



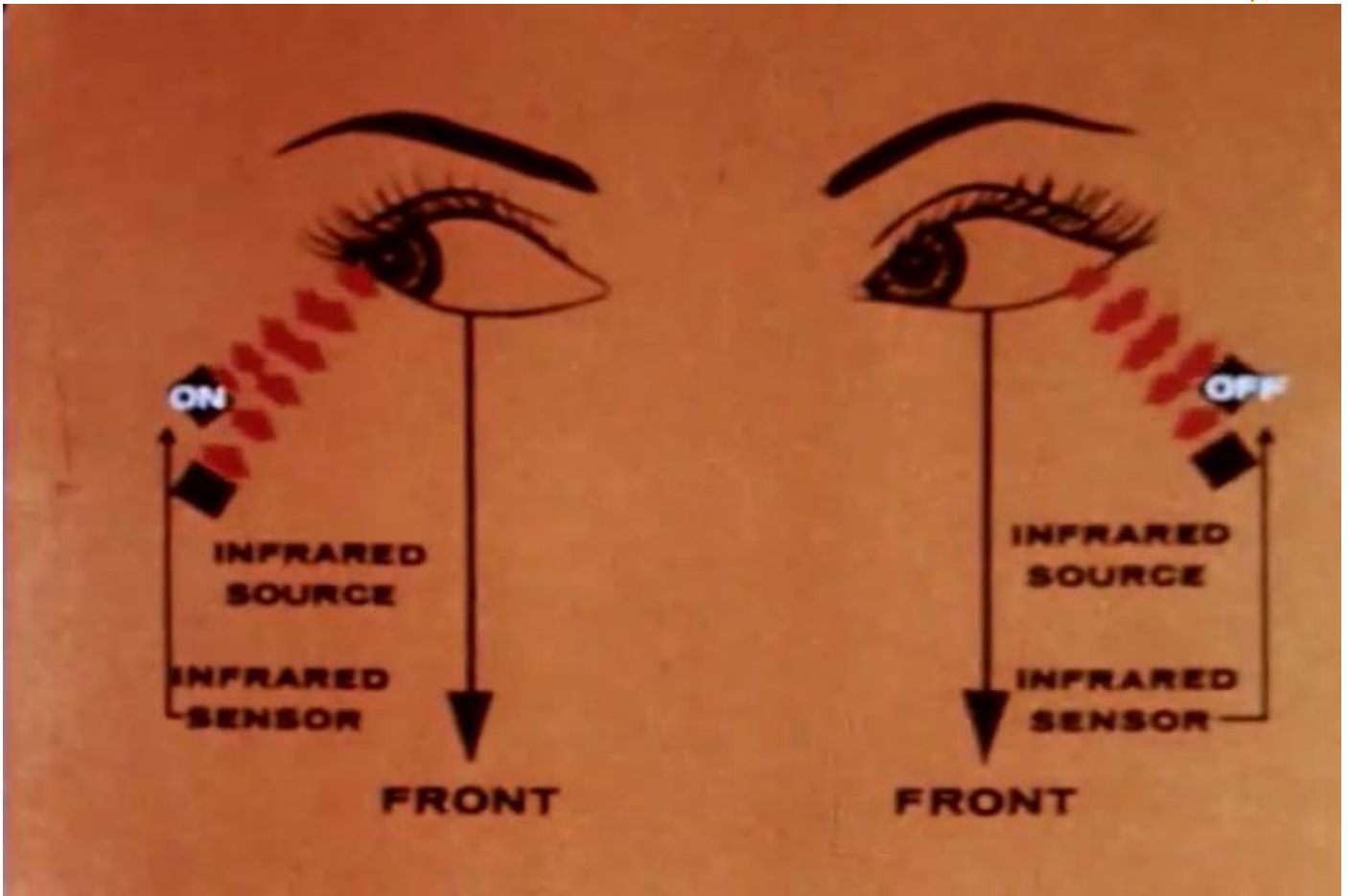
Electric Gaming

People have played with electricity since first discovered. Using static to make hair stand up on end, or to shock was like playing with magic. Higher tech games included:

1800s On-line Chess: Recorded as first being played across telegraph wires using Morse Code in 1844. These long-distance games rapidly branched out using underwater cables encircling the world. Of note, games of blind-folded chess have been played since medieval times.

1900s Amusement Arcades: First came electric shock machines to test how daft you were. Soon after, love testers to test how irresistible you were. An early electric game of skill was the 1931 Rotary Merchandiser. Here you pushed a button to activate an electro-mechanical arm, taking aim to nudge a prize into a winning drop zone.

Home electric games: Knock down Ginger [hold an electric door-bell for as long as you dare, then run away without getting caught]. Torch games [communicate in Morse at night without being caught]. TV/Radio games [mash up channels to make a “new” programme]. Battery powered toys such as the switch adapted dog in this display [for obstacle courses].

