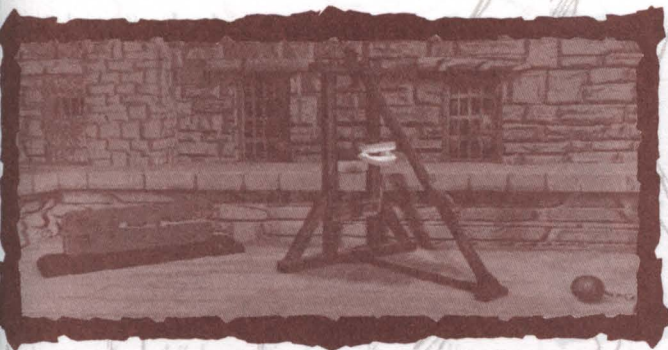
Paula finally gives up her quest for "treasure."

Despite Torquil's assertions, Andrew and Paula only have escape on their minds. "Ets-lay un-ray," is as close to Latin as they can get as they quickly make plans for their getaway. But a stone wall suddenly materializes and blocks their exit. All that's left is to try crawling even deeper beneath the castle. This is something chicken Andrew doesn't have the stomach to do. Paula insists, however, and Andrew capitulates.

But before you help them sink to new depths in this quagmire, take a quick look around this torture chamber. Click on the guillotine for a brief update on this fine French invention.

After taking in your environs, turn to the right of the guillotine and go forward *twice* into what appears to be a rectangular well. This is the entrance to the Oubliette—another French word—which means "forget," as in "a place to dump prisoners and forget them." You are about to join whatever lost souls reside in the Oubliette.





Named after a French physician with a very large scalpel



The door to the room of the forgotten is down here.

I'm first in WRIST but not in WATCH
 And next in SCOTLAND but not in SCOTCH
 I'm third in GRASP but never in HOLD
 And fourth in YOUNG but never in OLD
 Last I'm in WORSE and also in WORST
 And also my last is the same as my first.

Oubliette Door Riddle

SOLVE OUBLIETTE DOOR RIDDLE

You have solved the final door riddle, and in so doing, completed the motto of the Clan MacPhiles: "Let he who slays the Beast Within, free Destiny's stone and Scotland win." If Andrew's task wasn't crystal clear before, it certainly is now. And somewhere deep beneath the castle lurks that Beast.



Oubliette Door Riddle

- ◎ Five letters
- ◎ Like others you've seen with one helpful difference
- ◎ No word begins with SD (see door riddle solution #13)

Paula and Andrew tumble through the Oubliette into the dark hole below. Fortunately, there are no "forgotten" bodies laying around. Unfortunately, there is one more locked door ahead of them, and this time, solving a simple riddle will not open it.





For a Clan with no spine, this is a brave motto



Andrew discovers the meaning of the "mark."



Fergus tells Andrew to put those extra pinkies to good use

Only someone with the "mark" of the MacPhiles can get through this door. Yep, we finally learn what the "mark" is. Each MacPhiles has six fingers on each hand—"an extra little pinkie," as Paula puts it. If you go back through the animations and take a look at each MacPhiles you've met, you'll see that the "mark" has been visible all along.

Andrew will need all twelve fingers to open the lock that will free them from this damp hellhole. And you will need to collect all your wits about you to place all the lock's cylinders in their proper positions. This is *Clandestinity's* toughest challenge.





Combination Lock

Combination Lock

- ◎ Fourteen, 3-step moves
- ◎ Spin then rotate
- ◎ Can you say "impossible?"
(see puzzle solution #17)



Twelve fingers on two hands and open sesame

SOLVE COMBINATION LOCK

Puzzle solved. Andrew places his twelve fingers into the lock. The door beneath them opens, but once again, Andrew balks at the next move. No way he's dipping his toes into some leech-infested liquid. Paula offers encouragement by unceremoniously shoving Andrew down the hole and into the briny drink. She and Fergus follow. Andrew, in what he believes is his last moment on earth, proposes marriage to the formerly eager and now reticent Paula. She gives Andrew an unequivocal "Hell, no!" Then, some unseen force sucks her under the waves.

Andrew and Fergus swim for an exit, ending up at the sea cave entrance to the Castle MacPhiles. They hear Paula's cries for help coming from behind a wooden door. Upon closer examination, Andrew sees it's the den of Murthly the Dragon, and the sign says the Beast is "Within."





Your last chance to stroll through the castle



Your return route to the Sea Caves

Before entering, Andrew's ancestors each give him something to bolster his courage, plus they all offer a word or two. It's a confusing collection of items and an even more confusing set of words. Andrew is befuddled. It's up to you to straighten him out. What are they saying?

Before tackling this final puzzle, look around the cave. You can't go forward or to the left, but if you turn right and click on the broken wall, you will find yourself in the Secret Garden. It turns out those statues were correct, after all. They are pointing the way to the Beast Within. If you want to take a quick tour of the castle, this will be your last chance. Once you solve the next puzzle and enter Murthly's lair, there's no turning back. To return to the cave, click on the crypt door.

Now, it's time to set the record straight. Click on Beast's door.





Babble On puzzle



Babble On Puzzle

- ⊙ Find the correct order
- ⊙ This is CLANDESTINY's principal message
- ⊙ Rohaise says "Grown" and Dame Jennet says "Where'er"
- ⊙ Remember the BOOK OF LORE in the library?
- ⊙ Sort of chronological (see puzzle solution #18)

SOLVE BABBLE ON PUZZLE

CONGRATULATIONS!!! You solved the "Secret of the Stone" and saved Scotland's treasure from the clutches of the Beast Within. For your troubles, your castle is in ruins, your girlfriend doesn't want to marry you, and your stuck with a heavy rock and a car full of ghosts. Plus, there's an angry raven following you. Sounds like Andrew and Paula's adventure has just begun.

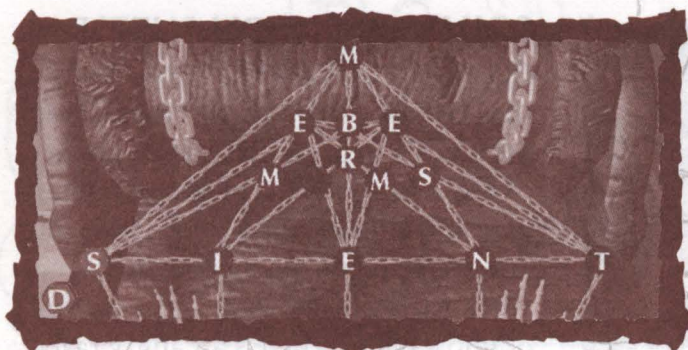
PUZZLE SOLUTIONS— #16–#18

#16 —TORTURE RACK

This is similar to the Canal of Campbell's puzzle. The difference here is you are looking for only one word in each of this puzzle's two parts. That makes the process more difficult as there are no obvious words to get you started.

What we suggest is that you look for word fragments. In part one, you can find one running along the lower right side of the victim's chains.

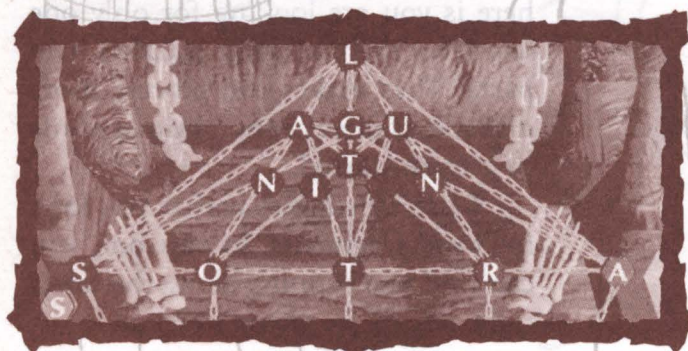




Torture Rack—Part 1, first letter



Torture Rack—Part 1 solved



Torture Rack—Part 2, first letter

Do you see it? It's E-N-T. If you use that as a starting point, you can see that only two letters can follow the letter T: S or M. M is an unlikely choice. E-N-T-S is more likely. Now look for letters that can precede this word fragment: I, D, R or M. Unfortunately, almost all of them can fit so you've got your work cut out for you.

Keep in mind that the missing word fits into the context of what goes on in such a place.

To get you started, the missing word's first letter is **D**:

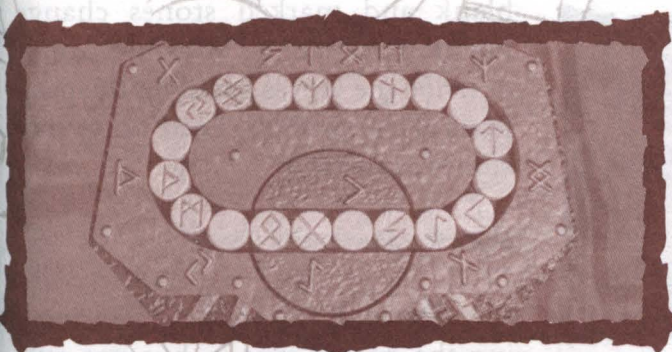
Solution to Part 1: DISMEMBERMENTS

As for finding the second word—to remove the shackles from the prisoner's legs, you can use a similar strategy, but finding a word fragment may not be as intuitive. Look around the middle.

There are two semi-obvious fragments: A-N-G and I-O-N. Work your way around them and see what comes up. Keep in mind that this word also fits this room's activities.



Torture Rack—Part 2 solved



Combination Lock starting position

As with Part 1, we'll set you off on the right track. The first letter S:

Solution to Part 2: STRANGULATIONS

#17 COMBINATION LOCK

We know of no strategy, no form of detailed analysis or elegant solution for this puzzle. This is one perplexing problem. The goal is to move the circular symbols so they match the symbols around the perimeter of the lock. You accomplish that by spinning the circular dial at the bottom, then moving the circular stones, then repeating this several more times.

Each time you spin that dial, it flips the order of whatever four symbols are within it. Obviously, the number of spaces you move the circular stones before each spin is the critical decision.

