

PRIMA'S
SECRETS
OF THE GAMES®

FRANKENSTEIN

Through The Eyes Of
THE MONSTER™

The Official Strategy Guide

Interplay



Joe Grant Bell

NAF 311111

ISBN 0-76150096-0



AMV

ALLEN COUNTY PUBLIC LIBRARY



3 1833 02812 0019

793.93 B41F
BELL, JOE GRANT.
FRANKENSTEIN THROUGH THE
EYES OF THE MONSTER

Throu

n:

erTM

ride

1-10-96

ALLEN COUNTY PUBLIC LIBRARY
FORT WAYNE, INDIANA 46802

You may return this book to any location of
the Allen County Public Library.

DEMCO

✓

Secrets of the Games

NOW AVAILABLE FROM PRIMA

Computer Game Books

1942: The Pacific Air War—The Official Strategy Guide
The 7th Guest: The Official Strategy Guide
Aces Over Europe: The Official Strategy Guide
Aegis: Guardian of the Fleet—The Official Strategy Guide
Armored Fist: The Official Strategy Guide
Alone in the Dark 3: The Official Strategy Guide
Betrayal at Krondor: The Official Strategy Guide
CD-ROM Games Secrets, Volume 1
Cyberia: The Official Strategy Guide
Descent: The Official Strategy Guide
Donkey Kong Country Game Secrets the Unauthorized Edition
DOOM Battlebook
DOOM II: The Official Strategy Guide
Dragon Lore: The Official Strategy Guide
Dungeon Master II: The Legend of Skullkeep-The Official Strategy Guide
Fleet Defender: The Official Strategy Guide
Harpoon II: The Official Strategy Guide
Hell: A Cyberpunk Thriller—The Official Strategy Guide
Heretic: The Official Strategy Guide
Kingdom: The Far Reaches—The Official Strategy Guide
King's Quest VII: The Unauthorized Strategy Guide
The Legend of Kyrandia: The Official Strategy Guide
Machiavelli the Prince: Official Secrets & Solutions
Marathon: The Official Strategy Guide
Master of Orion: The Official Strategy Guide
Master of Magic: The Official Strategy Guide
Microsoft Space Simulator: The Official Strategy Guide
Might and Magic Compendium: The Authorized Strategy Guide for Games I, II, III, and IV
Myst: The Official Strategy Guide, Revised Edition
Outpost: The Official Strategy Guide
Pagan: Ultima VIII—The Ultimate Strategy Guide
The Pagemaster Official CD-ROM Strategy Guide and Companion
Panzer General: The Official Strategy Guide
Perfect General II: The Official Strategy Guide
Prince of Persia: The Official Strategy Guide
Rebel Assault: The Official Insider's Guide
Return to Zork Adventurer's Guide
Sid Meier's Civilization, or Rome on 640K a Day
Sid Meier's Colonization: The Official Strategy Guide
SimCity 2000: Power, Politics, and Planning
SimTower: The Official Strategy Guide
TIE Fighter: The Official Strategy Guide
TIE Fighter: Defender of the Empire—Official Secrets & Solutions
Under a Killing Moon: The Official Strategy Guide
WarCraft: Orcs & Humans Official Secrets & Solutions
Wing Commander I, II, and III: The Ultimate Strategy Guide
X-COM Terror From The Deep: The Official Strategy Guide
X-COM UFO Defense: The Official Strategy Guide
X-Wing: Collector's CD-ROM—The Official Strategy Guide

How to Order:

For information on quantity discounts contact the publisher: Prima Publishing, P.O. Box 1260BK, Rocklin, CA 95677-1260; (916) 632-4400. On your letterhead include information concerning the intended use of the books and the number of books you wish to purchase. For individual orders, turn to the back of the book for more information.

Frankenstein:

Through the Eyes of the MonsterTM

The Official Strategy Guide

Joe Grant Bell

PRIMA PUBLISHING



Allen County Public Library
900 Webster Street
PO Box 2270
Fort Wayne, IN 46801-2270

Secrets of the Games® and design are registered trademarks of Prima Publishing, a division of Prima Communications, Inc.

PTM and PrimaTM are trademarks of Prima Publishing, a division of Prima Communications, Inc.

Prima PublishingTM is a trademark of Prima Communications, Inc.

©1995 by Joe Grant Bell, Interplay Productions, and Amazing Media. All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage or retrieval system without written permission from Prima Publishing, except for the inclusion of quotations in a review.

Portions© 1995 by Amazing Media, Inc., 55 San Anselmo Avenue, San Anselmo, CA 94960, USA. Conceived, designed and produced by Amazing Media, Inc., San Anselmo, CA. "Frankenstein: Through the Eyes of the Monster" is a trademark of Interplay Productions. All rights reserved.

Project Editor: Michael van Mantgem

All products and characters mentioned in this book are trademarks of their respective companies.

Important:

Prima Publishing, Inc., has made every effort to determine that the information contained in this book is accurate. However, the publisher makes no warranty, either express or implied, as to the accuracy, effectiveness, or completeness of the material in this book; nor does the publisher assume liability for damages, either incidental or consequential, that may result from using the information in this book. The publisher cannot provide information regarding game play, hints and strategies, or problems with hardware or software. Questions should be directed to the support numbers provided by the game and device manufacturers in their documentation. Some game tricks require precise timing and may require repeated attempts before the desired result is achieved.

ISBN: 0-7615-0096-0

Library of Congress Catalog Card Number: 95-069051

Printed in the United States of America

95 96 97 98 BB 10 9 8 7 6 5 4 3 2 1

Contents

Foreword	vii
Acknowledgments	ix
Introduction	xi

Part 1

Diary of a Nameless Man	1
The Awakening	2
Descent	13
Beyond the Castle	26
A New Experiment	45
The Reckoning	60
Epilogue	71

Part 2

Puzzle Solutions	73
The Broken Staircase	74
The Kite	75
Lightning Coil	76
Stealing the Life Stone Crystal	77
The Cannonball and the Bird Statue	79
The Locked Door and Switches in the Small Laboratory	80
The Combination Lock in the Chemical Storage Room	82
The Gear Puzzle	83
Climbing the Wall for the Crystal	84

The Blocked Staircase in the Library	86
The Turkey Leg Experiment	87
The Gargoyle Puzzle	88
The Diving Helmet and Underwater Scenes	90
The Garden Maze and Man-Eating Plants	91
The Solar System Chamber	93
A Brief Explanation of the Planetary Room	93
Plaque Locations	95
Water Wheel Puzzle	98
The Spider in the Drawer	99
Trophy Room Puzzles	100
Wine Bottle Maze	102
Fleeing the Judge's Henchmen	103
Fleeing the Beast (Navigating the Ladders)	105
Life Stone Creation	
(Crusher, Furnace and Crystallization Puzzles)	107
Mining the Ore	108
Refining the Ore	110
Forming the Life Stone Crystal	112
Observatory and Magnet Puzzle	114
Saving Gabrielle	115

Part 3

Walk-through of Frankenstein: Through the Eyes of the Monster	117
Resurrection and Early Exploration	119
Gathering Materials for the Turkey Leg Experiment	123
The Turkey Leg Experiment	127
Exploration	129
The Hedge Maze	133
Planetary Room and Secret Dock	135
The Mines and the Pulverizing Chamber	140
Wine Cellar and Refinery	143
Crystallization	149
Mausoleum	150
Encounters with Frankenstein and the Judge's Henchmen	152
The Caverns, Mausoleum and Mine with Sara	154
To the Observatory	157
Escape from the Observatory and Flight to the Dock	159
The Resurrection	161

Foreword

Frankenstein.

Once the name is uttered, everyone knows exactly what you're talking about: creation gone haywire. The Frankenstein myth has so permeated our modern culture that almost every breakthrough in science faces the cries of the wary. Witness: transplant science, computers, nuclear power and genetic engineering. All are modern-day Frankensteins.

The story has been told and retold so many times and in so many ways, finding a fresh perspective on the tale is almost impossible. *Frankenstein: Through The Eyes Of The Monster* (an Amazing Media Production) offers a fresh retelling of the classic tale that truly has not been told before: the story as told from the perspective of the monster. In this game YOU are the monster trying to put the pieces of your life back together. In so doing, you uncover the conspiracy that caught you in its web of deception, and fight to save the lives of the innocent.

I'd like to acknowledge all the creative people at Amazing Media. This game is their vision brought to life. The stunning visuals, the wonderful storytelling, the inventive puzzles, and the challenge of implementation; all are a credit to Keith Metzger and his talented staff.

Also worthy of special acknowledgment is Tim Curry; he is THE consummate Dr. Frankenstein! Curry added extra dimension to the character in ways that cannot be quantified. Special thanks to the superb supporting cast and crew for the game as well.

It is also very appropriate that this strategy guide for the game be written from the first person. Special thanks to J. G. Bell who handled



the story and hints for this book with such tender care, that as I read through the book, I felt as though I were intruding on someone's diary. His skillful assembling of language makes for very enjoyable reading.

Now . . . Turn the lights low, close the door and become what you most fear!

Ken Allen

Supervising Producer

Interplay Productions

Acknowledgments

Thanks to:

Mike, for keeping this project on track and helping out in countless ways. My parents, who didn't see much of me while this book was being written. Amazing Media and Interplay, for the invaluable maps and written supplements that made this book possible.

—Joe Grant Bell

Introduction:

How to Use this Book

As I'm sure you know by now, it isn't easy being a monster. Oh, at first it sounded like fun—lumber around, scare children, fight other monsters. But you haven't been able to do any of that, because you're not a particularly scary monster. Mainly you're just a confused monster who tends to get stuck in mazes.

Doctor Frankenstein, on the other hand, is a pretty frightening guy. He's got a short fuse and a pistol hidden under that lab coat. And after repeatedly failing to foil his plans, you're probably a little frustrated.

That's where this book comes in. It's a manual for the bewildered monster, designed to quickly get you up to speed. The book is divided into three parts, and how you read it depends on what sort of help you need.

Part 1 is a fictionalized walk-through of the game. The narrator is a remarkably successful fellow, stumbling across solutions and avoiding pitfalls through a combination of wits, forethought and good old-fashioned luck. If you read this walk-through, you'll learn the optimal path through *Frankenstein: Though the Eyes of the Monster*. You won't get all the puzzle solutions handed to you on a platter, but you will get some of them. And more importantly, it will give you a sense of direction if you're wandering through the castle with little idea of what to do next.



Part 2 is a compilation of puzzles and solutions. If you're stuck by a very specific puzzle but don't want a walk-through of the whole game, look in here to get quick assistance. Sometimes the answer won't be in here, because your problems run deeper than any one puzzle—for example, if you find yourself asking: "What do I do now?" In that case you'll find more guidance in Part 1 or Part 3.

Part 3 is a flat-out walk-through of the game. It holds back no secrets. This walk-through follows the same path as the fictionalized walk-through in Part 1, but it drops most of the descriptive text and cuts right to the heart of the matter. If you want to finish the game with a minimum of fuss, this is the part to read.

Note that there is no single way to beat *Frankenstein: Through the Eyes of the Monster*, because it is not a purely linear game. The path described in this book is simply one of many that you may take to complete the game. It is, however, the fastest path.

I think you'll find that *Frankenstein: Through the Eyes of the Monster* is a much more enjoyable game when you aren't facing it alone. And who knows? Once you've finished reading this book you might decide that being a monster isn't so bad after all.



Part 1



Diary of a Nameless Man

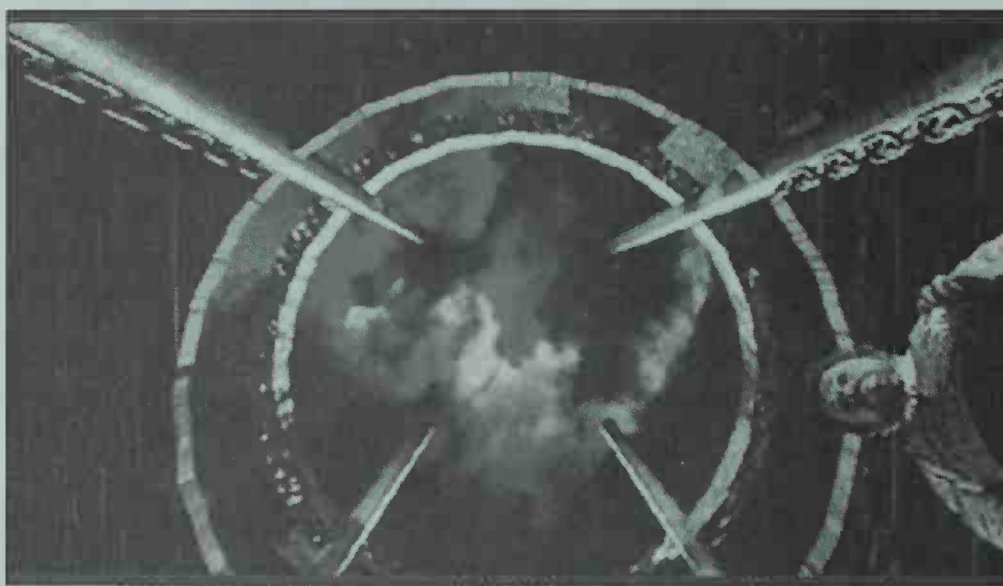
Where shall I begin? It is a difficult question, more difficult than you might imagine. My story is strange, and my memory often fails me. At times I recall a previous life of comfort and ease, but these memories are fleeting, like the tumbling shards of a broken windowpane. They twist and turn, incomplete and fragmentary, until I am no longer sure how the pieces fit together.

Therefore I will not trouble you with rambling tales of my past, when I possessed both a name and a rightful place on this earth. I will begin, rather, with my current life, abrupt though that may be. Even so I cannot guarantee complete accuracy, because even I am unsure of certain parts of my story. I did not have the leisure of writing this diary while the events detailed here were unfolding; instead I have tried to capture the details many days after my escape from Frankenstein's castle. I apologize if at times I speak in error, or fail to convey more than the most rudimentary description of my adventures. My mind is not quite right sometimes, and I know of no simple remedy.



The Awakening

I awoke in a cold sweat, as if from some terrible dream, in a place that smelled of sweat and charcoal. Directly above me, a large skylight revealed dark, ominous clouds that threatened rain. A man stood above me as well—a man I would later come to loathe—but at this time I felt nothing for him. I knew only pain and confusion.



Fragments of his speech reached me through the murky haze of pain:

"I have created life! . . .

"A toast, in celebration . . .

"I have made . . . a *man*!"

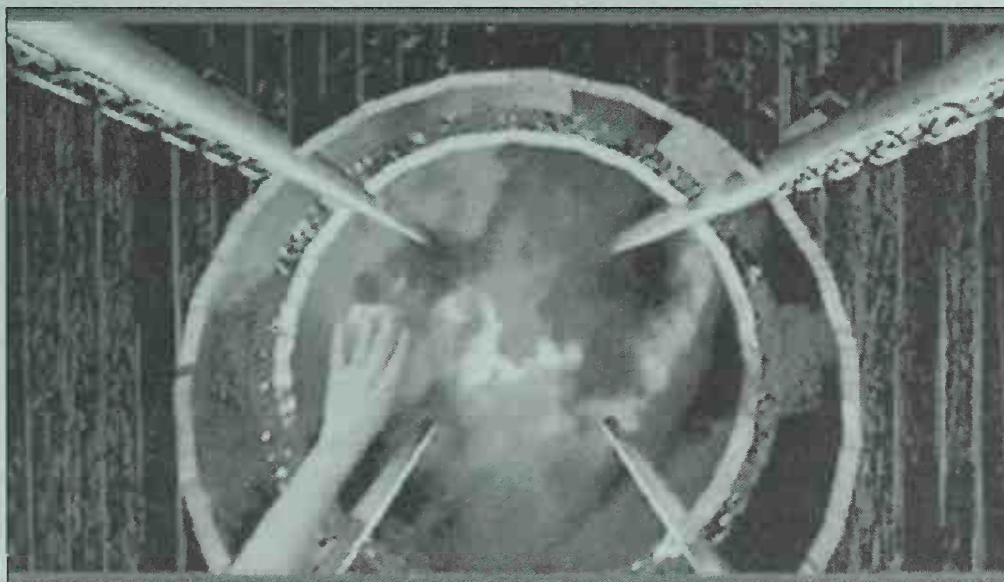
A needle descended and plunged into my arm like a cold dagger. I began to compose myself, forming the rudiments of a question, but as I began to speak I lost my strength and slipped into unconsciousness. Such is my first recollection of my new life.

After an indeterminate time had passed I awoke, and again I saw the same view: a gaping hole in the ceiling, dreary clouds, and metal cables



rising toward the sky. I couldn't see Frankenstein anywhere, and even though I did not know him yet, I was glad he was gone.

I raised my arm and examined it as if I could learn something from it. But it was the same as it always had been, though somewhat paler than I had remembered. Still not convinced of my own existence, I raised my other arm. Immediately I knew something was wrong, but for a moment I could not determine what it was. Then it struck me: This was the arm of a woman. And then I understood the nature of my new life. I was no longer an ordinary man, but an unnatural creature born of science, a hideous monster like those found in a child's book of fairy tales.



As I jerked myself to my feet, I discovered I was not alone. Frankenstein stood before me, grinning a damnable grin that I would soon come to know and hate.

Frankenstein: Through the Eyes of the Monster



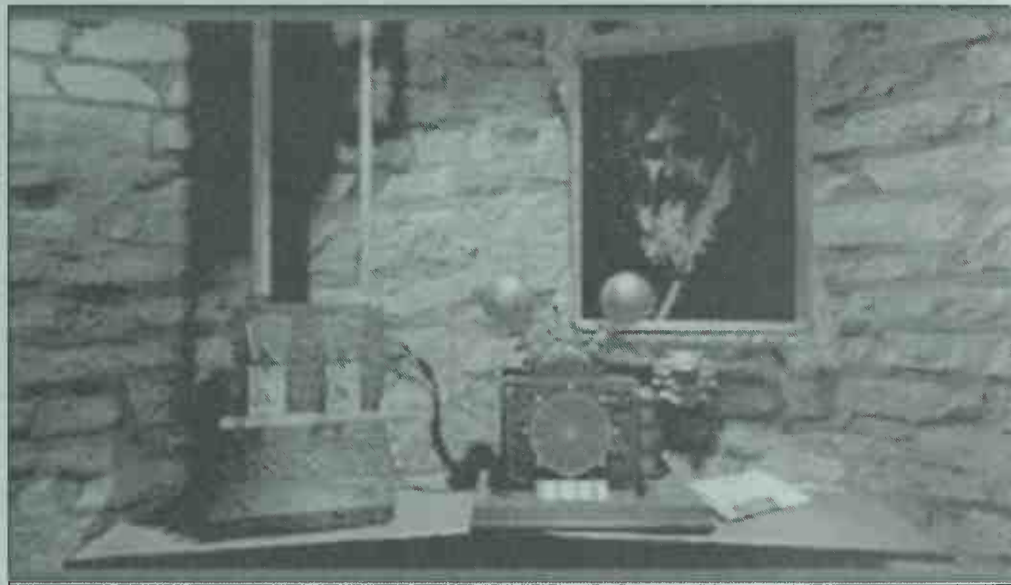
"No dizziness? Excellent. . . . You can stand. . . . Can you hear me? Perhaps you can read lips. No, you must be able to hear me. Perhaps the cat's got your tongue." He paused and his smile deepened, reflecting not mirth but the utter depravity at the core of his soul. He made a macabre joke: "You have no idea how close to the truth that statement is."

I did not reply. Rather, I backed away and examined the dimly lit laboratory. It was a vast place formed of rough-hewn beams and massive stones, dominated by the central slab upon which I had first regained my consciousness. Shelves and strange equipment dotted the walls. To calm myself, I began to look around the room while Frankenstein inspected his scientific gear. Unfortunately, I found nothing to quell my profound unease.

On one side of the laboratory I found a table containing two devices. I pulled the lever of the first, and a crackling beam of energy ascended between two metal rods. I leapt back in fear, but I felt a strange need to pull the second lever. When I did, a similar crackling beam appeared



between two metal balls. The beam leapt and danced brilliantly, then subsided into nothingness.

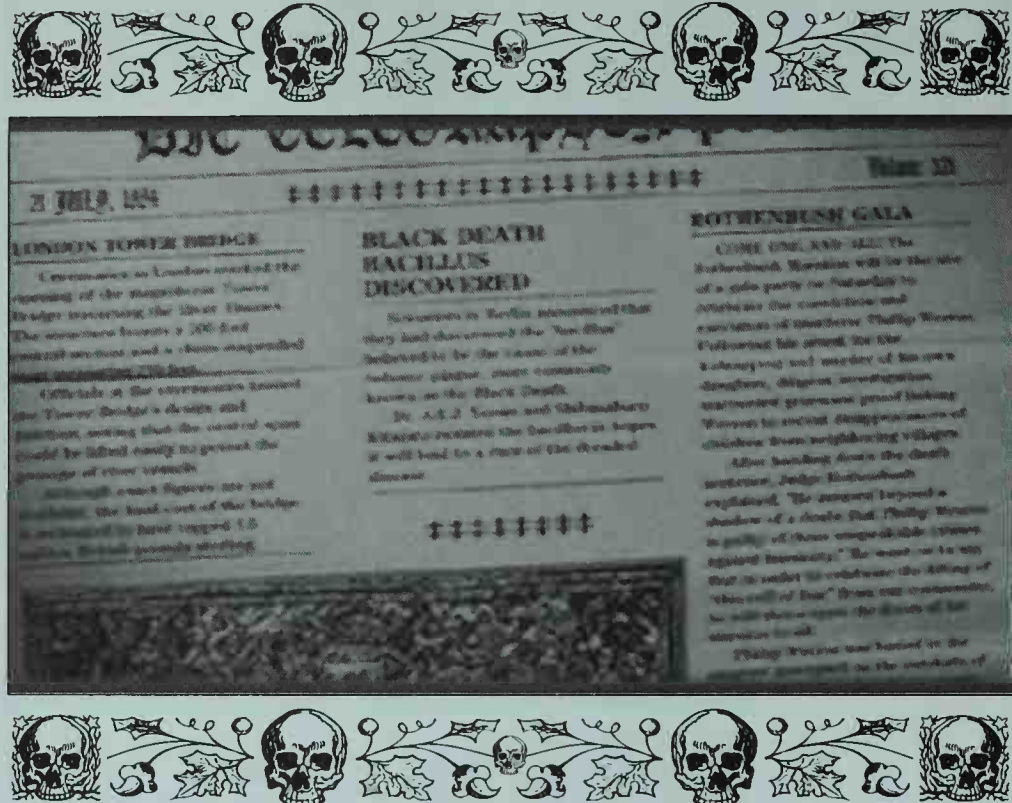


My experimentation had captured Frankenstein's attention, however, and he began to discuss the machines in smug, enthusiastic tones: "Energy—matter—life!" I ignored the comments and prepared to continue my inspection of the laboratory. Would my silence eventually anger him? Perhaps, but if I spoke I would not be able to contain my vengeful feelings. Best to remain silent instead, and risk Frankenstein's petulance.

I was about to move on when I noticed a newspaper lying upon the desk. I picked it up and discovered a dreadful lie. Judge Rothenbush—the name sounded familiar—stated that one Phillip Werren, a recently hanged criminal, was responsible for the murders of children from neighboring villages. Suddenly I remembered I was—or rather, once was—Phillip Werren, and that I had been wrongfully hanged for the murder of my own daughter. I should have been outraged,

Frankenstein: Through the Eyes of the Monster

I suppose, but I could hardly summon the energy. Mutely I dropped the newspaper and continued my tour of the room.

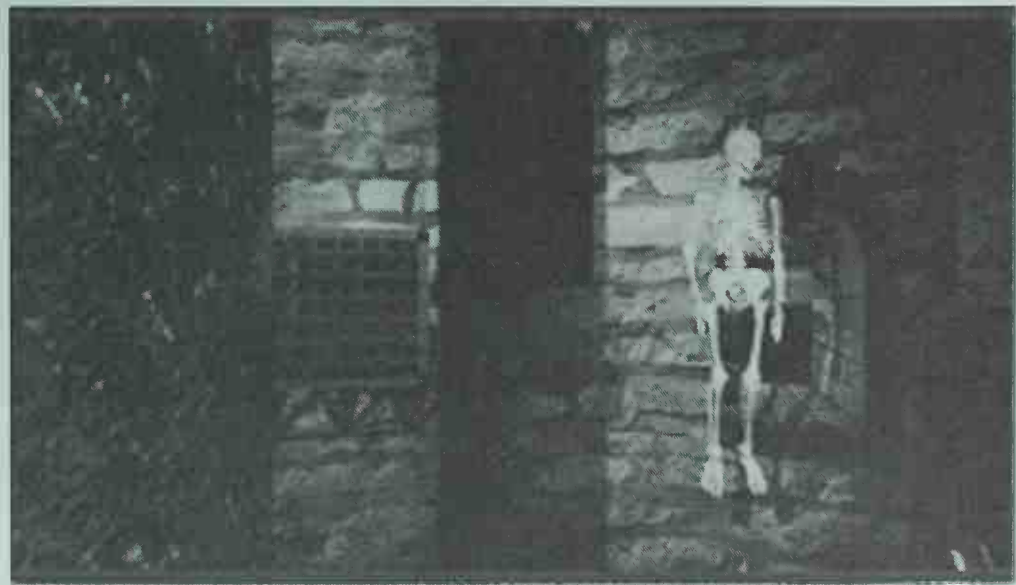
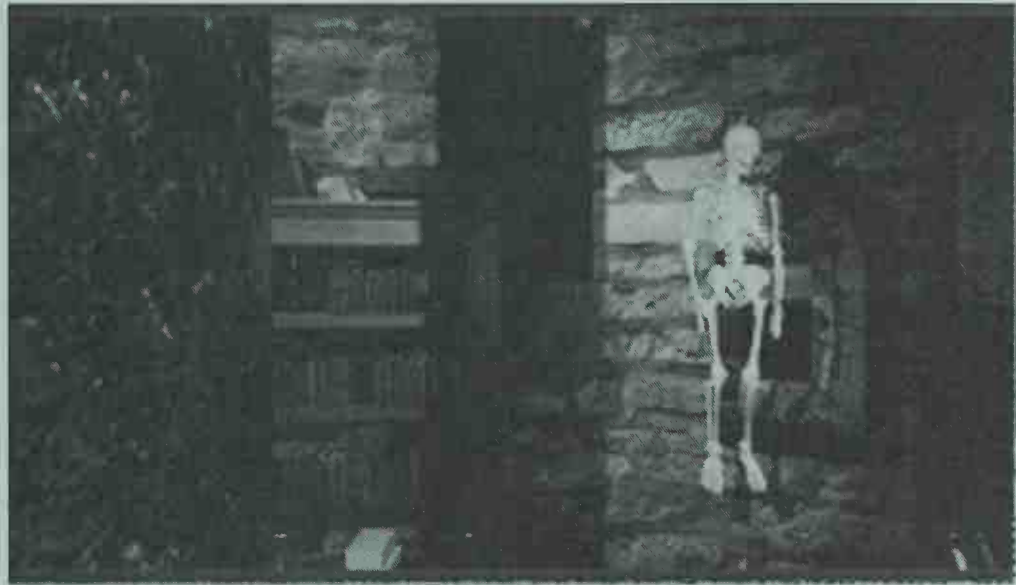


Walking unsteadily past an over-full bookshelf, I was startled as Frankenstein popped up from behind a pillar. "Modesty be damned. I am a genius!" I ignored him as best I could, and he disappeared behind the pillar again.

I realized Frankenstein did not recognize me as a separate entity. Rather, I was merely his creation. Frankenstein made his egotistical comments for his own benefit, not for mine. He spoke to me as if I were a household pet.

Turning my attention to a skeleton on the wall, I noticed an unusual book on the neighboring bookshelf. I tugged at it experimentally and was surprised when the shelf slid back to reveal a grate in the wall. I looked over my shoulder and assured myself that Frankenstein was too intent on tending his arcane equipment to notice anything.

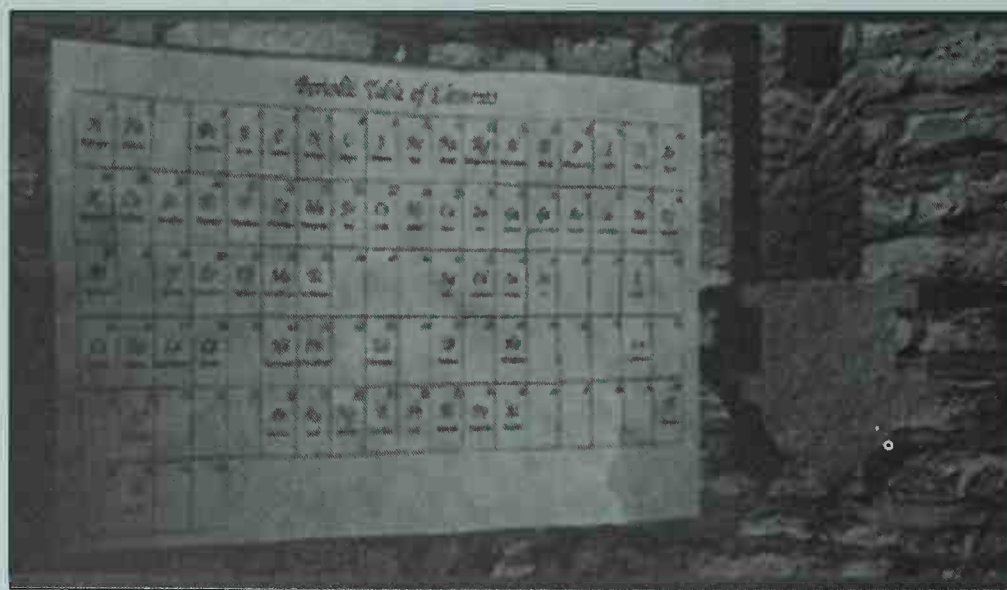
I tugged and pushed at the grate, but to no avail. Certainly the thing held some significance. Otherwise why would it be hidden? But I could do nothing with it now, so I turned aside and allowed the shelf to slide back to its original position.





I then walked past a shelf filled with nonsensical equipment, and approached a blackboard filled with calculations and equations. It documented Frankenstein's research of energy, specifically the narrow band of energy he called "Energy-L," which sparked the flame of life itself. It was all very fascinating, I suppose, but I was hardly impressed. I turned aside, suddenly eager to leave the room and this disturbed genius.

I noticed a Periodic Table of Elements upon the wall. A trapdoor lay under it, and a ladder ascended beside it. I wanted to climb the ladder and escape from this place, but something told me I should inspect the laboratory as thoroughly as possible before leaving. Who knew what strange ideas fermented in Frankenstein's head? If he proved hostile, I would be better off if I were familiar with the castle.



As I studied the periodic table and wondered if this, too, concealed a secret door, Frankenstein leaned over my shoulder and vented another egotistical comment: "I have discovered a new element . . . Life Stone!" I ignored the rest.



I controlled my urge to respond and finally turned away. Gazing to and fro, I discovered I had finally completed my tour of the laboratory, and with relief I climbed an iron ladder mounted to the side of the rough-hewn wall.



As I climbed I felt almost happy, glad to be far away from the stench of unholy experiments and the disturbing Dr. Frankenstein. A turbulent wind blew across the darkening sky, first strong gusts and then weak puffs, while a weathervane indicated its direction and a small gauge recorded its current speed. The gauge read five.



I noticed a fanciful kite perched upon the edge of the tower, and on a whim I reached to turn the spool that held it in place. I allowed it to fly out into the open air, just as I wished I could do. As if paralleling my dismal situation, however, the kite suddenly veered and fell. Apparently there was not enough wind to make it fly. Somewhat regretfully I reeled the kite back in. I could have studied the wind gauge more closely and waited for a stronger gust, but a bronze plaque affixed to the tower's edge had captured my interest.

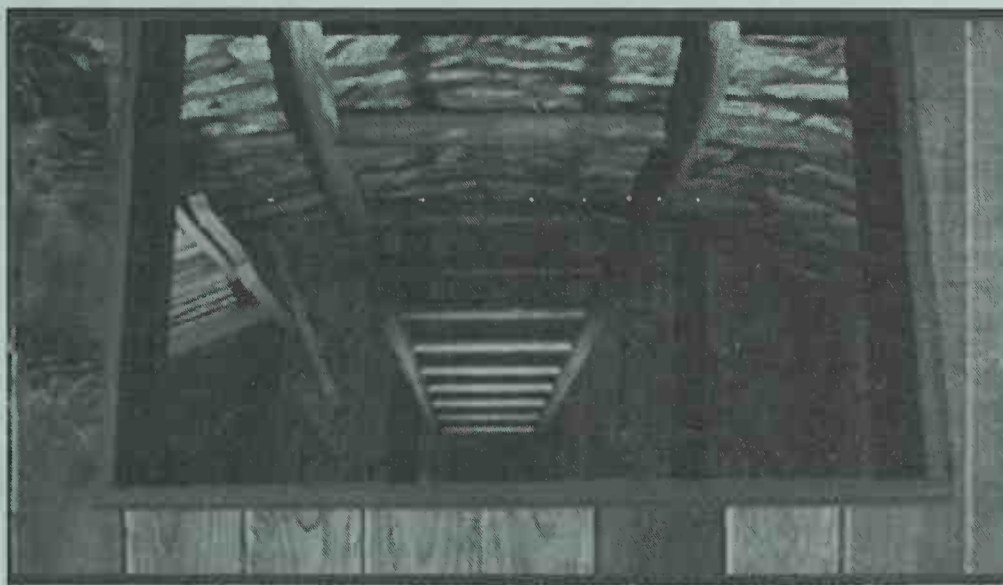
The plaque depicted a series of circles or spheres, each bearing a smaller sphere at some point on its perimeter. Apparently this was a map





of the solar system, though it's apparently immobile face could hardly predict the position of the planets, or even be changed to reflect the current situation! I poked and prodded at the thing but was utterly confounded, and I soon abandoned it.