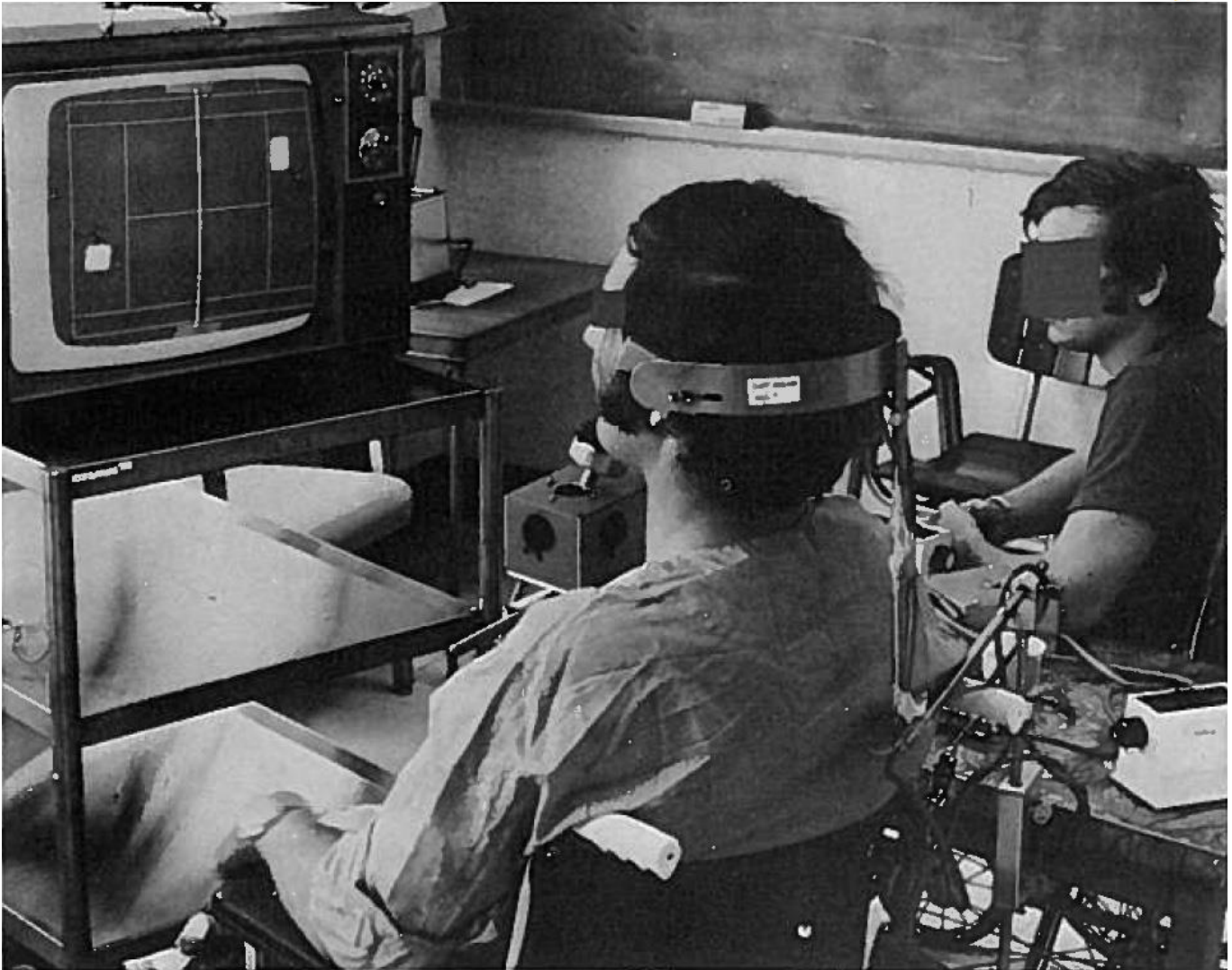


Electronic Assistive Technology (E.A.T.)

The earliest assistive technology was probably a stick used by a cave dweller to get about with. Early electronic A.T. includes:

- **1928 Radios for the Blind:** via American Foundation for the Blind.
- **1950 First “practical” Electric Wheelchair.**
- **1953: Breath controlled TV** with links to Bally Amusements.
- **1960: POSM.** Various pioneering environmental control and communication devices. Made available free at the point of need via the NHS. Hugely influential. Created up the road in Aylesbury.
- **1966: NASA Eye-gaze.** Developed during the space-race, with worries that astronauts would be unable to lift their hands to operate controls in a craft spinning out of control.
- **1974: CEEFAX** brought optional subtitles to TV.

This display has some curiosities dating back to the **1978 Atari VidCom** up to the **2006 Namco TalkingAid**. The Prentke Romich scanner uses Bliss Symbols, originally hoped to be a universal language to prevent all future wars.



The Dawn of Accessible Video Gaming

As soon as video games were created, people wanted to play them. For some it was the only way to fly, drive, swim and save the galaxy. For some it was the only way to play with friends and siblings: The wonderful world of computer games.



TV Powww! (1978)

TV Powww! was played internationally on broadcast TV. One lucky player would be selected to play a remote-controlled video game using their voice. The game was laggy, shouty and ran the risk of peer-group scorn vs big prizes.



How to play this voice controlled game...

1. Pick up the phone, then dial to start.
2. Say "Powww!" to shoot at the moving target.
3. Your score is displayed at the bottom-left of the screen, time remaining in the middle, and shots fired on the right.
4. When your 30 seconds is up, put the phone back. There will be no prize. Sorry!