If you figure this out, go to the head of the class, pat yourself on the back... what the heck—give yourself a six-week vacation to some expensive resort.



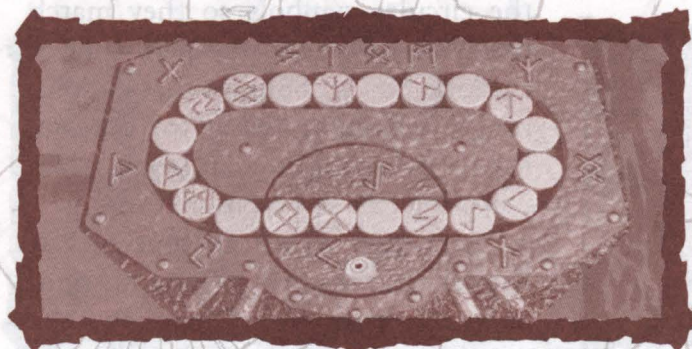
For everyone else out there, we are about to give you the solution. Once you know what to do, it's very easy to make a small mistake and get hopelessly lost, so we'll show you the first few steps to make sure you get off to a good start.

Each move begins by spinning the dial at the bottom of the lock. Then you move the circular symbols a certain number of spaces. For consistency, we've arbitrarily designated the circular stone to the right of the dial as space number one, and then we go around the lock counter-clockwise. For instance, at some point we'll tell you to select the fifth stone—in this case it's ↑ (the up arrow). Of course, as you spin the dial and rotate the stones, the blank and marked stones change position. That is why we don't describe the moves based on the positions of the symbols. There are twenty stones in the lock.

Here we go:

Move #1 Spin the dial by moving the cursor over it, but not over any of its circular stones, then click the eyeball. Use the two images below as a guide.

If your puzzle doesn't now look like the one in the screen shot to the left, then start the puzzle over by moving the cursor to the bottom of the screen, where it will turn into the *throbbing brain* icon, and then click. If you make a mistake anywhere along the line, that's just about your only recourse.

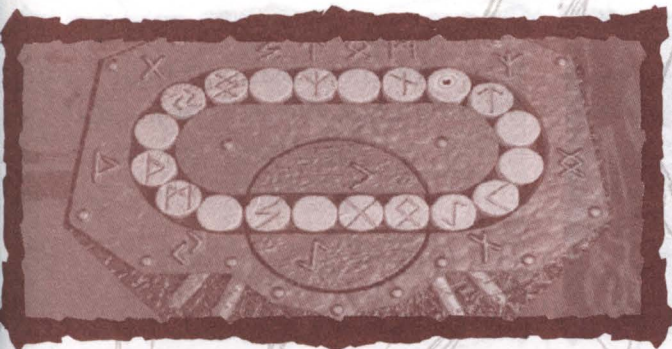


Position the EYEBALL cursor over the dial and click

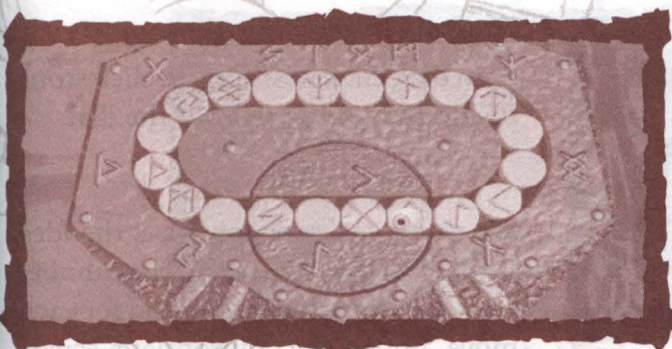


How your puzzle should look after spinning the dial

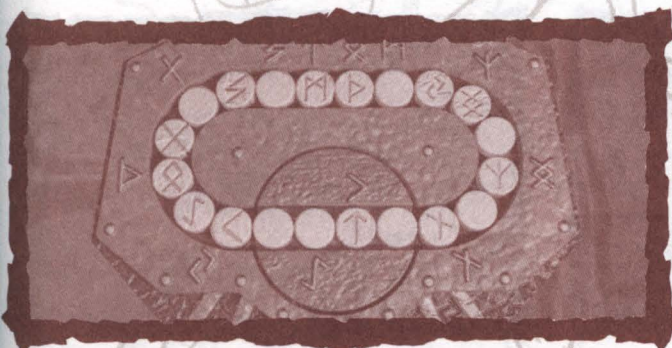




Position the EYEBALL cursor over stone number six, and click



Position the EYEBALL cursor over the right stone in the dial, and click



The Combination Lock after one complete three-step move

To continue, you need to move the stones six places. Move the cursor over the stone in position number six, the blank stone to the left of the ↑ (up arrow), then click the eyeball.

Now position the cursor over the stone inside and on the right side of the circular dial, and click. All the stones will shift clockwise **six** spaces. You could have clicked on any stone in the lock, and then any other stone six spaces away clockwise, and had the same effect—but to keep things consistent, we'll use our counting system. Now your lock should look like the one below.

That completes move number one. We have thirteen more such three-step moves left. Each move begins by spinning the dial, then moving the stones. After each move, we will show you what the lock should look like.





Move #2

Spin dial, click position 14, click stone inside and on the right of the dial.

Move #2 The Combination Lock after two complete three-step move



Move #3

Spin dial, click position 19, click stone inside and on the right of the dial.

Move #3 The Combination Lock after three complete three-step moves

We think you probably have the idea now, so we'll just give you the number of stones you need to click on for each move under the appropriate screen shot. Remember to spin the dial before clicking on the circular stones.





Move #4—Position 5 After four moves



Move #5—Position 4 After five moves



Move #6—Position 7 After six moves



Move #7—Position 3 After seven moves



Move #8—Position 19 After eight moves



Move #9—Position 4 After nine moves





Move #10—Position 10 After ten moves



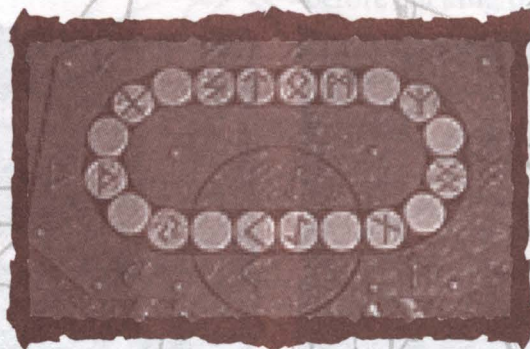
Move #11—Position 5 After eleven moves



Move #12—Position 3 After twelve moves



Move #13—Position 18 After thirteen moves

Move #14—Position 8
The Combination Lock solved

Character**Phrase**

Rohaise

“Grown”

Dame Jennet

“Where’er”

Jester

“Be faithless”

Magnus Og

“Unless the fates”

Torquil

“Be vain”

Auld Sot

“Stone”

Cap’n Hugh

“This sacred”

Monster

“Is found”

Buffalo

“Reign”

Sir Thomas

“Race shall”

Gram Grizel

“and Prophet’s voice”

Fiona

“The Scottish”

#18—BABBLE ON

Each of the twelve ghosts says a small portion of the legend behind the Stone of Scone. Your goal is to put them in the proper order. To do that, simply click on a character, then click on the proper position for that character’s word or phrase.

The hard part is figuring out what the complete phrase is. To help you, see the table showing the characters with their phrases.

Seeing this should help you put some words in order. For instance, what is “This sacred” referring to? And “Unless the fates” should be followed by what word? And “The Scottish” should precede what word?

Even after making the above connections, you still may not be able to quite finish this puzzle. So we have two more hints, neither of which will give you the entire solutions.

If you return to the library, open the *Book of Lore*, and turn to the reference with the drawing of the Stone of Scone, you’ll see a phrase in Latin at the bottom. That’s the phrase you’re trying to recreate in English. But even if you know Latin, the words are not exactly in the correct order.

Finally, here’s one more hint: if you put each character in place on

the screen in more or less their historical, chronological order, that will solve this puzzle. We say “more or less,” because several are slightly out of order, but it’ll get you much closer to the solution. To do this means going through this book and noting all the dates associated with the characters’ brief biographies. We did not do a bio for the Jester, but he is a contemporary of Magnus Og and is a bit younger.



Babble On solved

Here is the solution: it is the “Secret” of the Stone of Scone—
“Unless the Fates be faithless grown,
And prophets voice be vain,
Where’er is found this sacred Stone,
The Scottish race shall reign.”

SOLUTIONS TO DOOR RIDDLES—#12 & #13

#12—DUNGEON DOOR

As the riddle states: “I am just a simple word,” as in three letters.

The riddle is a series of synonyms, plus a couple of antonyms thrown in to clarify the issue. What small word means: Victory, Vanquish, Conquer, Surmount, and Outdo, and is the opposite of Defeat and Retreat?

Solution: WIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ

I’m Victory and not Defeat
I’m Vanquish and not Retreat
I’m Triumph and I’m Conquer too
I’m Surmount and also I’m Outdo
But I am just a simple word
That often ye have spoke or heard
So if I am what I say to be
What word would you bestow on me?

WIN

Dungeon Door riddle solved



#13—OUBLIETTE DOOR

You've seen a couple other door riddles like this, but this has one very helpful hint: the first letter is the same as the last.