The rest of the rooftop was bland and featureless, and eventually I decided to go back into the laboratory.



Frankenstein was still there, puttering away with his unfathomable equipment. I decided not to disturb him, but rather, I turned my attention to the trapdoor that lay beneath the Periodic Table of Elements. Here was another way to leave the laboratory, possibly a route to escape! Even though he never said it, I instinctively knew Frankenstein would never allow me to leave. I was his creation, the proof of his fathomless genius. If I were to leave, his work would be undone. . . .

Trying my hardest to remain silent, I crept toward the door—but not quietly enough! Frankenstein appeared from around the corner,



speaking in his usual jovial and self-absorbed manner. I heard only fragments of his rambling speech. Instead I was fascinated with the evil contours of his face and with his seemingly endless supply of vile self-confidence.

"The servants have set up a room for you on the lower level. . . . A word of caution. . . . If you were to fall asleep, it would probably be . . . *fatal!*" He laughed, as if mortality were something to be sneered at. "Death is not the problem, but the hemorrhaging. . . ." He disappeared.

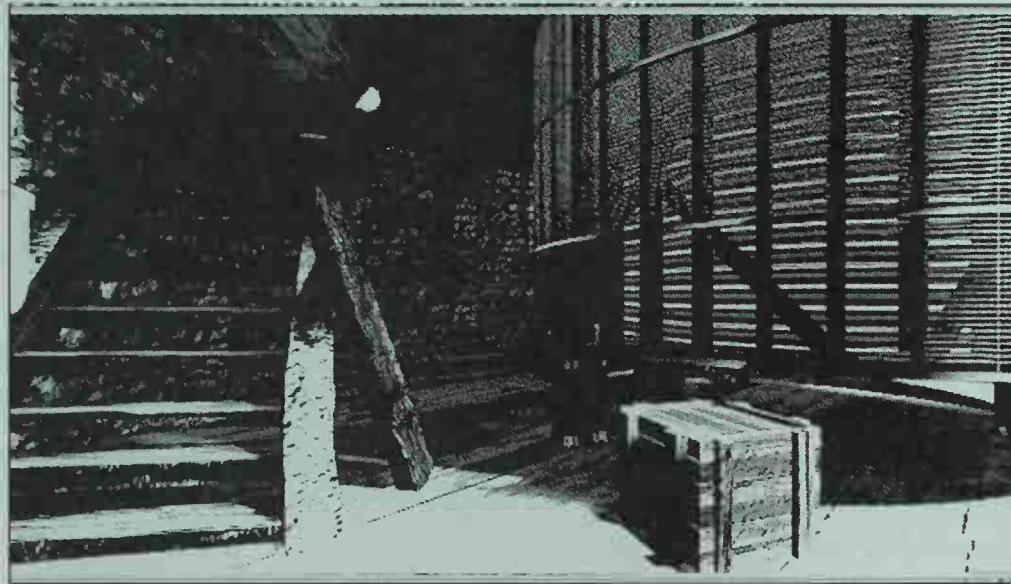
I gritted my teeth in rage and turned my attention to the trapdoor. It probably would not provide a ready exit from the castle, especially since Frankenstein had already anticipated—planned—that I would use it. Nevertheless, I opened the door with trepidation and hope, wondering if by some miracle of fate I could extract myself from the evil grip of Dr. Frankenstein. Eventually I would do so, but the road would prove longer than I expected.





Descent

After I descended the stairs, I found myself in a darkened room. It was dominated by a huge coil, apparently an improved version of the Lightning Coil devised by Tesla, the famous Russian scientist. I quickly spun about and appraised the stairs, wondering if I had been followed. The stairs were empty, and led back up into darkness. I had no desire to return to Dr. Frankenstein.

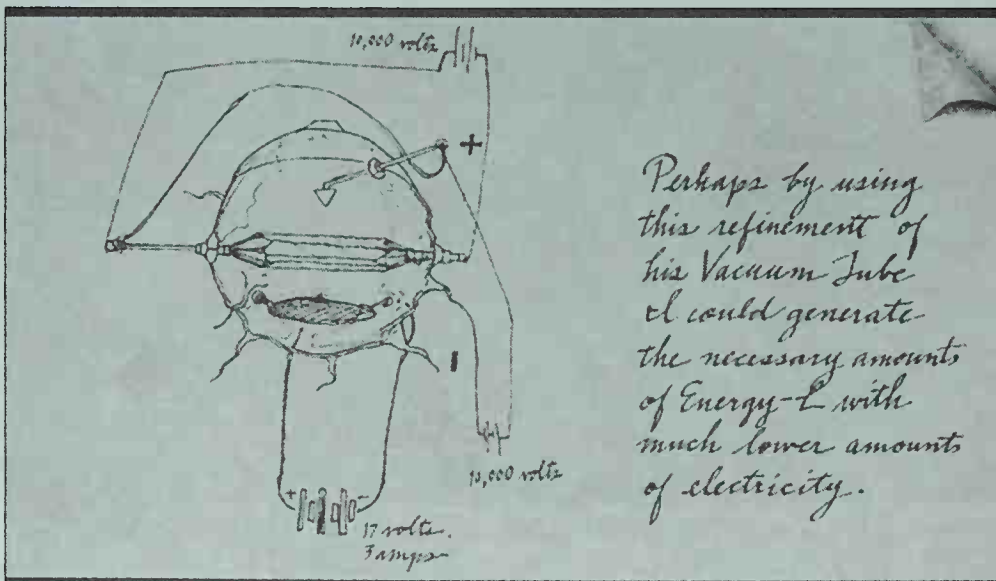


A chest sat beside the stairs, and a long wooden plank was propped against the railing. Being the inquisitive sort, and not inclined to respect Frankenstein's private articles, I tore the top from the chest and peered inside. There was a stack of notes, apparently written by Frankenstein. They concerned the Vacuum Tube device of a certain Wilhelm Roentgen. Apparently Frankenstein thought that by refining the Vacuum Tube he could generate sufficient Energy-L to instill a creature with life. And apparently he had succeeded.

Frankenstein: Through the Eyes of the Monster



After receiving the last letter from Wilhelm Roentgen ... I believe (as does he) that his research into "X-rays" further proves my own theories on Energy-L. Although vague in describing his methods, he is definitely using electricity to generate these new "X-ray" energy waves. He explained his Vacuum Tube Device and the effects of the cathode doped with barium platinocyanide.



Perhaps by using this refinement of his Vacuum Tube I could generate the necessary amounts of Energy-L with much lower amounts of electricity.





I find his claim to see through skin and tissue far fetched. Yet these days anything seems possible . . . my own work in re-generating tissue for instance.



I picked up the lid of the chest and carefully replaced it—no need to let Frankenstein know I'd been rummaging through his notes.

The rest of the Coil Room was quite barren. A few crates had been stacked here and there, giving it the appearance of a warehouse. I avoided a large switch on the side of the Lightning Coil. Who knew what devilish energies it would unleash if I were to touch it?

I returned to the stairs and noticed a closed door and another badly broken stairway, which led downward. I first turned to the door, which opened easily. But it only led to a flat, stone-paved terrace. I longingly gazed at the world below. But I knew I could not escape by this route, so I entered the Lightning Coil Room again.

The lower part of the broken stairwell seemed intact, but the upper part had been rent to pieces, making the descent all but impossible. Had Frankenstein torn up the stairs so I might not escape? Most unusual. I was tempted to leap, but I knew that my weak and mismatched body would fail me—until I could sleep, of course. And as Frankenstein had so cheerfully informed me, sleep could be fatal.



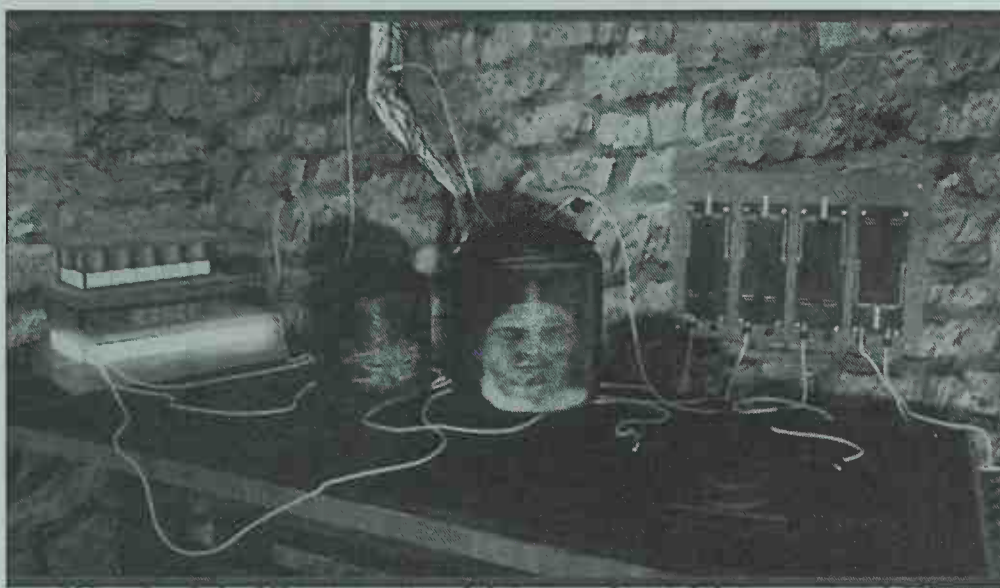
I considered various possibilities, most involving impossible feats of acrobatics or contortion, and finally determined I would need some sort of tool or aid if I wished to pass the stairwell. Searching the room, I finally hit upon the solution, which had been right beside me all along! The plank resting upon the nearby railing served my purposes nicely, and momentarily I found I could descend the stairs with confidence.

After walking down the stairs I found myself in a dimly lit laboratory, cluttered with all manner of arcane equipment, including a casket-like freezer containing a vaguely human form. I did not even try to guess what foul purpose these tools would serve. Instead I tried the door. But it was soundly locked. I would have to content myself with rummaging through Frankenstein's things.

After I failed to open a nearby chest, I proceeded to the back of the room. There, upon a table, was a macabre array of human debris, including a bloody, severed arm and a grotesque head in a jar. Wires connected this sickening mess to four knife switches mounted upon the wall. Outraged by this affront to humanity, I began to flip the switches with reckless abandon, in an attempt to foil Frankenstein's plans. The



three leftmost switches wouldn't move, but the ones on the right slid up easily. A hissing rush of air nearby told me I had accomplished something—what exactly, I was not entirely certain.



Now I approached a small desk that lay at the center of the room. A single oil lamp rested upon it, but beyond that, the desk seemed featureless. I was preparing to go back to the stairwell and try the locked door again, but I felt a sudden sense of urgency to stay. Instead, I gazed beneath the desk and noticed a small drawer I had missed. Inside, lying upon a pile of notes, I found a key! I snatched it up, ran to the locked door, and tried it. Indeed, the door now opened!

My exaltation quickly disappeared, however, when I found that the room beyond was tiny and airless. An oil lamp on a small table lit the room, which was empty, except for a narrow bed and dresser that had been shoved into each corner.

As I turned to leave this dismal room, Frankenstein appeared behind me and, jovially informed me that this was my bedroom. After another mordant joke, which I do not care to repeat here, he disappeared. I did

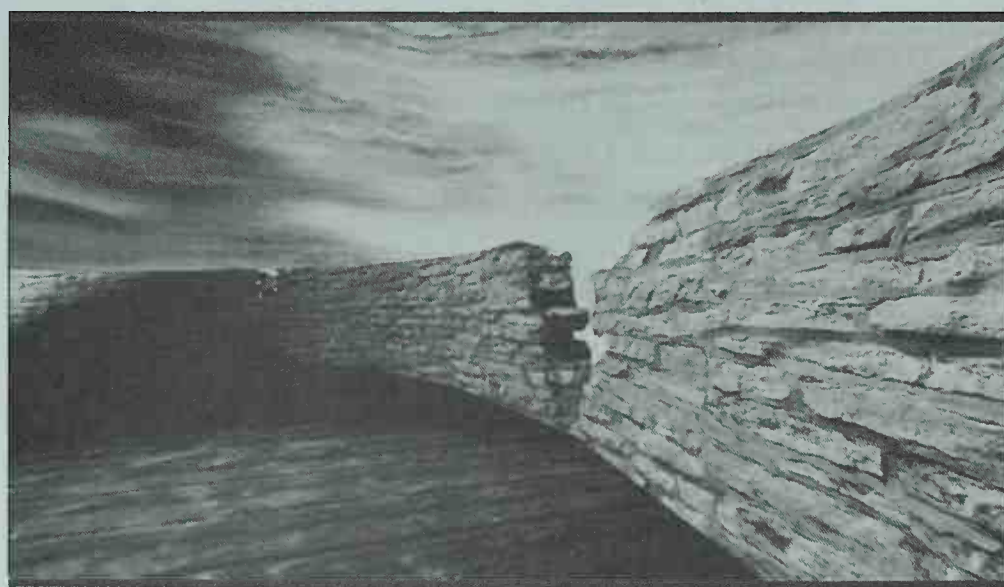


not wish to stay any longer, so I returned to the small laboratory, thankful that Frankenstein was no longer in sight. The only place I had not yet



inspected was the balcony; perhaps there I could find a rope, and swing down from the walls of Frankenstein's vile castle.

I climbed back up the rickety stairway, taking care not to overturn the plank that now formed its upper half. I then proceeded through the door of the Coil Room and out upon the large, circular balcony to see what I could see. It was empty as before, and a tour around the central tower reassured me I could do nothing here.

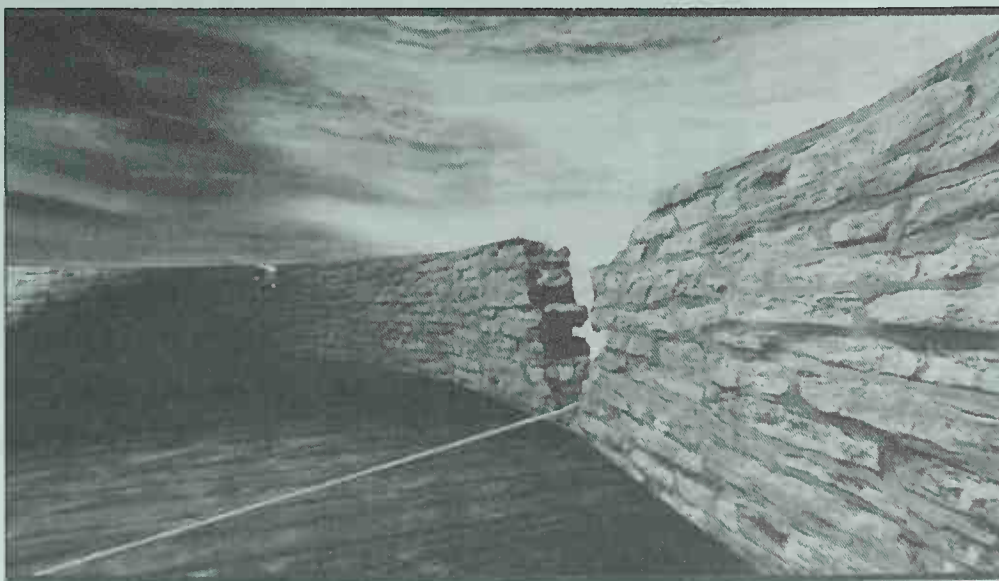




But wait! When I turned back to enter the tower I noticed a strange collection of objects: a hoist and pulley, a trio of cannon balls, and the heavy, overturned statue of a bird.

I moved closer to inspect the hoist and tentatively pulled on it to see how it worked. Indulging a strange whim, I placed a cannon ball upon the hoist and yanked hard on the pulley rope. Up went the hoist and ball! I heaved it higher and higher, watching it ascend with childish delight. When the hoist reached the level of a higher shelf or balcony, it tipped—not to send the ball crashing down to earth, as I had feared, but to drop the cannonball upon the ledge. I smiled at this little trick, though I could see little use in it.

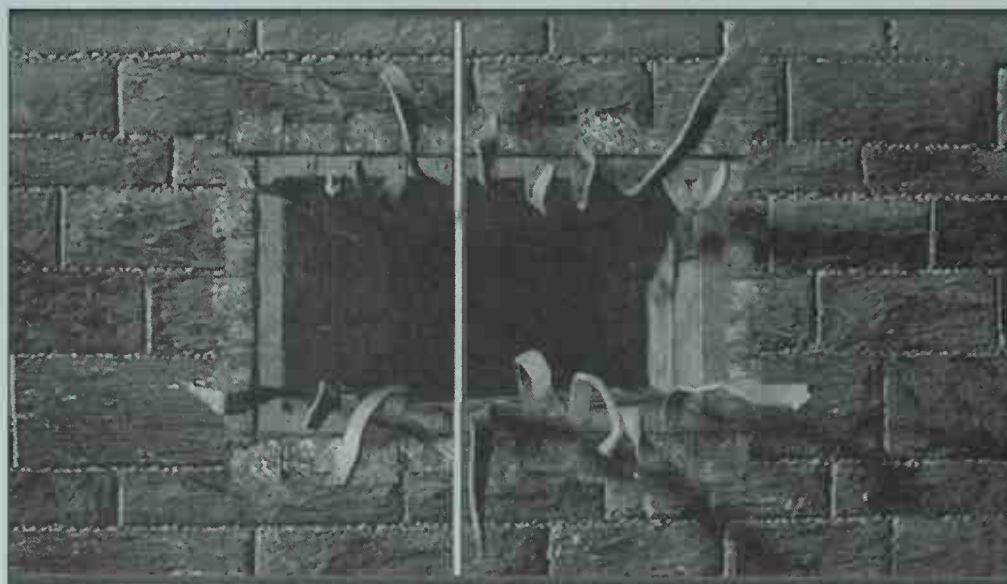
Now I turned to behold yet another overturned statue of a bird—but this one was hopelessly tangled in rope. Pulling at the rope, I wandered to the pulley and attempted to attach it somehow. No; what good would that be? Instead, why not try the obvious? What if I could use this rope to climb down the wall of the castle and make my escape? The thought brought tears to my eyes, but I blinked them away and turned to face the wall of the parapet. As I threw the rope through a convenient crack in the wall, I laughed aloud. Excelsior! The path to freedom was clear.





I walked to the edge and looked down but was dismayed to find the walls enshrouded in mist. I could not see whether the rope extended all the way down. However, it did fall past a damaged metal grate. With a deep breath I hoisted myself out over the edge, assuring myself that death meant nothing any more.

Sliding down the rope chafed my hands sorely, but the sight below made the pain seem like nothing. The rope did not extend to the ground—there was no hope of imminent escape. The blown-out grate lay before me, however, so I crawled inside it with grim resignation.

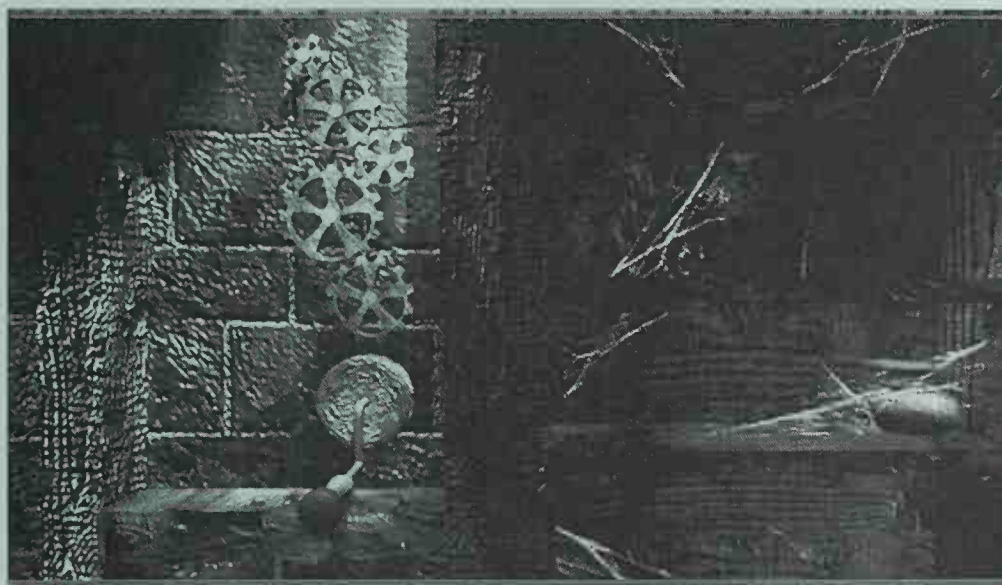


Inside, I discovered a passage big enough to navigate easily. A brick wall lay dead ahead, so I proceeded to my right. There I discovered a wooden ladder leading downward. Who was I to ignore it? I had come this far on my journey toward escape, and by climbing down the rope I had committed myself. Frankenstein be damned!



Turning to my left, I spied a table with some sort of flesh-colored mound lying upon it. Unwilling to view further horrors, I turned to my right and sought an alternate route. The ladder appeared to extend further downward! Perhaps escape was indeed imminent.

Instead, at the bottom of the ladder I discovered no passageway at all, just a crank and gears mounted upon the wall to my right. I sighed in frustration, wondering what obscure purpose these gears might serve.



I turned the crank and a secret door began to open before my eyes, sliding aside as the gears spun round and round! But before the door opened to an acceptable width, the gears fell apart, and the mechanism ground to a halt. Unwilling to let this opportunity pass, I set about repairing the gears, assembling them and putting each gear back on its correct peg. It took several tries, but eventually I repaired it and turned

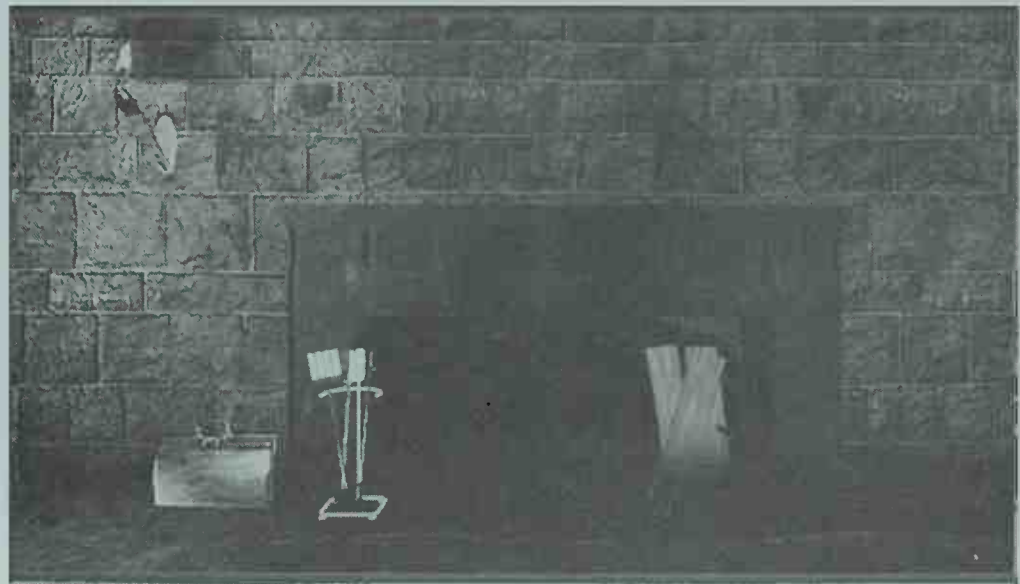
Frankenstein: Through the Eyes of the Monster



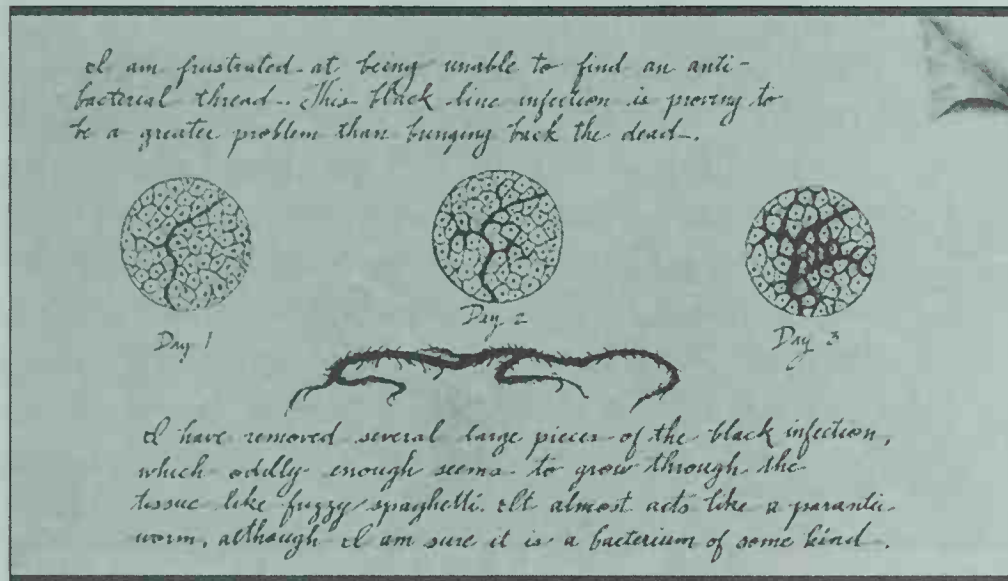
the crank once again, causing the panel to slide aside and reveal an opening in the brick wall. I clambered inside with great enthusiasm.

Pushing aside a tapestry, I emerged in a cold and shadowy great hall. I wasted no time with the side doors, and instead strode straight through the hall to the door on the opposite end. Could this be the exit?

No. It was a banquet hall, dominated by a large central table piled with leftover food. Trying to ignore my hunger as best I could, I approached the fireplace and spied a very useful small satchel. This I grabbed immediately, noting it might well come in handy if I could not escape the castle immediately.



Within the satchel were notes concerning a bacteria that Frankenstein simply called the "Black Line," a disease that afflicted the newly resurrected. Would this disease, with its mysterious sores and lesions, cause a second death for me? I shuddered at the prospect but forced myself to focus my quest for freedom.



Spinning back to face the table, hoping, perhaps, to satiate my hunger, I thought I spied the form of Frankenstein at the other end of the hall. I quietly walked down the right side of the table, smiling and nodding at his customary barrage of egotistical comments.

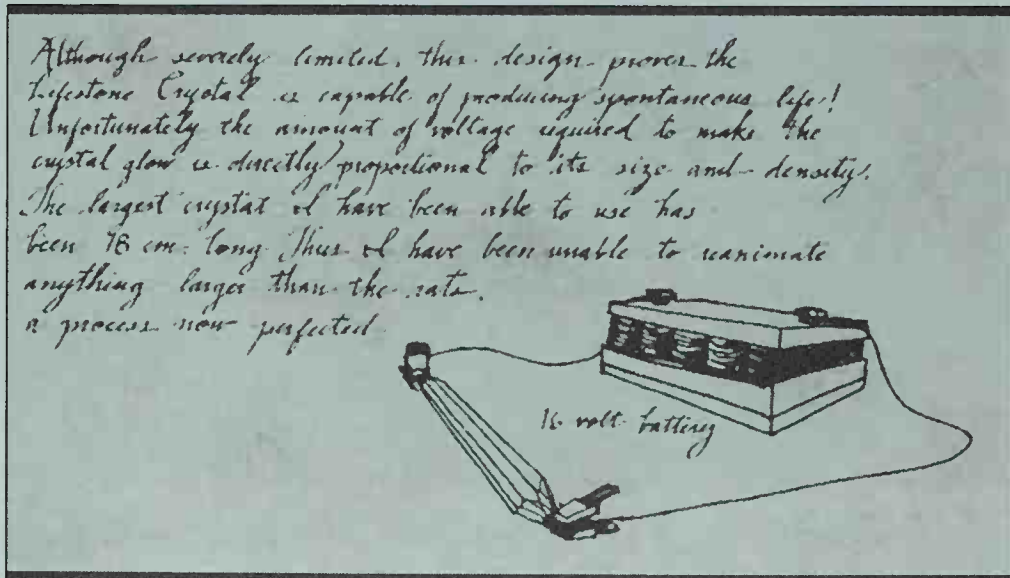
When he was finished, I discreetly snatched a turkey leg from a plate on the table and pushed it into my satchel. At this point my hunger for knowledge had overridden my desire for food. I had been quietly developing a notion to perform my own experiment, to test Frankenstein's theories and determine if I was indeed a living man, not just a ghost or a walking cadaver. For this I would need tools from the resurrection lab itself! But was this more important than my desire to simply escape? I stood there for many minutes, lost in thought, and finally decided that it was. What good would my new life be without some knowledge of what had happened to me?

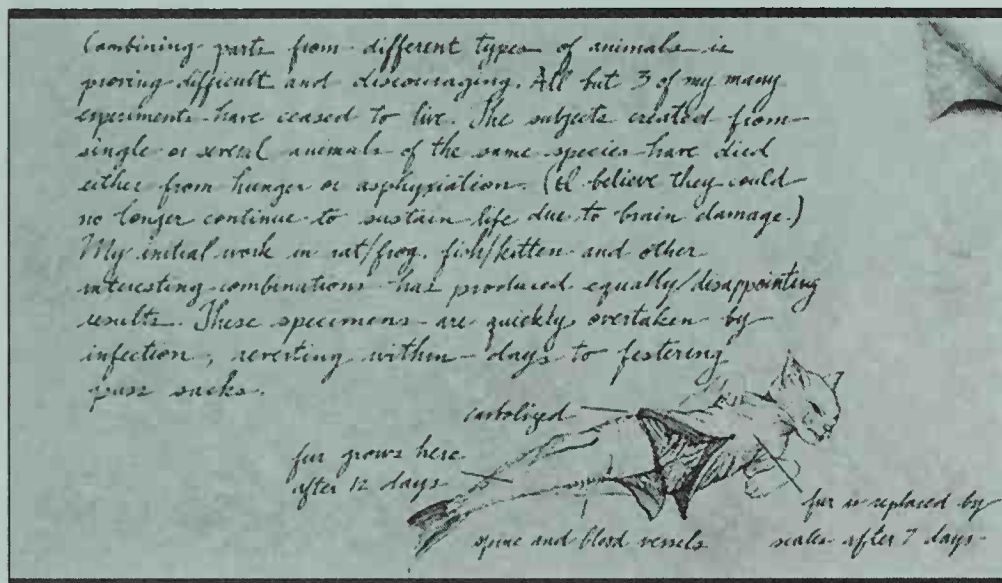
I retraced my steps back through the great hall, past the tapestry, up the ladder and up the hanging rope, onto the windy balcony, and finally inside to the Lightning Coil Room and into the Resurrection Lab where my strange new existence had first begun.



Frankenstein had returned. As well, he seemed to be everywhere at once. Ignoring him as best I could, I made my way through the lab and looked for anything that might aid my quest to duplicate his experiments. The possibility seemed rather remote, of course. Perhaps it was foolish. Could I have better spent my time investigating the lower level?

Examining a shelf by the window I discovered little of interest, but when I gazed upon the surrounding shelves I found a pile of loose notes stacked upon a thick, leather-bound manuscript. I picked them up and read with great interest about the virtues of the Life Stone Crystal, and of a festering infection that quickly overtook those unlucky creatures that Frankenstein had created. This must be the disease hinted at earlier in the notes originally found in Frankenstein's satchel.





As I put down the notes, a long green crystal suddenly caught my attention. The Life Stone, as shown in the notes: fascinating! I reached to take it but the doctor chided: "That is the only reason we are having this conversation . . . now gently put it back on the shelf." I did so, but I now knew that the crystal was the key if I hoped to duplicate Frankenstein's experiments.

I felt a strong desire to take that crystal, immediately! But the doctor was more cautious now, glancing over his shoulder periodically. I gathered up my resolve and snatched up the crystal at a moment when he was not looking—a tricky process, one that I easily could have failed—and briskly turned back to face the window.

Now what to do? I could not hide the glowing crystal. I must find another way! Dropping it from the window would break it. Noticing the cloth and string on a nearby shelf, I wondered if I could pad the crystal and cushion its descent from the window. While folding the cloth and string, I thought of a better idea. I would fashion a makeshift parachute and throw the crystal down to safety! After struggling a while with the cloth, string and crystal, I finally settled upon a design that looked serviceable. I tossed my rudimentary parachute out the window, and a



sudden updraft caught it and bore it up to the castle wall. I resolved to find it again, and quickly.

Now my work here was done. It was time to find more notes and more equipment, not to mention the all-important Life Stone, and try to duplicate Frankenstein's experiments.

I descended by the trapdoor once again, grim but resolute. I would discover the secret to life on my own, and take my vengeance upon Frankenstein!

Beyond the Castle

Now that the Life Stone had been wrested from the doctor's hands, I felt my planned experiments might actually succeed. My previous scientific knowledge started to seep back into my consciousness—I had been a scientist, of that I was certain. And I remembered other things as well. What of my daughter, Gabrielle? Was she really dead? Fiction and reality blended seamlessly within the walls of that dreadful castle, and I was unsure of the truth even as it appeared before me. I shook my head and proceeded downstairs. This helpless indecision would get me nowhere.

I dashed from the Lightning Coil Room to the balcony, then hesitated. If I really was planning on re-enacting Frankenstein's experiments, then perhaps the small lab below the Coil Room would yield useful materials. I hastened back into the Coil Room and dashed down the stairs.

To my surprise, I discovered a new door, one that had been previously frozen over with a sheet of ice. Remarkable! The grotesque human wreckage on the side table had distracted me from noticing it before. Apparently throwing the switch earlier made the door defrost.