MAVIS vs the Home Computer Revolution

For a time, the British Government funded and owned the most accessible computer in the world: MAVIS.

Funded between 1977 and 1981, MAVIS [the Microprocessor Audio Visual Information System] was an incredible project. This scratch built computer in a suitcase trialled in a variety of schools and residential settings. Users had various ways to access a word processor, educational, creative and gaming software. It also had toy control as pictured above under the control of a girl called Joanne. Unfulfilled aims included robot control and the ability to communicate in Bliss.

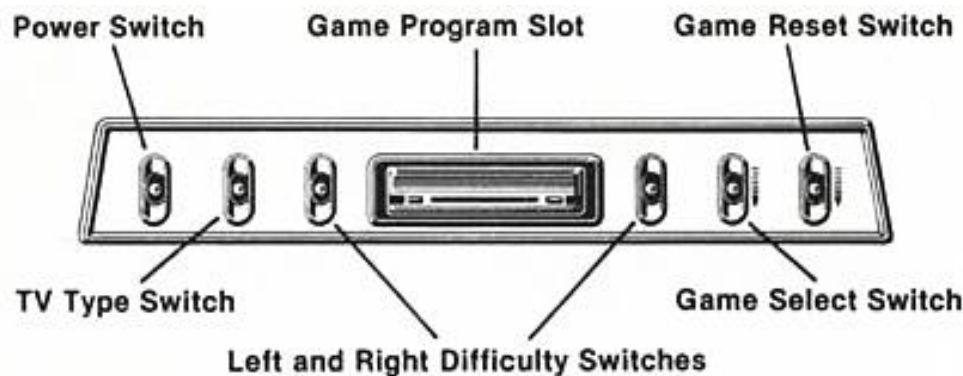
Government money stopped for this project around the same time that the home computing revolution was taking hold. At a time when you could buy a Sinclair ZX81 (kit) for £49.95, MAVIS cost 100 times that. The cash strapped government pulled the plug. They then plugged into encouraging the adoption of the BBC Micro (and others) for general and special education use.

The upside [eventually] was that home computers of most types had all kinds of assistive technology created for them. This kept prices lower, and gave many the chance to use the same software as everyone else: Better games!



Playing the Atari VCS: Please read!

Turn power off before changing a cartridge. Insert firmly (text up right). Turn on. Find Barrie for extra help.



Player 1 (left). Player 2 (right) Difficulty A = harder. "Game reset" to start game. "Game select" to change style. Switch access (Player 2): "C" = UP and "D" = fire)

Combat (1977): 2-player head-to-head battles. Try Game 6, 7, 20 or 26.

Space Invaders (1980): 1 or 2 player game that probably sold more Atari's than any other game. Ask Barrie about the Space Invaders two-bullet cheat if you'd like to try it. Lots of fun game variations including fast, wobbly bullets and invisible invaders (hold select + reset to go through them quickly). Games 33-65 are fun simultaneous 2-player games where you help one another.

Freeway (1981): 2-player chicken crossing a road game. Playable with one-switch.

Missile Command (1981): One of eight giant games from Atari's Golden Age that feature a "Special Feature" option. For Missile Command try game 17 (1-player) or 34 (2-players). These offer a much slower version of the game.

SPECIAL FEATURE

Ms. Pac-Man (1982): Choose to play against 1, 2, 3 or 4 ghosts via "game select".

Barnstorming (1982): Possible to play with just up and down. Start the game using the reset switch then fire button. Fire button = speed up.

Phoenix (1982): Use the "Lazer Quick Fire" adapter set to "warp fire" for rapid fire.)



Using this BBC Micro: Please read!

This BBC has a **touch-screen** and range of access devices attached. The **switches** are connected via the **USER port**, and **Joystick** via the **Analogue port**. For some titles if you choose no sound, the BBC B can trigger an attached switch adapted toy/gadget or tape recorder for a reward.

Exit programme: "ESCAPE" or "BREAK"

Fully exit: "CTRL" and "BREAK"

To "insert" a new programme disk:

*SDCDISC **XXXXXXX** (RETURN) then hold "SHIFT" and tap "BREAK".

DISC041 (MICROVITEC TouchTec 501) – Touch Games

DISC024 (BRILLIANT - Touch Funfair - 1990)

DISC025 (BRILLIANT - Touch Games 1 - 1987)

DISC026 (BRILLIANT - Touch Games 2 - 1988)

DISC040 (JUST TOUCH)

DISC017 (BRILLIANT - Spot On Games - 1988) – Switch Games

DISC005 (MARDIS - Games Disc) – inc. Snakes & Ladders

DISC000 (Thurrock Care Switch Programmes) – inc. Lottery

DISC027 (BRILLIANT - Arcade Challenge - 1990)

DISC013 (BRILLIANT - Joystick Games 1 - 1986) - Joystick

GAME002 (Arcadians) – good with the slo-mo device.