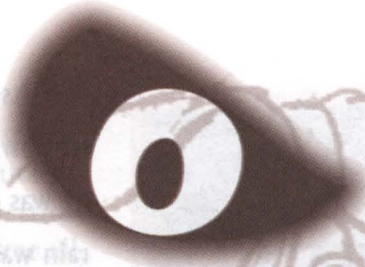
- The first letter is in WRIST but not in WATCH, i.e. R-I-S
- The last letter is in WORSE and in WORST, i.e. W-O-R-S
- But if the first and last letters in the missing word are the same, then it has to be in RIS and WORS. The only common letter is S. That is, the missing word begins and ends with the letter S
- The second letter is in SCOTLAND but not in SCOTCH which leaves L-A-N-D
- No English word begins with SD, so the missing word begins with SL, SA or SN
- The third letter is in GRASP but not in HOLD which leaves all of G-R-A-S-P
- The fourth letter is in YOUNG but not in OLD leaving Y-U-N-G
- Keep in mind this is the final word in the MacPhiles's motto. One other point, the third tip given by Fergus is that the word means to kill heroically

I'm first found in WRIST
but not found in WATCH
Then next I'm in SCOTLAND
but not found in SCOTCH
You'll see me in GRASP but nowhere
in HOLD And also in YOUNG and never
in OLD My last is in WORSE and also
in WORST And the last is the same
as you found for the first.
SLAYS

Oubliette Door Riddle solved

Solution: SLAYS





CHAPTER 3

BEHIND THE SCENES

Clandestiny sprang from a two-page “treatment” by Trilobyte co-founder and Scotland native, Graeme Devine. Here is a slightly abridged version of his original draft:

Andrew MacPhiles had never been to Loch Adrian. In fact, he had to look it up on an old ordinance map to even find it. As he headed through the narrow, single-lane pass to get to “his old family homestead,” he went over the events that led to this trip and wondered what the heck he was doing here.

He read the letter from the attorney one more time, hoping perhaps to find it was addressed to someone else, and that this was a fool’s errand. It said he was the last living MacPhiles, and that he had inherited his family home, its lands, and all that it would bring. That’s what it said—“all that it would bring.” He said that line over and over again to himself.

His girlfriend Paula, was sitting next to him. “We saw the last signpost about a billion miles ago,” thought Andrew. They came across a simple crofter herding sheep. He looked strangely like the evil toymaker in a video game Andrew had been playing before he left home. The crofter told them they were on the right road.

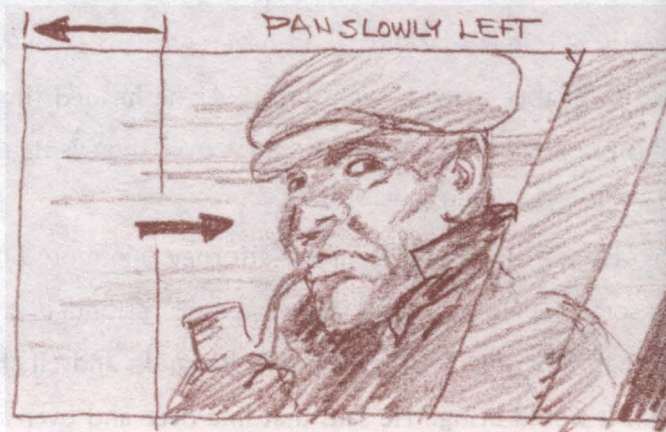


The internal working title for CLANDESTINY

As they went over the rise and started down into the valley, Andrew felt as if he was entering some different place. The rain was heavier, the sky was bleaker, and the road had more potholes. Worse, it was beginning to get dark, the headlights didn't work, and the gas gauge hadn't been working too well, either. It had been reading "full" since they left Glasgow.

Through the rain, Andrew could make out some lights ahead. As they grew near, he saw it was a castle. The sign at the end of the driveway read "MacPhiles." He was home.

They parked outside. The engine died, the sound of the rain got louder, and the shadows of the castle engulfed them as they walked up the stairs towards the front door. They pulled the heavy chain, a distant ring was heard. The door creaked open. Andrew sensed that someone was looking him over from inside. The door opened all the way to reveal an elderly gentleman holding a candlestick, who greeted them with "Good evening, Master MacPhiles, we've been expecting you."



The sheepherder in an early draft



Devine wrote this opening scene in January, 1994, fully expecting he'd be deeply involved in the production of what would be Trilobyte's third video adventure puzzlegame. After all, it was a concept that had been rattling around in his busy brain for a long time. His homeland is rich with tradition and myths—solid fodder for an adventure game. At the time, Devine was putting the finishing touches (or so he thought) on *The 11th Hour*, Trilobyte's sequel to their groundbreaking and hugely successful *The 7th Guest*.



Andrew's home

The two-page treatment was his way to begin laying the groundwork for what he tentatively entitled *Castle*. He gave the small cadre of producers and artists who would begin working on *Castle* one admonition: "A rich puzzle environment is a happy puzzle environment. Make *Castle* rich." Devine planned to work closely with them throughout the expected two-year game production process. That was not to be, however.

The 11th Hour consumed all Graeme Devine's time for nearly the next two years. In his October 26, 1995 memo to Trilobyte's employees, announcing the completion of *The 11th Hour*, he wrote: "I guess I thought I'd feel happy, joyous even, when I finished my work on *11th Hour*. I don't know if what I feel is joy or sadness. It's hard to feel much."

Clearly, in the nearly two years since he kicked off *Clandestiny*—aka *Castle*—Devine had virtually no time to spare for it. As fellow Trilobyte co-founder Rob Landeros said, "It was an exercise in letting go, which is good." Good, because it demonstrated that these two men had assembled a team of craftspeople who were able to create a product that manifested what they call the *Trilobyte Way*: "Anything

THE 11th HOUR

The sequel to *The 7th Guest*

The sequel to THE 7TH GUEST





The product that revolutionized the PC gaming industry



"Soup's On" has become a regular Trilobyte game feature.

is possible, nothing is beyond our grasp. We can construct a world that so closely mirror's the designers' thoughts that the distance between the two is negligible."

Landeros and Devine started Trilobyte in the spring of 1990, because they had an idea that "couldn't work." They wanted to create a multimedia entertainment title so big, it had to ship on a CD-ROM. Back then, a CD-ROM drive was an unproven and rarely used device, full-screen video was impossible, and rich graphics and music plus live actors weren't even on the radar.

Both men had been working in top creative positions at Virgin Interactive—Devine on the programming side, Landeros on graphics. They proposed their idea for *Guest* to a Virgin executive who had the wherewithal to recognize that it

was a revolutionary idea, but one which Devine and Landeros would have to do outside Virgin. The pair formed Trilobyte near Medford, Oregon, using funds provided by Virgin. Three years later, they released *The 7th Guest*. In April of 1993, few PC owners had CD-ROM drives. *The 7th Guest* was their impetus to upgrade—and it revolutionized PC gaming.

The 11th Hour was originally conceived as a quick sequel to *The 7th Guest*, using the same technology and production techniques. But as work progressed, Devine and Landeros chose to raise the game to a whole new technologic and artistic plateau. Since the technology issues usually are dealt with at the end of the production cycle, Devine's role in *The 11th Hour* kept him deeply immersed to the last minute.



While Landeros and Devine would make some major decisions about *Clandestiny* down the road, it was up to the newly assembled Trilobyte team to produce this title. They had a heady assignment: create a *Gestalt* experience—something so immersive that the various multimedia elements would blend as one unit. Landeros said, “We don’t just throw puzzles up on the screen and tell a story that is completely unrelated. Everything is geared toward integrating the experience.”

The first order of business was taking Devine’s inspiration and creating a story. Serendipity, which played a major role in *Clandestiny*, made its first appearance in the form of a writing team from Montana, that was about to move back to southern Oregon: Jahnna N. Malcolm. That is the pseudonym for Jahnna Beecham and Malcolm Hillgartner, renowned authors of more than 50 children’s books, including *Scared Stiff*, which has sold more than half a million copies. The pair used to be actors with the Oregon Shakespearean Festival, and they know Robert Hirschboeck, a fellow actor who plays Stauf in *The 7th Guest* and *The 11th Hour*. That connection was the hook that brought their talents to Trilobyte.

Serendipity played another card: Beecham and Hillgartner had just returned from a lengthy trip to Scotland where they had researched their next children’s thriller. “We couldn’t have been more primed to do it,” says Hillgartner. “I mean, a Scottish castle, ghosts, and folklore. That’s exactly what we planned to write.”

However, exactly how the story would unfold still was to be determined. Much would depend on whether Trilobyte would use live actors as they had in *7th Guest* and *11th Hour*, or try animation. “We wanted the characters in *Clandestiny* to interact with the environment more,” says *Clandestiny* producer John Gaffey. “We wanted them to move through the castle and pick things up.” But to insert live actors into the 3D graphic world meant shooting the video with a “blue screen.” That limits the actors’ interactions with the castle environment. So animation ended up being the way to go.

“That opened our palette considerably,” says Hillgartner.



Jahnna N. Malcolm’s closing credits?



His wife and writing partner, Jahnna Beecham, agrees. "With animation, the characters can fly into the air," she says. "They can transform in front of you. They can melt through the floor."

Going with animation instead of live actors also set the tone for the basic theme behind the story. "At first, they wanted to do something like a haunted castle for adults or something with a *Ghostbusters* feel," says Hillgartner. "But when they went forward on animation, they settled on a humorous feel."

"We wanted the castle to have a sense of having been there through the ages," says producer Gaffey. "And as you wander into the rooms, we wanted you to catch snatches of conversations. That led to the idea of the ghosts of the Clan MacPhiles."

Jahnna N. Malcolm set to work by studying comedy films from the fifties and sixties, haunted-house movies, and Hope/Crosby "Road" flicks, looking for humorous bits. Then they selected and crafted their characters, basing them on Scottish history and folklore. Fergus and Murthly are the only ghosts without a historical foundation.

The inspiration for Paula and Andrew came from Hollywood. Graeme Devine's original idea for the pair came from the *X-Files*, the popular TV series about the alien conspiracy. Thus the name "MacPhiles". Plus, Andrew and Paula's early characterizations drew much inspiration from that show's two protagonists. Later, as the production crew put *Clandestiny* through several revisions, "Andrew ended up becoming a Hugh Grant-meets-Woody Allen kind of character," says game designer James Yokota. "Not confident in himself, but very witty."

Paula's persona took a little longer to refine. "We originally had Paula as the Shelly Long character from *Cheers*," Yokota says. "Someone wrapped up in her reality so much that she's not seeing what anyone else is seeing. But we later chose to make her a stronger character."