I proceeded through the new portal, trying to ignore a dreadful acid stench, which burned my nostrils. All manner of equipment was here, some of it unfathomable. But I understood the crowbar propped in the corner. I took it and its weight reassured me. I decided to carry it in my satchel.

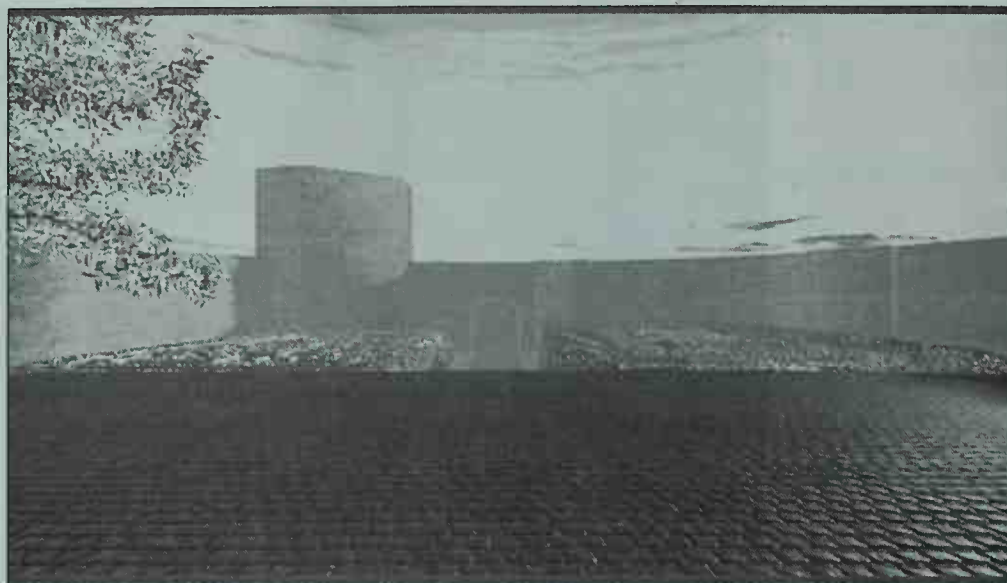


A variety of notes were stored in this room, including some from a certain Vladimir, purveyor of human tissues and organs, and a letter from the very Judge Rothenburg who had ordered me hanged! I fought back a sudden flush of rage and stuffed these notes into the satchel; they would be very useful if I ever rejoined society, very useful indeed.

There was more to examine, including another door to open, but I proceeded back into the small lab to carry out my original intention—to inspect the laboratory thoroughly for useful items. I ignored the bottled heads as best I could as I examined the small side table and took items that seemed most useful: a battery and a thin coil of wire.

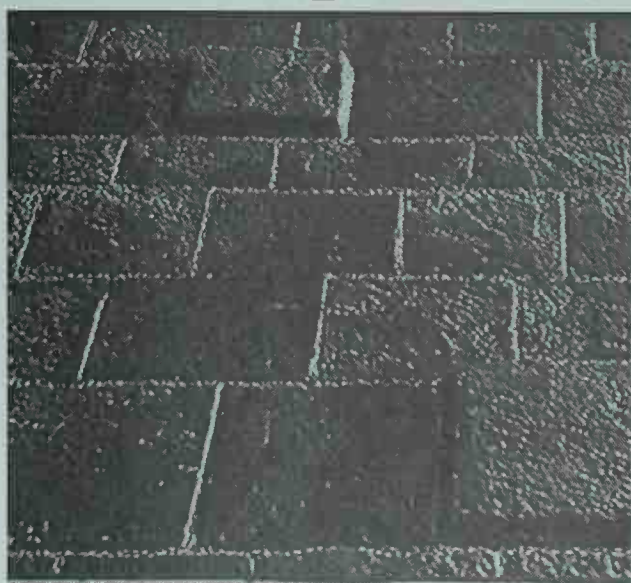
Enough of this! It was time to begin the search for the errant crystal. I dashed up the stairs, out upon the balcony, and scrambled down the hanging rope. Then I crawled in through the blasted grate on the tower's side. I clambered all the way down the rickety wooden ladder and dashed into the Great Hall again.

To my left I discovered a promising pair of double doors. I opened them and, to my amazement, I had finally discovered a proper exit from the castle! I gazed upon the scene for quite some time before taking my first true steps away from Frankenstein's mad realm.

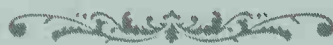


I followed a cobblestone road to the left, past two large trees, and began to pace the perimeter of the castle. Finally I saw it: the Life Stone

Crystal suspended at the top of the tower wall, hanging by its makeshift parachute! An agonizing situation, indeed. Several bricks protruded from the wall, so I drew a deep breath and hoisted myself up.



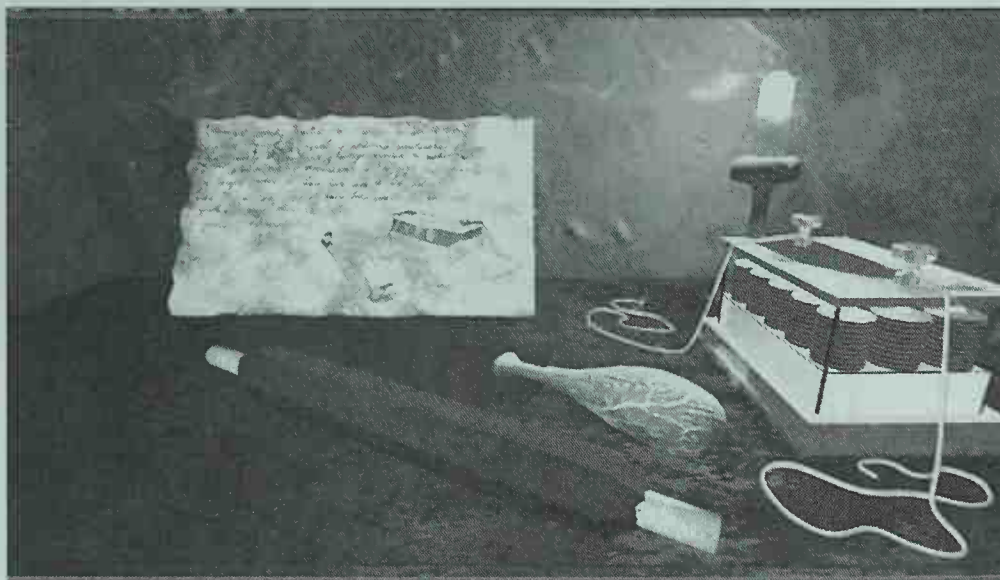
It was a difficult ascent, but I was determined to get the crystal. At a certain juncture I hesitated for a moment before choosing the leftmost path, and I was overjoyed when I finally attained the top—and the



crystal. I stuffed it hastily into my satchel and climbed back down with great relief.

Now it was time to perform my own little experiment. By my calculations, I had all the necessary materials to create life. Would it work? I was apprehensive. The only thing left to do was to find a secluded place to perform my work. I had glimpsed a promising area earlier, so I set forth at once, hastening back the way I came and reentered the repugnant castle.

On the way up the ladder behind the tapestry, I ascended a single level instead of the customary two. Walking forth, I soon discovered a table suitable for my purposes. I laid out my collection of objects—turkey leg, Life Stone, wires, notes—and created the necessary loop. Would it work?



Apparently not. Nothing had happened. At least now I could eat the turkey leg. I bit off a mouthful and suddenly a sickening blackness overcame me.



I awoke upon the floor and watched in horror as squirming pieces of the turkey leg scuttled into the shadows. There was no more question of the Life Stone's efficacy! I hoisted myself up from the floor, still amazed by my feat. I was indeed alive, mangled and deformed—but certainly alive. But now what? As a convicted murderer, I could not simply leave. I must scour the castle for something, anything, that would allow me to survive. What exactly did I need? I had no idea, but I had to try. If possible, I also would seek knowledge of Gabrielle. It seemed that Frankenstein, with his macabre interest in the dead, would know quite a lot about the local deceased. Could it be that she, too, had been used in one of his grotesque experiments? I gritted my teeth and forced myself to move on. Before descending the ladder I noticed a grappling hook beneath the table. I took it, thinking I could use it in any number of ways.

Returning to the Great Hall, I walked outside through the great double doors and fetched a coil of rope that I had seen previously at the base of a tree on the castle grounds.

On my way, Frankenstein caught up with me, his face mottled and his temper clearly at an end. He had discovered his notes were missing—just as I had suspected—and demanded their immediate return. He finished his tirade with an ominous threat: "It was I who gave you life, and it is mine to take away!" I did not argue with him for fear of making the situation worse, and was very glad to see him go. But I had no intention of returning the notes.

I proceeded to the coil of rope and affixed it to my new grappling hook as I had planned. For the first time I realized I could climb the very tree that towered over me and use one of its branches to gain access to a second-story window. I tossed the grappling hook aloft, clambered up the tree, and entered the conveniently placed window. All the while I could hear Frankenstein's tormented howling: He wanted his notes returned, and quickly! I wondered how long it would be before he sought me out again and attempted to kill me.



I crawled into a trophy room of sorts, barren but majestic with its guardian suits of armor. A fire burned in the fireplace, but I realized I might need a hiding place or an escape route in very short order. How then to douse the flames? Frankenstein's howl of rage caught me off-guard and hastened me to faster action. What to do? I quickly pushed a large aquarium into the center of the room, so that it rested directly beneath a heavy wrought iron chandelier. Grabbing the rope that held the chandelier in place I loosened it with a mighty pull and let it fall to crush the aquarium glass. The water gushed forth to cover the entire floor and quickly doused the flames.

Now I barricaded the door with a small table. But what good would this do if Frankenstein really set his mind to catching me? Not much, I supposed. Reluctantly I moved to push the table away, but stood back in surprise as the guardian suits of armor let their axes crash to the table. A trap! Fortunately, my cowardice had saved me. I crossed the threshold with a single backward glance at the axes and a cold feeling in my heart. Very often in life, the most foolish and insignificant thing either saves us or causes our undoing.



I dashed through the hallways like a lunatic, wondering when Frankenstein would appear. I entered a burnt-out room and glanced

frantically at the clutter arrayed on the floor. All of no use! Of more interest, however, was a plaque upon the wall, depicting a very similar diagram to the plaque on the Kite Tower. But this one had the Roman numeral one engraved on it—most interesting, though it did not help me right now.





As I rushed back into the hallway I opened another pair of doors, but was dismayed to find they only led to small stairways that wound back down into the Great Hall. Retreating, I took a different turn, and burst into a library! Knowledge is power, it is true, and here I hoped to obtain more information—documents that would perhaps incriminate Frankenstein even further.



The library encompassed two floors, and I stood upon the top one. I attempted to walk down the spiral staircase, but a huge pile of clutter barred my path. Aside from being vile and godless, Frankenstein had yet another flaw: He was a terrible housekeeper.

I grabbed the axe from an ornamental coat of arms and hooked a rolling ladder to bring it close enough so I could climb down.



Once I reached the library floor, I gathered up a number of documents concerning a mining operation of Frankenstein's. The pages before me described the mineral he was mining (called Pitchblende, a curious name) and the peculiar instruments he had devised to serve this purpose. Another set of papers extolled the virtues of his new kite design, which was fashioned to siphon energy from the very heart of a storm cloud. In fact, one of these papers contained a diagram of the very experiment that had given me new life! I placed this with my other pilfered documents, and I dashed out into the hallway.

I could hear Frankenstein's ranting again in the lower level of the castle and outside. Perhaps I should try to flee while I still could? The Topiary Garden loomed below me. It looked pleasant enough, but I turned to the right and started off down the cobblestone roadway. I encountered a large portal, perhaps the exit to Frankenstein's compound? But I feared to leave just yet, for who knew what the villagers would do if they found me.

Turning, I discovered the entrance to the Topiary Garden. Best to explore it now, for perhaps it would provide me with refuge if the doctor came after me later. Before entering the garden I noted a plaque on the



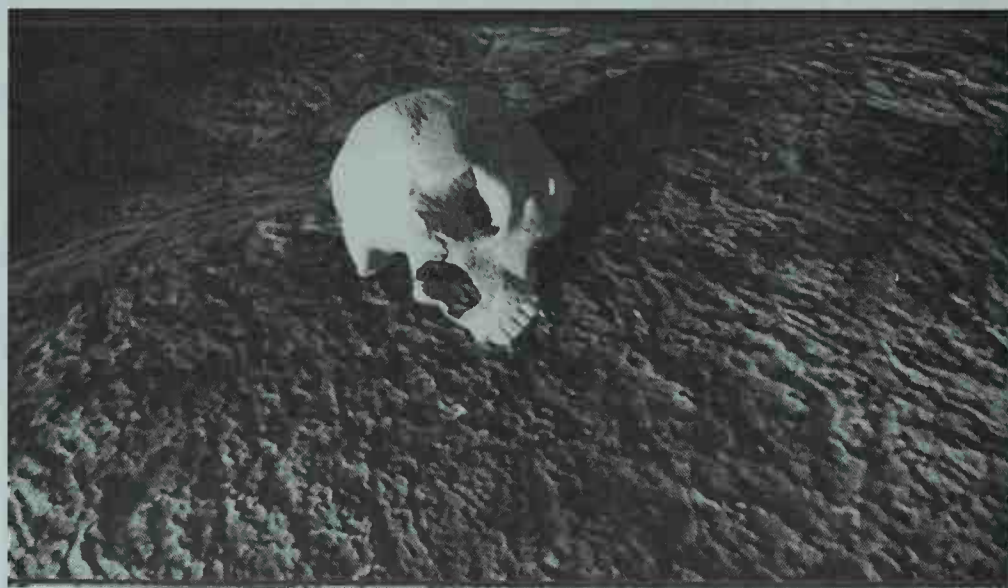
retaining wall of a narrow pool, a similar plaque to the others I'd seen at several points in the castle.





The Topiary Garden was cluttered but quaint, featuring a tree perfectly trimmed into the form of a buffalo. The top of a ladder disappeared into an awkward hole in the ground. How odd! It looked quite out of place with the manicured lawn and trees. After a moment's deliberation I climbed down the ladder.

I found myself in a rough-hewn cave, but by diligently crawling I managed to discover another ladder, and I emerged on the other side of the castle grounds, within the hedge maze! Surely I could find my way out—but not immediately. I stumbled blindly, wandering through the seemingly endless rows of shrubbery, until I found a skull lying in a hedgerow. A large beetle crawled through one of the eye sockets. I absently picked up the beetle and put it in my satchel, thinking I would put it somewhere more pleasant when I found my way out of the maze.



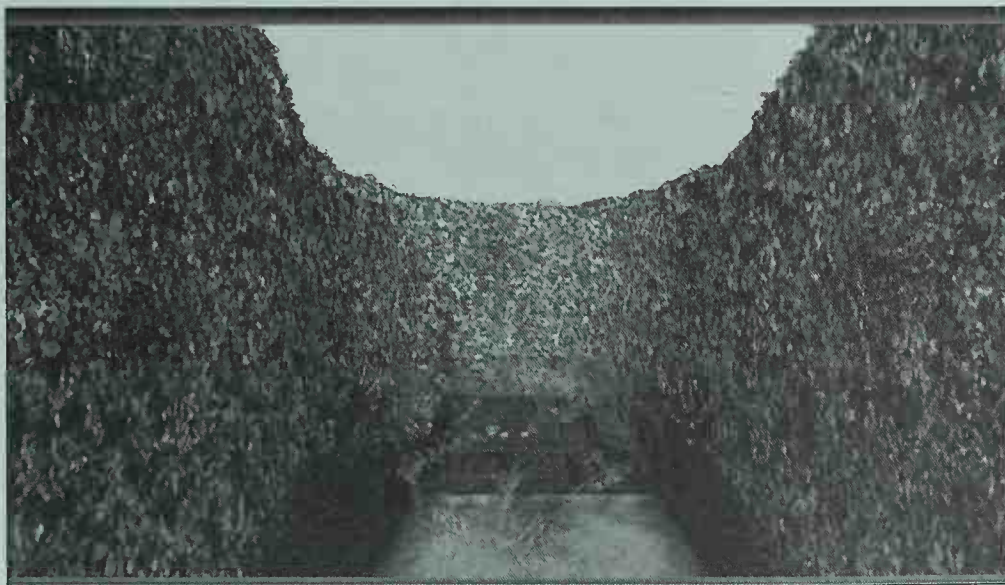
Damnably hedge! How long I wandered there I will never know. Finally I stumbled across a huge and carnivorous plant. In a feeble attempt to placate this genetically altered monster, I tossed the beetle into its gaping maw—not a noble gesture, I know, but I've come to understand that life is often marred by villainous acts.



Apparently satisfied, a great section of the plant drooped lazily and I was able to retrieve a pair of rusted garden shears. Perhaps if I became desperate enough I would use these to hack my way out of the infernal maze!

Now came another period of stumbling through leafy corridors, battered and scratched by protruding thorns and errant vines. I became sleepier by the moment, but I dared not sleep, for who knew what would happen should I suddenly drift off? I might well never wake up.

Stumbling and groping my way around a corner, I came upon a wooden door set into the ground. I'd try anything to escape this dreadful living prison! I tugged at the door, but it was grown over with vines. The gardener's shears made short work of the vines, however, and soon I was descending into the cool darkness.

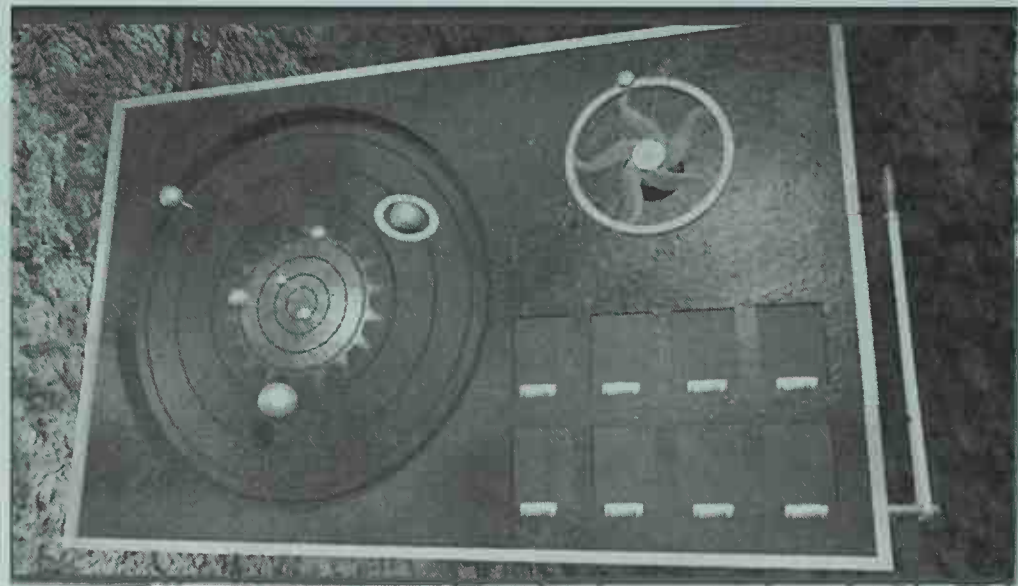


I found myself in a tiny cave. A huge lever dominated one side. I pulled the lever and heard a faint sound from above me, inside the maze. But I had had enough of that vile place and did not go back up to look. Instead, I crawled through the darkened tunnel and discovered yet

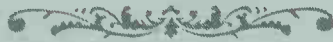


another ladder. I was tiring fast from all this climbing but I couldn't afford to rest, so up I went.

I emerged in a room with a strange device, a panel displaying the solar system like those bronze plaques that were scattered about in the castle. Approaching it, I marveled at its construction, and noted that the wheel could be turned to revolve the planets. Several shutters could be raised and dropped, revealing mysterious letters and characters. Ah, wait . . . the Roman numeral one at the left . . . I remembered the Smoking Room's plaque also had a I upon it. And those other symbols represented the four elements: earth, fire, air, water. I turned the great wheel and made the planets spin to the position I had remembered. Fire now appeared in the top left, corresponding to the Roman numeral one below it. Pulling the lever to the side of the device, I heard the telltale sound of a door sliding open. Sure enough, a door labeled I had opened. There was madness in Frankenstein, but a highly methodical madness.



I proceeded into the dark tunnel with very little apprehension—at this point, I felt I had little left to lose.

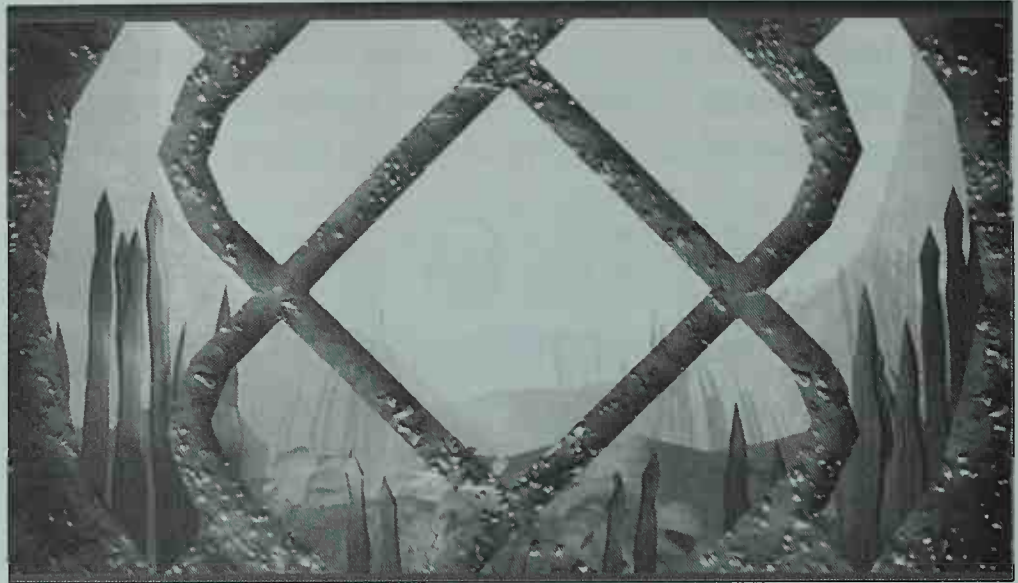


Now I began a strange journey through twisting tunnels, aided by—I hesitate to tell you, for fear that you will disbelieve—a severed hand.

Apparently possessing its own intelligence, it guided me through that twisting maze to a secret dock. The thing repulsed me at first—I was tempted to destroy it with a nearby rock—but it proved an invaluable guide, and not for the last time in my bizarre quest.



As I said before, the hand led me to a secret dock at the mouth of a cave. It was a place of strange and forlorn beauty, but I had little time for sentiment. An ancient diver's helmet lay here, tangled in wires and tubes. What use would this be? There must be something of value under the water here; Frankenstein was not a man who would dive for recreation alone. After connecting the battery to the helmet with a convenient coil of wire, I grabbed a spear, which had been carelessly discarded beneath the helmet, and plunged into the water.



Underwater, I discovered an incriminating document, a list of childrens' names and ages, including that of Gabrielle! A suspicion that had been gnawing at my mind now seemed highly probable: Frankenstein, in his quest for young subjects, murdered all these children. Yet a list alone would not be proof enough.

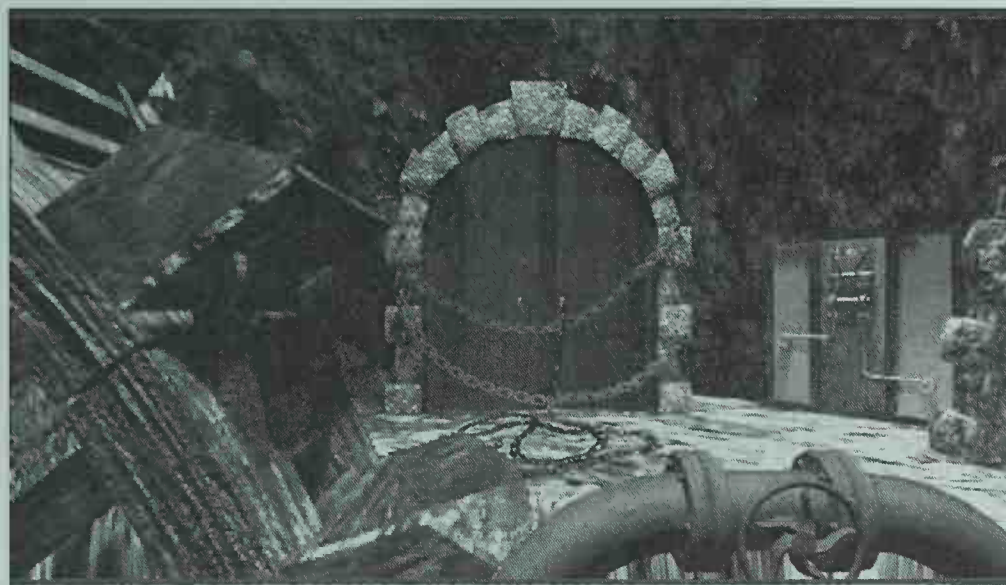
Nearby, I could see the looming form of a sunken chest. Inside—gold bars! What extraordinary fortune had placed this sheet of parchment and this treasure chest so close together? I hurried back to the surface, or rather, I tried. A formidable sea creature swam toward me like a black ghost, and before I knew what it was I had discharged my spear and killed it. How much better to have killed the doctor instead!

After leaving the dock and wandering aimlessly through the tunnels, I came upon a remarkable sight: a chained door, behind a massive, turning paddle wheel. I wished to cross the stream and test the door, but the wheel's movement impeded me. I turned the valve of the wheel and the paddle stopped long enough for me to cross. The door was still chained, and I could not open it with any of the tools I had brought. However, one of the door chains was loose. I looped it over the paddle wheel, then hopped back across the wheel and twisted the valve to set



it in motion again. The wheel strained mightily and ripped the door apart with tremendous surge, and I watched proudly as the entrance to a mine opened before me.

I pulled a switch on the far wall, just for good measure. To my surprise, the whole cavern system now throbbed with energy: I had activated the power for the mines!



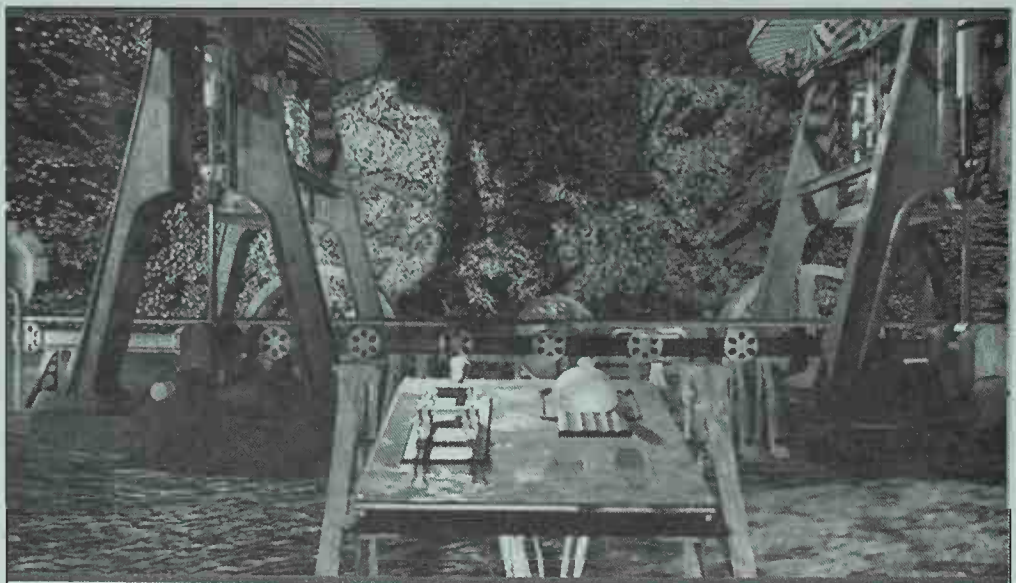
Now a new phase of my plan began, an attempt to set Frankenstein's remarkable collection of conveyor belts in motion, and to become as familiar with his tools as he was. I ran through the tunnels like a madman, pressing buttons and starting conveyor belts as quickly as I came upon them. I had to start all three before I finally entered the mines.

It was finally time to see the mining operation that Frankenstein had so proudly detailed in his notes! I ran past the water wheel and the now-destroyed door, into the mines, and down the rightmost passage. I ignored a control panel but threw a switch that altered the structure of the tracks—very good! At the very least, it would confound the doctor.

Frankenstein: Through the Eyes of the Monster



Now I rushed back the opposite way, down the leftmost shaft, and discovered the "Pulverization" equipment Frankenstein had alluded to in his letters.





If I remembered properly, the trick was to move the ore across the conveyor belt, smash it into a manageable size, then put it into a cart and bear it to the place where Life Stones were made. I climbed a ladder and inspected the great crushing machines—two in total—and the controls that operated them. All very well, but where was the ore? Investigating the back of the platform I discovered a fourth and final conveyor belt. I flipped it on and hurried back to the controls. There I flipped a switch, which activated the Pulverizer, and I set about smashing the ore as it traveled across the belt, grinding it into pebbles before it made its way to the waiting cart. It was a tricky business because the ore came in irregular quantities, and I nearly missed a batch several times. But the crushers had wide, flat heads and could be thrown down at a moment's notice. Before long a chime alerted me that the mine cart was full and my job was done.

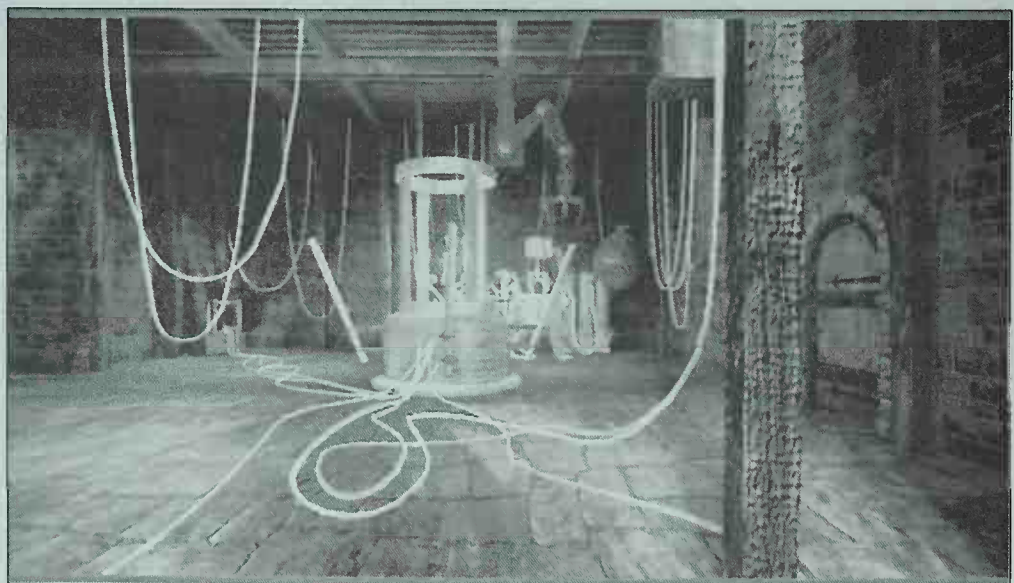
Now, how to move the cart with ore to the Crystallization Lab? The lab was apparently at the other end of the tunnels. In fact, I had already shifted the cart tracks so that a cart moving down the line would automatically go in that direction! I dashed back to the control panel and flipped the leftmost switch, and sure enough, the cart came rumbling past and into the dead end where the Crystallization Lab presumably was.

I walked down to discover the cart in the small alcove. I saw no sign of any scientific equipment, but a suspicious-looking chain hung from the ceiling. I attached this chain to the cart. Then I returned to the control panel and sent the cart back, tearing a gaping hole in the roof and giving me access to the doctor's secret Crystallization Lab. I returned to the alcove and climbed a rickety ladder.

Frankenstein: Through the Eyes of the Monster



Once inside the lab I realized I was inside the castle again. I must be cautious and resolute! There was no telling when Frankenstein would reappear and what he would do if he found me.



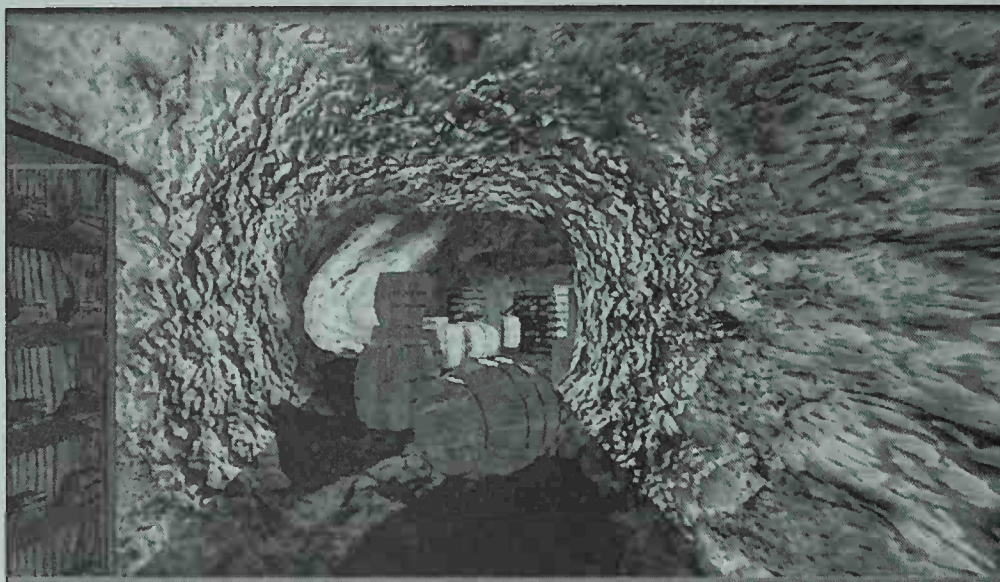
A New Experiment

Now I stood inside the Crystallization Lab, wondering what to do. Of course! I still needed to refine the ore I had mined if I wished to fashion my own Life Stone for the previous stone was spent to conduct my first experiment with the turkey leg. I didn't find any refining equipment in my previous search, but I suspected it was hidden behind another door in the Planetarium Room. So I started back toward the Great Hall, hoping to access the Planetarium Room through the Hedge Maze once again. But when I opened the door I spied Frankenstein immobile at the far end of the hall, apparently waiting for me to appear. So I gingerly closed the portal and went down the ladder into the mines-again, and picked my way back to the Planetarium through the twisting mine passages.