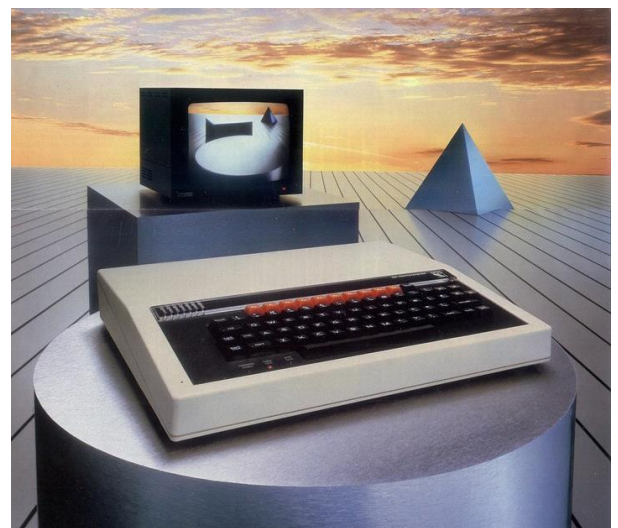
GAME015 (Hopper)

DISC002 (Micromike) - Microphone

DISC004 (MARDIS - Toy Control)

DISK508 (Podd) - Keyboard

DISK509 (Speech)





Controllers and Cheats

Finding a comfortable controller to suit is not always an easy task. Once upon a time home gaming tended to have a huge range of off the shelf controller choices. If it was Atari compatible.

Atari's 1977 joystick for the VCS was basic. One stick and a fire button. It was easily modified, copied and expanded upon. You'd be hard pressed to find a home computer of the 1980s that didn't have a way to connect to one.

From the Nintendo NES onwards, the Atari standard faded away, with ever more complex controllers being built. Nintendo, perhaps recognising this, built the **Hands Free Controller** (here to look at, but please don't handle it as it's very rare).

As for Cheats, these are often used simply to make a game playable. Pioneers in cheat devices included Romantic Robot's 1985 Multiface, and CodeMaster's Game Genie, which is here for playing with.



Blind Accessible Gaming

For players struggling to see a screen clearly, the high contrast, sparse chunky graphics of 1970s and 80s sometimes helped.

At home, the advent of relatively affordable speech synthesis opened up many text based games. Magnifiers could help too.

Games playable purely with audio on consoles occasionally appear. One is Kenji Eno's *Regret of the Wind* (an interactive romantic story). The other is *Sound Voyager* for the Nintendo Game Boy Advance. The original GBA had no back-light, so this was good all round: Most people couldn't see the game screen with this machine. Feel free to play here with the supplied headphones. Try to find a quiet spot if you can.

Some players get on well with standard games if the audio design is good. Thankfully there is a good range of games that can be played with audio alone, mostly on PC, Mac or iOS.



Deaf Accessible Gaming

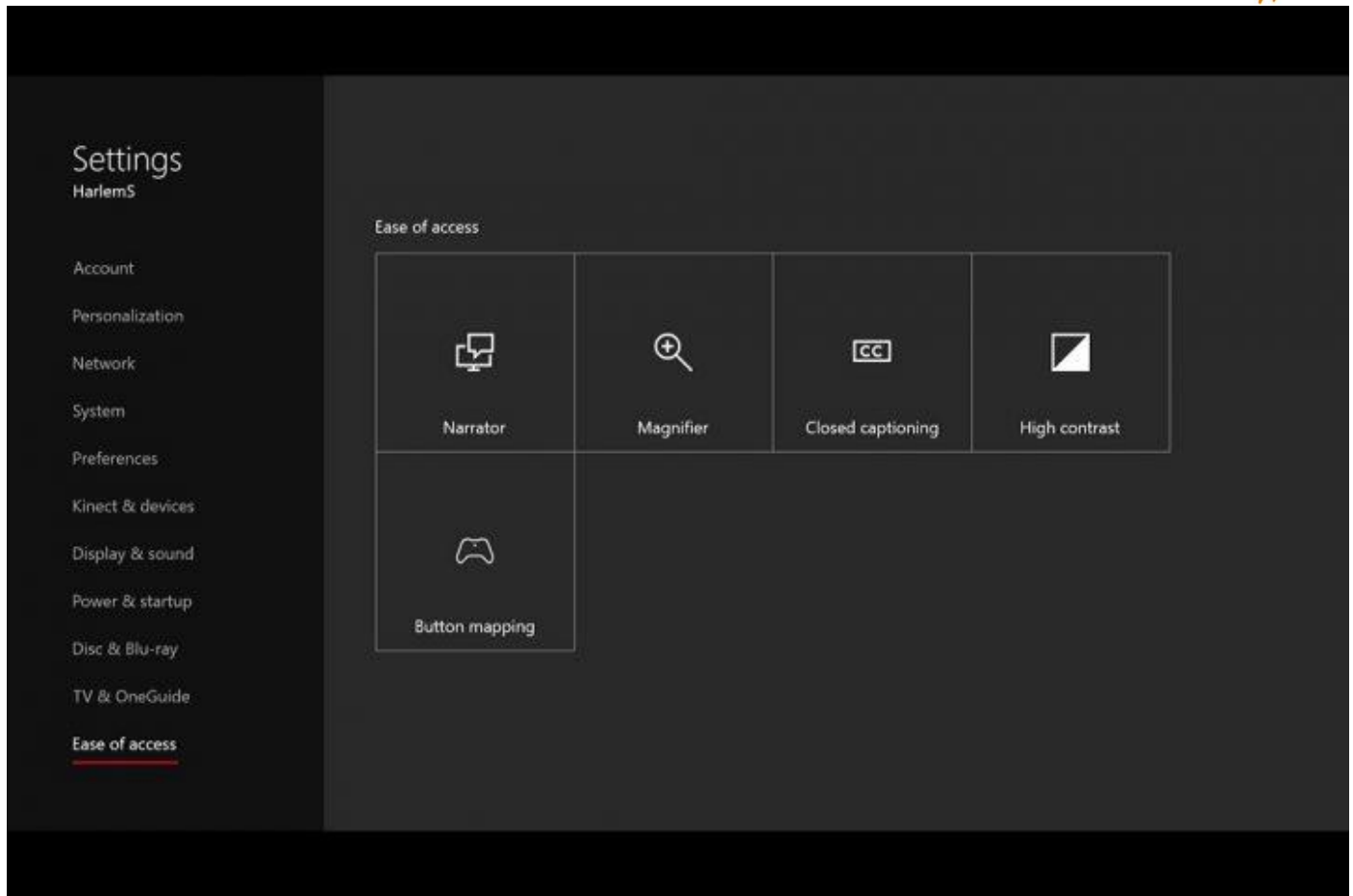
For players unable to hear well, the bronze age of gaming (the 1970s) rarely caused problems. Playing Space Invaders, for example, is not made harder with the sound off. This didn't last.