Malcolm and Hillgartner had to work within some tight parameters. Trilobyte's



Live actors, like these in *THE 7TH GUEST*, have limitations.



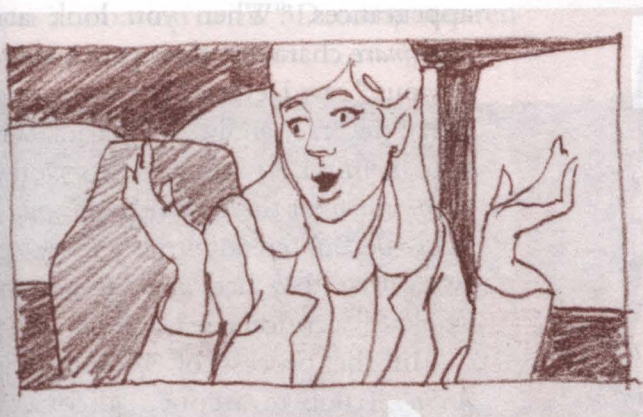


An early Andrew en route to his inheritance

Clandestiny team asked them to weave the number “thirteen” in as a theme—thus the six and six make thirteen, thirteen doors, and thirteen ghosts (including Fergus). Plus, the story had to fit into several “pods,” corresponding to the rooms and characters, while still maintaining suspense. They say, despite going through fifteen revisions, that “once we got all the elements together, it went very quickly.”

As for the treasure Andrew and Paula seek, Malcolm and Hillgartner’s selection couldn’t have been more timely. The Stone of Scone is a true Scottish artifact. It was stolen by the English monarchy seven hundred years ago, and as of this book’s writing, remained ensconced beneath the coronation chair in Westminster Abbey. But it is about to return to its rightful owners. As a gesture of good will, and probably an acknowledgment of his Conservative Party’s poor election results in Scotland, England’s Prime Minister John Major recently announced the return of the Stone of Scone to Scotland.

The proclamation was met with mixed reactions. Many Scots believe the true Stone of Scone is still secreted away somewhere in Scotland and the one in England’s possession is merely an impostor. In any event, the four hundred-pound slab of red-gray sandstone, allegedly used as a pillow by Jacob in the Old Testament when he dreamt of his ladder, has been a source of friction ever since the



An early Paula exclaiming “more money than you and I could dream of”

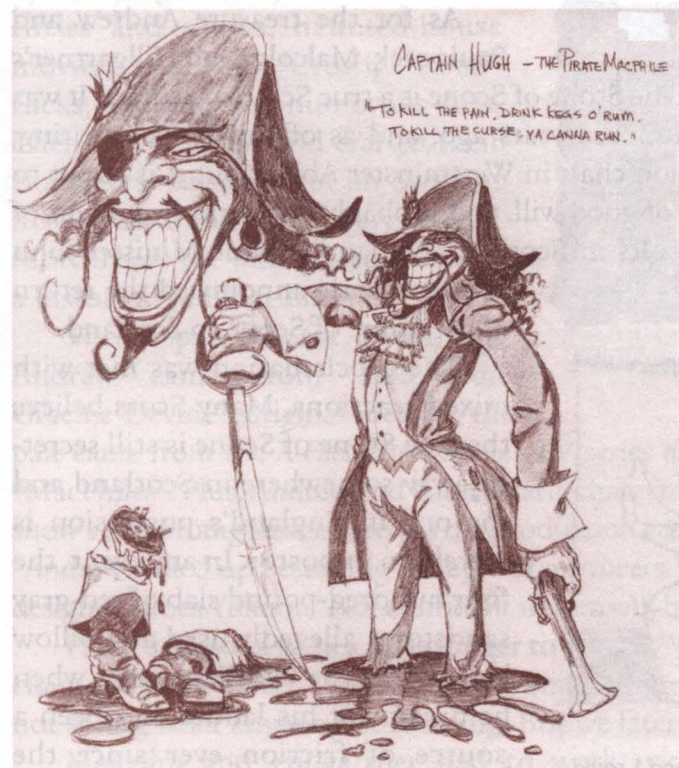
Artist Ray Marabe's original draft of Captain Hugh



English reneged on their promise in the 1328 Treaty of Northhampton to return it. And even now, the English aren't ready to give up all ownership rights. As part of the deal, Scotland must return the Stone to London for all future coronations.

Alex Salmond, the leader of Scotland's independence-favoring Scottish Nationalist Party, reminded Major of the Stone's medieval prophecy: that when it is returned to Scotland, so shall Scotland be free. "What Scotland wants," Salmond said, "is not just a symbol of power, but the substance of power."

While Malcolm and Jahnna were writing and revising the script, the team at Trilobyte was trying to agree on the game's "look." Once again, serendipity played a role in this process. At a convention in 1994, Devine saw new animation software called *Animo* from Cambridge Animation Systems in England. He thought Trilobyte could use *Animo* to make it capable for them to handle all of their animation in house.



Artist Ray Manabe's original draft of Captain Hugh

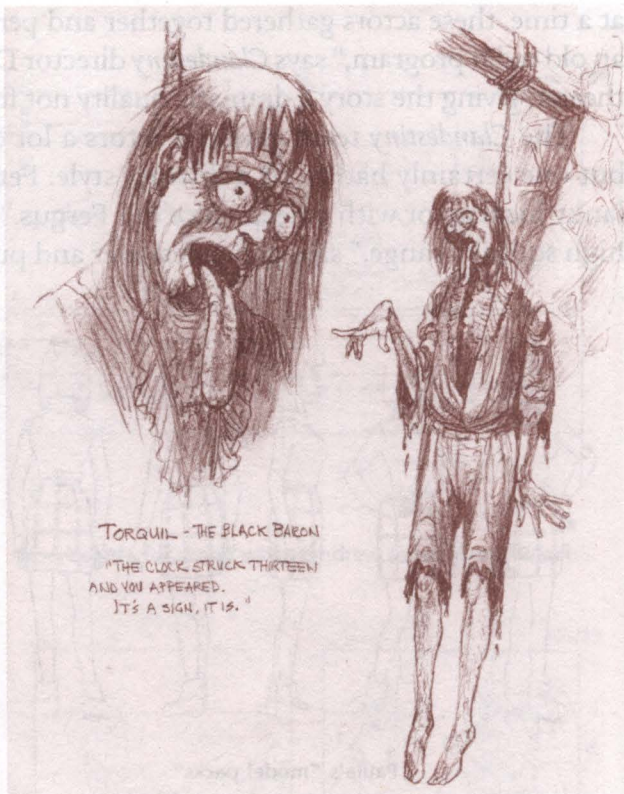
The phenomenal animated feature, *Nightmare Before Christmas*, had been recently released and everyone on the *Clandestiny* project saw it as something to emulate—not so much the stop-motion clay figures used in that breakthrough production, but the character appearances. "When you look at a *Nightmare* character, their personality is obvious," says Devine. "There's no question if they're friendly, evil, or bad." With that in mind, Trilobyte artists worked with *Animo* for three months. But it was not to be. But serendipitously—they were aware that they had another use that would fill a critical need later on.

In the process of working with *Animo*, Trilobyte put out a call for a traditional cartoon animation expert to



create some of the initial drawings, so-called key frames, to be used in *Animo*. After a nationwide search, they found their expert in their own backyard. Aundré Knutson lives in southern Oregon, and is a thirty-year veteran of the animation business. He has served as animation director for Hanna-Barbera studios and supervisor on *The Jetsons Movie* and *Tom and Jerry*, and now runs his own full-service animation studio in Medford. Knutson's role was to have been very limited. It ended up being pivotal to the entire production.

One of *Animo*'s strength is as a compositing tool. That is, it can combine layers of animation and backgrounds allowing for the equivalent of camera moves and other photographic tricks. With Knutson on board, the *Clandestiny* team chose to combine his traditional 2D cartoon animation with 3D computer-ren-



The first draft of Torquil, the Black Baron

dered backgrounds, using *Animo* to bring them all together.

But before any characters could come to life visually, they had to have voices. Again, Trilobyte enlisted members of the local community of Shakespearean actors, plus a few other voice actors. Unlike most animated features that record one voice

The ever perky and high-pitched Fergus: "Give me the keys, I'll park the car"



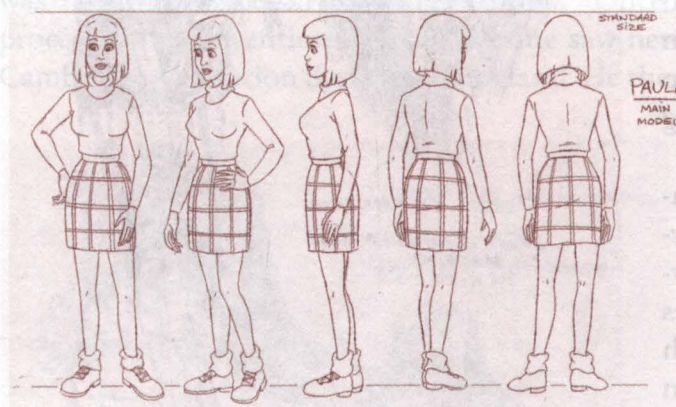
at a time, these actors gathered together and performed as an ensemble. “It was in the style of an old radio program,” says *Clandestiny* director David Wheeler. “They played the scenes like real theater, giving the story a dramatic quality not found in other animated productions.”