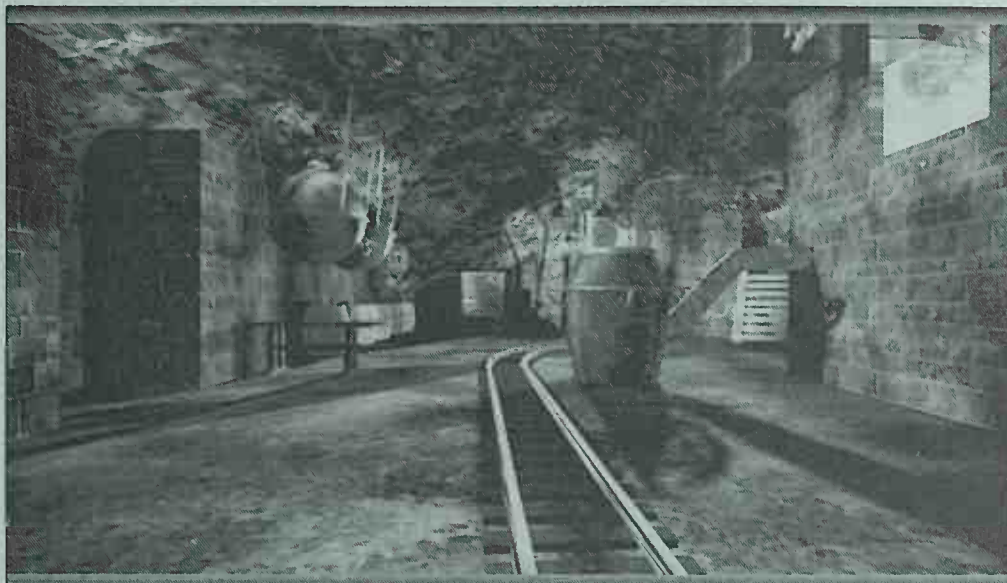
Once in the Planetarium, I eagerly spun the great wheel again, watching the model planets spin until I had duplicated their positions on the plaque numbered II the one I had discovered at the top of the resurrection tower. I opened the panel with the Roman numeral two and the wind panel as well, and pulled the lever mounted upon the device's side. But when I spun to face the newly opened passage, I found it blocked by a cave-in, so I moved the planets to position III instead. The third plaque had been mounted on the retaining wall of the garden pool, hence water would be its corresponding symbol. I aligned the wheel and opened the third door, hoping it would lead me to Frankenstein's refining equipment.



Instead of a convenient refinery, however, I found myself in a labyrinthine wine cellar! This castle was nothing more than a giant collection of mazes. It was nothing less than appropriate, I suppose: It suited Frankenstein's twisted nature.



I wandered between the racks of bottles, my frustration growing with every passing moment, until I discovered a rough-hewn wall and a small cave-like cul-de-sac. Within this small enclosure I found a tiny opening, just barely wide enough for me to crawl through. I did so, and was relieved to find the refinery I had been expecting all along. It was a long, narrow room filled with various unusual instruments, including a mechanical arm and a Tesla coil, like the one in the tower above.

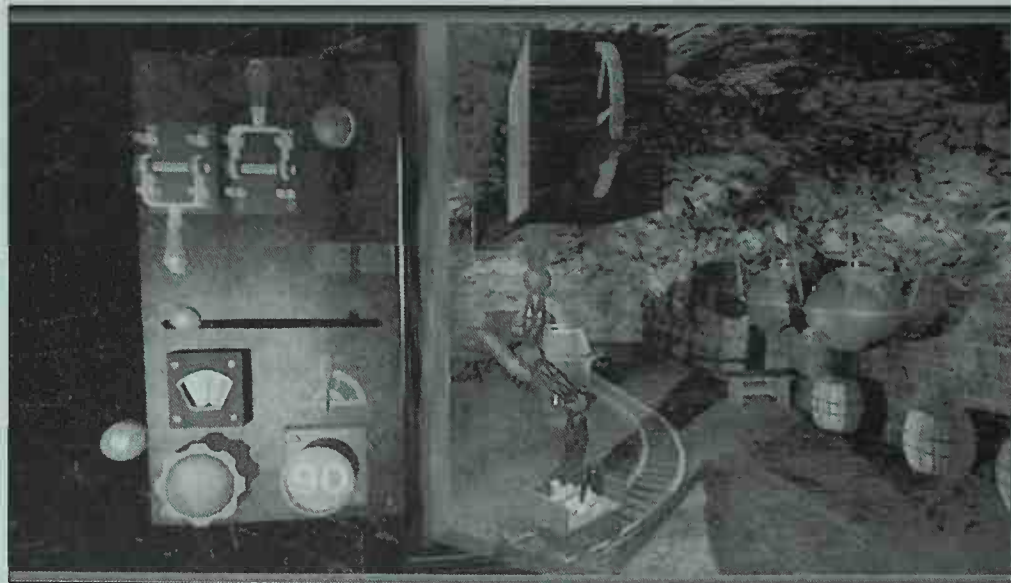


However, I still needed to resolve one small detail: I had to get the necessary ore out of the mines, or this entire endeavor would be useless. To the left of the aperture whereby I had entered, I saw a large metal door that looked extremely familiar. I threw a nearby lever and was pleased when the door raised and offered a view of the mine shaft I had so recently traversed. The mine cart should still have been in here, at the end of the track beneath the Crystallization Lab. I needed to get it to the refinery somehow, and I hoped that would not be a problem. I returned to the cart control panel that I had manipulated only a few minutes earlier. Manning the controls, I caused the cart to roll back toward the pulverization chamber, then switched the angle of the track so that the cart might roll into the newly opened refinery. Then I manipulated the switches again and sent the cart back in the opposite direction, rolling briskly through the newly opened door and into the refinery.

Now, what to do? After stumbling about and investigating several likely nooks and crannies, I finally found a small control booth, off to the side of the room and up a flight of stairs.



Thus, I began the delicate procedure of refining the ore. I soon determined that the leftmost switch turned on the machinery, and that a small wheel allowed me to set the power level at the desired 90 units. By manipulating a knob and another switch I was able to make a mechanical arm hoist the ore from the cart, place it in a furnace, and heat it to high temperatures within a crucible. Extending an electrode from the arm I finished the process, and a pair of blinking lights informed me that my work here was almost done. I grabbed the pure metal with the mechanical arm and hoisted it back onto the cart. My work here was finished. I left the room, pausing only to throw a knife switch mounted upon the nearby Tesla coil. I had no idea what good this would do, but I threw it in a spirit of sheer perversity.

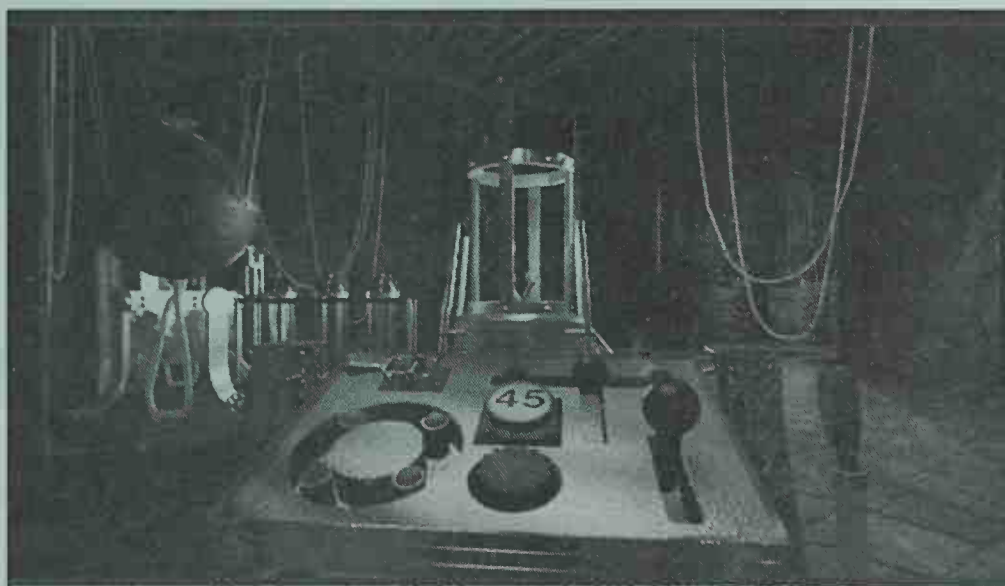


Now I proceeded back to the mine shaft and again directed the cart back toward the Pulverization Lab. I altered the track with the clutch and sent the cart back to the alcove below the Crystallization Lab. Now I was ready to create a Life Stone!

I followed the cart to the alcove and ascended the ladder, then spent quite some time examining the complicated crystallization equipment.

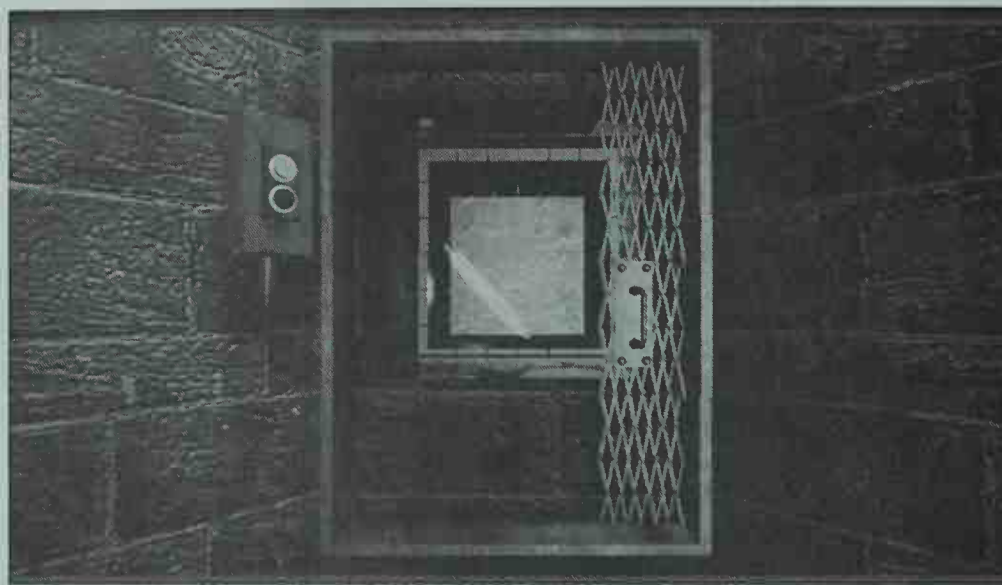


Finally I discovered a control panel where I turned a dial to read 90 units and started the crystallization process. A mechanical arm manipulated the ore, moving it from the cart to a vat where it awaited a chemical bath.



Leaving the control panel for a moment I approached the vat. I poured equal parts of nitric acid and water in the vat, engaged the mixer, and opened a spigot on the bottom, allowing the mixture to drain out and fill a long glass tube.

Now I returned to the control panel and directed the mechanical arm to fetch the tube and place it in a centrifuge. I activated the centrifuge and after a moment was rewarded by the brilliant green glow of a new Life Stone! I wanted to abandon the controls and gaze at it from a closer perspective, but fortunately I remembered to make the arm lower the Crystal and place it in a dumbwaiter. Doubtless, Frankenstein still lurked outside, and I was hesitant to meet him in the Great Hall with a Life Stone in my hands. So I pressed a button, and the dumbwaiter whisked the Crystal away, to a place I hoped would be safe.



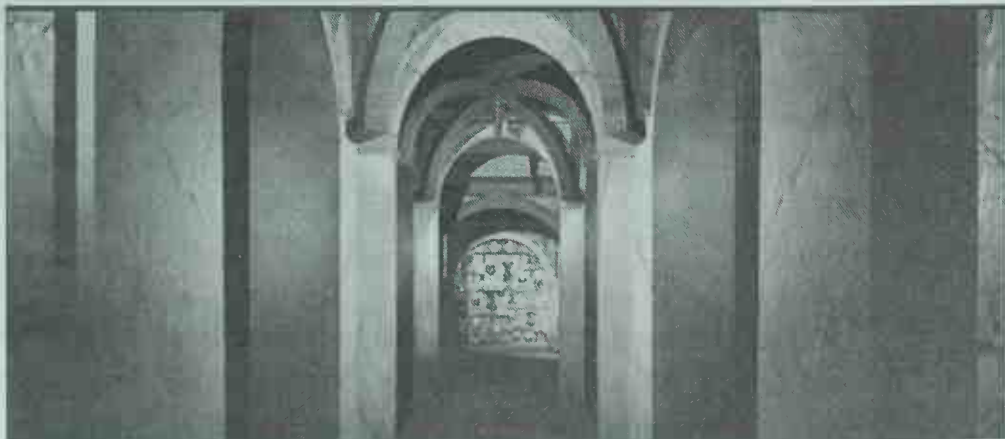
Now it was time to investigate the fourth and final door, accessible only through the Planetarium. Drat! Frankenstein was still out there in the Great Hall, just waiting for me to appear. So once again I plunged back into the tunnels, proceeding through the mine shafts, the refinery and the loathsome wine cellar with its twisting passages and endless corridors. If I managed to kill Frankenstein, I vowed I would devote the rest of my life to rebuilding his hateful castle, tearing apart all the twisting corridors and replacing them with perfectly straight hallways.

Finally I emerged at the Planetarium, where I stopped for a moment to recall the shape of the fourth plaque. Ah, yes. The fourth plaque was located at the base of a tree by the carriage road, almost hidden from view. This plaque had been mounted upon a tree, so I guessed that its corresponding symbol would be earth!

I dialed in the proper planet position from memory and opened the IV slot as well as the earth slot, and was gratified to hear the fourth door pop open as I pulled the lever.



As I proceeded through the door I dreaded yet another maze—I had had my fill of confusing passages, enough for several lifetimes! Instead I discovered a mausoleum, presumably the site of Frankenstein's dead ancestors. Perhaps he robbed this place for body parts? No, it was unlikely. It was not that Frankenstein was overly sentimental. Rather, the decayed corpses in the mausoleum would be of little use for his experiments.





What I found in that mausoleum was more shocking than any corpse. An open drawer filled with notes gave me all the documents I needed to prove the doctor was both mad and evil. Most importantly, I discovered documents written in my own hand and evidence that Frankenstein had secretly funded my own experiments into the regeneration of tissue—experiments I had forgotten about until now. I also learned he had coveted my wife, who was now dead from the experiments that he had funded.

All these papers I took, and there were many of them. Newspaper clippings detailed Frankenstein's previous involvement in my life: He had graduated from the Pasteur Institute roughly at the same time as I. But one clipping provided the most incriminating evidence of all. It described the disappearance of several local children, which proved to me beyond all doubt the doctor had murdered Gabrielle.



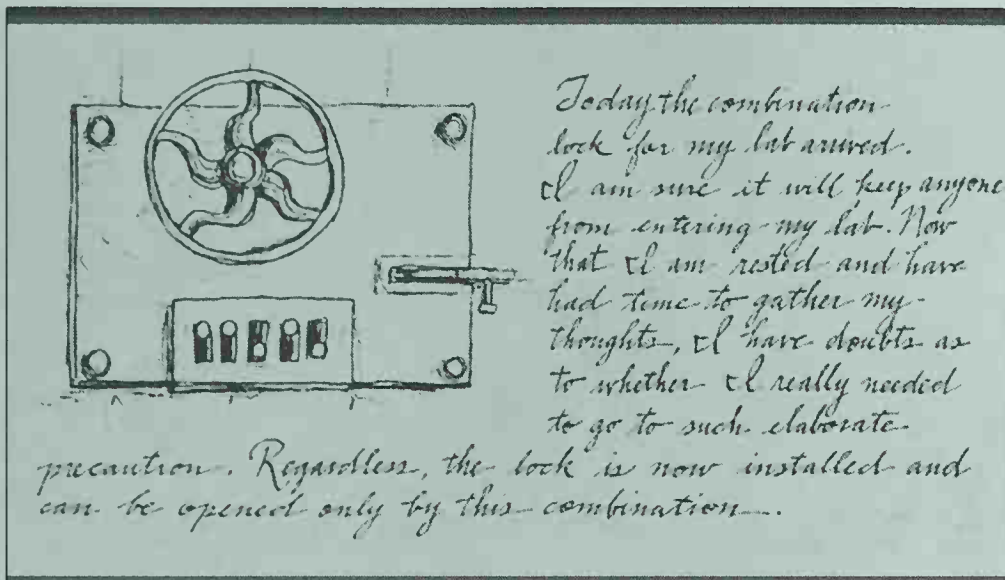
FIRED OVER BODY STINK

In an announcement today that stunned the scientific community, the Pasteur Institute released Dr. Victor Frankenstein from his position as researcher and lecturer. In a tersely worded statement released by the Institute, officials stated that Frankenstein's scientific methods of inquiry were not compatible with those of the Institute.

Officials who spoke off the record reported stories of human cadavers being used in bizarre experiments. While every reputable research institute has access to cadavers, Frankenstein had apparently gone outside the normal channels for acquisition. When his lab was searched, numerous bodies were discovered whose origins the Institute could not account for. When questioned, Frankenstein bluntly said, "A body is a body. Whether it is a miner killed in England or a pauper found on the side of the road, what does it matter? They are dead. They are worth more to science now than they ever were in real life."



Finally I snatched up a document that held the key to yet another secret laboratory: The door in the picture looked just like the one in the chemical storage room, where the strong stench of acid repulsed me. It looked like I would head that way once again, stench or not.



Today the combination lock for my lab arrived. I am sure it will keep anyone from entering my lab. Now that I am rested and have had time to gather my thoughts, I have doubts as to whether I really needed to go to such elaborate

precaution. Regardless, the lock is now installed and can be opened only by this combination.

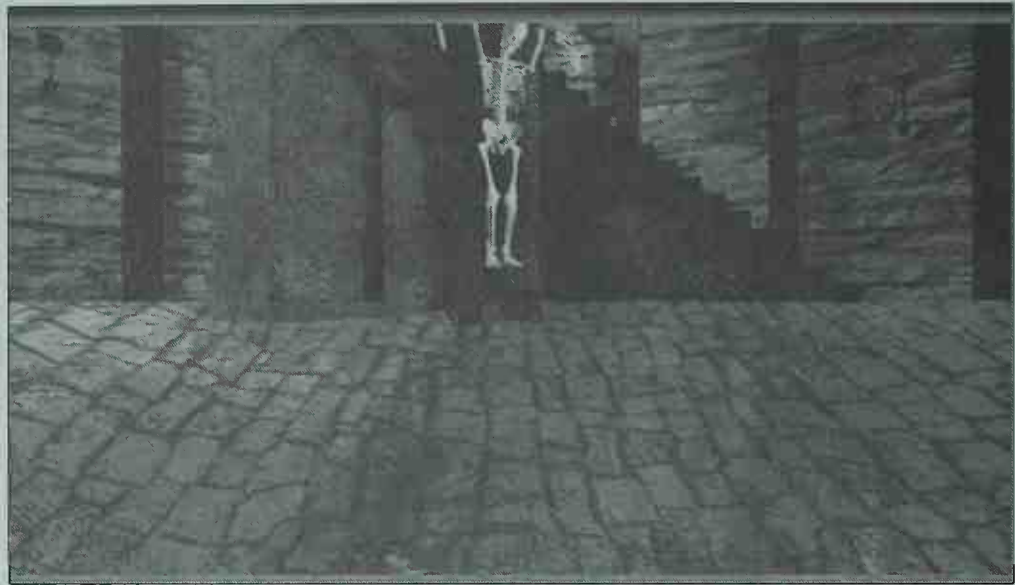


I ran back to the Planetary Room and traversed the ladders again, emerging in the hedge maze. It had changed! The lever I had thrown so many hours ago had altered the form of the hedges, and now they stood in perfectly straight lines, presenting a clear path toward the castle. I had never witnessed anything quite so strange, and could not fathom the purpose of this remarkable transformation. Pointless or not, I set off for the castle, relieved I need not wander through the thorny hedges again.

I burst through the door of the Great Hall, and suddenly Frankenstein's voice came from behind me, withering my hope and sending dread to the very core of my being. In my haste I had forgotten about his vigil, and my mistake might prove fatal: Frankenstein held a pistol in his hand.

The doctor directed me down into the castle dungeon, a dismal place with little ornamentation but the shackles that lined the wall. I had not seen this place before, and deeply regretted not finding it earlier, so that I might know where exactly I was and how I might escape.

Frankenstein: Through the Eyes of the Monster



The doctor shackled me to the wall and dealt me several cowardly blows before turning on his heel and leaving me alone in the darkness. I can hardly express the hopelessness I felt at that moment, but my despondency soon passed when I discovered that my left hand, the hand that was not truly my own, was small enough to slip through the shackle. But what of my other hand? I was about to abandon hope once again when someone quietly lowered a key through a nearby grate. Who was aiding me? I could not say, but I accepted my gift thankfully and unlocked the other shackle before searching for an exit. I found a loose grate at the base of the winding staircase, tore it open and plunged headfirst into the circular tunnel beyond.

There came an indeterminate period of time as I picked my way through this confusing set of stone catacombs. I proceeded hesitantly, fearful I would take a path that led back to the doctor.



After circling aimlessly for a time I finally decided to press forward in one direction, resolutely, so that I might at least emerge somewhere—anywhere—and get a sense of my bearing. When I finally did emerge it was in a place I knew quite well: the cavern beneath the Topiary Garden. Thankful for this bit of luck, I slunk up the stairs and once more turned my steps toward the castle. Would Frankenstein still stand guard in the hall? I hoped he would not, and to my relief he wasn't there when I peeked through the great double doors.

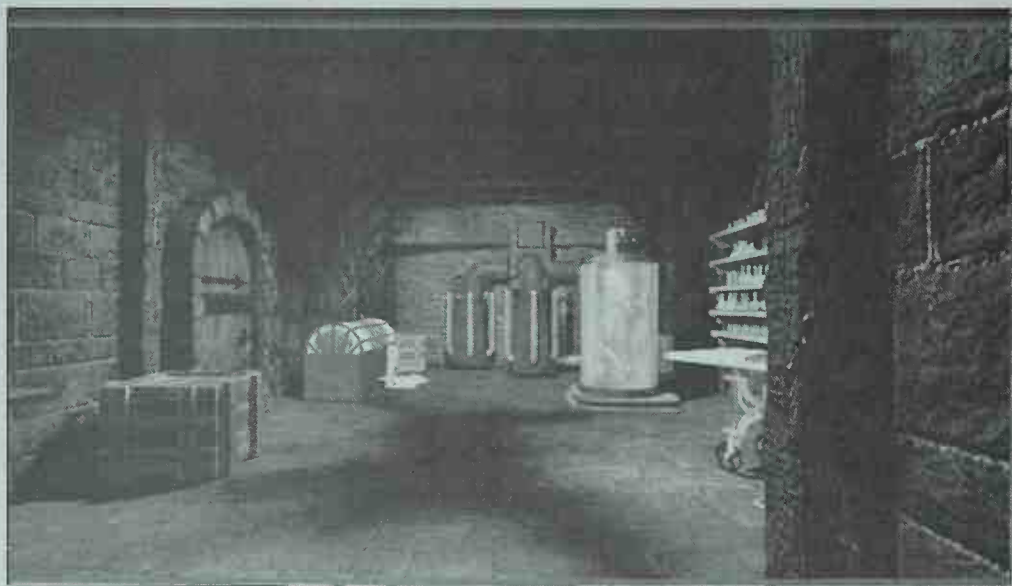
I made my way past the tapestry in the Great Hall, up the ladder, over the castle wall and up to the room of the acid stench. I proceeded quietly and cautiously, but Frankenstein had apparently retreated to some secluded part of the castle.

Once in the chemical storage room, I entered the vault door's combination, just as shown on the scrap of paper I carried. The great door opened with a start, but I was hesitant to go in. Knowing what Frankenstein left out in the open, I could hardly imagine the horrors he might keep locked away.

Frankenstein: Through the Eyes of the Monster



I emerged in a cryogenics lab, freezers and vaults all around me. I knew very well what lay in those freezers, and felt little need to investigate. Instead, I did my best to ignore the contents of the room and turned my attention to another door on the opposite end. From the doorway I could hear a faint noise whose origin I could not quite fathom. Undeterred, I opened the door.





I emerged into a room filled with crates and kennels, resonant with the cries of a hundred strange animals held in captivity. I spied Frankenstein tending the animals at the far end of the room, but instead of fleeing in terror, I approached him, for a dreadful anger had overwhelmed me and I could not bring myself to hide. He looked up at me mildly, as if he had forgotten my recent incarceration, and I found myself speaking to him for the first time: "You have ruined my life!"

He did not shoot me as I had half expected, maybe even half desired. Instead he replied that in my previous life I had been a drunkard, a fool, a wastrel. How skillfully he twisted his words, so that my anger drained away in mere moments, leaving only an empty self-loathing.

I felt his words were true, all too true. When he finally did draw his pistol again and order me from the room, I was more than ready to leave him in peace. No longer certain who the real villain was, I stumbled forth through the castle hallways and into the Great Hall, toward the garden where I hoped to find refuge. Little did I know how little solace the castle grounds would provide!

As I rounded the corner of a towering hedge and approached the reflecting pool that divided the Topiary Garden and Hedge Maze, I came upon a sight so unexpected that it took me a moment to realize what it was. It was a man, a man with a pistol! I finally knew this for one of the judge's vile henchmen, and I spun around to run from him. As I did so, I saw another man lurking by the pool's edge, this one armed with a rifle. Perhaps my life was forfeit, then. Nevertheless I turned and ran back into the Great Hall, up the steps, and through the second floor hallways into a bedroom.



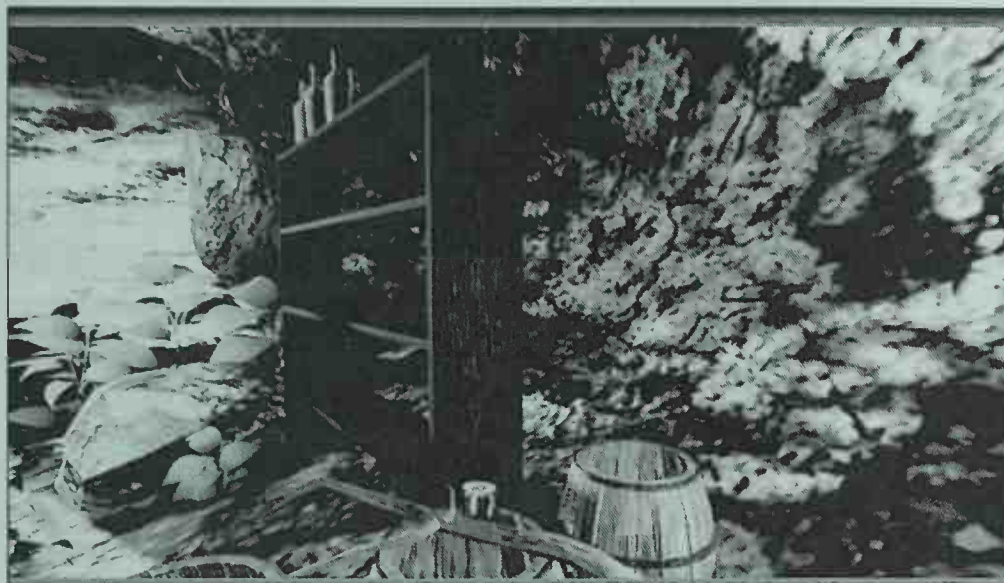
Turning feverishly about in hopes of a weapon or an escape route, I spied a long glass mirror. No help! But wait—a woman appeared from behind the glass like a translucent ghost, breaking the pane and beckoning me to follow. Who was I to question my good fortune? I followed her into a set of tunnels that were unfamiliar to me. It is remarkable how many tunnels and secret passages Frankenstein's castle holds. I believe they outnumber the hallways.

I followed the woman through winding passages until I felt that I was in familiar territory. I had not come

this way before, but I had been somewhere very similar.

I finally knew when we emerged at a waterside cave. We were close to the tunnels accessible from the Planetary room. I'm certain that if we had taken a different turn we might have ended up there instead. The place where we did emerge was more pleasant by far. It gave a perfect view of the sea and of dying sunlight filtered through the clouds.





A shelf of wine bottles promised refreshment, but the bottles were all perched high. Unwilling to knock the shelf down and risk breaking all the bottles, I positioned a barrel next to the shelf and knocked down a bottle with a nearby branch. The bottle fell squarely into the barrel and did not break.

My savior then identified herself as Sara, and I learned she was looking for a lost child. She seemed to think Frankenstein would be able to help, but did not suspect he was the cause of the disappearance. However, despite her ignorance of the doctor's foul practices, she seemed quite familiar with the passages below his castle. Strange indeed.

I felt the need to reveal the truth about Frankenstein. But would she believe me? I would need some sort of proof. Standing up abruptly, I set off through the tunnels with Sara at my heels, determined to find that mausoleum and the incriminating documents it contained.



The Reckoning

I led Sara through the winding passages, searching desperately for the Planetary room while she asked me again and again where we were going. I did not respond. If she did not know of Frankenstein's evil experiments, how could I convince her with mere words? Best to let the evidence speak for itself.

Eventually I discovered the entrance to the Planetary Room, more through foolish luck than from any directional sense or knowledge of the premises. While Sara stood and watched, I spun the great wheel that set the metal planets in motion and halted it when the alignment matched that of the fourth plaque. Pulling the great lever, I opened the door once again, and with Sara at my heels I entered the mausoleum. Who knows what she thought of our journey—perhaps she was frightened, suspecting bad intentions on my part, but she followed me nonetheless.

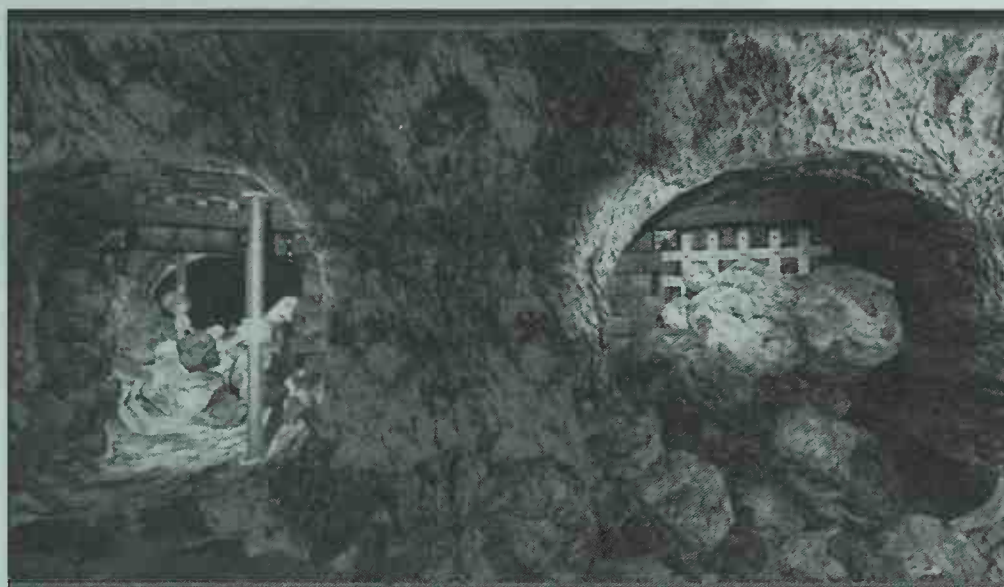
Inside the Mausoleum I picked up the newspaper that told of Frankenstein's previous experiments, and of his casual contempt for the bodies he had used. As Sara glanced at this paper her face reflected first horror, then a growing disbelief. Perhaps my efforts would go for naught, then? I realized now that only firsthand knowledge of Frankenstein's cruelty would truly convince her.

Crimson-faced and stammering, Sara departed the mausoleum, telling me—as if in afterthought—that she must go and find Frankenstein at once.

I began to reply, to tell her that she should run away instead of seeking out the man, but at that very moment a vast tremor seemed to shake the foundation of the structure, and I feared that falling rocks would crush us both.



The earthquake ended quickly, however, and with great relief I strode back into the Planetary Room. Falling debris had sealed all exits but one. The exit that remained was, remarkably, the one that had been sealed off before. The third door. We picked our way across the rubble, hoping the passage would not end abruptly and leave us trapped in the darkness.



Eventually we came upon a series of ladders and platforms leading upward as far as the eye could see. A good sign! But just as we began to make our way up the first ladder, the snarl of some ferocious beast halted our ascent. What could possibly make that noise? Unbidden, my mind traveled to the small lab beneath the Lightning Coil room, where I had thrown a switch that allowed an ice-covered door to melt. There had been a freezer in that room as well, a huge freezer containing a humanoid form. Could I have released it?



We dashed up the ladders, ascending from one platform to the next in hopes of eluding whatever lay below. As the terrible sounds beneath us got closer and closer, I realized our hasty escape was not succeeding. With a sinking heart I led Sara from ladder to ladder, at times making a spurious direction when we came to two ladders. I chose our path with the thoughtless intuition of the pursued: left, then right, then left again. I had no way of knowing if this was the proper route.