Two of the biggest games of 1980, Namco's Pac-Man and William's Defender, both used sound to indicate risk to the player. Without knowing when a muncher power-pill was about to run out, or when a human had been turned into a mutant, Deaf players found themselves at a significant disadvantage.

It wasn't until the 1990s that a lot of games started to pose huge barriers to the enjoyment of Deaf players. Ever more filmic CD-Rom games typically featured long cut-scenes. The garbled mumbling of actors was all some players had to work out what they were supposed to be doing next. Not helpful.

The solution as ever, was to offer a sound-alternative, as can be seen (and played here) in the 1997 game Zork: The Grand Inquisitor.

Feel free to cheat with the supplied walk through sheet. I would. 😊



From There to Here...

The biggest boost for game accessibility was with the dawning of the World Wide Web. Where people often created solutions in a vacuum, or had no idea where to turn to, things changed. It was now much easier to share and ask for help.

Early sites included Audyssey, Without Wheels, OneSwitch and the IGDA's GASIG. It could still be daunting to find solutions when new to all of this.

In 2007 SpecialEffect started to cast a net far and wide to support people in a more personal way. People had somewhere to turn to where they could easily speak to a human, have a visit at their home, borrow equipment, and hopefully find a really good solution.

Across ten years, it's been so encouraging to see accessibility features like Microsoft's Co-Pilot make it through [try it here]. The future for gaming is very hopeful.



10 Years of SpecialEffect

Thank you so much to everyone who has supported us since 2007. Your kindness has helped bring so much more fun and enjoyment into the world. Good on you!



Date: Mon, 7 Sep 1998 04:26:27 EDT

ZORK GRAND INQUISITOR WALKTHROUGH
by Fritz Fraundorf (erggibbon@aol.com)
<http://come.to/cosmocanyon>

PORT FOOZLE

After the introduction, turn to your right and take the path leading towards the monastery (brown building). Look at the sign to your left and take the noose. Step back, turn around, and go back down the path to the forest. Continue straight to Port Foozle.

Look at the speaker controls and push the green button to set it to "That's the Spirit!" Step back, wait until the speaker is on, then zoom in on the freezer and take the can of Mead Light. Head to the docks, look at the crane, and put the six pack ring on it. Use the crane to catch the fish, then take the lantern.

Go to the pawn shop (directly across from the docks) and use the lantern on the door. Antharia Jack will let you in. Take a cigar from the box, then watch while Jack tries to repair the lantern. After you're kicked out, head all the way down the street to the barrel. Look at the Talk To Me Grand Inquisitors and use the cigar on the one out of the box. Zoom back out and get into the barrel (don't try to move or you'll get caught). Jack will be captured by the Inquisition.

Go back to Jack's shop, enter, and take the lantern from the counter. Head back into the woods and take the trail leading to the well (it's the one you haven't been down). Use your rope on the well, then climb down. Insert Disc 2.

THE CROSSROADS

When you get to the bottom of the well, Y'Gael will give you your spellbook. Look in the bucket to the right and take the subway token, then cast the Rezrov spell on the door to open it. Head down the stairs to the Crossroads.

The first order of business is to open the glass case to your right and take the hammer. Close it again, then smash the glass with the hammer. Take the sword and map. Spin around and look for a small metal object on the ground. It's a totem. Look at it, then take it.

To the right of the stairs is the umbrella tree, but you won't be able to do anything there for a while. Instead, turn left and walk forward, then turn left again and head forward to a door. Use the sword to cut through the bushes and enter the door.

You're at the Dungeon Master's house (the guy in the lantern). Open up the toolshed and take the Throck scroll and the shovel. Continue down the path to the house. Harry, the security system, won't let you in. Head right from the house to the teleportation system. Put your map in and teleport back to the Crossroads. Cross the bridge, then turn right and go up the door labeled "In Magic We Trust." Use Rezrov to open it and pass through.

Look at the pillar to your left. Spin the top and middle dials left once, and the bottom dial left twice. Continue to the next pillar. Spin the top dial right once and the bottom dial right five times.