The *Clandestiny* team gave the actors a lot of leeway in creating their characters’ voices, but one certainly had to fit a distinct style: Fergus, the Handyman. Douglas Markkanen, a lanky local actor with a deep voice did Fergus. “He’s able to get his voice way up to Fergus’s high squeaky range,” says game designer and puzzle hint writer Yokota. “But after recording

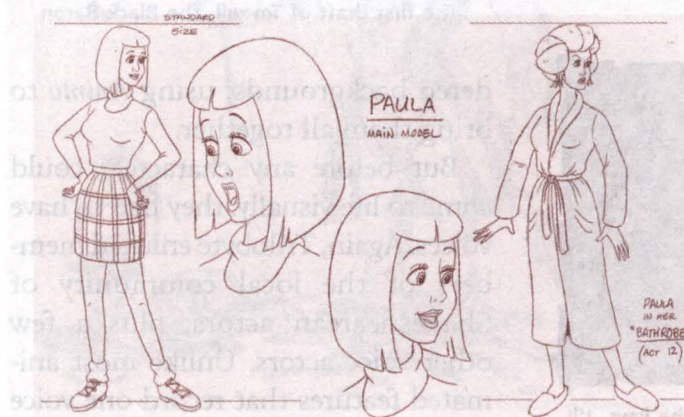
twenty puzzles-worth of hints with four lines each, plus all the other dialogue, and all in a Scottish accent, he was really hating my guts.”

With the voices on tape, *Clandestiny*’s production team continued to develop the characters’ appearances. They had no idea how daunting that task would be. They did have one advantage: they could change the characters appearance at will. “We treated it like a casting call,” says Landeros, who was involved in the art and graphics side of *Clandestiny*, despite working full-time on another project. “But if we wanted them shorter, taller, or fatter, we could make them that way.” Turns out the toughest were the women. “Everyone had their vision of what a beautiful, red-headed warrior should look like. We didn’t know that until we got in the conference room.”

Paula ended up going through the most changes—from a blonde to a brunette, and through a multitude



Paula’s “model packs”



Artist Ray Manzarek's original draft of Captain Hugh



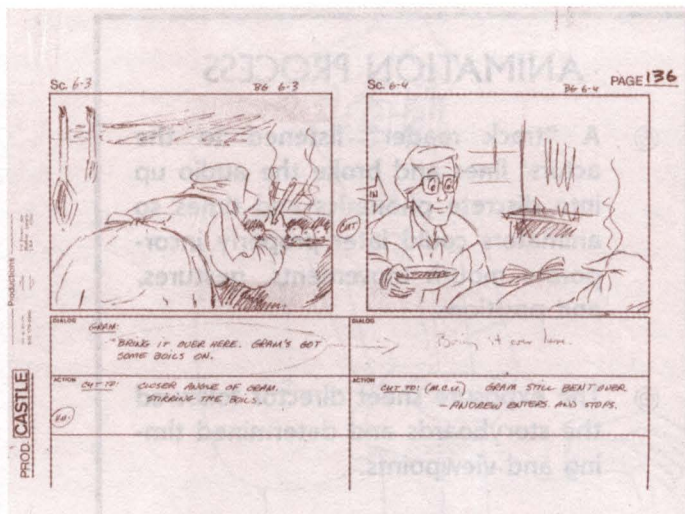
115

of wardrobes. As for the ghosts' wardrobes, once again the *Clandestiny* team turned to the Shakespearean Festival—in this case, to one of its costume designers. Once the clothing was agreed to, Ray Manabe, the Trilobyte artist who would later do all the *Animo* compositing, resumed developing drafts of each character. However they were much too detailed for animation, where each second of video requires twenty-four frames of hand-drawn images. That's when animator Aundré Knutson came in. He took Manabe's detailed drawings and created simplified character "model packs"—drawings later used by his team of animators.

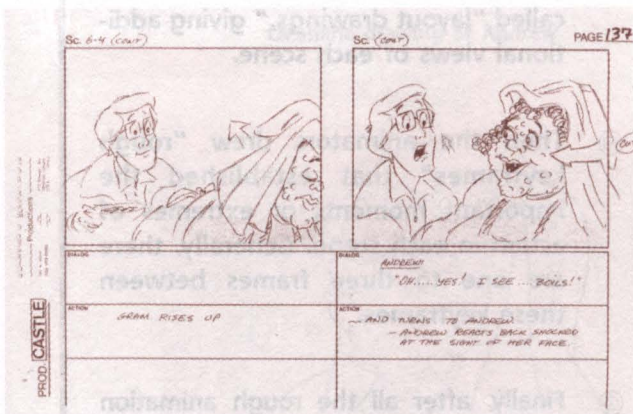
Knutson with the help of several other artists also created the storyboard—a collection of sketches showing each scene in the story. By the end of the six-week process, Knutson's drawings covered all the walls of a large conference room, plus several rows of portable bulletin boards. The enormity of this project started sinking in. Trilobyte's 40-minute animated feature—at twenty-four frames per second—would require nearly 30,000 thousand hand-drawn frames of animation!

Before an animator could put pen to paper, Knutson and his animation production team needed to complete several more steps (See pp. 116-117).

There are animation houses scattered around the globe that specialize in this tedious and



Storyboards for scene when Andrew meets Gram Grizel



"Oh... yes!—I see—Boils!"

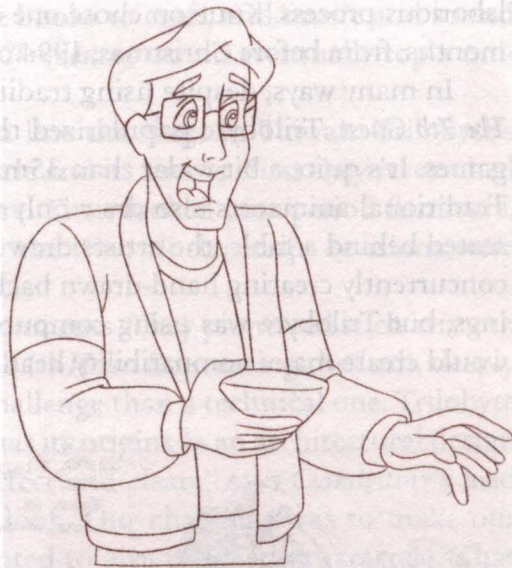
ANIMATION PROCESS

- ⊙ A "track reader" listened to the actors' lines and broke the audio up into discrete phonetics and times so animators could later properly incorporate mouth movements, gestures, and positions.
- ⊙ The exposure sheet director followed the storyboards and determined timing and viewpoints.
- ⊙ Only then did the animators begin to generate fine drawn illustrations called "layout drawings," giving additional views of each scene.
- ⊙ Then the animators drew "rough keyframes" that established the important moments or extremes of action in each scene. Generally, there are one to three frames between these keyframes.
- ⊙ Finally, after all the rough animation had been approved, the real animation work began. Animators started making "cleanline drawings," all the frames necessary for each scene drawn in a finished, clean look based on the model packs created for each character.

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"Rough" of Andrew



Cleanline drawing of Andrew



"Rough" of Gram Grizel

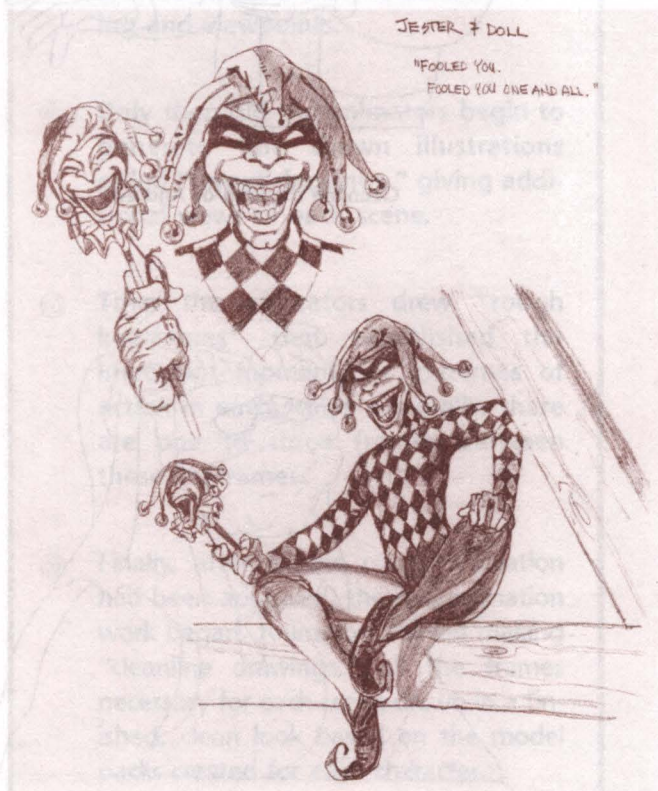


Cleanline drawing of Gram Grizel



laborious process. Knutson chose one operation in Taiwan. He ended up living there for five months, from before Christmas, 1994 to May, 1995, overseeing the massive animation process.

In many ways, despite using traditional animators, *Clandestiny* broke new ground. With *The 7th Guest*, Trilobyte popularized the so-called “letterbox” 2:1 aspect ratio format in PC games. It’s quite a bit wider than 35mm film or television formats common to animation. Traditional animators also draw only the part of a character visible in a scene. If Andrew is seated behind a table, the artists draw only Andrew’s upper torso. Typically, other artists are concurrently creating hand-drawn backgrounds and objects that fit with the character drawings, but Trilobyte was using computer generated 3D backgrounds and foregrounds. That would create major compatibility headaches down the road.



1994 First draft of the Jester and his Puppet

In May, 1995, Knutson returned to Medford with nearly 30,000 pen-and-ink line drawings. Many animation houses would now hire more artists to fill in the colors on each of these frames, but Trilobyte wanted to use computerized coloring methods. Rather than farm that process out, Knutson purchased a computerized “Ink and Paint” system from AXA in Irvine, California. The \$20,000 system incorporates four computers on a network with a scanner. It can color a minute’s worth of animation per day, which meant Knutson needed about nine more weeks to complete this part of *Clandestiny*.

The character animations were only one cost aspect for the entire animation process. Other considerations included backgrounds and special effects. Not to mention that there were



still puzzles to create, a castle to build, hint and lore books to craft, and music and sound effects to produce. In all, the total expenditures for *Clandestiny* would eventually top a million dollars!

While Knutson and company were immersed in line drawings in Taiwan, Trilobyte's own team of graphic artists was busy creating the castle and its rooms. First they researched historical Norman, Scottish, and English architecture. Then looked into period furniture. Finally, they laid out a thirteen-room castle. But by the time all the script revisions were completed, the castle had doubled in size and rooms.