The top of the last ladder finally appeared, and the daylight beyond the hole above us invested me with a new surge of hope. Turning back to report this find to Sara, I was horrified to see a great and fearsome beast clambering up the ladder, now close upon her heels. She called for help, unable to climb another step.

I reached out and took her hand, somehow pulling her from the grasp of the eager monster. We burst through the opening and out into a place that I knew very well: the Topiary Garden. We ran from the garden in a panic, and in my delirium I turned left instead of right when I emerged from the gate, and I ran toward the dead end by the castle instead of around the hedge to the carriage road. Realizing my mistake, I turned



to face the beast, but to my surprise it had not followed us into the daylight, perhaps fearing the full force of the sun.

Relieved, I turned to examine a stone gargoyle perched upon the side of the reflecting pool. Its talons gripped a ball, which looked somewhat less permanent than its surrounding stonework. I pressed the ball and was surprised when a slab raised from the depths of the pool. What new devilry was this? When I leaped upon the slab, a section of wall slid away from the embankment bordering the castle. Yet another secret passage; I should have known. Unwilling to pass by the entrance to the Topiary Garden again, Sara and I crept into this new passage.



At first I was unsure of our path. But the tunnel opened out on the secret dock where I had previously discovered the floating note and gold bars. It was a quaint place, to be sure, and I thought perhaps the view would distract Sara from her desire to find the doctor.

I found a new element in the cave, however, a note written by Judge Rothenbush. Apparently, he was a part of these kidnappings as well. I might have suspected. And according to the note, the kidnapped children would be brought to this very cave in a matter of moments!



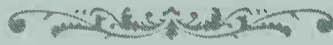
I spun on my heel, wondering what to do, and stopped short when I discovered a quietly ticking bomb. After a moment of quiet incomprehension, Sara and I ran from the place. Sara was intent on soliciting Frankenstein's help to save the children. I was not so certain the doctor would help, but I could see there was no stopping her and followed along dutifully.

At the end of the tunnel was a lever. I pulled it, and the wall opened up and gave us access to the reflective pool by the garden.

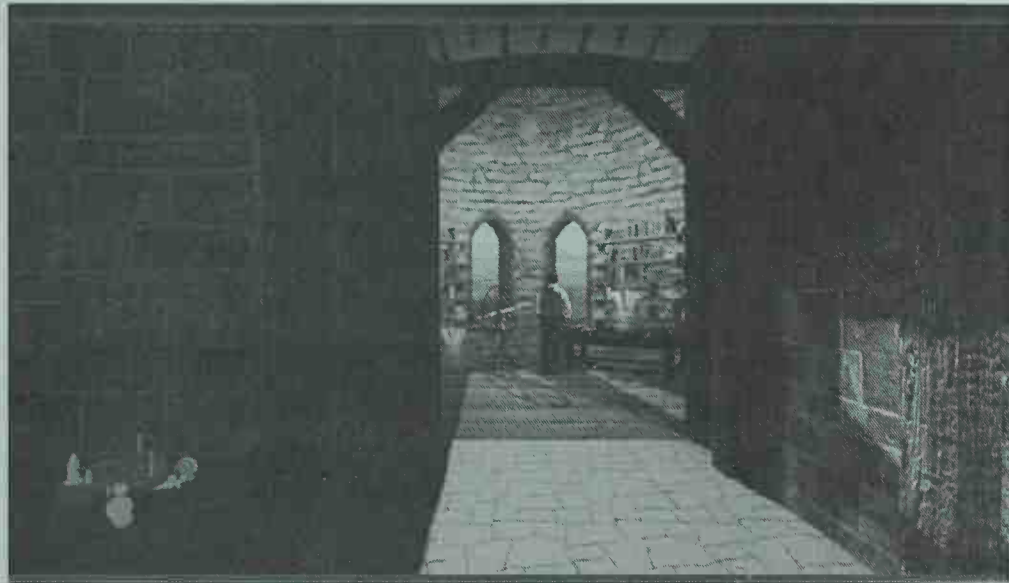


We ran down the carriage roadway and into the Great Hall. Sara ran up a flight of steps, through the second-floor hallways and up another flight, as if she knew exactly where to find Frankenstein. She demonstrated a remarkable familiarity with the castle, which I found more and more difficult to understand. How long had she been skulking about the premises?

After climbing the stairs to the third floor I stood silently for a moment, wondering where Sara had gone. Finally I entered a nearby door and found myself in the antechamber to an observatory, a room where I had not been. As I crossed the floor with trepidation, I discovered



Frankenstein in the observatory proper, gazing out upon the sky as if he were immersed in thought. Sara was there as well, but she had not yet alerted him to her presence.



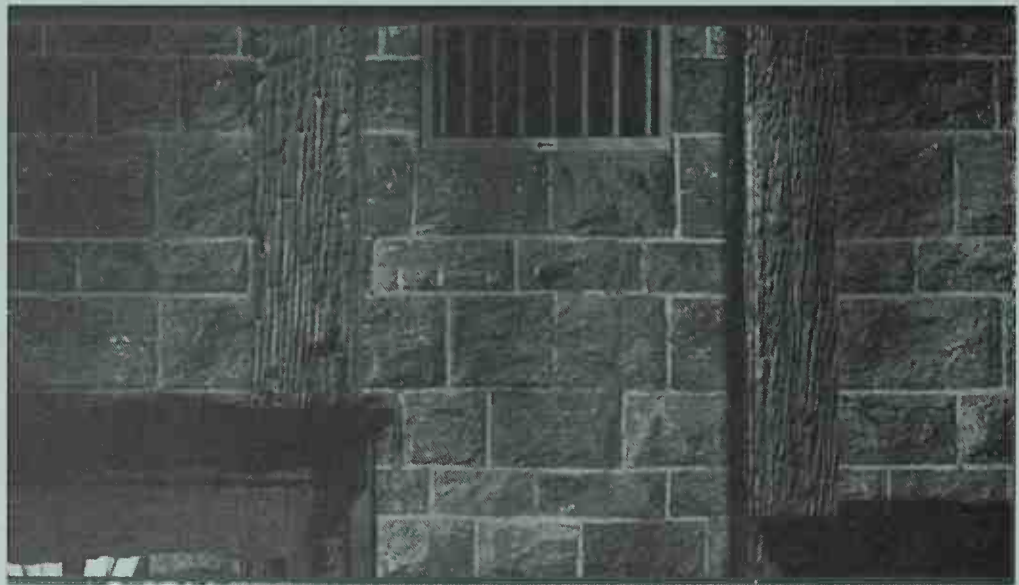
As I gathered my resolve and began to advance, Sara spoke. I stood quietly, listening to their angry exchange. I suppose I should not have been surprised at what I learned. Sara had been Frankenstein's lover; that is why she knew the castle so well. The doctor did not want to help save the children, even when I cast the incriminating note before his eyes. Instead, he argued that no children would enter the castle grounds, and that was simply that.

After much pleading from Sara, however, he finally acquiesced. Promising to defuse the bomb and save the hapless children, he quickly departed through the room's only door and bolted it firmly behind him. I had suspected as much, but in a vain hope that he would keep his word I had not rushed to prevent him from closing the door. Now we were helpless in the observatory while Frankenstein was free to perform his evil deeds.



We were trapped—or so it seemed. Sara called out from the observatory window that she had spotted the children being led through the garden. Gazing down through the telescope, my heart leapt. Gabrielle! She was still alive! But my joy turned to agony in a moment, for she was being led to the secret dock where the explosive charge awaited. I must win free of this place, and do so immediately.

Investigating the observatory with a critical eye, I discovered a locked grate in a wall of the antechamber, quite close to the door. Perhaps I could find a key somewhere in this very room? A vain hope, perhaps, but I had to search. After exhaustively picking through a table in the observatory and a bookshelf in the antechamber, all I had found were numerous books and a horseshoe-shaped magnet.



In desperation, I raced back to the grate and for the first time I happened to glance down at a tiny desk. I had overlooked it before, not really thinking it held anything of use. I opened the desk drawer. And inside was a key!

I shoved a table beneath the grate and climbed up, but in my haste to escape I fumbled with the key and dropped it. It fell into a recessed grate



in the floor, apparently just out of reach. Cursing my ineptness, I clambered down and attempted to grasp it, but with no success. However, I remembered the magnet on the table in the observatory. I ran to fetch it, and in moments I had drawn the key back out of the grate.

On my second attempt, I managed to hold onto the key and was relieved when it turned the lock and the grate swung open. Now, on to the cavern to stop Frankenstein!

I started to hoist myself up toward the ventilation tunnel, but I realized with sudden disappointment that it was too small for me. How grievous that I should find the key but not be able to fit through the tunnel! Fortunate for me that Sara was at hand. She deftly climbed up and into the tunnel. After a few moments had passed she found her way out into the hallway, and unlocked the door for me. She disappeared in an instant, not waiting for me to catch up.

Now began a mad dash to the secret dock—down through the cattle, out the double doors of the Great Hall, across the carriage roadway, and into the secret passage by the reflecting pool. On my way I heard an explosion and feared the worst, but I told myself not to give up hope until I had seen the cavern for myself.

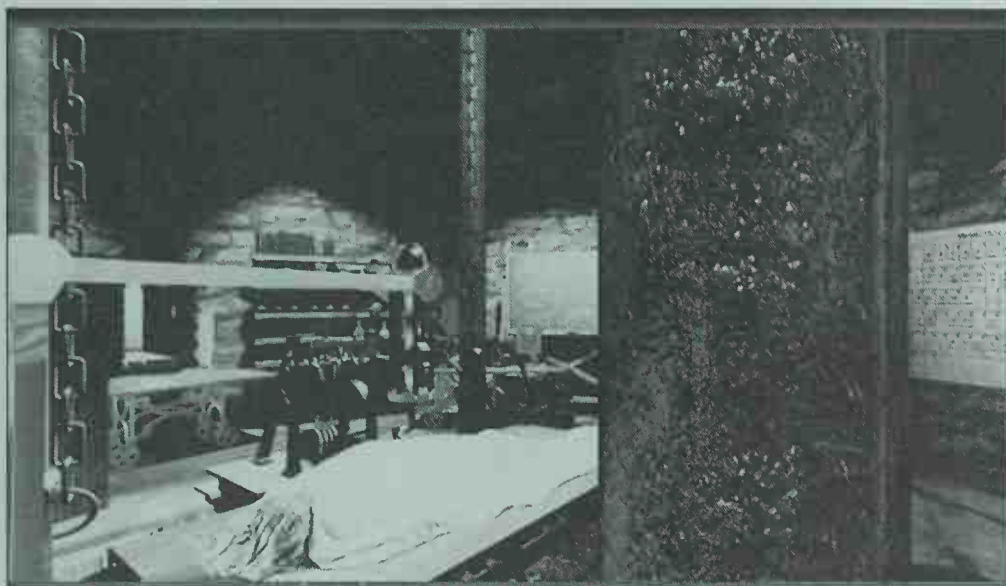
I ran through the secret tunnel with great trepidation. What would I find when I reached that harbor? I ran even faster, though I was already exhausted from a long day of exploration.

It was just as I had feared. Emerging in the cave, I found the body of Gabrielle. The explosion had killed her. I was far too late. Instead of succumbing to grief, however, I picked her up and started back toward the castle. The elements of a plan had been forming in my head even before I reached the cavern, a plan that would erase all the grief of this day. I would restore Gabrielle to life.



It was a long way to the laboratory and I should have been exhausted, especially in light of my new burden. But the prospect of restoring Gabrielle was so rapturous that I can hardly remember the journey. I ran to the castle and into the Great Hall taking my old secret route behind the tapestry and up two flights on the ladder. I emerged from the blasted gate with great caution on the castle wall as I scaled the rope to the upper balcony, for I had to balance Gabrielle quite carefully upon my shoulder while hauling myself up hand over hand. I eventually reached the balcony, however, and was relieved I had only a short way left to go.

Emerging in the Lightning Coil Room, I climbed the last set of stairs and entered the resurrection laboratory, the room where I first awakened. I laid Gabrielle down upon the table and surveyed the room, trying to remember the process for restoring life.

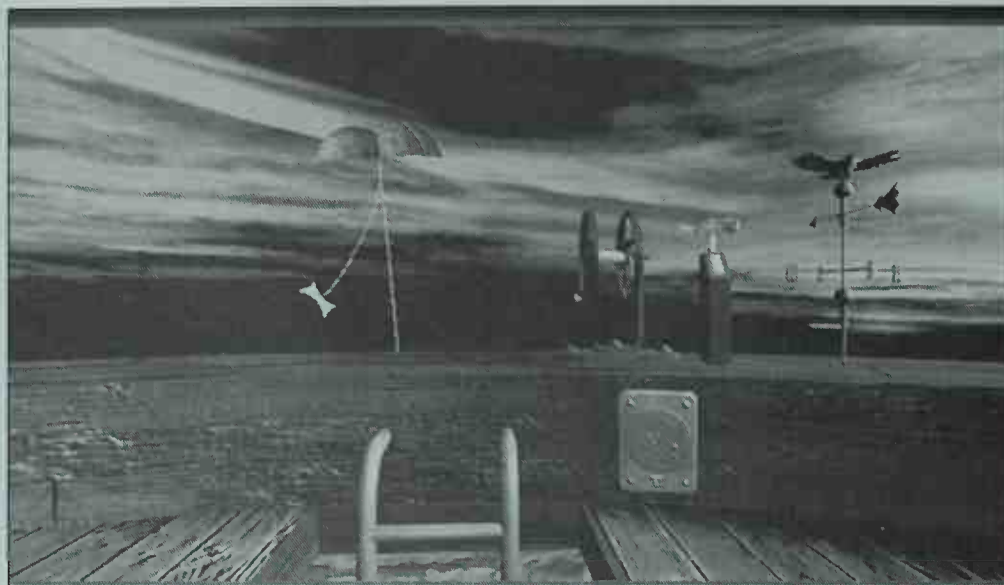


My gaze stopped at the closed metal grate of the dumbwaiter. Of course! I must use the Life Stone Crystal, which should still be hidden inside. I crossed the room and opened the dumbwaiter, hoping Frankenstein had not discovered it and moved it. It was still there, and I snatched it up with great relief.

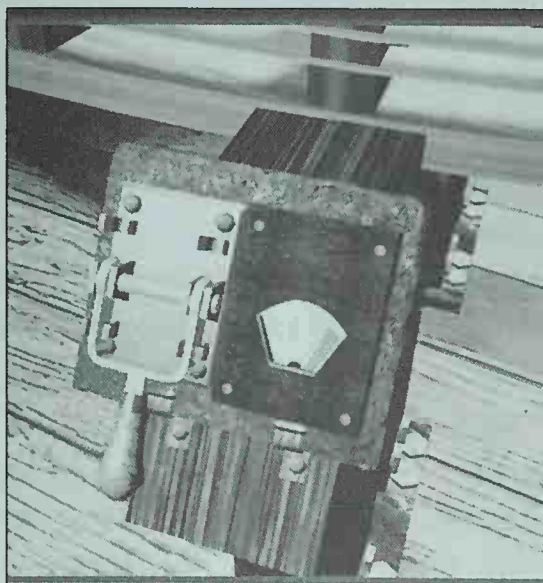
Now, where to position the crystal? My previous experiment had been easy, for it had involved a simple battery. These controls were much more complicated . . . a-ha! A bracket directly above Gabrielle's body looked as if it were designed to hold a crystal. I attempted to place the Life Stone there and nodded when it slid home—a perfect fit.

Now what else did I need? Electricity, of course, or there would be no Energy-L. I dashed to the ladder and climbed aloft, where lightning crashed and the blustering winds roared. The storm that had been brewing all day was finally arriving. I must hurry!

Checking the wind gauge to make sure the wind speed was appropriate, I released the kite and watched as it flew out to the end of the rope, hovering just beneath the darkened clouds like some great bird of ill omen.



I dashed back down to the laboratory, and down again to the Lightning Coil Room. I approached the controls for the coil and waited patiently



until the hovering needle had moved into the gray part of the spectrum, then threw the switch to activate the coil. Sensing the final moment was near, I returned to the laboratory and threw the switches that sent the table, and Gabrielle with it, skyward.

I prayed that this final experiment would not fail.



Epilogue

It did not fail, else I would not be writing these memoirs. Gabrielle was restored to life, and I could detect no apparent harm to her faculties despite her ordeal.

Sara, my beloved daughter and I escaped the castle. With the evidence I gathered in my day of exploration, not to mention the testimonies of both Sara and Gabrielle, Judge Rothenbush and his henchmen were tried and put to death.

Gabrielle and I retired to a small farmstead, far away from the prying eyes of the townsfolk. Despite my pardon, I will always be known as Frankenstein's creation, and while I have no inclination to flee the country, I also have no wish to dwell amongst the superstitious villagers, who will never fully understand the circumstances of my new life.

Sara has moved to this farmstead as well, citing affection for Gabrielle and a lack of direction as her reasons for staying here. Will there be more than friendship between us? It is difficult to say.

And Frankenstein—best if he were hanged as well. But he was run out of town with the order never to return. No doubt he seeks a new location to continue his evil studies. At the very least, I am consoled by the fact that it would take him years to replace all the equipment and resources he had accumulated in his vile castle. Perhaps the two of us shall meet again some day. The chances are slim, I know. But if we ever do, this time I will be ready for him.

It is not, however, the only one. The evidence is not sufficient to show that the practice was common to all the tribes of the region.

The practice of the use of the bow and arrow is also not universal. It is not found in all the tribes of the region, and it is not found in all the tribes of the world.

The practice of the use of the bow and arrow is also not universal. It is not found in all the tribes of the region, and it is not found in all the tribes of the world.

The practice of the use of the bow and arrow is also not universal. It is not found in all the tribes of the region, and it is not found in all the tribes of the world.

And, finally, the practice of the use of the bow and arrow is also not universal. It is not found in all the tribes of the region, and it is not found in all the tribes of the world.

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE

Part 2



Puzzle Solutions

In this part of the book you'll find solutions to *Frankenstein's* toughest puzzles. Of course, some of the game's most difficult parts aren't really puzzles; they're just sticky points where you ask yourself, "What the heck should I do now?" Getting stuck is nearly unavoidable because *Frankenstein: Through the Eyes of the Monster* is not a purely linear game. If you need general guidance, a sense of purpose, or a flat-out walk-through of how to finish the game most efficiently, you should look to Part 1 or Part 3 instead. But if you just want an answer to a specific problem or situation, rather than the solution to the entire game, you're looking in the right place.

Many of these puzzles can be solved at any time, but others will turn up only after you've solved a preliminary puzzle or advanced to a certain point in the game.

Because this is a non-linear game, it's impossible to list the puzzles in the exact order you will encounter them. Nonetheless you'll find they're arranged in a fairly logical progression, with the preliminary puzzles at the beginning of the list and the end-game puzzles near the end.



Finally, if you don't immediately recognize your dilemma when you scan the puzzle list, don't be discouraged. You should be able to find it when you read the brief boxed descriptions that preface the solutions.

The Broken Staircase



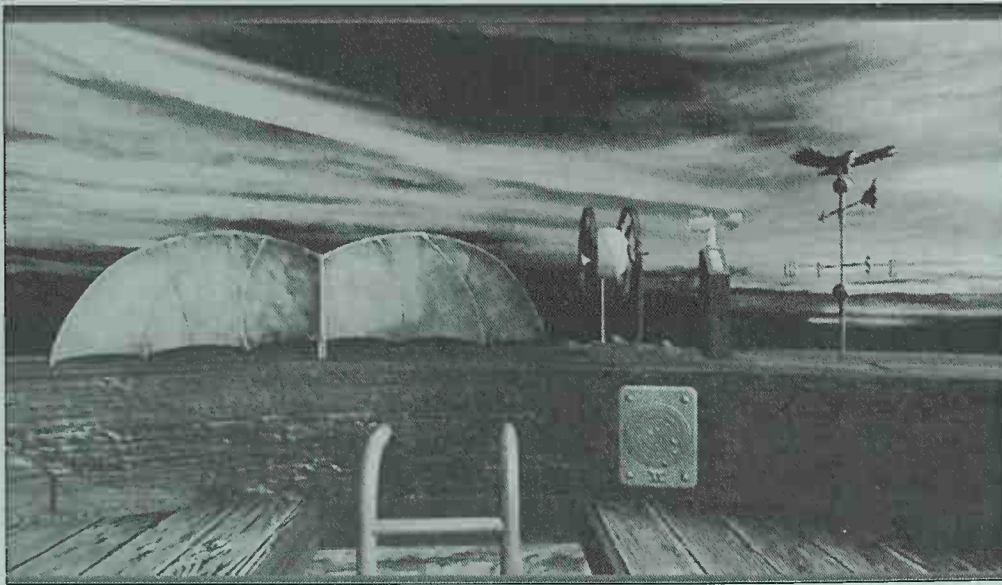
After you first wake up and start wandering around, a broken staircase will severely limit your travels. You need to fix it up so you can go downstairs. The staircase is located in the Lightning Coil Room, just below the laboratory where you start the game, which we'll call the Resurrection Lab.





1. Go to the Lightning Coil Room. It's below the Resurrection Lab where you started the game.
2. Now face the ascending staircase—not the broken one at your feet—but the one you just walked down.
3. A plank is resting against the staircase railing. Click on it to pick it up.
4. Turn right and then look down at the broken staircase.
5. Click the plank on the broken area. You'll drop the plank to form a crude bridge.

The Kite





From the Resurrection Lab where the game starts, you can climb a ladder to the very top of the tower. A kite is perched on the edge of the tower. What should you do with it?



1. If you're just starting the game, you don't need to do anything with the kite. Stop reading this entry, and leave the kite alone until you're almost at the end of the game!
2. The kite is part of the Saving Gabrielle puzzle, the very last problem you'll need to solve. If you have found Gabrielle in the cave but don't know what to do with her, then look at the Saving Gabrielle section for more details.

Lightning Coil



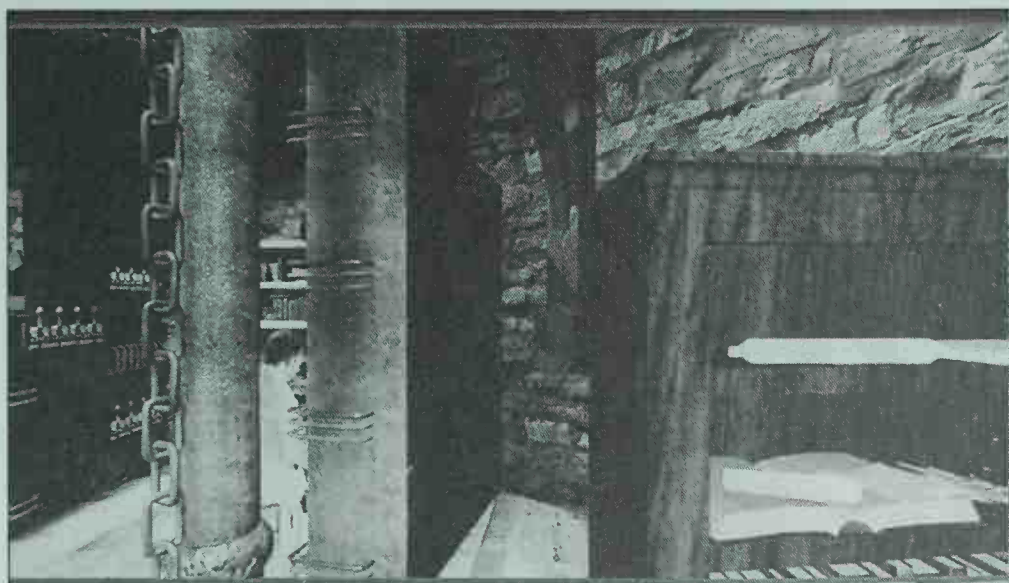


Below the Resurrection Lab, in the Lightning Coil Room, you'll find—appropriately enough—a Lightning Coil. What the heck should you do with it?



1. Leave the Coil alone unless you've almost finished the game.
2. If you are near the end of the game and need to help Gabrielle, look to the Saving Gabrielle section for details about the Lightning Coil.

Stealing the Life Stone Crystal



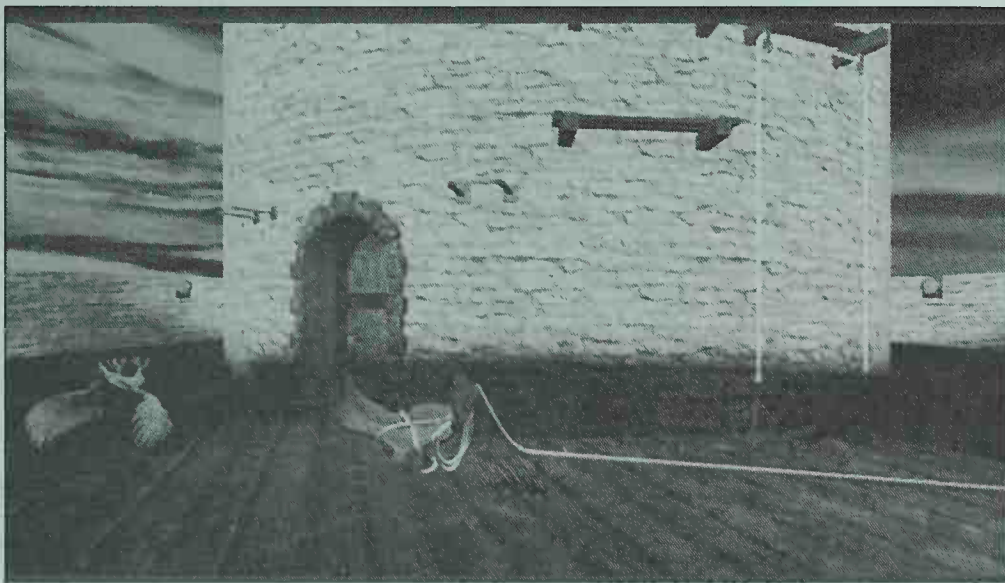


While wandering through the Resurrection Lab you find a long green crystal and pick it up. Frankenstein tells you to put it back, and you decide you want that crystal even more! You will need it, by the way, a little later in the game. How can you get the crystal without getting caught?



1. Walk to the window in the Resurrection Lab and turn left to find the crystal on a shelf. It's glowing, so you can't miss it.
2. Click on the crystal to pick it up. This makes Frankenstein rather angry. You will automatically replace it.
3. Now watch as Frankenstein alternates between looking at his experiment and looking over his shoulder at you. Save your game here if you don't feel lucky!
4. Click on the crystal to snatch it when Frankenstein isn't looking over his shoulder at you.
5. Quickly turn right so that he can't see what you've got.
6. Now you should be facing the window. Drop the crystal on the table. Then get the cloth from the shelf next to you and drop it on the table, too.
7. Click on the string that's on the shelf, and click on both the crystal and the cloth. This should attach the string to both the crystal and the cloth.
8. Get three more strings and attach them to the crystal and the cloth as well. When you're done you'll have a rudimentary parachute.
9. Click on the parachute to grab it, and then click on the window to toss it out. You'll be able to recover it later.

The Cannonball and the Bird Statue



You walk through the door in the Lightning Coil Room to a balcony. At first, it looks barren and useless, but when you turn to face the door leading back into the Coil Room, you see a hoist, some cannon balls, and a fallen bird statue. What should you do?

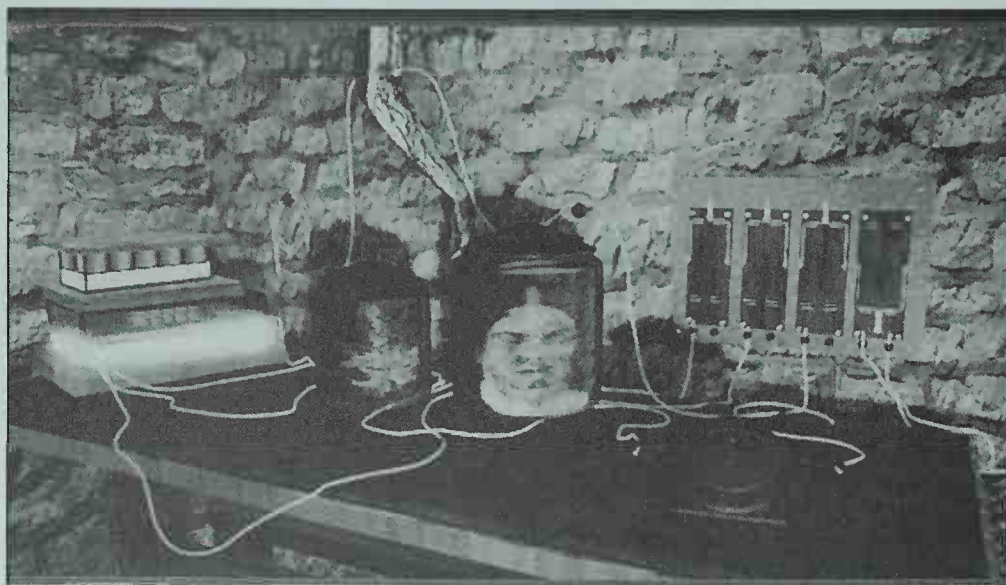


1. Click on a cannon ball to get a close-up of the hoist and cannon balls.
2. Again, click on a cannon ball—any of them—and you'll automatically pick it up. Now *that's* freedom of choice.



3. Now click on the cannon ball and drag it to the hoist. You'll automatically drop it on the hoist.
4. Click on the rope to haul up the ball. The hoist will ascend, and you'll see it roll onto a ledge. The ball will roll toward the doorway, and then you'll hear a loud crash.
5. Exit the close-up by clicking on the side of the screen.
6. Now another bird statue is lying on the ground, because you knocked it off with the cannon ball. Good work, you're ruining the place! Click on the new statue and you'll automatically grab hold of the rope that's tied to it.
7. Turn right until you're facing a big gap in the wall.
8. Click on the rope on the gap. You'll automatically toss the rope over the edge so you can climb down.

The Locked Door and Switches in the Small Laboratory





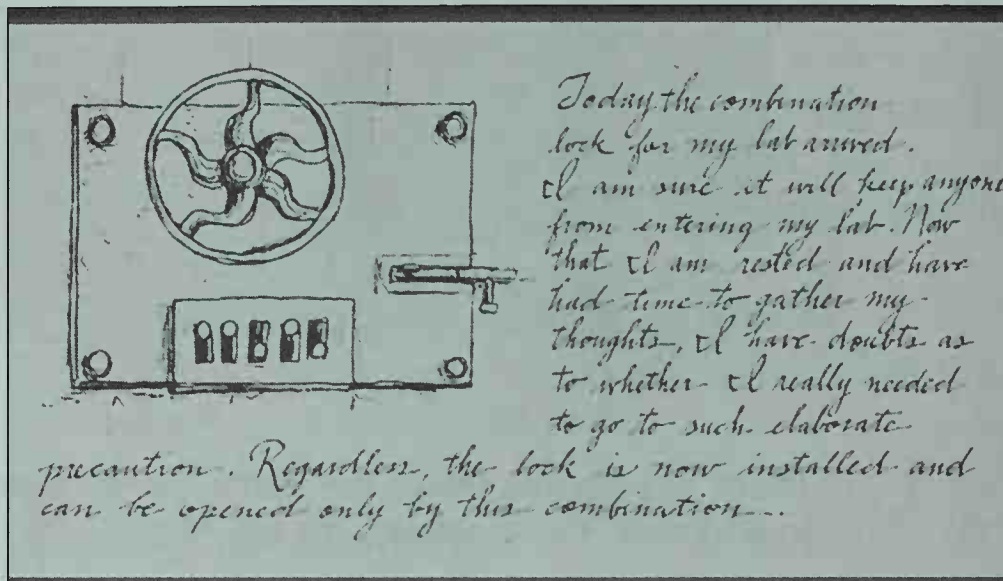
Below the Resurrection Lab is the Lightning Coil Room, and below the Lightning Coil Room is a small laboratory featuring a creature in a freezer, a table with body parts on it, and some switches on the wall above the table. What exactly do you need to do in this room?



1. There is a small table in the center of the room. Face it and then look down. You'll see a desk drawer.
2. Click on it to open the desk drawer, and click on the key you find inside. Leave the close-up.
3. Open the wooden door with the key so you can go there later.
4. Now go to the large table in the corner of the room, then to the one with bottled heads and a severed arm lying upon it.
5. Look at the knife switches mounted on the wall above the table. Click on the rightmost switch and you'll hear a hissing sound. This means you've turned off the freezer.
6. Ice now covers a second door in this room. But if you come back in several minutes, the door will be defrosted, and you may pass through it.



The Combination Lock in the Chemical Storage Room



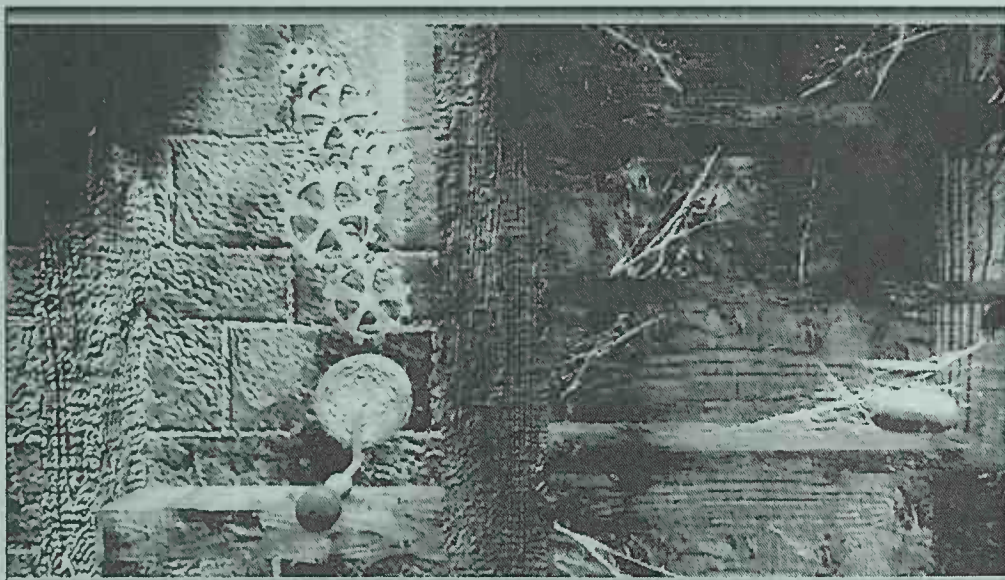
You have defrosted the door in the small lab, gone through it, and entered a room that reeks of chemicals. That's right, it's a chemical storage room! There's a door with a combination lock in there, featuring a bunch of up/down switches. How can you get through the door?