On the final pillar, spin the top dial left three times and the middle dial right once. Go through the window and into G.U.E. Tech.

You can't do a whole lot here right now, so just turn around and go out the door. You're now on the other side of the gap. Turn around again and go up the steps. The university isn't here in this normal space-time. Use the shovel on the dirt to your right to dig up a Kendall scroll. Then put the map into the teleportation station (to the left) and go back to the Crossroads.

UNDERGROUND UNDERGROUND

Cross the bridge to the door of the Great Underground Subway. Look at the slot and put the subway token in. Head down into the subway and look at the board on the wall. Cast Kendall on it to simplify it, then push the button for Hades. Turn around and step onto the subway platform.

Go down the subway tunnel to your right. There is a skeleton sitting on the bench; look at it. Read the books, then take the lottery ticket in the skeleton's hands. Open up your inventory (right-click) and put the lottery ticket in your Frobozz Magic Viewer. To solve the lottery puzzle, follow these directions: ULUULULLDLDDLDDRRURUULU. You then get a 500 Zorkmid bill.

Continue down the subway tunnel into Hades and use the teleportation station to go back to G.U.E. Tech. Go down the stairs and click on the window (on the pillar) to get into the university proper. In the university, turn left and go up to the vending machines. Put your 500 Zorkmid bill in the change machine (between the first and second vending machines). Take the coins. Go back out the front door and teleport to Hades.

At Hades, go into the subway tunnel and push the button for Flood Control Dam #3. Get on the subway. There should be a brief cutscene with Antharia Jack, then you arrive at the dam. Look at the machine to your left. Right-click to get into your inventory screen, click on the Zorkmid bag to get a Zorkmid, and put it in the machine. Take the letter opener.

Zoom in on the vent in the middle of the tunnel and cast Throck on the small piece of moss. Take the Moss of Marellon. Cross the subway tunnel to the dam. Look at the book to the left of the dam, open it, and take the Golgatem scroll. Then look at the dam controls. You can push the buttons to open and close the dam, but there is no way to solve the puzzle normally, so you have to cheat a little. Cast Rezrov on the closed gate to open it, then push the blue and yellow buttons to blow the dam.

After the cutscene, punch the Monastery button and take the subway (if you want, you can cast Golgatem on the dam to make a bridge over the river, but it doesn't seem to have any purpose). You can't do anything here yet, so just pop your map into the teleportation station and go to G.U.E. Tech.

G.U.E. TECH

Read all the messages on the bulletin board if you want (Mike's Pants?), then walk up to the hallway entrance. The hallway is infinite, so don't bother going down it. Instead, look up at the sign over the hall (it's really hard to see). Cast Igram (turn purple things invisible) on the word "Infinite", so the sign just reads "Corridor."

Walk into the "Corridor." Listen to Belboz's message, then continue to the main hall. Look at lockers to your right, and note the position of the locker that turns the cursor yellow when you pass over it (it's the second locker in the middle row) -- that's Dalboz's locker. Go down each hall and listen to Belboz's messages about the artifacts you need to return magic to the Empire.

Go back to the vending machines at the lobby. Look at the white vending machine. Get a Zorkmid from your bag (an easy way is to just press F9) and put it in the slot. Open the Sandwich slot (on the right) and take the ice cream bar for an Obidil scroll. The Obidil scroll is soggy, so you can't use it just yet.

Look at the candy vending machine (the one on the right). Get a Zorkmid and put it in the slot. Press 8 for the Zork Rocks. The candy won't come out; the machine is stuck. Zoom back out, then zoom in on the hole at the bottom of the machine. Use the PermaSuck vacuum on it. After you've attached the vacuum, look at it and flip the switch. Open up the vacuum and take the Zork Rocks out.

Save your game, then look at the middle vending machine. Put the Zork Rocks in cup space at the bottom (under the nozzle). Get a Zorkmid, put in the slot, and press the button for Slam Classic. The Zork Rocks have been armed! Grab the Rocks and run back to the lockers. Put the package in Dalboz's locker, then wait in an adjoining corridor for the explosion. You shouldn't have any trouble doing it in time.

After the Zork Rocks blow, look in Dalboz's locker and take the ID card. Go back to the candy vending machine. Put a Zorkmid in and press button 11 (matching the candy wrapper at the lockers). Mir Yannick's locker will open (yeah, this is a pretty obscure puzzle). Go back to the lockers and look in Yannick's locker. Take the Prozork pill. Read the books, then turn around and use Dalboz's ID card on the slot in front of the big door. It opens. Pass through into the Spell Lab.

SPELL LAB

Zoom in on the bridge guardian (who's been turned invisible with the Igram spell). Use your sword on the ropes of the bridge. The bridge will fall, taking the guardian with it. Cast Golgatem on the opposite ledge to make a new bridge (if you didn't blow up Flood Control Dam #3, there wouldn't be any water here, and you couldn't cast the spell).

Cross the bridge and look in the crate to your right. Take a blank spell scroll. Put the blank scroll in the following machines: Origination (middle, left side), Modification (middle, right side), Replication (front, right side), Interpretation (back, left side), and finally Transmogrification (front, left side). Then put the scroll on the spell checker at the far end of the hall to get the Bebuttt spell. While you're at the spell checker, also put it in the Obidil scroll to get it added to your spellbook.