Trilobyte has deep expertise in creating 3D environments. They pioneered such artwork in *The 7th Guest* and improved on the process for *The 11th Hour*. So creating the lush, deeply detailed rooms for *Clandestiny* was more an artistic challenge than a technical one. Trilobyte uses the industry standard 3D tool, *3D Studio* which has its origins as an architectural design product. "It tends to make everything look very perfect and clean," says *Clandestiny*'s lead artist Andy Anderson. "It has a very computerized look. Our challenge was to make our graphics look bent, warped, and cartoonish. We wanted to give the castle character." That extra effort takes time. Each room took about a month to create.

With the castle rooms completed, the greatest challenge was still ahead: placing the animated 2D characters inside the 3D environment. Problems arose because Trilobyte was building the backgrounds in Medford, and Knutson and his team were building the animations in Taiwan. "That is not the way it works traditionally," says producer John Gaffey. "Normally, the animators would have the backgrounds to register the characters. Integrating the two was a nightmare."

This is where Ray Manabe's experience with *Animo* paid off in a big way. Manabe recognized its value as a compositing tool. He created ways to put the 2D animations over the 3D



The castle doubled in size from the original draft.



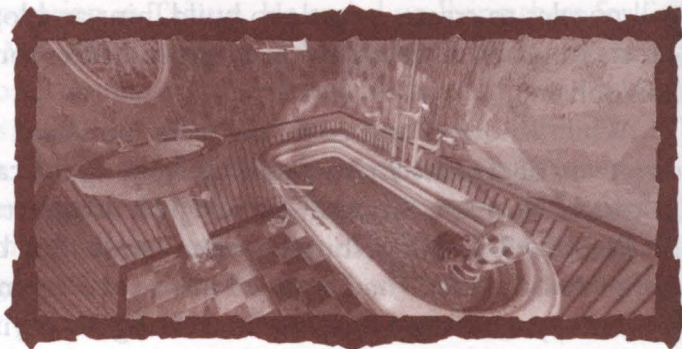
background while sometimes splicing in other 3D layers above or behind the mix. On top of that, he blended in such special effects as smoke and fire.

He also took the color palettes from the individual rooms and adjusted the tints of the characters to get them to better fit into the environment. For instance, the Game Room is very warm with lots of yellows and reds versus the Drawing Room, which is very blue and cool. Manabe adjusted the characters hues accordingly.

Manabe also found a way for the characters' to cast shadows which gave them a sense of volume and space, so they wouldn't have that characteristic flat, 2D cartoon look.

Finally, Manabe pulled all the elements together, added camera moves and rack focuses, and ended up adding an immeasurable dimension of quality to the finished product. His efforts added so much additional action, Trilobyte's top graphic artist initially expressed concern. "For artistic reasons, I'm going 'My God, this is busy. Scorsese would love this stuff'," says Rob Landeros. "But in the end, it brought life to it."

On average, each scene took a week to composite. Some, though, were major technical challenges, largely due to the traditional registering process used by the Taiwan animators. Since they simply did not draw the parts of the characters' bodies that would be hidden by objects like tables and doors, Manabe had to carefully place those objects in the scenes. "Ideally, we'd have the entire castle completed before drawing the characters," says Manabe, "but that's impractical. The process we're using is new to traditional animators."



The bathroom in *THE 11TH HOUR* made even the strong-of-stomach squeamish.



Castle MacPhiles' superbly crafted Library



Problems arose because neither medium was in touch with the other.”

Two scenes were particularly tough. The first was only thirty-six frames (1.5 seconds) long. It’s an early sequence with the Vicar, Andrew, and Paula sitting at the dining room table while Murthly rises from the soup tureen. Manabe, with Andy Anderson’s help, had to place the table, several chairs, and the tureen in the scene. He then adjusted some contours to fit the characters’ bodies, added steam to the soup (a major project by itself), and distorted the soup surface so Murthly’s head seemed to come from a liquid rather than through a slit. Then he incorporated a camera move to add a little more zest. On a difficulty scale of 1 to 4, Manabe rated this a 4+!



Dinner with the Vicar was a beast to animate

The same rating applies to the opening scene in the Tartan Room with Sir Thomas smacking golf balls at Andrew’s noggin. This is a seven-second sequence with a long camera pan that passes by a lit fireplace. Manabe and Anderson enlisted the help of Robert Stein III, who was the lead artist on *7th Guest* and now works on a very elaborate \$30,000 3D system called *Alias*. Stein used *Alias* to create the oscillating fire-

place flicker that Manabe looped throughout the length of the animation.

Despite these Herculean efforts, neither of the above qualifies as one of Manabe’s three favorite scenes, which are: Andrew’s first entrance into the Secret Garden where he meets Fiona. It has animated foreground and background elements, plus lighting changes that give the scene a subtle, muted feel. His second favorite is the St. George and the Dragon stained glass window fight where Murthly flies off the window and confronts Andrew head-on. The use of shadows gives this scene dramatic depth. And his final favorite is the closing cave sequence with Andrew at the small pool of water facing Murthly. Manabe used six layers: the dragon, his shadow, the 3D cave background, a fire breathing layer in front of the dragon, smoke in front of that, and ripples in the water. The fire, smoke, and ripples were more Robert Stein III creations.



"We broke new ground," says Manabe. "The way we did this was unique. At first, we thought we'd simply composite the 2D animation over the 3D backgrounds, with no additional camera moves or effects. But when we got into it, we saw we could give *Clandestiny* a look of even greater quality."

Clandestiny is the only game we know of where the animations have the same look, feel, and quality as the game's 3D environment. In other games, the shift from one environment to the other is abrupt, obvious, and glaring. Here they blend seamlessly. That is a breakthrough in the PC gaming industry.

Manabe and crew completed compositing and editing the forty-minute animated feature story by about February, 1996. That's when music composer Mason Fisher stepped up to the plate. Fisher, who coincidentally lives in Medford, *New Jersey* (is this serendipity thing becoming a bit much?), previously composed and performed music for two Strategic Simulations Incorporated role playing games: *Eye of the Beholder III* and *Ravenloft*. Rob Landeros had listened to one of Fisher's demo tapes and asked him to join the *Clandestiny* team.



Fore! This camera move has a difficulty rating of 4+

During the six weeks leading up to the completion of the animation, Fisher composed a wide variety of music as test samples. *Clandestiny*'s director, David Wheeler says "We were looking for cinematic themes, not cartoon-like music. We wanted it to be thematic to match the animation and the characters' moods." After swapping several tapes, both sides agreed to some basic concepts.

Then, with the entire forty-minute animation loaded on his Macintosh, Fisher watched the movie as he composed *Clandestiny*'s forty songs. That's right, forty songs totaling seventy-five minutes!—one song for each room and each of the twenty-five scenes, plus themes that carried over to some of the characters. Paula's is a nice harp with a melodic theme, Fergus got a harpsichord and flute piece, and Murthly got an evil harpsichord in a minor key.

Fisher needed an additional six weeks, working through Christmas, to complete the pro-



ject. He did most of his composing using a Kurzweil synthesizer connected to his Mac. Most of the music has from twelve to sixteen different synthesized instruments layered together, all played by Fisher on the Kurzweil keyboard.

"I wanted to create a hauntingly beautiful digital soundtrack," Fisher says. "It was a fantastic challenge to bring my music up the high quality standard set by the animation." Fisher is now nearing completion of a rock opera set in a fantasy world of medieval dungeons and dragons. He expects to release it by early 1997.

In the midst of the animation creation and the castle building, someone had to come up with the puzzles and their hints. That enormous task fell to James Yokota. A Trilobyte veteran who produced *The 7th Guest* Mac and CDI, and *The 11th Hour*, this would be his first full-fledged game design. He had already worked closely with the rest of the team to ensure the script and character actions would offer hints or directions on the puzzles to come, and now it was his task to select and design those puzzles. His game and puzzle design documentation would eventually grow to a hundred and seventy pages.

Trilobyte is constantly on the lookout for cool puzzle ideas, and Yokota tapped into that treasure trove. He also designed one from scratch: Statue Paths. "Since *Clandestiny* is an adventure of a contemporary if not especially brave knight," Yokota says, "using a Knight piece was advantageous to the cohesion between gameplay and the dramatic story." He turned the chess board into a maze

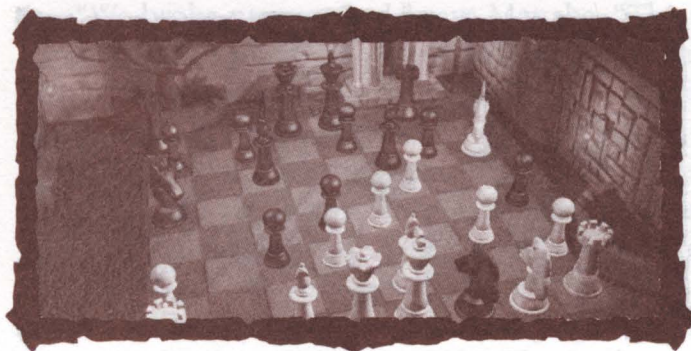


A multi-layer animation process



First draft of the Vicar





Statue Paths—built from scratch

where the player must mimic the pattern of a knight piece to navigate across the board.

Setting up the opposing pieces and finding a successful route in a reasonable number of moves was a twenty-four-hour process for Yokota. Then he worked closely with Trilobyte artist Linda Sturgeon who also did the Leap Frogs puzzle in the Game Room, among others. She has

derived a color palette full of shimmering blues and purples that gives her work a distinctive look. Using *3D Studio*, she created the pieces and the move animations. Since the player has so many move options, Sturgeon had to build moves for more than five thousand frames of animation for this puzzle alone.

As a final touch, sound effects, or *foley*, were added to enhance the animations. *Clandestiny*'s audio designer, Sherman Archibald's task was to make the moves sound as if large figures of stone were being set on patches of grass, or striking each other. This, too, was a complex process since the animations were all of different duration.