1. You might want to leave this one alone until later. The solution will turn up after you've done lots of exploring.
2. Specifically, the paper with the combination on it is located in the Mausoleum.

3. Okay, okay! If you really want the combination, it's Up, Up, Down, Up, Down (from left to right). But you'd be better off leaving the door alone until you've actually discovered the paper.

The Gear Puzzle



You are at the bottom of a ladder, and you can see a wall with a crank and several gears. Clicking on the crank, you start the gears in motion and a secret panel starts to slide open, but then some gears fall off. Now what?

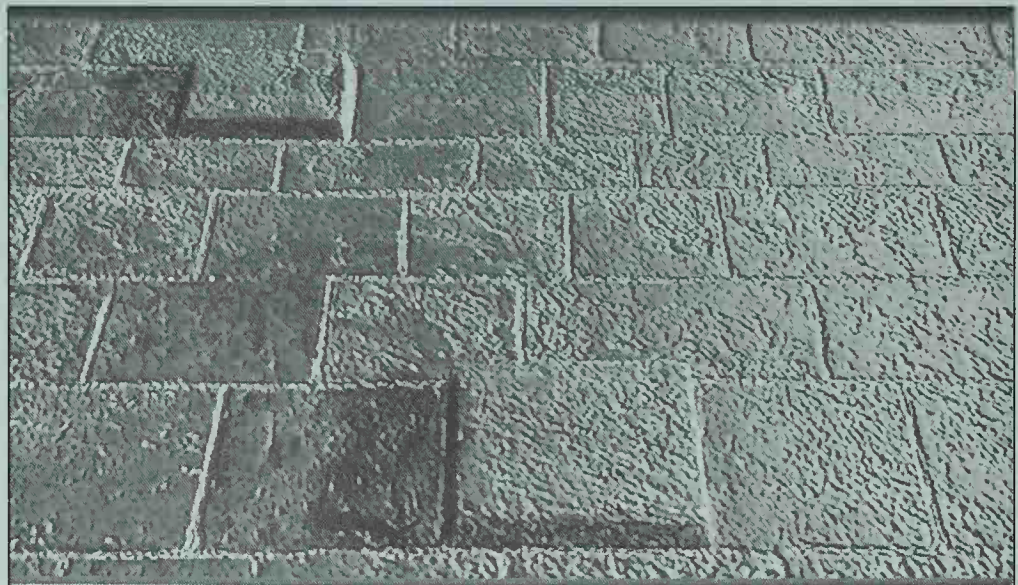


Frankenstein: Through the Eyes of the Monster



1. You need to replace those gears!
2. Hey, there are only three gears and three corresponding slots! Just click on each gear to pick it up, click on the position you'd like, and when you've replaced all three gears, turn the crank to see if your placement was correct.
3. You won't be penalized for guessing wrong. You can just take the gears off, lay them on the floor, and try again.
4. If you're really desperate, you can study the gears before turning the crank, so you'll know exactly where each gear goes before it falls apart.

Climbing the Wall for the Crystal





You've made your way out of the castle, and you're walking around on a cobblestone Carriage Road. Good for you! You'd certainly like to find the Lifestone Crystal right about now. It's stuck at the top of a wall, though. How can you get it?



1. You already should have made the parachute and sent it off, as explained in Stealing the Life Stone Crystal. You also must have completed the gear-and-crank puzzle, explained in the Gear Puzzle, above.
2. Go to the Great Hall on the castle's bottom floor.
3. Exit the Great Hall by the double doors opposite the rising staircases. This puts you on the Carriage Roadway.
4. Turn left. Then walk forward three steps. You will naturally veer right to follow the curvature of the wall.
5. You should arrive at a section of the wall where you can climb up. (Test this by moving the cursor around at the top of the screen. If the hand points up, you're in the right place.) Go up.
6. You will start climbing the wall. Keep clicking on the highest brick to continue upward.
7. When you reach a point where there are two directions for you to go, choose the leftmost brick.
8. Eventually you'll reach the crystal. Click on it to grab it, and then start clicking on the lower bricks to begin your climb down.



The Blocked Staircase in the Library

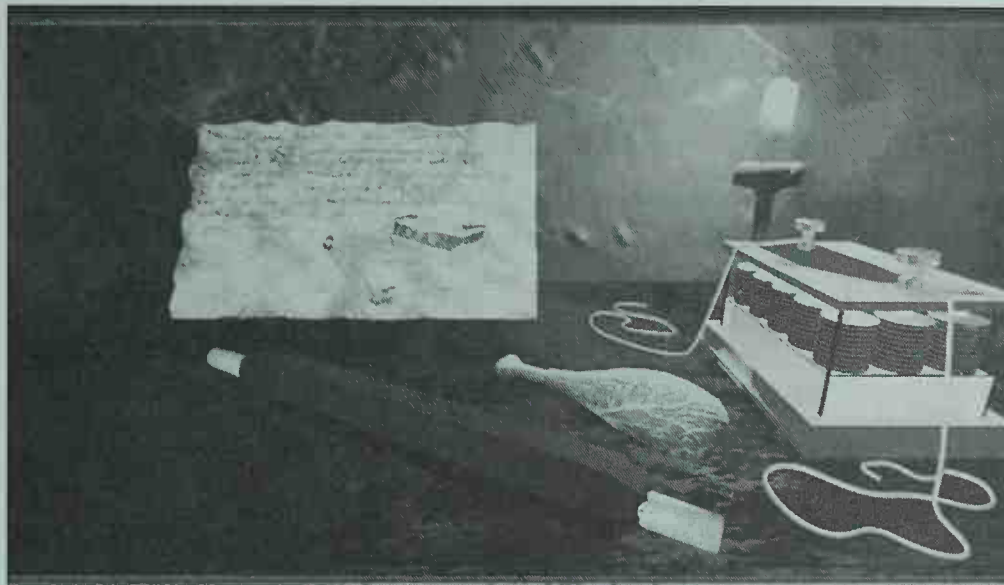


You discovered an upper-level entrance to the library, but a huge pile of books and assorted junk blocks the way down to the main floor. Apparently Frankenstein is a lousy housekeeper, and now you're stuck.



1. Click on the coat of arms in front of you, and you'll automatically take an axe from it.
2. Click on the axe on the rolling ladder to snag it and bring it close. Now you can climb down.

The Turkey Leg Experiment



You've passed by a small table, and Philip starts speculating aloud about performing his own experiment, just to prove if Energy-L is for real and he's actually alive. Maybe that sounds silly, but you need to perform this experiment!



1. To do this experiment, you need several items. You should already have picked up the Satchel from the first floor Banquet Hall to carry all necessary items for this experiment. You should then collect five items: the turkey leg from the Banquet Hall; the notes from the Resurrection Lab, which are located on a shelf next to the Life Stone crystal; a battery from the small



- laboratory—it's a box-like thing located on the table with the bottled heads; the wine bottle hanging on the wall by the battery; and the Life Stone Crystal. (See Stealing the Life Stone Crystal and Climbing the Wall for the Crystal).
2. Go to the small table in the secret passage. To get there you must go down the rope from the balcony, through the twisted grate, and down the ladder once (not twice, just once). Now move away from the ladder and turn around, and you'll find the small table. You will automatically dump all the necessary items onto the table if you have them.
 3. Note that even if you know exactly what to do, you still need to obtain the instructions from the Resurrection Lab to perform the experiment.
 4. Click on the loose end of each wire and attach it to the crystal. Exit the close-up of the experiment.
 5. Philip will become discouraged at the experiment's failure and then black out. Apparently the experiment worked after all, eh? Don't forget to get the grappling hook while you're lying on the floor!

The Gargoyle Puzzle





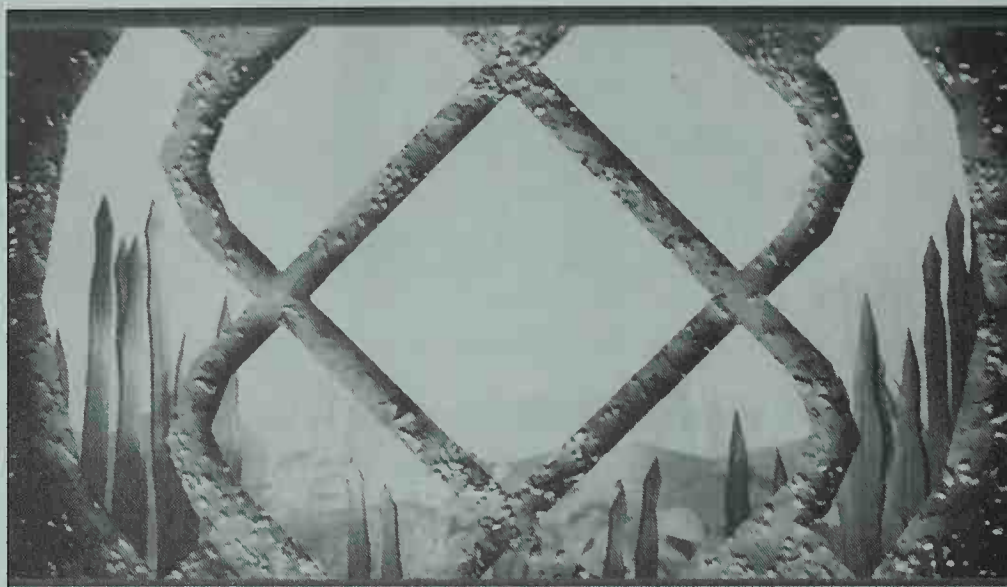
After wandering through the castle grounds and observing the long reflecting pool that separates the Topiary Garden and the Hedge Maze, you notice a carved gargoyle sitting upon the pool's retaining wall, near the middle. What does it do?



1. Walk around the Carriage Roadway until you reach the reflecting pool between the two garden areas.
2. Walk down the left side of the pool, and look at the middle part of the pool. If you miss it the first time and walk all the way to the end, just turn around and try to aim the cursor at the middle of the fountain when you come back.
3. You should now see a close-up view of a gargoyle perched upon a ball. Click on the ball, and a stone will rise in the pool, near the block wall by the castle.
4. Now click on the block, and you'll walk onto it, opening a tunnel in the wall. This tunnel is just another way to get to the Secret Dock area.



The Diving Helmet and Underwater Scenes



You're standing on the Secret Dock, and you haven't the slightest idea what to do. It would be nice to jump into the water, and there's a diving helmet nearby, but how do you use the thing?

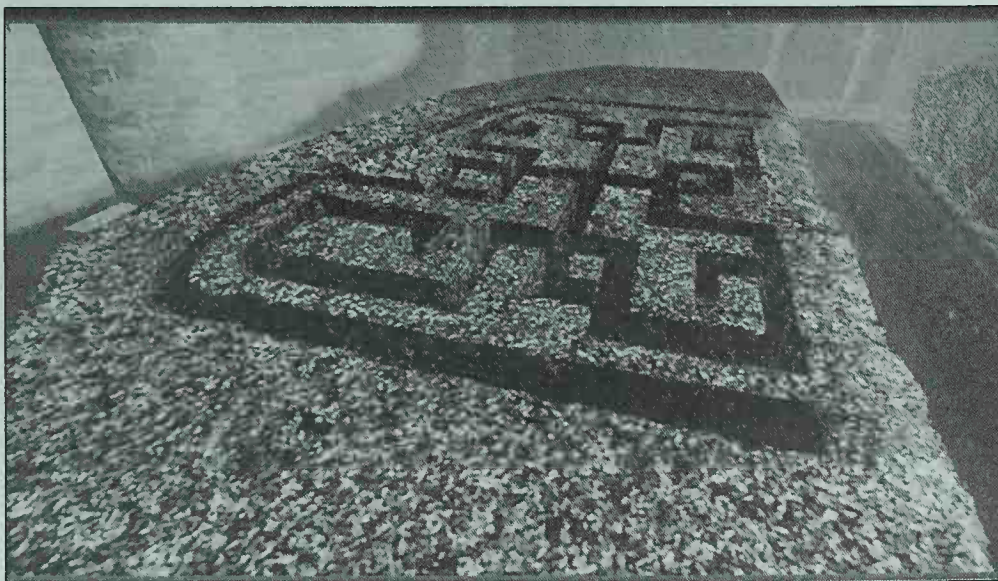


1. Go to the edge of the dock and turn left, so you can see a diver's helmet.
2. You'll find a battery and air pump there, too, and a loose wire. Click on the wire to grab it, and then connect it to the battery.



3. Take the diver's helmet. You'll automatically put it on.
4. A spear gun is resting beneath the helmet. Be sure to take it before you go.
5. Turn right and enter the water.
6. Look around and you'll find some floating notes, as well as a chest filled with gold. Read the notes, and leave the gold.
7. As you turn around an octopus will attack you. Yes, an octopus! You'll automatically shoot it if you took the spear gun.
8. Go up to get out of the water.

The Garden Maze and Man-Eating Plants





You've been wandering through this blasted hedge maze for hours, and you're totally lost! Is there anything worthwhile inside it, and what can you do to escape?



1. Enter the Hedge Maze, either through a gate by the reflecting pool or by climbing down the ladder in the Topiary Garden and going through the underground passage to the heart of the maze.
2. Refer to the Garden Maze map, provided in the Maps section.
3. You need to go to the skull that's indicated on the map. Once you've found it, click on it to get to a close-up of the skull.
4. A beetle is scuttling around by the skull. Pick it up and put it in your Satchel.
5. Now walk to the part of the maze labeled Plants. You should see a pair of huge Venus Fly Trap flowers. The smaller pod is open, and the bigger one is closed.
6. Get the beetle from the Satchel, and put it in the small pod. The plant will eat the beetle, and then the larger pod will open.
7. Now click on the large, open pod. You'll automatically grab a pair of rusted hedge clippers from inside. (Perhaps the plant ate the gardener?) Put the hedge clippers in your Satchel.
8. Go to the part of the maze labeled Door. Click on the trapdoor to get to a close-up.
9. Use the hedge clippers to cut away the vines that bind the door. Now open the door and go down.
10. Don't forget to pull the lever that you find down there. It alters the maze, realigning the hedges into straight lines so you'll never get lost in there again.

The Solar System Chamber



After navigating the Hedge Maze you finally discover a trapdoor that leads down. Downstairs you find a tunnel leading to the Planetary Room, a chamber featuring four locked doors numbered I through IV (as in Roman numerals one through four), and a model of the solar system mounted upon the wall. Obviously the solar system is important, but you just can't figure it out!



A Brief Explanation of the Planetary Room

The miniature solar system on the wall of this room is actually a complicated lock. By rearranging the planets and opening the correct



slots—windows—on the right, you can open doors I through IV. Four plaques are scattered throughout the castle grounds, and these are also numbered I through IV. Each plaque gives you the necessary information to open a door in this room.

To open a door you must click on the wheel to start it in motion, then click again when the planets are aligned just like they're aligned in one of those plaques. For example, if you wanted to open door I, you would start by spinning the wheel and getting the planets to look like they appear in plaque I, which incidentally is located on a broken fireplace in a second-floor room of the castle.

Next you would turn your attention to the two horizontal rows of windows located to the right of the planetary model. Behind each window on the bottom row is a Roman numeral, and behind each window on the top row is an element symbol representing either fire, air, water, or earth. Since you're opening door number I you should open the bottom-left slot with the Roman numeral one upon it. And since plaque number I was mounted upon a *fireplace*, you can guess that fire is the element that corresponds to door I. So open up the window with the little flame picture, as well.

Now that the planets are arranged just like they appear in plaque I, and the proper two slots have been opened—the Roman numeral one and the fire symbol—you may pull the big lever to the right of the planetary model. You will hear the sound of door number I opening, and when you leave the close-up view of the planetary model, you'll discover that door number I is in fact open.



NOTE: If you're having trouble aligning the planets, just concentrate on the position of the outer planet. If you can stop the wheel while the outermost planet is in the proper spot, then all the other planets will be aligned correctly, as well.

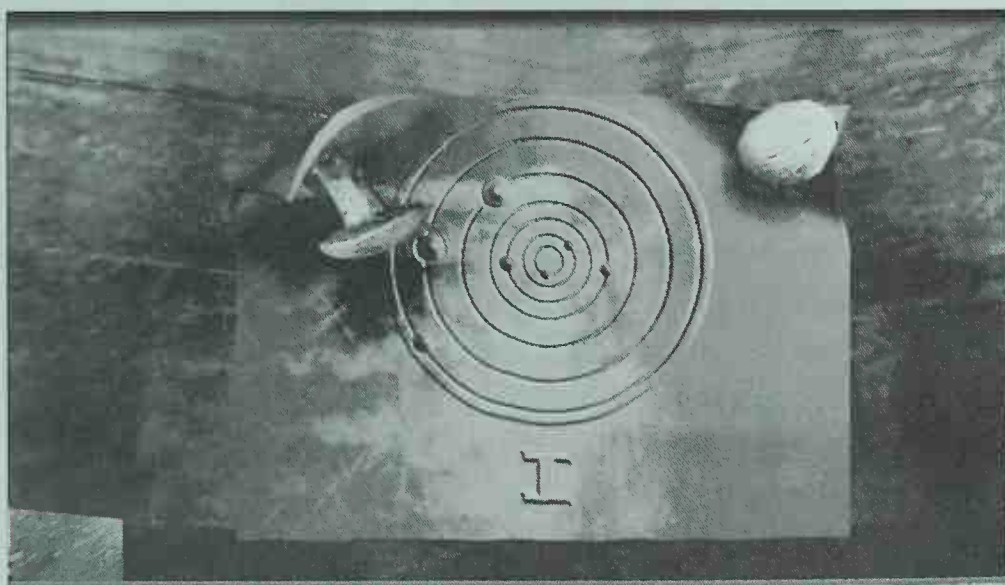


You should explore the doors in sequence. Open door I first and look behind it, then open door II, and so forth.

However, you'll find that even if you open door number II, you still cannot go through it, because a cave-in has sealed the tunnel. Only later in the game will you be able to go through door number II, so you can skip it for now.

Plaque Locations

Plaque I is located in a burned-out room on the second level of the castle. It is mounted upon a broken fireplace, so its corresponding symbol is fire.



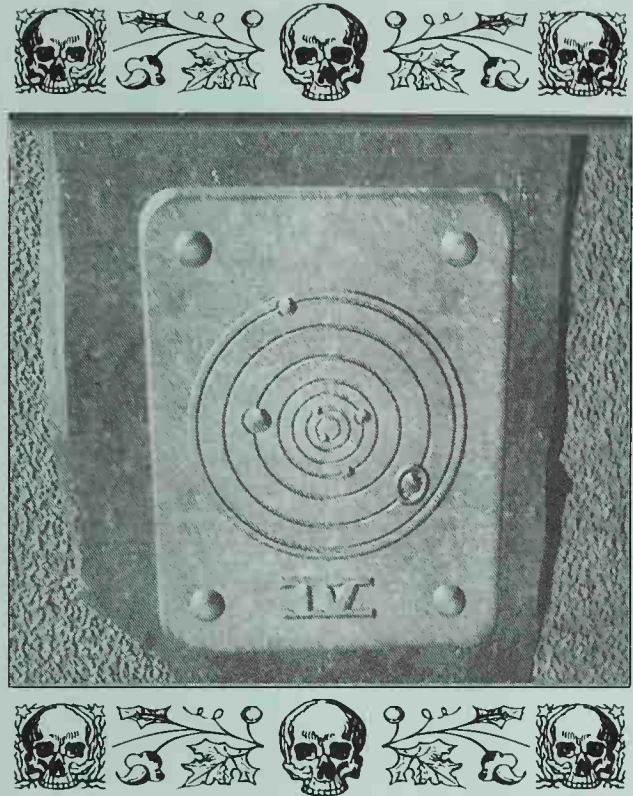


You'll find plaque II by the kite on the top of the Resurrection Tower, the place where you first start the game. It's an airy place, so the air symbol corresponds to the second plaque.

Plaque III is located on the retaining wall of the long reflecting pool that separates the Topiary Garden and the Hedge Maze. Look for it when you first approach the pool from the Carriage Roadway. Water is its corresponding symbol.



Plaque IV is mounted at the base of a tree by the Carriage Roadway. Look carefully! A coil of rope is lying nearby the tree. Earth is the corresponding symbol for plaque IV.



To open door number I, align the planets as seen in plaque I, and open these two windows: Roman numeral one and fire (the flame symbol). Now pull the lever.

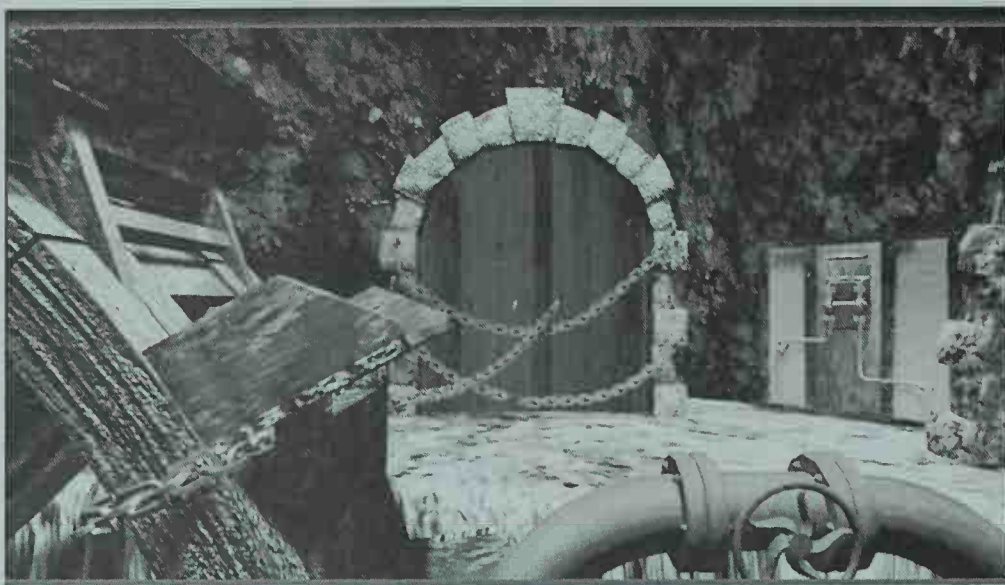
To open door number II, align the planets as seen in plaque II and open these two windows: Roman numeral two and air (the wind symbol). Now pull the lever.

To open door number III, align the planets as seen in plaque III and open these two windows: Roman numeral three and water (the wave symbol). Pull the lever.

To open door number IV, align the planets as seen in plaque IV and open these two windows: Roman numeral four and earth (the mountain symbol). Pull the lever.



Water Wheel Puzzle



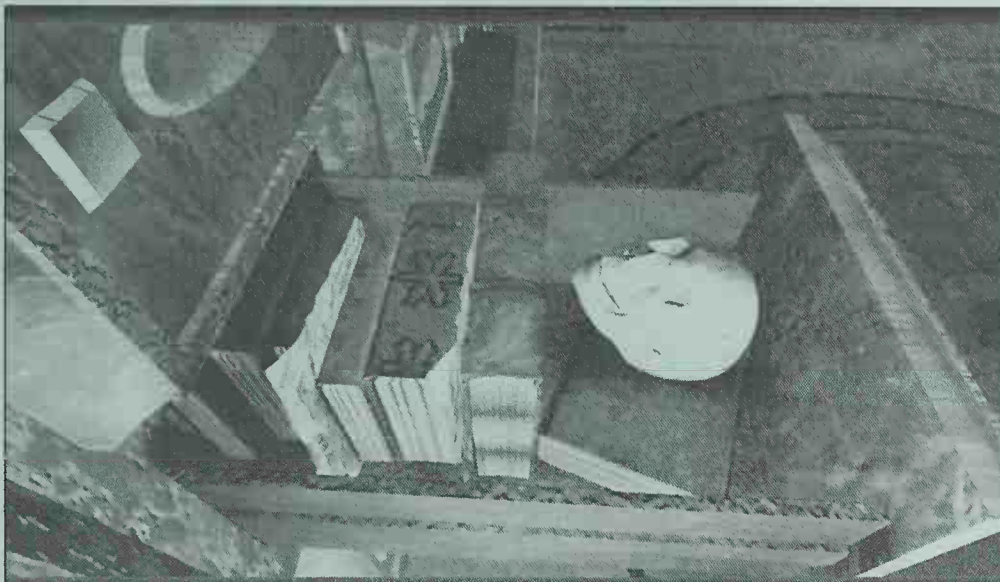
You're wandering through a network of tunnels below the castle and you stop short at a strange sight: a room with a functioning water wheel, a chained door behind it, and a lever beside the door. How can you get to the other side and unchain the door?



1. Turn the valve on the pipe. This will stop the water wheel.
2. Walk forward, across a fin of the immobile water wheel.
3. Pick up the chain.
4. Turn to face the water wheel and attach the chain to the wheel.
5. Step back across the wheel to the place where you started.

6. Turn the valve to start the water wheel again. The wheel will wind the chain tight and yank the door from its hinges, where it will fall to form a bridge across the stream.
7. Go across the bridge, and throw the lever on the other side, thereby turning on the power supply for the entire tunnel system. This will prove vital later in the game.

The Spider in the Drawer



You've stumbled across an open drawer in the Mausoleum, and it looks like it's filled with interesting papers. But a deadly spider is scurrying around in the drawer! That won't do at all. There must be some way to get rid of the spider.





1. Get to the close-up of the drawer.
2. Click on the skull in the drawer. The jaw will open.
3. The spider will eventually enter the skull. When it does, quickly close the jaw.
4. Leave the skull alone now and get all those papers—there are lots of them.

Trophy Room Puzzles



You assemble a grappling hook and climb into a second-story window. Now you're in a room with a couple of suits of armor, a fireplace, a fish tank. . . . What's the point?

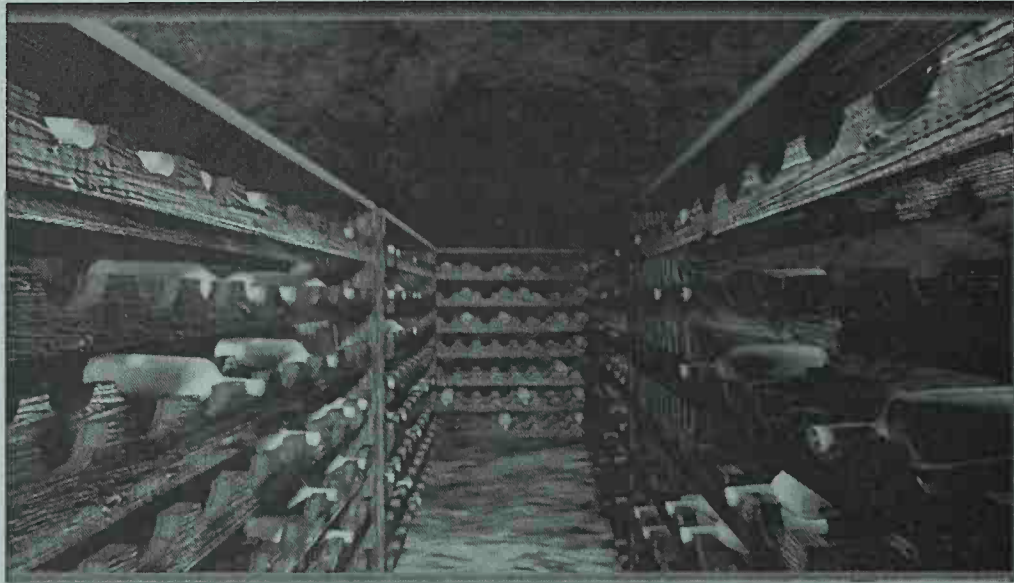




1. The main thing to remember is that the Trophy Room is just an in-between place that lets you access other parts of the castle. To get here, you need the grappling hook. (See the last part of the Turkey Leg Experiment.) Then you need to exit the castle from the Great Hall, turn left, and walk along the Carriage Roadway until you find a tree with a coil of rope lying at its base. Click on the hook on the rope to make a grappling hook and line.
2. Look up from where you're standing at the base of the tree. Throw the rope over that convenient branch!
3. Climb the rope into the Trophy Room.
4. At the right of the room is a fireplace with a fire burning inside. You can use the fireplace to access other parts of the castle, but only if you put out the fire.
5. Click on the wood block that's holding the aquarium in place. You don't need it for later; you just need to get it out of the way.
6. Click on the aquarium to move it. Roll it beneath the chandelier.
7. Walk to the fireplace.
8. Untie the chandelier rope. The chandelier will fall, the aquarium will break, and the flood that results will douse the fire, so you can enter the fireplace.
9. Look at the door to this room, but do not approach it. Move the small table in front of the door, so that it sits squarely between the two suits of armor.
10. Now walk toward the door. The suits of armor will let their axes fall into the table. Yep, this was a trap, but the table took the axe for you. Now you're free to go back and forth through this door.



Wine Bottle Maze



You opened the third door of the Planetary Room and found a big, annoying wine cellar where you keep getting lost. But there must be something useful in there. Right?

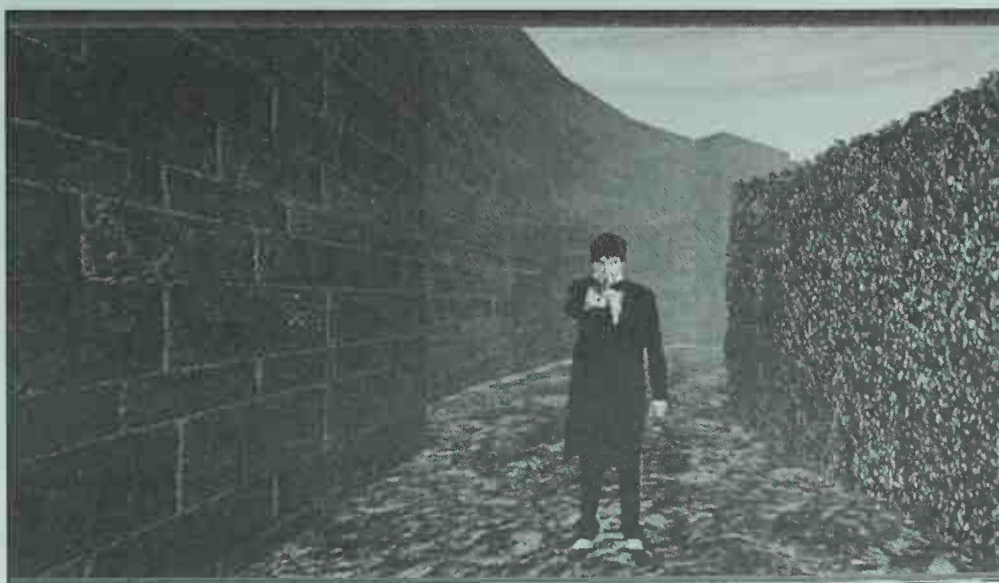


1. You can use the map of the wine cellar—included with this book—to navigate the cellar to the TNT area and the door beyond.



2. Otherwise, follow these directions. Step beyond the archway of door III. You should be standing at a point where you can see barrels in front of you, and the closest barrel is lying on its side.
3. Now:
Go forward, forward, forward and forward. Turn right.
Go forward. Turn left. Go forward. Turn right.
Go forward. Turn left. Go forward.
4. You should now be facing a brick wall with a big opening in it.
Turn right and walk through the opening, and then turn left when you reach a solid wall.
5. Turn left and crawl through the square opening into the Refinery.

Fleeing the Judge's Henchmen





You were just walking along the Carriage Roadway, minding your own business, when a couple of musket-toting thugs jumped out and blasted you to bits! Now that's not very nice. You must be able to do something about it.

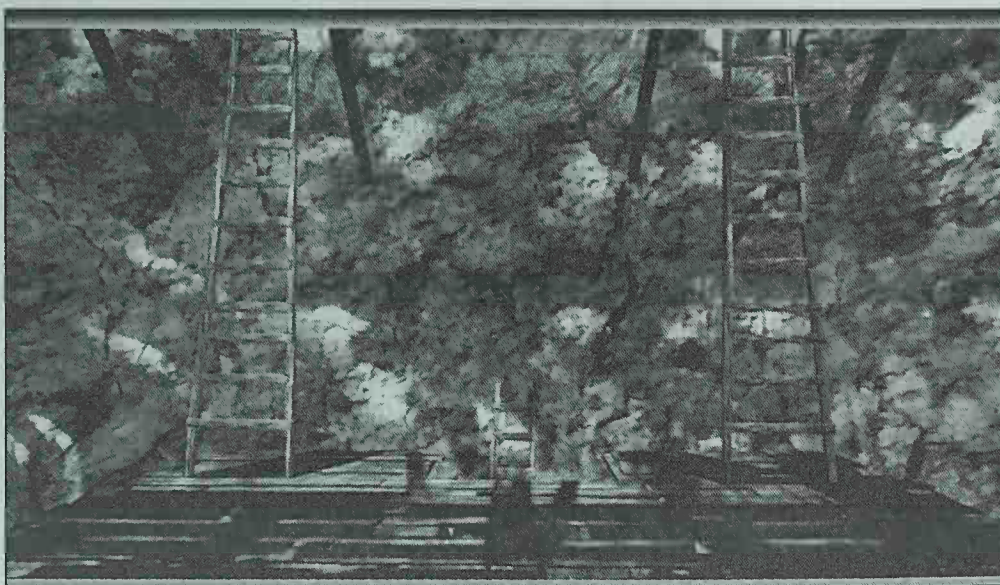


1. If the judge's henchmen shoot you, store the game from your last save point. I hope you save your game frequently!
2. Now get onto the Carriage Roadway and walk along to the left. Before you get to the junction with the reflecting pool, you should save the game again. After all, you might have to try this several times. A timer is running, so move fast!
3. Walk forward and the first henchman will pop up before you.
4. Immediately turn right and the second henchman will appear.
5. Turn right once again and proceed back to the castle doors as fast as you possibly can. Remember, this is a timed section of the game, and if you're slow, you will be shot.
6. Enter the castle and proceed to the two staircases located dead ahead.
7. Walk up the staircase to the right.
8. You can save your game again at this point, so you don't have to repeat this whole section if you fail.
9. When you reach the second floor you should quickly turn left and proceed to the end of the hall.
10. Now turn right, go forward into another corner, and turn left again.