You're done here, so cross the bridge to the handy teleportation station and go to the Crossroads. Return to the umbrella tree (remember it?) -- it's next to the stairs from the well.

Cast Igram on the umbrella tree to reveal a spell scroll, then use Beburtt. Get the Zimdor scroll. It's regulated, so you can only use it once. Now walk or teleport to the Dungeon Master's Lair. Be sure to get the Griff totem if you haven't already.

DUNGEON MASTER'S LAIR

Look for the snapdragons on the path to the house. Zoom in on it and give it your Prozork pill to put it sleep. Use your sword on it and get it. Head around to the side of the house (from the front door, turn right and walk forward, then turn left a little bit and step forward). You should be at a close-up of a plant. Cast Throck on the plant, then put the snapdragon on it. Whack the plant with your hammer and you'll get a piece of a scroll. Not only is it only half a scroll, it's backwards.

Go up to the front of the house, where old Harry the house alarm is. Once you're as close to the house as you can get, look at the ashtray on the left and put your cigar in it to put Harry's right arm out of commission. Look at the birdbath to your right and pour the Mead Light in it, then use the Zimdor scroll on the Mead Light to triple it. Harry's other arm will take the Mead Light and fall unconscious, allowing you to enter the house (and sparing you from his annoying singing!).

Enter the house. Listen to all the messages on the phone (right in front of you, on the table), then open up the window screen above it to see the walking castle. After Dalboz is done talking, open the screen again and use Obidil on the castle. Inside the castle, look up at the chandelier and take the Narwile scroll.

Back in the Dalboz's house, look at the plants next to the doorway and take the red mug. Read all the books (there are three), then take the hotbugs, Hungus Lard, and Flathedia fudge (the fudge is sitting on the tree stump). Pop back outside and look at the beehive. Put the Hungus Lard in to make the bees leave. Get your lard back, use the sword on the beehive, and take the honeycomb.

Go back in the house and look at the Chia Processor (the twisted-looking tree to the left of the door). Put the Hungus Lard, Quelbee honeycomb, Flathedia fudge, Moss of Marellon, cocoa mug, and hotbugs in the processor. You will get the Yastard spell.

Go through the blue door to Dalboz's room. Look at the window and take the other half of the Snavig scroll. You still can't put it together, however, because the scroll is backwards. Read Dalboz's diary if you want, then step through the mirror in the corner of the room. Everything is in reverse here. Open up your inventory and put one half of the Snavig scroll on the Frobozz Magic Viewer. Then pick up the other half of the scroll and use it on the one in the viewer to assemble them.

Return to the normal version of the room (use the mirror again) and open up the cabinet next to the bed. Use the Narwile spell to open the time tunnel, then go to your inventory screen. Cast Yastard on the totem of the Griff to send it through the time tunnel. You're at the White House.

There's not a whole lot you can do here as the Griff. Turn right and walk forward. The time tunnel leading back is here. Pick up the Glorf spell scroll on the side of the house. Open the house's mailbox and take the letter. Put in the Frobozz Magic Viewer and use the spell scroll on it. Put the letter back in the mailbox, close it, and put the flag up. Then take the time tunnel back to Dalboz's House.

HADES

First, teleport back to the Spell Lab and use the Snavig scroll on the spell checker to add it your spellbook. Then go to Hades. Look at the phone on the pedestal and pick up the receiver. You can solve the puzzle on your own, or just press 8, 2, 8, 9, 5. Charon will then come to pick you up. Give him two Zorkmids.

Once you've crossed the Styx, talk to the Hades Beast, who won't let you by. Look at the mailbox next to the gate of Hades and open it. Take the letter and put it on your magic viewer, then use the letter opener on it. You then get the final spell, Glorf.

Go back to Charon, but don't click on him or you'll ride back. Instead, cast the Snavig spell on him to turn yourself into a clone of him. Go talk to the Hades Beast and it (they?) will leave. Take the Charon punch card and the gate will open. Go through. Turn left and take the Brog totem at your feet. After the flashback ends, use Narwile on the time tunnel to open it. Go to your inventory and cast Yastard on the Griff's totem to send him through the time tunnel.

ARCHIPELAGO

Fly to the claw-shaped "island" to your left. Tweak the spine on the right to make the dragon's body rise up. Fly to there and zoom in on the box (in the middle of the debris; it's kind of hard to see). Take both items, then fly to your left and get the air pump. Fly back to the body, and, from there, fly to the dragon's nose (straight ahead).

Spin around and look at the nose. Put the inflatable sailor (blue) in one nostril and the life raft (red) in the other. Use the air pump on both, then zoom out. The dragon will surface. Fly inside its mouth.

Walk forward, then look up and take the Coconut of Quendor from the dragon's tonsils. Zoom back around and wait around until Sneffle (the guy in the dragon) throws you a rope. Take it, then spin around and take the dragon's gold tooth as well.

Look up at the dragon's nostrils. Find the life raft (it's probably on the right) and put the Coconut of Quendor in. Fly out of the dragon's mouth (you can't leave with the Coconut in your inventory), then turn around and look at the top of the dragon's head. Use the rope to tie the inflatable sailor and the life raft together.