That kind of close attention to detail went into each *Clandestiny* puzzle. An artist would typically need about two weeks to complete each one. In all, ten artists (Trilobyte seems to like that number) worked on *Clandestiny*, plus many more did the animation work in Taiwan.

In the three-week period Yokota took to come up with the puzzles, he also wrote the rhyming hints—four hints each for more than thirty puzzles, artificial intelligence games and riddles. "It drove me nuts," he says. "I had to learn how to write in Scottish. Luckily I didn't have to rhyme words like tongue or sponge. Let me tell you, this process can make you seriously rethink your design ideas!"

Yokota says he's happy with the puzzles, despite dropping their difficulty level a bit from Trilobyte's previous titles. "We're looking at a broader, younger-skewed audience than *The 7th Guest* and *The 11th Hour* because the content of *Clandestiny* isn't nearly as horrific." But to still appeal to hard-core gamers, Yokota decided to include some truly tough puzzles



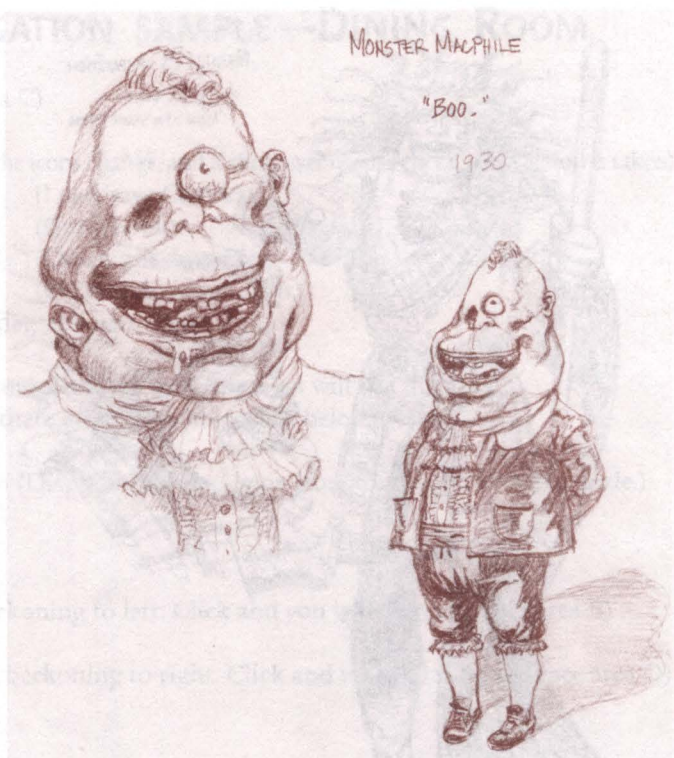
zles while offering optional difficulty levels. Puzzles played in the middle level start half-completed, and the easiest level is just one move away from being solved.

But all the greatest puzzles, best animations, and coolest graphics in the world would be wasted were it not for the software that allowed them to play smoothly on your PC. That is where the brilliance of Trilobyte co-founder Graeme Devine comes to play, once again. He created a complete authoring language and animation playback tool for *7th Guest*, then later refined it for *11th Hour*.

It is difficult to put these tools into perspective, but they are revolutionary. For instance, they are platform independent. That is, they allow Trilobyte's programmers to create one set of instructions for the animations and puzzle moves that can then play on a wide variety of platforms from Macs and PCs to set-top devices like a Sony Playstation. Devine created these tools because nothing else available would work.

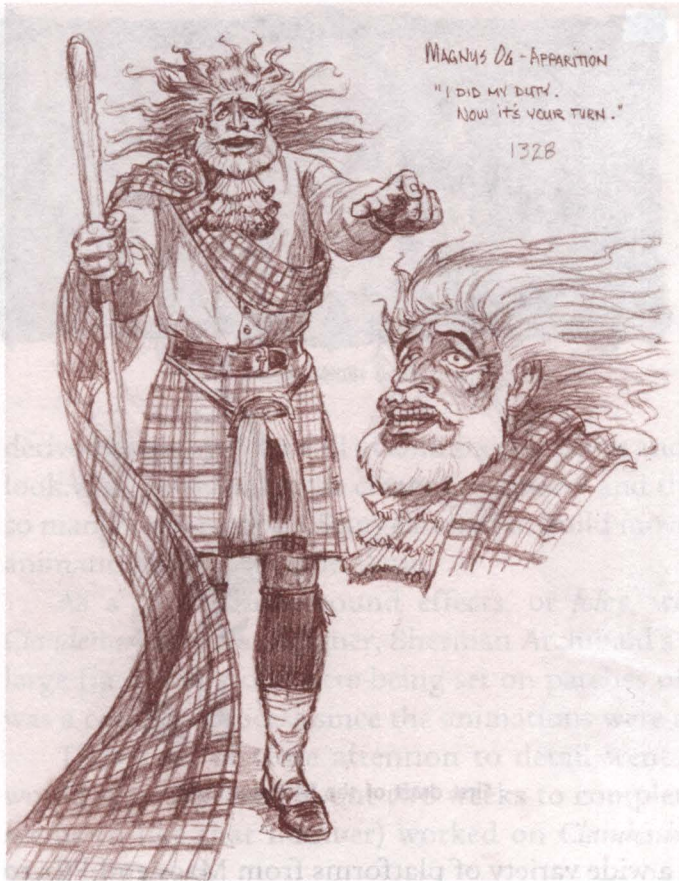
Clandestiny's lead programmer, who did virtually all the scripting for this project, has nothing but high praise for Devine. "Graeme's the driving force," says Craig Peterson. "He's a genius. He's the smartest person I've ever been face-to-face with, and I've met many brilliant people working in this industry. The technology that enables us to do what we do is his."

Basically Peterson used Devine's scripting language called *GROOVIE*—for Graeme's Object-Oriented Viewer—to tell puzzle pieces how to move, what areas of a screen will activate which icons, what music to play, and when to run the animations. This kind of pro-



First draft of the Monster Child





First draft of Magnus Og

programming is a mystery to most mere mortals, so we've included a few lines of *GROOVIE* script coding to give you an idea of what it looks like. What's important to recognize is that behind the script is a powerful program written by Devine that takes those commands and performs their scripted functions.

This first example is the basic navigation script that applies to most of the castle's rooms—in this case, the Dining Room. Each room has a set of locations, labeled by letters, plus lettered camera angles. Basically, this scripting uses coordinates to define regions on the screen where the cursor will change. If you mouse click in any of these defined locations, the game will perform a certain function. We've placed explanatory notes in parentheses.



GROOVIE SCRIPT NAVIGATION SAMPLE—DINING ROOM

[14_b_fc] (Room 14, camera B, facing area C)

_let current_room 14bc

_startsub (the following are areas on the screen where the icons change, and if the player mouse clicks, some action is taken)

_region 0 0 319 79 loadsavcamera 7 (Load/save Camera)

_region 320 0 639 79 guidebook 8 (Guidebook)

_region 0 400 49 479 14_b_to_b 11 (Quick exit, lower left)

_region 590 400 639 479 14_b_to_b 12 (Quick exit, lower right)

_region 49 400 590 479 14_b_to_a 19 (180-degree turn)

_if 14_knights_solved 1 (China Knights puzzle completed, so *throbbing brain* will not display)

_jump 14bc_noknights (If not solved there go to this subroutine below)

_endif

_region 349 220 485 326 14_puzz_knights 6 (Displays *throbbing brain* icon. Clicking will start puzzle.)

[14bc_noknights]

_region 469 97 591 385 14_c_to_c 0

_left left_14_b_to_b (Skeletal hand icon beckoning to left. Click and you will turn and face area B)

_right right_14_b_to_d (Skeletal hand icon beckoning to right. Click and you will turn and face area D)

_endsub



LEAP FROGS PUZZLE GROOVIE SCRIPT

```

_call lf:init_puzzle
  (MAIN LOOP)
[lf:loop1]
_call lf:getsource
_if b s      (Checks if player gives up, wants to restart puzzle, or wants a hint)
  _jump lf:giveup
_endif
_if b b
  _jump lf:loop0      (Restart puzzle)
_endif
_if b t
  _let puzzle_state 1      (Checks if player asks for a hint)
  _exit_grv 0
_endif

_let d |0#b      (Animation of frog move, d=color of moved frog)
_call lf:makemove

_aswap 0#a 0#b (Updates the gameboard map with new frog positions)
_load a b      (a = a new empty lily pad)

_if puz00 ggg0rrr      (Checks for a winner, three green frogs to left, three red frogs to the right)
  _jump lf:win
_endif

_call lf:setavails (Updates map of legal moves and checks for losing position)
_if puz10 0000000      (This represents the losing position)
  _jump lf:lose      (Resets puzzle to opening view)
_endif

_jump lf:loop1 (Goes to the initial subroutine at top of this sequence to get player's next move)

```

To some, those two examples may look like gobbledygook. Others may see their simple elegance. In either case, it is Devine's software that takes those simple commands and performs multimedia magic. "We're pushing the boundaries to get the kind of performance we need," says programmer Peterson. "The hallmark of Trilobyte products is full-screen width,





Dianne Moses gets another cameo.



Dianne Moses' on-screen debut

full motion video of very complex dramatic scenes. I've seen no other game that comes close to *Clandestiny* in terms of its visual richness."

It is also rich in hidden treasures. The various books found throughout Castle are some obvious examples. They were researched largely by the Jahnna N. Malcolm writing team with additional help from Trilobyte researcher, Nobel Smith. To not read them is to miss a lot of *Clandestiny*'s flavor.

There are a few other little treats and inside jokes. You can find a slightly off-color comment hidden deep within the Trade Winds puzzle. If you give up eight times, Captain Hugh will make a nautical reference. And click the radio in the Ballroom to hear a brief musical ditty.