11. You should be looking straight down a section of hall with a door at the end. Get to the door as fast as possible, and click on it to enter.
12. Turn right immediately to face the mirror. Sara will appear behind the mirror. Follow her into the mirror with all haste. In other words, keep clicking on the mirror until you get in there.
13. Now you have to follow Sara. Watch where she goes and follow briskly, and you'll soon be free from danger. The thugs will not bother you again.

Fleeing the Beast (Navigating the Ladders)





You thought you were doing pretty well for a minute there. You had just shown the incriminating documents in the Mausoleum drawer to Sara, and she rushed off to find Frankenstein, when all of a sudden an earthquake hit and closed off most of the exits from the Planetary room. The only open door is number II, the one that was sealed off before. You go through door II and find a series of ladders leading skyward, but when you start climbing, you realize a gigantic beast has started to follow you! You have to choose your course, but there's more than one ladder, and you don't know which way to go.



1. After the earthquake, go through door number II and proceed until you reach a large cavern.
2. Turn right and you'll see Sara waiting by the ladders. Go to meet her.
3. Start climbing the ladders quickly.
4. At the first junction where you can choose paths, pick the left ladder.
5. At the next junction, choose the right ladder.
6. At the final junction, choose the left ladder.
7. You'll reach a point where you automatically look down and see that Sara needs some help. Click on her extended hand to grab it, and you will both emerge safely from the mine.



Life Stone Creation (Crusher, Furnace and Crystallization Puzzles)

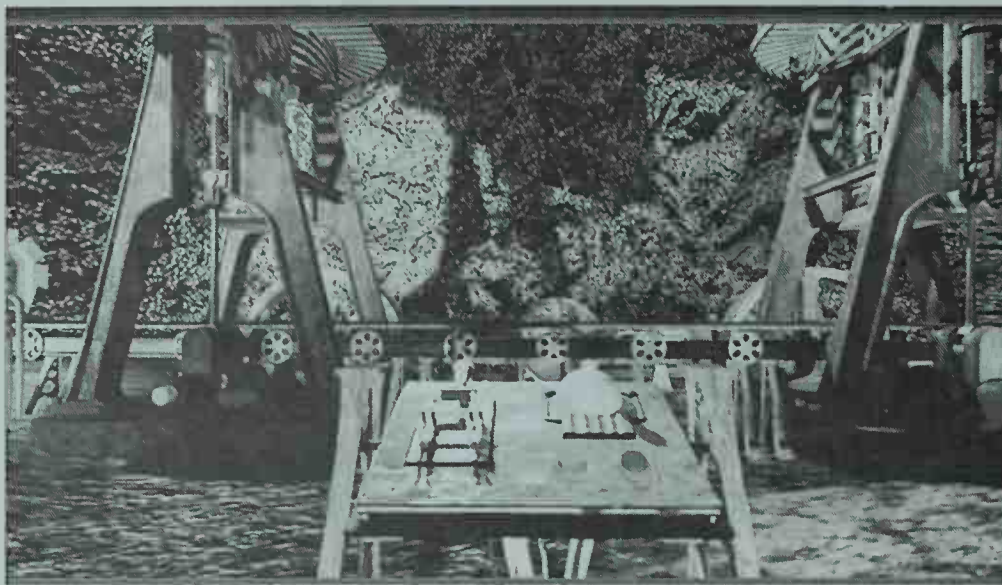


The Life Stone you used for your Turkey Leg experiment won't be sufficient for all your resurrection needs. That's right, if you want to beat the game you'll need to make a new one. Creating a Life Stone involves many details and is probably the trickiest part of the game. It's hard to discuss one part of the process without mentioning the others as well, so we'll look at them all in this section. Creating a Life Stone crystal is a three-part affair. You must mine the necessary ore, refine it, and finally crystallize it.

Don't be surprised if you have trouble with these three stages, because they really are quite difficult. If you're truly stuck and you simply can't go on, or the crystal-making process won't work, I suggest you read the step-by-step walk-through in Part III of this book, or at least the part of the walk-through that deals with crystal making.



Mining the Ore

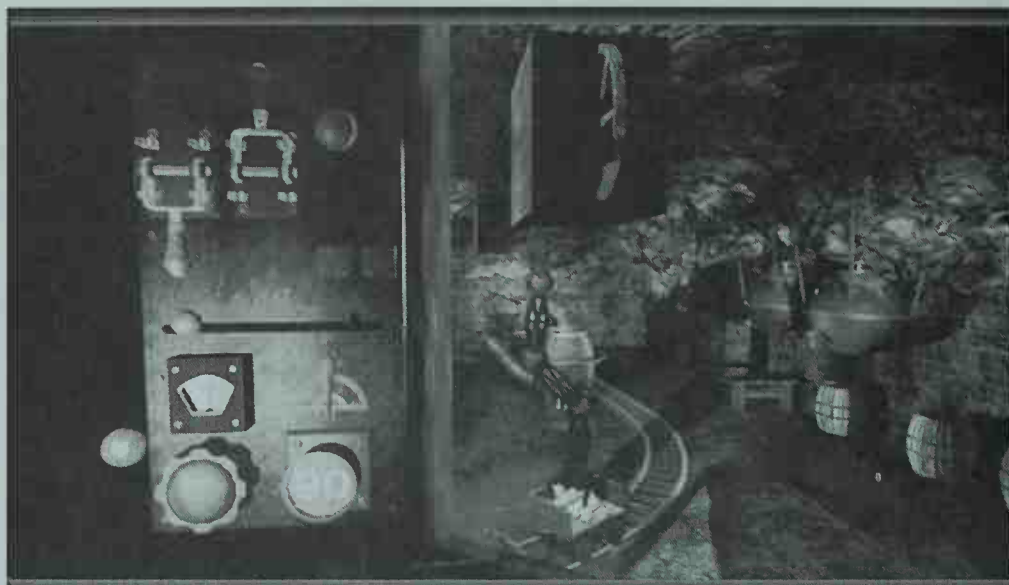


1. Before you can do this part, you must have solved the Water Wheel puzzle, turned on the power lever located near the wheel, and visited all three locations on the Tunnel map marked Switch. When you get to each of these places, you need to press a button that starts the nearby conveyor belt in motion, so that you can see ore moving by in the small window. Once all three belts are working you may proceed.
2. Go to the point on the Tunnels map marked Track Switch and throw the switch you find there. This alters the tracks so that a mine cart that appears later can reach the proper location.
3. Go to the northeast tip of the mines, beyond a metal door, and into a dead end where a ladder leads to a platform with lots of equipment on it.
4. Climb the ladder.
5. On the far end of this platform find the conveyor belt like the three other ones you've already activated. Press the button to start it.



6. Now leave that close-up, and look at the rest of the conveyor belt. Somewhere along the length of the belt you'll find a pair of buttons mounted next to it. Press the bottom button to start the Pulverizer.
7. In the center of the room is a control panel for the Pulverizer. It consists of two knife switches. The left one activates the leftmost crusher, and the right one activates the rightmost. You need to smash the ore as it travels across the belt, hitting it with the left crusher first, then the right crusher. It's important that you hit every piece of ore with both crushers; otherwise the ore will be too big for you to use, and the machine will stop. This section requires hand/eye coordination, so you might want to save the game before entering the close-up of the control panel.
8. If you fail to hit a certain piece of ore with both crushers, the belt will stop. You must then walk to the right end of the machine and pull the lever you find there to clear the belt. Then you must walk to the two buttons mounted on the belt and press the bottom button again to restart the motor. Now go to the control panel, and give the Pulverizer another shot.
9. Eventually the belt will stop and a bell will ring. When you hear the bell you'll know your work is done; you've mined enough ore. Climb down from the ladder.
10. Go to the point on the Tunnel map marked Controls. You'll find a pair of knife switches and a lever there. Pull the left knife switch and the mining cart full of ore will roll all the way past you, past the Track Switch point, and into a dead end with a ladder.
11. Follow the cart until you find it sitting in the dead end. Pick up the chain that you find in that dead end, and attach it to the cart.
12. Return to the part of the map labeled Controls, and throw the right knife switch, then the left knife switch.
13. The cart will go back to where it started, tearing out the trapdoor from the dead end and enabling you to climb up that ladder into the Crystallization Lab.

Refining the Ore



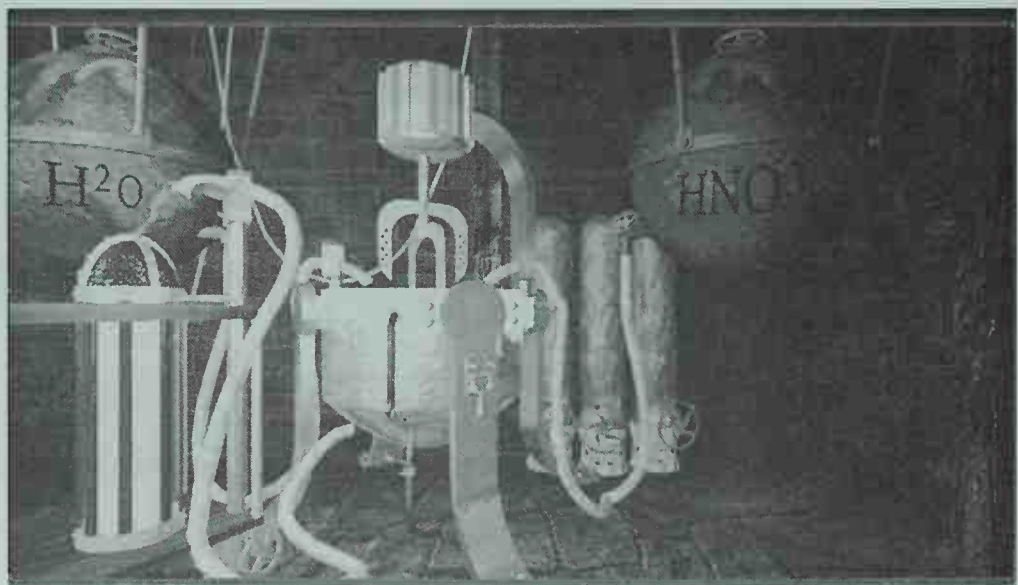
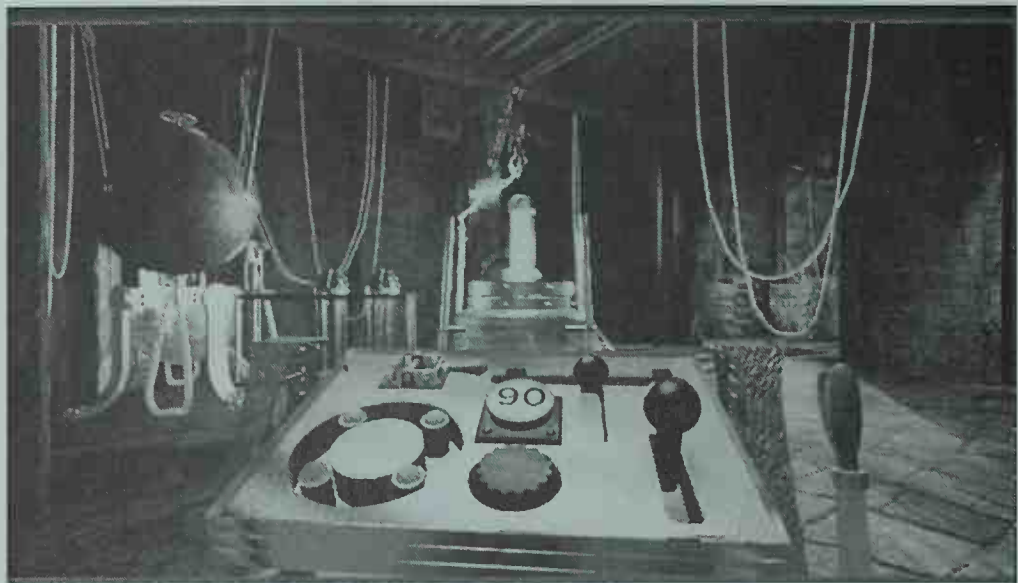
1. To refine the ore you must first have mined the ore, as described above.
2. Proceed to the refinery through the Wine Bottle maze. (See Wine Bottle Maze, above.)
3. Once inside the refinery, turn left and open the metal door with the lever. Then proceed outside and to the right, where you'll find the control panel for the mine cart.
4. Pull the clutch lever to move the track. Then throw the right switch to the up position and the left switch to the down position. The mining cart filled with ore will roll into the refinery.
5. Follow the cart into the refinery and go to the refinery control panel. It's near the back, accessed by climbing the leftmost set of stairs.



6. At the control panel, throw the left knife switch to turn on the power.
7. Move the lever above the numeric indicator to the right, until the needle in the meter moves into the gray part of the display.
8. Turn the wheel beneath the meter until the numeric indicator reads 90.
9. The knob on the left of the control box will from now on be referred to as the left knob. Push it down, and the crane will gather the ore. Then push it up, and the crane will lift the ore.
10. Slide the central knob in the horizontal groove over to the right. The crane will move to the rear of the cavern.
11. Pull the left knob down, and the crane will place the ore in the furnace. Push the left knob back up, and the crane will rise.
12. Throw the knife switch on the right, and a prong-like electrode will descend from the crane.
13. Pull the left knob down again, and the crane will descend for the final refining process. Soon the lights on the control panel will flash. When this happens you'll know that you've successfully refined the ore.
14. Pull the left knob up, and slide the central knob left. Then push the left knob back down again, and leave the control panel.
15. Flip the switch located on the Lightning Coil at the side of the room. This will send electricity to the Crystallization Lab.
16. Go back into the mines, to the mine cart control panel, which is marked Controls on the map.
17. Throw the right knife switch and the left switch down.
18. When the cart has passed, you should pull the clutch lever to switch the track.
19. Now push the right switch up and the left switch down, and the cart will roll into the alcove beneath the Crystallization Lab, where it will be ready for crystallization.



Forming the Life Stone Crystal





1. You must have completed the Mining and Refining tasks that were just explained before you may create a Life Stone Crystal.
2. Save the game, and then find the control panel mounted in the far corner of the Crystallization Lab. It has a numeric indicator like the one in the refinery and a couple of knobs.
3. Turn the big dial until the numeric indicator reads 90.
4. Look for the knob mounted in a T-shaped groove. Move this knob to the right, and the mechanical arm will get the refined ore.
5. Move the knob in the T groove to the left. This causes the arm to drop the ore into a mixing vat.
6. Exit the control panel, and walk to the close-up of the mixing vat. You have to walk all the way around the centrifuge in the center of the room.
7. At the close-up of the mixing vat, turn the valve on the tank of nitric acid (HNO_3), and then turn the valve on the tank of water (H_2O).
8. Flip the switch mounted on the mixing vat. This starts a mixer, which mixes the contents of the vat.
9. Now turn the tiny spigot located beneath the vat, and the mixture will drain out of the vat, into a long glass tube to the left.
10. Return to the control panel.
11. Move the knob in the T groove left, and the arm will take the glass tube.
12. Find the large knob that can only be moved up and down. Pull this knob down, and the cylinder will be placed in the centrifuge.
13. Throw the knife switch and pull the large clutch lever. The centrifuge will start to spin. Eventually it will glow green, which means you've formed a crystal.
14. Throw the knife switch back to the left, and pull the knob in the T groove down. The crystal will be placed in a dumbwaiter.
15. Go to the dumbwaiter, and press the top button to send the crystal up to the Resurrection Lab.



Observatory and Magnet Puzzle



You've been locked in the observatory. Drat! There's no telling what Frankenstein will do if you're not there to stop him. But how can you escape?

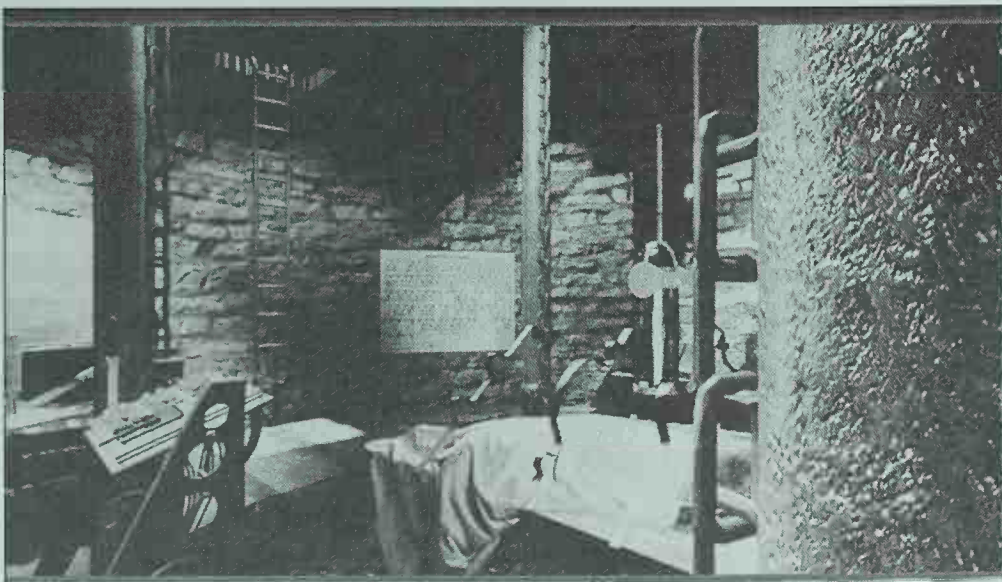


1. After Frankenstein locks the door, go back to the observatory proper and look through the telescope.
2. Return to the antechamber, and look around by the door. You'll see a grate on the wall!
3. Look down. There's a small desk here that you might not have noticed.



4. Open the desk drawer, and take the key.
5. Slide the nearby table until it's beneath the grate, so you can climb up.
6. Climb up on the table.
7. Click the key on the grate. You'll accidentally drop it the first time, and it will fall into a vent on the floor.
8. Return to the observatory proper and look at the table. You'll see a magnet there. Take it!
9. Go back to the grate area. Slide the table back to its original position, so you can bend down to get the key.
10. Look down and use the magnet on the key.
11. Slide the table under the grate again, climb up, and unlock the grate.
12. Get off the table. Sara will crawl through the grate and unlock the door from the other side.

Saving Gabrielle





After rushing down to the secret dock you find Gabrielle dead on the floor. Could you have done anything to save her? And can you do anything to help her now?



1. Click on Gabrielle to pick her up.
2. Return to the Resurrection Lab by going back through the secret tunnel (taking the left branch) to the Carriage Roadway, into the Great Hall and up the ladder behind the tapestry, then up the castle wall and into the Resurrection Tower. Save the game before you get to the Resurrection Lab.
3. Once in the Resurrection Lab, you'll automatically put Gabrielle on the table.
4. Cross the room, and find the dumbwaiter (the metal grate on the wall). Open it, and remove the Life Stone Crystal.
5. Turn around and look at Gabrielle on the table. Note the crystal holder above her body—it's slightly green and looks like a candle holder. Put the crystal in that holder.
6. Climb the ladder to the Tower Rooftop and look at the wind speed gauge. When the needle is between 10 and 20, leave the close-up and launch the kite.
7. Climb down to the Resurrection Lab and down again to the Lightning Coil Room. Look at the control panel for the Lightning Coil. When the needle is in the faint gray area, flip the switch.
8. Go back up to the Resurrection Lab and find the controls for raising and lowering the table. They're mounted in the center of the room, opposite the window.
9. Flip both sets of switches, and pull the clutch lever. The platform will rise.
10. Flip the leftmost set of switches back to the left.
11. That's all! Sit back, relax, and watch the ending sequence.

Part 3



Walk-through of Frankenstein: Through the Eyes of the Monster

This is an explicit walk-through of *Frankenstein: Through the Eyes of the Monster*. By following these instructions you will finish *Frankenstein* very quickly. However, because this is the optimal path through the game, you will often skip clues and information you'd encounter playing the game on your own. For example, if you follow these directions you'll find yourself mining and refining ore and creating a new Life Stone Crystal well before you know why you need to do these things. You will not miss anything vital by following these instructions, but you'll miss out on some minor parts of the game that might add to your enjoyment or understanding of what's happening.



I recommend using this guide as a diagnostic tool. If you've been playing *Frankenstein* for a while but you feel you aren't getting anywhere, you should read parts of this walk-through and compare it to what you've been doing, and then go back and apply what you've learned here to your current game.

Finally, I recommend turning on the Help Cursors from the Game menu if you're having difficulty completing the game. Otherwise you'll fumble around in search of usable items, when you could easily find objects simply by moving the cursor around on the screen.



NOTE: Some events might alter your game slightly. For example, at one point Frankenstein might stand in the Great Hall, angry at the theft of his notes. He will then lead you into a dungeon and shackle you to a wall. If you escape the dungeon, you may proceed with the game as if nothing had happened. We'll discuss that event in more detail later.

In other words, don't be alarmed if Frankenstein delays you for a while or interferes with your game.

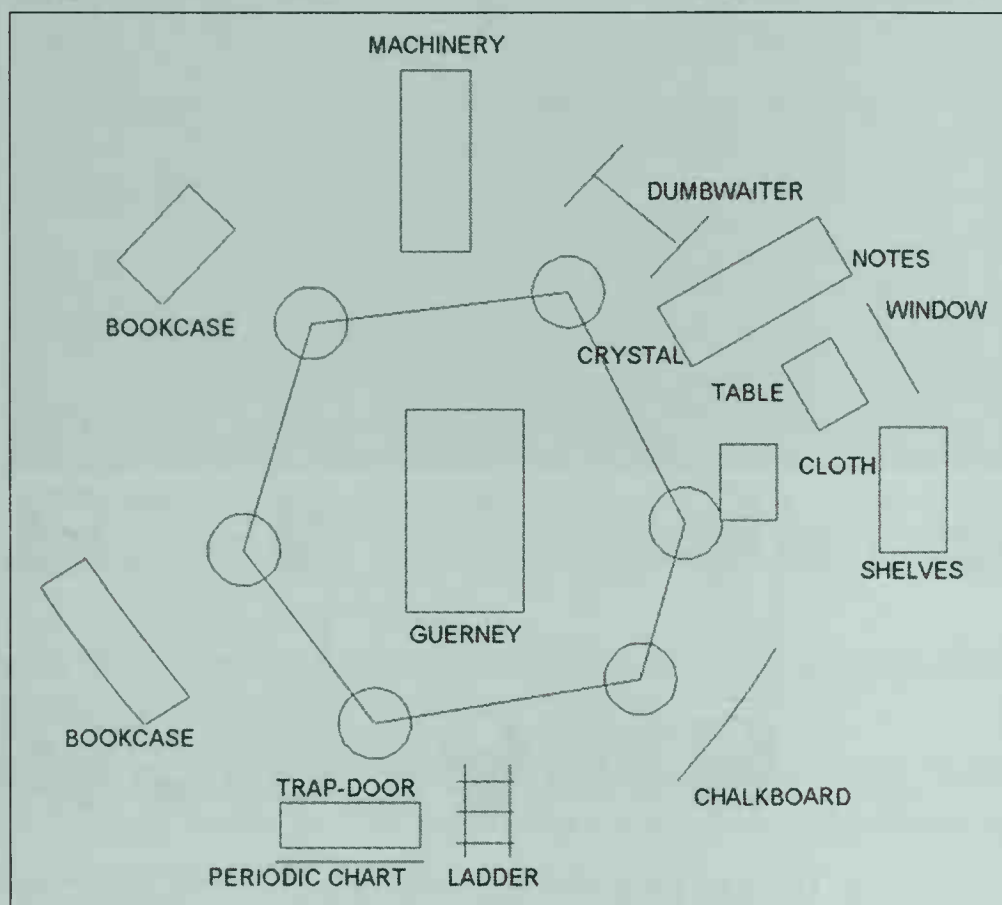




Resurrection and Early Exploration



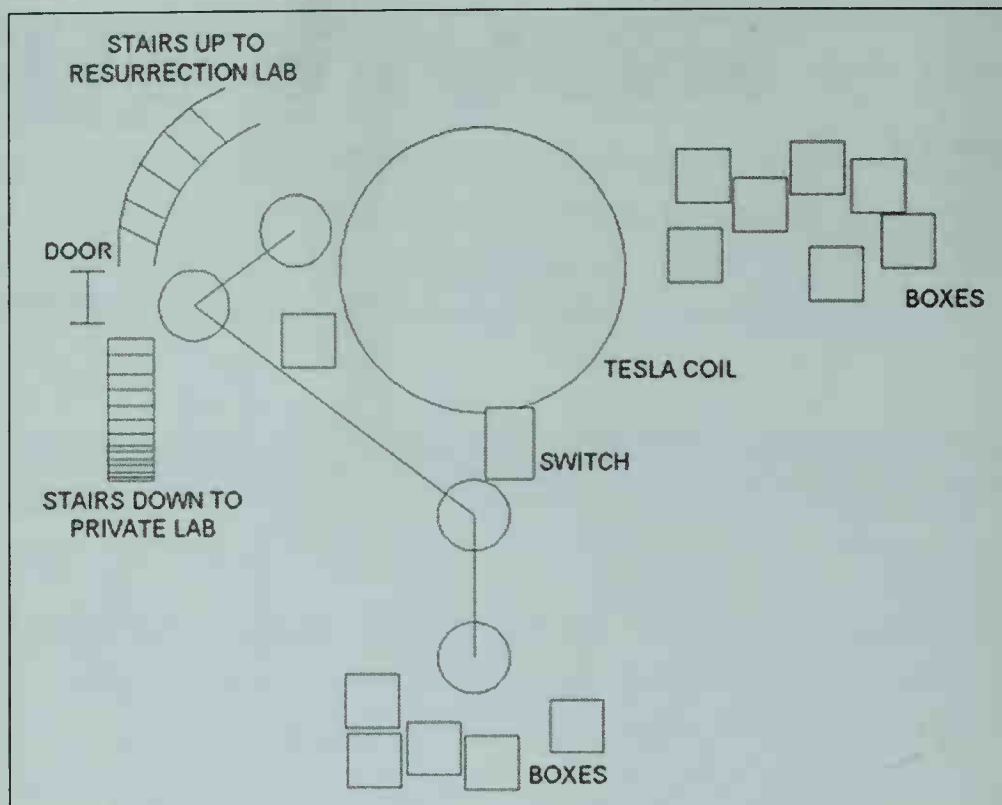
Figure 3-1
The
Resurrection Lab



- ✦ You begin the game lying on your back in the Resurrection Lab. Click twice to examine your arms, and click a third time to stand up.
- ✦ Walk around the Lab and examine it thoroughly. Frankenstein will occasionally pop up and talk to you as you.
- ✦ Find the trapdoor in the floor, beneath the Periodic Table of Elements. Click on the door to descend to the Lightning Coil Room.

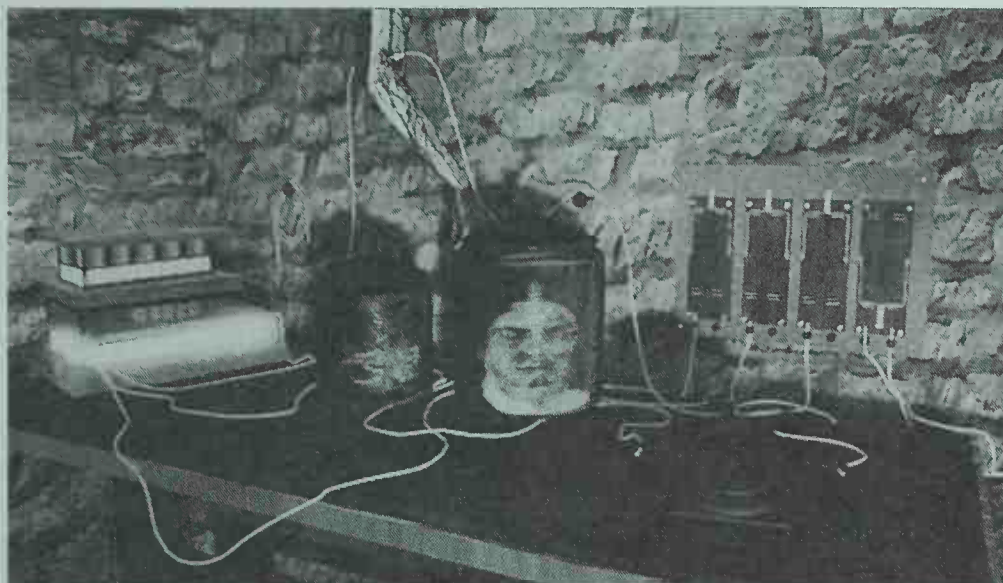


Figure 3-2
The Coil Room



- ✦ Turn to face the ascending stairs. Click on the plank leaning against the railing of the stairs, and turn to face the broken stairway leading down. Click on the plank and move it to the broken stairs to make a crude bridge. Go down the stairs to the Private Lab.
- ✦ In the Private Lab, find the large table with body parts and bottled heads arranged upon it. Go to the close-up of that table, and you'll see several knife switches mounted upon the wall. Throw the rightmost switch and you'll hear a hissing noise. You have just turned off the freezer, and in several minutes a new door—previously covered with ice—will appear.
- ✦ Find the small desk in the center of the room, the one with a single lamp on it. Look down and you'll see a close-up of the desk drawer. Open the drawer and take the key inside.

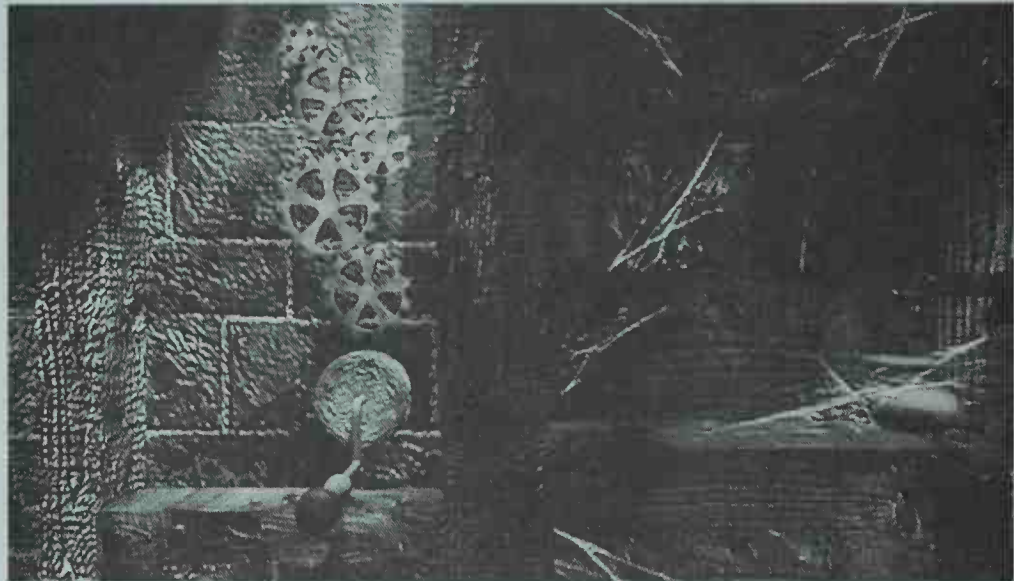
Walk-through of Frankenstein: Through the Eyes of the Monster



- ✦ Open the door in the corner with the key. Go through the door, into the Bedroom.
- ✦ The Bedroom is a very small and uninteresting room. Turn around and leave by the door you entered. Frankenstein will pop up and speak a few words as you leave.
- ✦ Climb the stairs back up to the Lightning Coil Room.
- ✦ In the Lightning Coil Room, exit through the door to the Balcony.
- ✦ On the Balcony, turn around and face the door that you just walked through. Click on a cannon ball to enter a close-up of the cannon balls and hoist.
- ✦ Click on a cannon ball of your choice and put it on the hoist. Now pull the rope, and the cannon ball will rise and roll off-screen. You'll hear a crashing sound. Leave the close-up.
- ✦ Now find the two bird statues on the ground—the old one and the one that you just knocked down. Click on the new one, which is covered with rope. You'll grab hold of the rope.



- ✦ Turn right until you're facing a break in the wall. Click the rope on the break, and you'll throw it over the side of the wall. Now you can now climb down the rope.
- ✦ Click on the break, and you'll look over the side. Click on the rope to climb down. You'll end up facing a blasted-out grate. Enter the grate.
- ✦ Walk to the ladder and go down. Then go down the ladder again, and you'll be at the very bottom. Turn around until you will see a wall covered with gears.