Fly back inside and save your game. Look up at the inflatable

sailor and use the gold tooth on it. Immediately look back down and fly out the dragon's mouth before it sinks and kills you. Look at the life raft (which has landed in the water) and take it. The walking castle will appear and you will automatically go inside. Put the Coconut of Quendor on the red platform, then go back through the time tunnel to the present.

WHITE HOUSE

Charon will not let you leave Hades once you've passed through the gates, but temp workers can still leave. So cast Snavig on the Hades Beast to turn into it/them, then go talk to Charon again to leave. Wait until you've returned to normal, then use your map on the teleportation station and go to the Dungeon Master's Lair. Go to the time tunnel in Dalboz's room, and, this time, send the Brog through.

Back at the White House, turn right and head down the path. Talk to the Flickering Torch, then take it. Go back to the House and break in (getting a board in the process). Head down the stairs and take an egg. Go back up the stairs and look at the cooking pot near the door. Put the egg in and light the pot with the torch. Wait until the egg turns a gold color, then take it.

Descend the stairs again. If you want, you can eat the pile of rocks near the steps, but it doesn't seem important. Throw the egg at the stalactite in the distance (there's a beam of light nearby). Some rocks will fall down, making a pathway. Cross them to the puzzle containing the Skull of Yoruk. You can shuffle the chess pieces around all you like, but it won't do any good. Just smash up the puzzle with the board and take the Skull. The walking castle will show up again. Put the Skull on the platform to the left and take the time tunnel back.

STEPPINTHRAX MONASTERY

Go to the Crossroads and take the dragon stairs back up to the well. Look up. DON'T climb up the rope, but instead cast Glorf on it. You'll get the rope. You can now finally access the Monastery. Teleport there and go to your inventory. Combine the sword and the rope, then use it on the grate above you. Climb up the rope.

First, save your game in case you mess up. Look at the panel close to you and set the Totemizer machine to "To Hall of Inquisition." Now look at the three dials on the middle of the machine (further down the room). Turn the dial on the right. The yellow light should go off. Go the control panel on the far end of the room and flip the switch. After a lengthy (but cool) trip through the Totemizer, you will hopefully end up on the other side of the Monastery.

The doors next to you lead back to the Totemizer machine, should you wish to leave the Monastery for some reason. Look in the bin near you and take the totem of Lucy Flathead. After the flashback, cross the room and go out the doors. You're now on the other side of the fence you saw in Port Fozzle at the start of the game. Push the red button to your left, then take the MIDDLE Omega Hammer.

Go back inside and look at the "Closing the Time Tunnels" exhibit.

Move the lever on the right to the bottom (two clicks), then push the red button. The robot's hammer will break. Replace it with the Omega Hammer and press the red button again. The boards will break. Cast Narwile on the time tunnel, then use Yastard to send Lucy through the time tunnel.

LADIES' NIGHT

Turn around and enter the pub (Antharia Jack's store in the present). Walk up to the bar, then turn around and look at the table. Get the four cards. Go over to the dartboard on the side of the room and use the 4-card on it to get an extra hole. Go back to the table and put in the equation $5 / 1 - 3 = 2$. You will then be taken to the back room to play Strip Grue, Fire, Water against Antharia Jack. Just keep playing until you win the Cube of Foundation (I don't think you can lose, but you might want to save your game first anyway). The walking castle shows up again. Store the Cube of Foundation in the last slot and return to the present -- where you are captured by the Inquisition.

PRISON

Take the Totemization notice to your left, then look at the grate to your right. Click on it until Jack gives you a scroll. Use the letter opener on the two screws in the corner of the grate to open it. Take the Lexdom scroll (create lock and key) and use it on the door. Look down and slide the Totemization notice under the door. Look back up and use the letter opener on the lock to knock the key on it. Slide the notice back into the cell and take the key. Use the key on the lock. Leave the cell, save your game, and head to the machine to your left. Use the buttons to input 3LAB on the dials, then push the big button to free Antharia Jack. Jack will give you your stuff back, then the walking castle will come and you will be taken to Port Fozzle.

FLATHEAD MESA

Pop inside the castle and take the three artifacts, then head for the radio tower. Stop at the guard's tent and zoom in. Go to your inventory and use the Booznik scroll on your spellbook to reverse all your spells, then cast your new Vorzer (Rezrov reversed) spell on the tent to close it. If you want, stick around in front of the tent for a while for a little easter egg...

Save your game (in case you click in the wrong place), then walk towards the tower. Use Margi (turn invisible things purple) on the upper-right of the tower. Don't click if the cursor is the movement arrow or you'll die. Back up, look at the end of the cord, and pull the plug. Use your sword on the fence to cut through.

At the radio tower, look at the plate underneath the tower. Open it up, put the Skull of Yoruk inside, and close it again. Start climbing until you pause at a hole. Zoom in on the hole and put the Cube of Foundation inside, then start climbing again until you reach the top. Look at the scales and put the Coconut of Quendor in. When you get Dalboz's lantern as a cursor, put it on the other side of the scales. Try to cast Maxov -- Yannik is talking too loud. Look up and use the sword on the wires. When you get control again, cast Maxov. You win!

Restore Page