Finally, the first animation after Andrew and Paula enter the castle, where they meet Magnus Og, fea-

tures two Trilobyte employees and one friend. The painting of an 18th century lady who says "Twelve eyes against every hope..." is Dianne Moses, Rob Landeros' assistant. She has had a minor role in each Trilobyte production. In *The 7th Guest* she is the ghost in a flowing white gown seen floating down the upstairs hall.

The man dancing the jig and thumbing his nose at Paula is Patrick Claflin, who doesn't mind wearing a kilt and somehow convinced them he could perform that traditional Scottish dance.

Finally, the man with the long hair in the painting who says "Twelve eyes against every malice..." is none other than Graeme Devine. By the way, he recently cut his hair.





Patrick Claffin gives Paula a "raspberry."



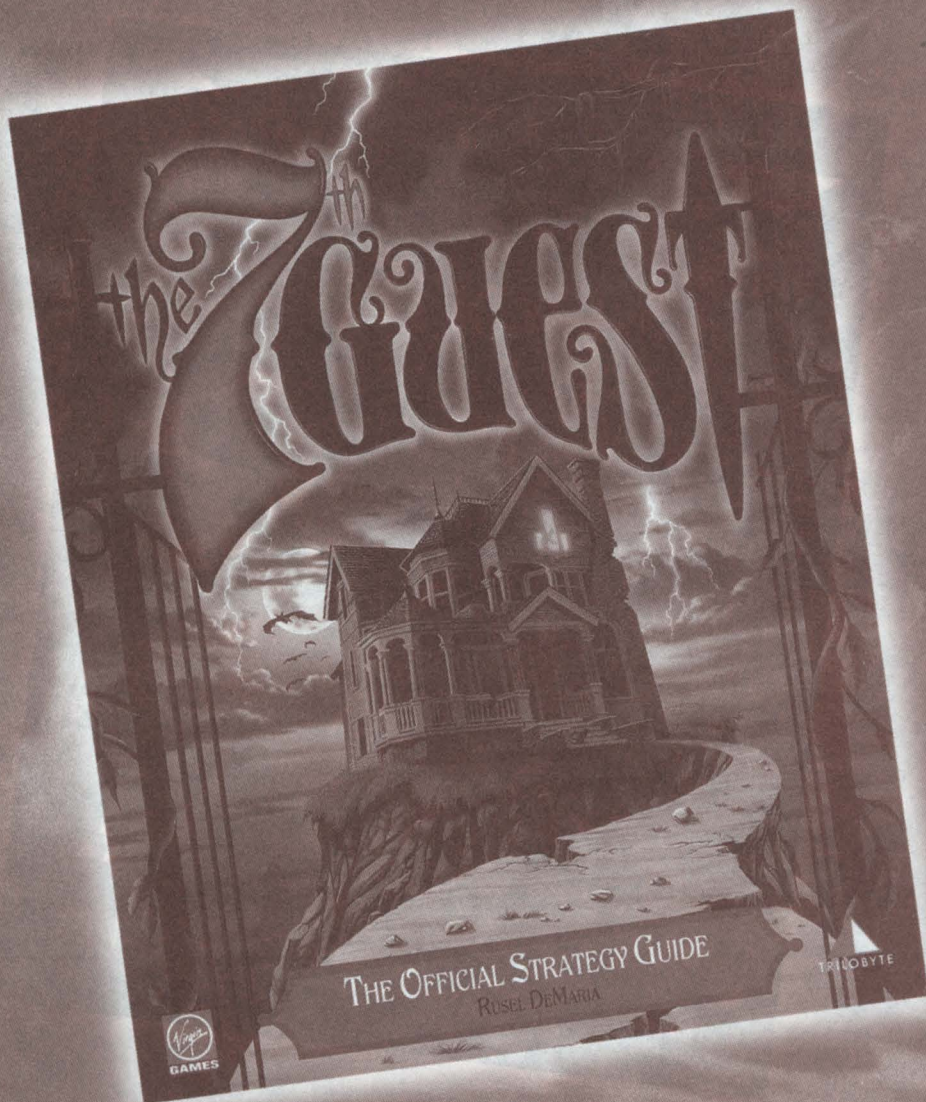
Graeme Devine: the only true Scot in CLANDESTINY

Bottom line: *Clandestiny* was a huge, collaborative, and successful project. "I'm really proud of *Clandestiny*," says Devine. "It's turned out to be quite a gem. It really stands out."

Co-founder Landeros agrees. "It works technologically, looks beautiful, and has high production values."

Devine gets the last word. He notes that *Clandestiny* is the latest in a series of creative products from Trilobyte that are always pushing the limits of technology. That, he says, is the nature of Trilobyte. "We are still learning our craft. We're in a revolution here. There is no time to be steady on our feet. The guiding principle here is 'run, don't walk.' And we'd better be running fast."

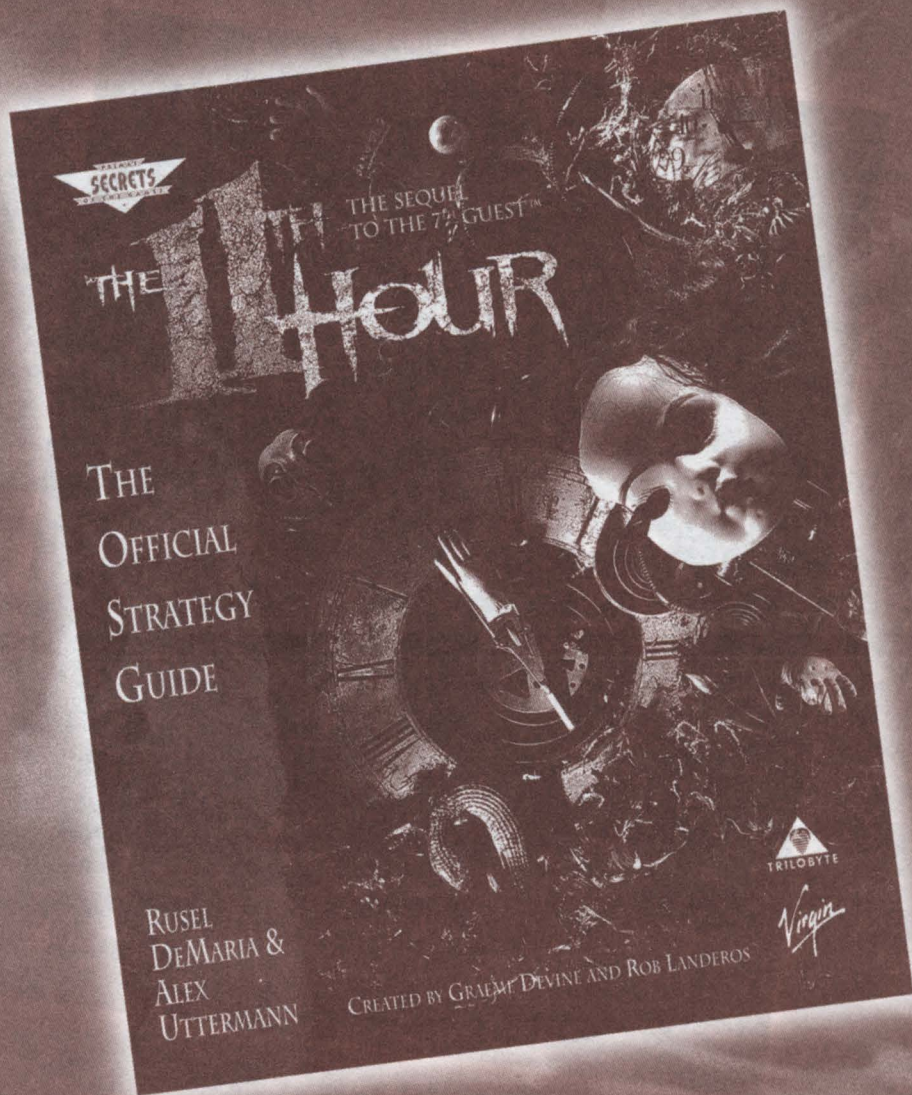




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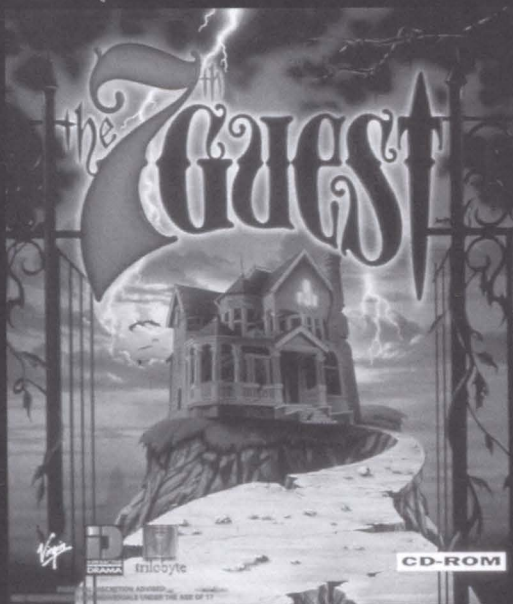
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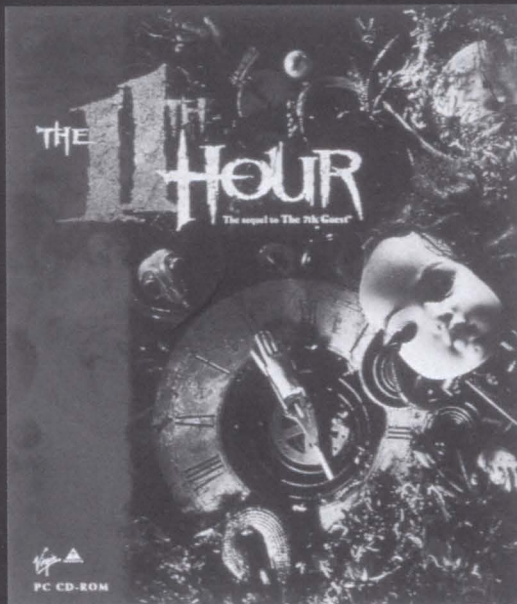
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