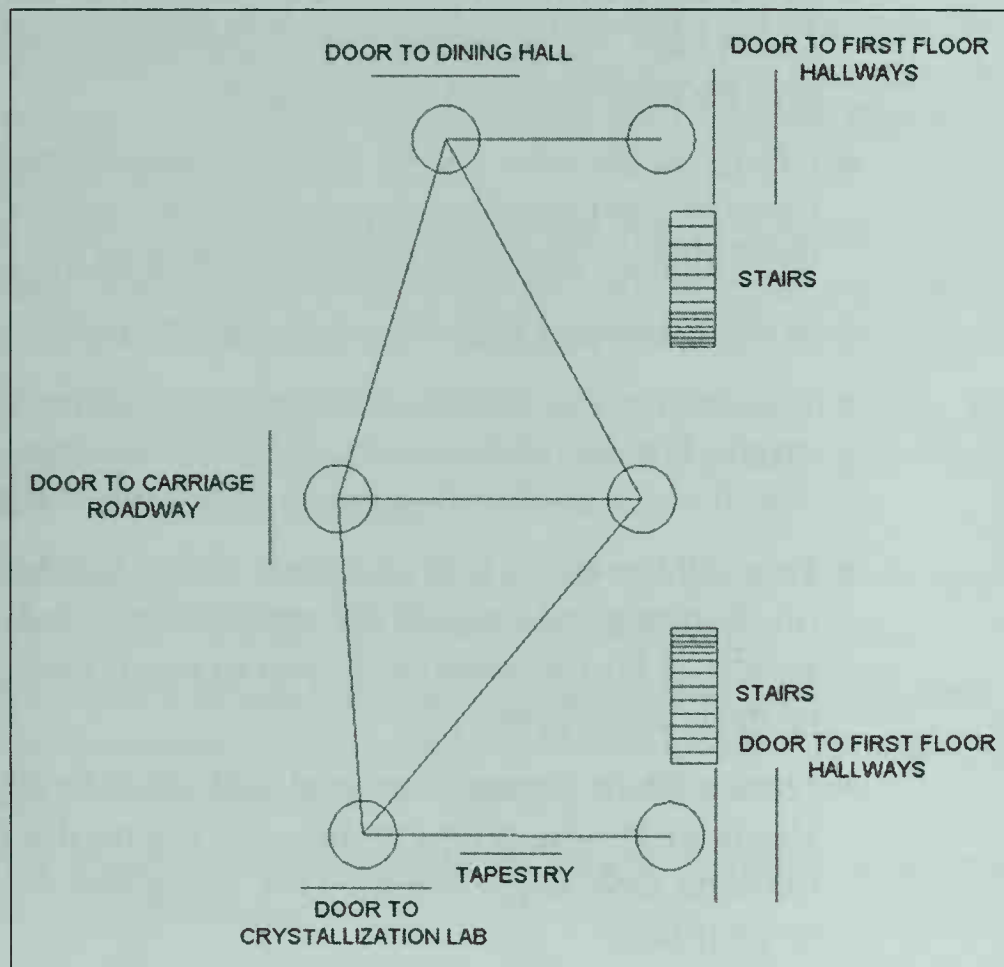
- ✦ Turn the crank on that wall and watch as the gears slip off. Pick the gears up and put them back in their proper place. Then turn the crank again. The panel will open if you've placed the gears correctly. This puzzle isn't difficult because there are only three gears and three slots. If you guess wrong, simply remove the gears and rearrange them, and then turn the crank again.
- ✦ When you replace the gears and turn the crank, a secret door will open before you. Go through this opening into the Great



Hall, and walk straight forward until you reach a door. Go through this door into the Banquet Hall.



Figure 3-3
The Great Hall



Gathering Materials for the Turkey Leg Experiment

- ✦ In the Banquet Hall, turn right and walk toward the fireplace. Take the Satchel by the fireplace. The Satchel will appear in the bottom-left corner of your screen from now on, and you can store several items in it.



- ✦ Turn around to face the long table. Walk down the right side of it. Frankenstein will be here, and he will speak to you briefly. When he's done, you should turn to face the table and get the turkey leg from the close-up of the plate. Put it in the Satchel.
- ✦ Walk back through the door you entered. You will emerge in the Great Hall. Walk to the end of the hall, push aside the tapestry, and go back through the opening.
- ✦ Climb all the way up the ladder (this requires two clicks). Walk through the tunnel until you reach the rope. Climb up the rope to the Balcony, and go through the door to the Lightning Coil Room.
- ✦ In the Lightning Coil Room, go up the stairs.
- ✦ You are now in the Resurrection Lab again. Walk to the window on the far side of the room. Face the window, and then turn left. You'll see a shelf with a green Life Stone Crystal and some notes.
- ✦ Take all the notes and put them in the Satchel. You need to click on them twice to get all the notes. Now click on the crystal and watch as Frankenstein tells you to put it back. You automatically replace the crystal.
- ✦ Frankenstein is now alert and will periodically look over his shoulder at you. If he catches you taking the crystal, he will become very angry, so save the game before proceeding any further.
- ✦ When Frankenstein is not watching, click on the crystal to take it. Quickly turn right to face the window. Now Frankenstein cannot see what you're doing.
- ✦ Drop the crystal on the table beneath the window. Get the cloth from the bottom shelf and drop it near the crystal.
- ✦ Take a string from the wall, and click it on both the crystal and the cloth. The string should now be attached to both items.
- ✦ Repeat this process three more times, so that four strings now attach the cloth to the crystal. You have created a crude parachute.

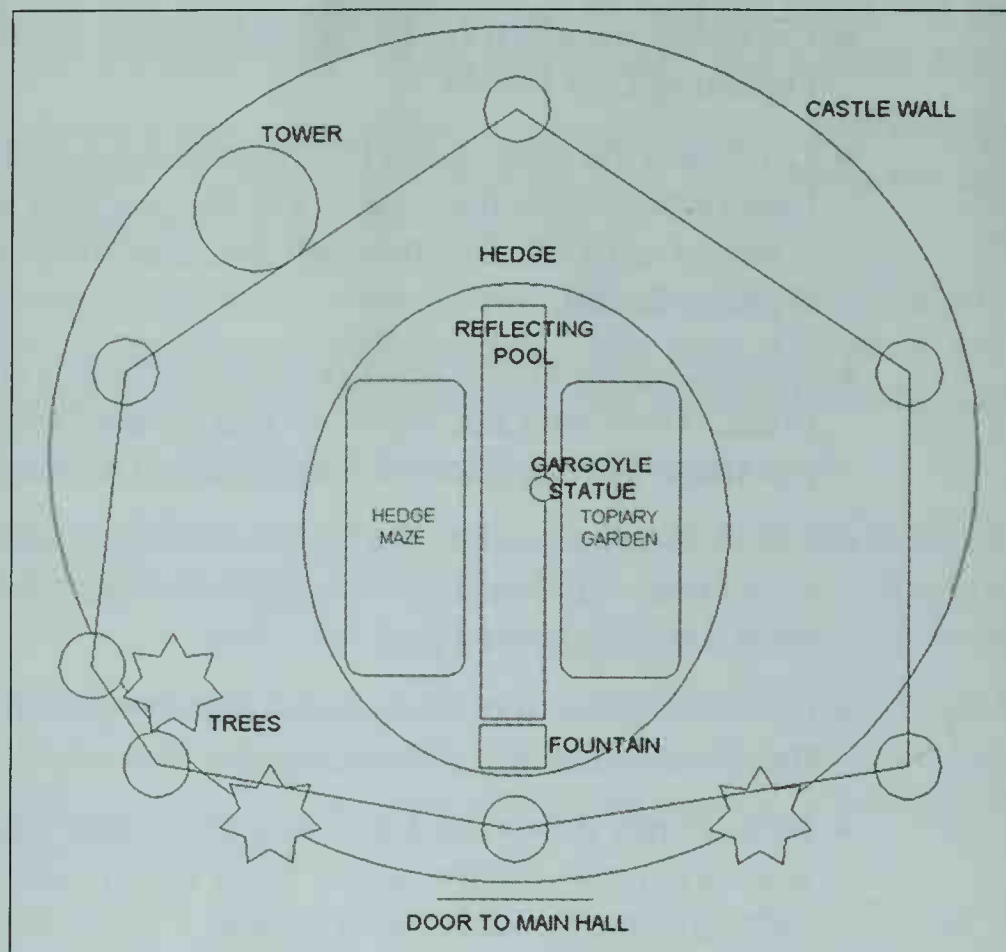
Walk-through of Frankenstein: Through the Eyes of the Monster



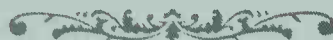
- ♣ Pick up the parachute, and throw it out the window. It will drift away and land on top of a wall, where you can get it later.
- ♣ Go to the trapdoor by the periodic table, and walk down to the Lightning Coil Room.
- ♣ Go down the stairs from the Lightning Coil Room to the Small Laboratory. Note the new door, the one that was previously covered with ice. Go through that door into the Chemical Storage Room.
- ♣ In the Chemical Storage Room you'll find a crowbar and several notes. Take both the crowbar and all the notes you can grab, and put them in your Satchel. Go back to the Small Laboratory.
- ♣ Go to the close-up of the table with the bottled heads. Take the small box—the battery—on the left of the table and the coil of wire hanging from a peg.
- ♣ Climb back up the stairs to the Lightning Coil Room, and from there walk through the door to the Balcony.
- ♣ Now climb down the rope, into the secret passages, and all the way down the ladder again. Enter the Great Hall, and exit the hall through the door on your left.
- ♣ You should now be outside the castle, standing on a cobblestone Carriage Roadway.



Figure 3-4
Carriage
Roadway and
Reflecting Pool



- ✦ Turn left and walk forward. You'll be walking past a couple of trees. Walk forward twice more, and you'll come to a place where you can climb the wall. You'll know this because when you put your cursor at the upper edge of the wall it will point upward.
- ✦ Climb the wall by clicking on the highest bricks. When you come to a place where you can go up in two different directions, go left. Eventually you'll reach the crystal. Take it and climb back down.



- ✦ Turn around and go back into the Great Hall. Go through the tapestry and up the ladder—but this time, just climb up once. Now look around. You will find a small table, and you'll automatically drop all the equipment for the Turkey Leg Experiment on it.

The Turkey Leg Experiment

- ✦ Click on the table to get to a close-up. The turkey leg, battery, wire, crystal, and notes should all be there. Click on the loose end of each wire and attach both to the crystal.
- ✦ Exit the close-up. Phillip will express disappointment at the experiment's failure. Click on the table again. You will become unconscious.
- ✦ When you wake up you're lying on the floor. Take the grappling hook in front of you before standing up.
- ✦ Climb back down the stairs, go into the Great Hall, and walk out to the Carriage Roadway.



- ✦ Turn left and walk forward to the second tree, which has a coil of rope lying at its base. Walk one step past the tree and turn around, and then look down at the rope. Click the grappling hook on the rope, and you'll tie the two items together.



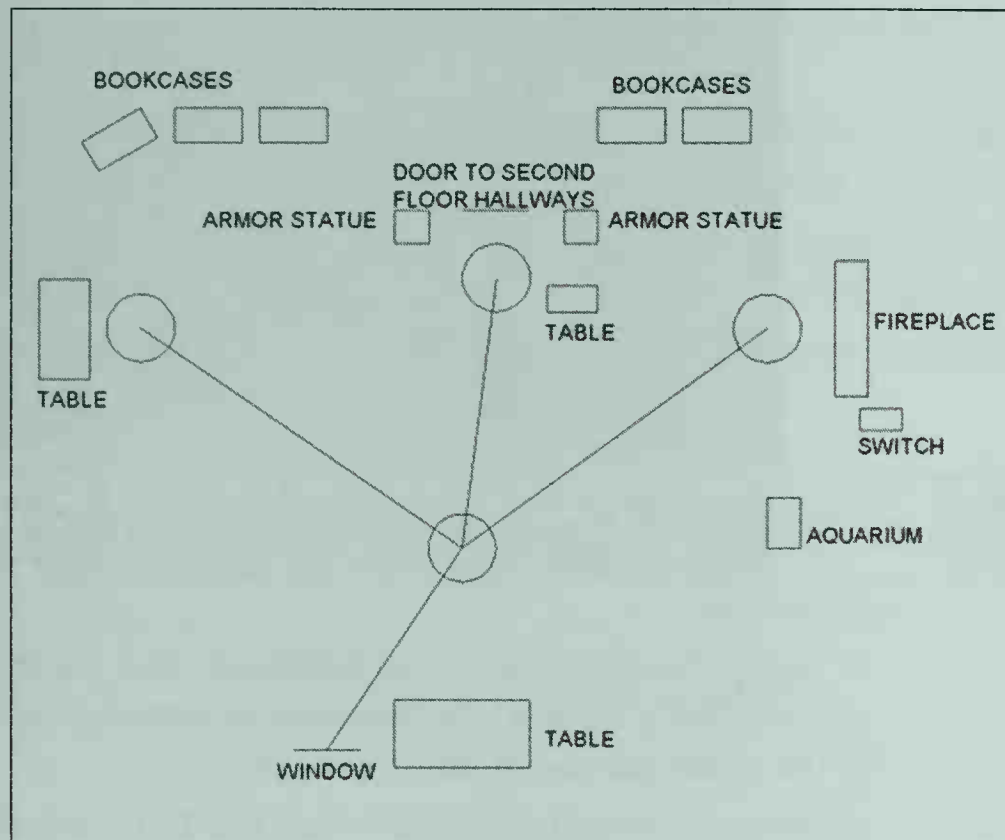
- ✦ Also, look at the plaque at the base of the tree.
- ✦ Now leave the close-up and look upward. You'll see a convenient branch. Throw the hook over the branch.
- ✦ Climb up the rope into the Trophy Room.



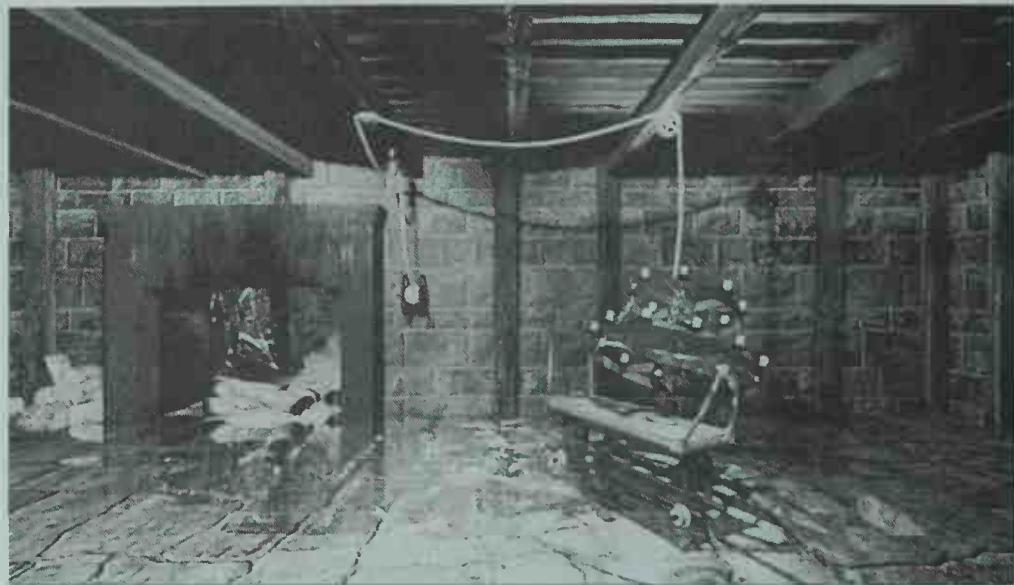
Exploration



Figure 3-5
The Trophy
Room



- ✦ In the Trophy Room, turn right to face the fireplace.
- ✦ Remove the peg that holds the aquarium in place, and move the aquarium so it rests beneath the chandelier.
- ✦ Walk toward the fireplace, and unwind the rope that holds up the chandelier. The chandelier will fall and break the aquarium, flooding the floor and putting out the fire. Although you can enter the fireplace, you should stay out of it for now.



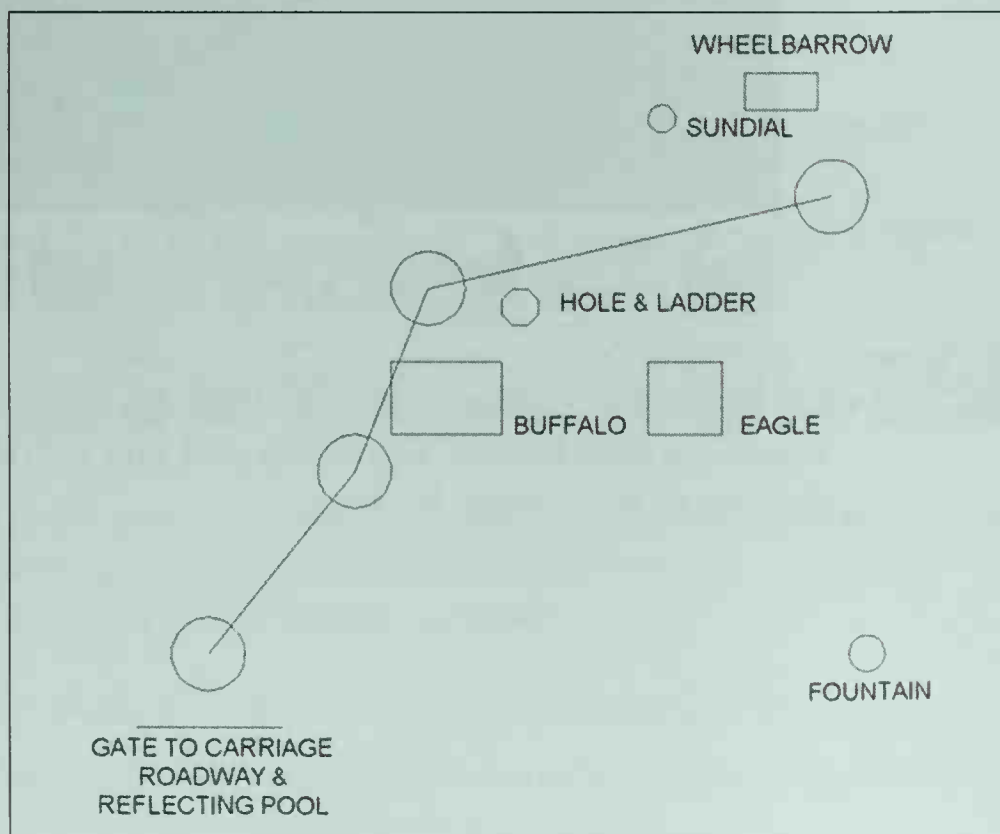
- ✦ Leave the close-up of the fireplace, and walk back to face the door that's flanked by two suits of armor; however, *don't* go to the close-up of the door just yet.
- ✦ Move the small table so it rests right in front of the door. Now approach the door. The suits of armor will let their axes fall into the table—it was a trap. Now you are free to walk through this door.
- ✦ Go through the door. Walk forward until you face a wall, and then turn left. Walk forward four times and turn right. Then walk through the door in front of you.
- ✦ You should now be in a burnt-out room, facing a broken fireplace. Examine the plaque on the fireplace. Now turn around and leave the room.
- ✦ In the hallway, turn left and walk forward three times. Then turn left again and walk through the door into the Library.
- ✦ Take an axe from the coat of arms, and click it on the ladder to bring it close. Now climb down the ladder to the main floor of the Library.



- ✦ Take all the notes from the book pedestal and the reading desk.
- ✦ Turn to face the door and exit the Library.
- ✦ In the first-floor hallways, turn left and walk to the end of the hall. Now turn right and exit the hall through the first door on the left.
- ✦ Now you're in the Great Hall again. Turn right and exit through the doors leading to the Carriage Roadway.
- ✦ Once you're on the Carriage Roadway, turn right and walk along the road. You'll naturally veer left as the castle wall curves inward.
- ✦ Eventually you'll reach a place where there are large doors to your right. Turn left. You will see a reflecting pool leading up to the castle.
- ✦ Look down to examine the plaque mounted upon the retaining wall of the fountain.



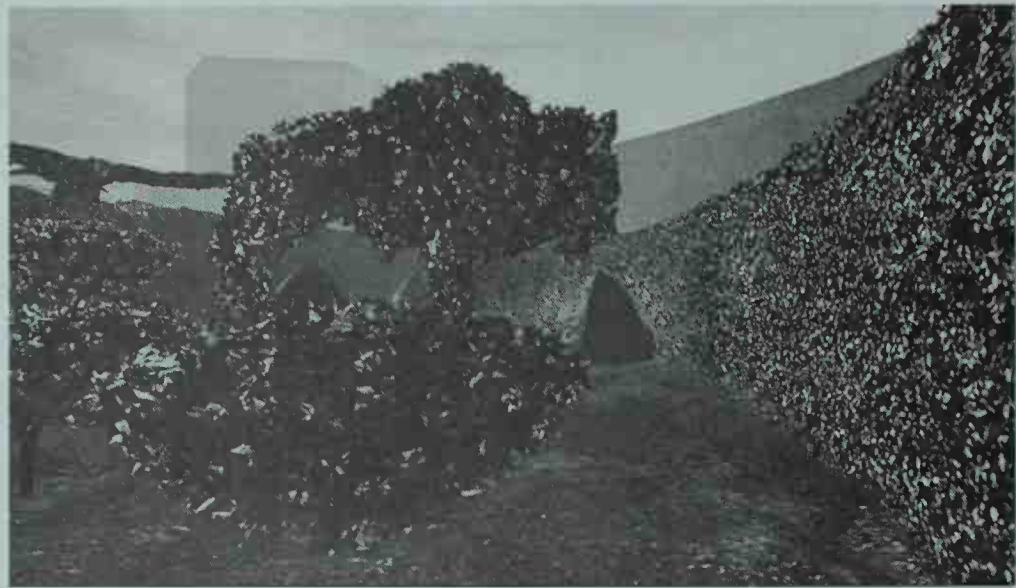
Figure 3-6
The Topiary
Garden



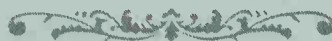
Frankenstein: Through the Eyes of the Monster



- ✦ Leave the close-up of the plaque, and walk forward one position along the left-hand side of the pool. Then turn left.
- ✦ You will see a gate. Open the gate, and enter the Topiary Garden.
- ✦ Turn right and walk past the tree that's shaped like a buffalo. Turn right again and you'll find a ladder leading downward.



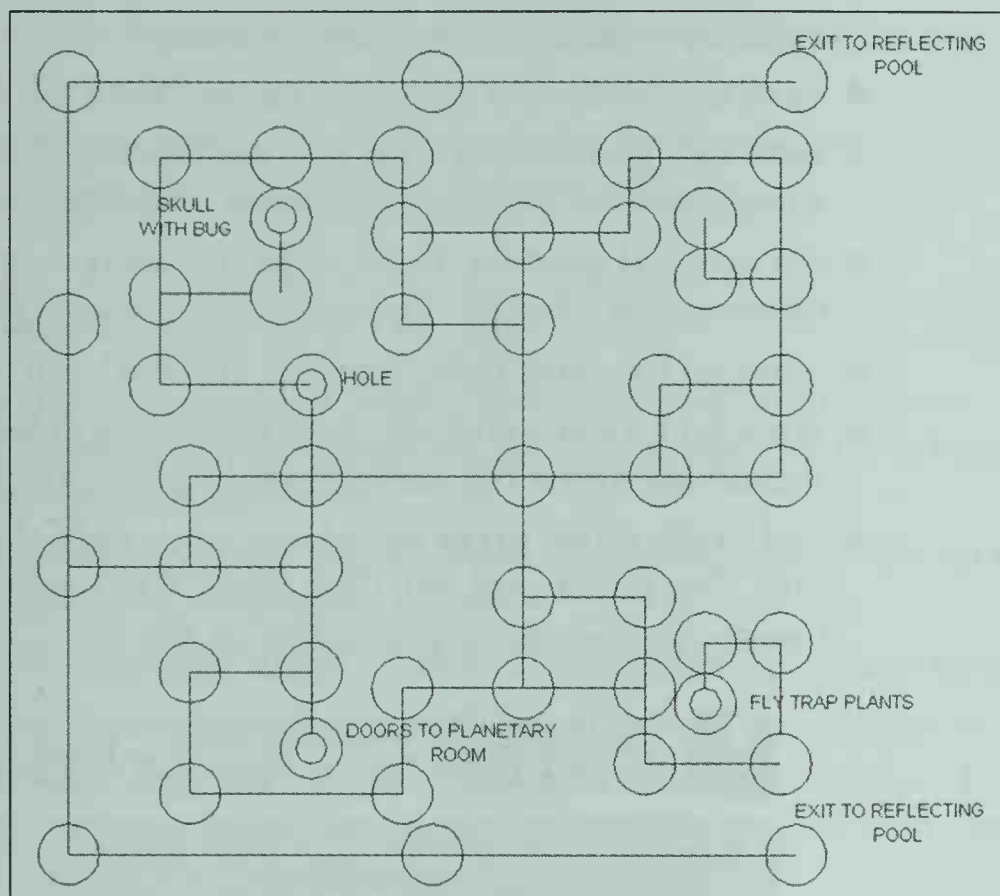
- ✦ Go down the ladder, and walk through the tunnel until you reach another ladder. Climb up and you'll find yourself in the middle of the Hedge Maze.



The Hedge Maze



Figure 3-7
The Hedge
Maze



At this point you can either use your map to navigate this maze, or you can follow the directions below. If you choose to use your map, visit these locations in the following order:

1. The Skull, where you need to pick up a beetle
2. The Plants, where you must deposit the beetle in a plant pod and grab a hedge clippers from the other.
3. The Door, where you can clip the vines away with the hedge clippers and climb down a ladder.



If you chose not to use the map to navigate through the maze, you can get through it by following the instructions below:

- ♣ Turn left, walk forward, turn right, walk forward.
- ♣ Turn left and walk forward to the skull, where you should see a close-up with a beetle scuttling around.
- ♣ Take the beetle and save your game. Leave the close-up of the skull.
- ♣ Turn left, go forward, turn left, go forward, and turn left. You should see the hole in the ground where you originally came out.
- ♣ Go forward (past the hole), right, forward, left, forward, right, forward, left.
- ♣ Now go forward, right, forward, forward, left, forward, and left.
- ♣ Then go forward and left, then forward and left again. You should see some big, dangerous-looking plants.
- ♣ Get to the close-up of the plants, and place the bug in the open pod. The larger pod will then open. Click on it to grab a pair of hedge clippers. Save your game at this point.





- ✦ Leave the close-up. Then go left, forward, right, forward, right, forward, right, and forward.
- ✦ Go forward, left, forward, forward.
- ✦ Go left, forward, right, forward, right, forward.
- ✦ Go right, forward, and right. You should see a cellar door in the ground.
- ✦ At the close-up of the door, use the hedge shears on the vines, and open the door. Climb down the ladder.

Planetary Room and Secret Dock

- ✦ At the bottom of the ladder, turn right and pull the lever. This straightens out the hedge maze, so you will not have to go through it again.
- ✦ Proceed along the small tunnel to another ladder. Climb that ladder to the Planetary Room.
- ✦ In the Planetary Room, walk toward the planetary model on the wall.
- ✦ At the close-up, click on the wheel to start the planets in motion. When the planets are in the position shown on plaque I—found on the broken fireplace on the second floor—click on the wheel again to stop the planets.



NOTE: If you can't remember what any given plaque looks like, all four of them are depicted in Part 2 of this book. Look in the section entitled The Planetary Room to find the exact positions of the planets.



- ✦ Now look at the two rows of slots or windows located to the right of the planets. Open the first slot in the top row, revealing a



fire symbol. Then open the slot right below it, revealing the I (Roman numeral one).

- ♣ Pull the lever on the side of the device, and you'll hear door I open. (If door I does not open, you probably didn't get the planets in quite the right position. Realign them and pull the lever again.)
- ♣ Enter the open door, and walk forward until you reach a place where the tunnel splits in three different directions. Here you will encounter a severed hand that can walk and move around. (Its name, incidentally, is Dirt).
- ♣ Follow Dirt into the rightmost tunnel. Follow this passage as it bears left.
- ♣ Now you will reach another junction with three passages, much like the last one. Ignore the big rock here. Do not throw it at Dirt, or you'll be very sorry! Instead, follow Dirt into the leftmost tunnel.
- ♣ When you reach a wall, turn right and move forward once. You are now facing another wall.
- ♣ Turn left and move forward until you reach the Secret Dock.





- ✦ At the Secret Dock, walk to the edge of the dock and turn left. Click on the loose wire, and move it so that it touches the battery. A loud noise will indicate that the diver's helmet is now functional.
- ✦ Pick up the helmet and take the spear gun underneath it. Turn right and climb down the ladder into the water.
- ✦ Turn right and look at the floating letters, and then turn around and examine the chest filled with gold. Turn back to the dock. A giant octopus will appear, but you'll automatically kill it with the spear gun.
- ✦ Climb the ladder up to the dock, and walk back out through the tunnel.
- ✦ When you reach a Y intersection in the tunnel, walk one step forward into the right branch. Now walk forward two more steps. Turn left.
- ✦ Now walk forward three steps and turn left. In the distance you will see a door covered with chains. Walk forward until you're standing right in front of a large water wheel.
- ✦ Turn the valve on the pipe to stop the water wheel. Now step across the stream on one of the water wheel's fins.
- ✦ On the other side, look down and pick up the chain. Turn around and attach the chain to the water wheel. Then walk back across the water wheel, and turn the valve. This starts the water wheel, which in turn tightens the chain and yanks the door from its hinges. The door falls to form a bridge across the stream.
- ✦ Cross the newly created bridge, and turn right to face the lever on the wall. Pull the lever. This turns on the power supply to the mines.
- ✦ Walk back across the water wheel, and proceed to the end of the tunnel. When you reach the wall, turn left and walk forward two steps. Then turn right and proceed to the end of the passage (you will automatically veer right as the tunnel curves).



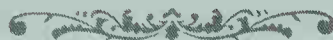
NOTE: If you prefer to navigate with the tunnel map, simply use the Tunnels map to visit the three places marked Switch. Turn on the conveyor belts you find in those locations, and then return to the water wheel. Then you can refer to the instructions under The Mines and the Pulverizing Chamber, below, to continue the game.

If you chose not to use the maps, you can follow the explicit instructions below to get those conveyor belts moving.



- ♣ Eventually you will reach a conveyor belt. Press the button to start the belt. You'll see rocks start to move across the belt.

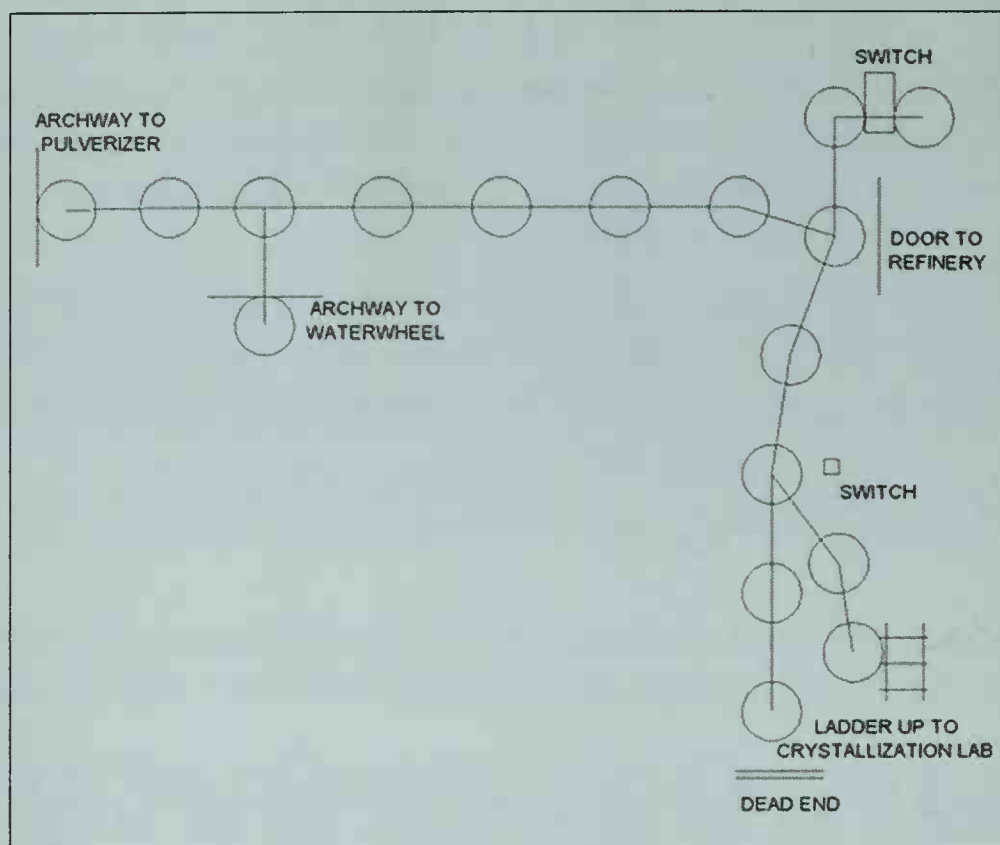




- ✦ Turn around and walk along the passage you entered until you reach the end. Then turn left and walk forward until you reach a junction where you can go three different ways.
- ✦ Walk through the central tunnel, and turn on the conveyor belt you find there. Then exit the close-up.
- ✦ Now choose the rightmost tunnel. Proceed along this tunnel until you reach another junction where you can go in three directions. Again, enter the central tunnel and activate the conveyor belt. Exit the close-up.
- ✦ Turn around. Walk along the tunnel; it will veer to the right. Follow the tunnel to the right, and then walk forward one more step. Now turn left. You should see the Water Wheel Room ahead of you again.

The Mines and the Pulverizing Chamber

Figure 3-8
The Mines



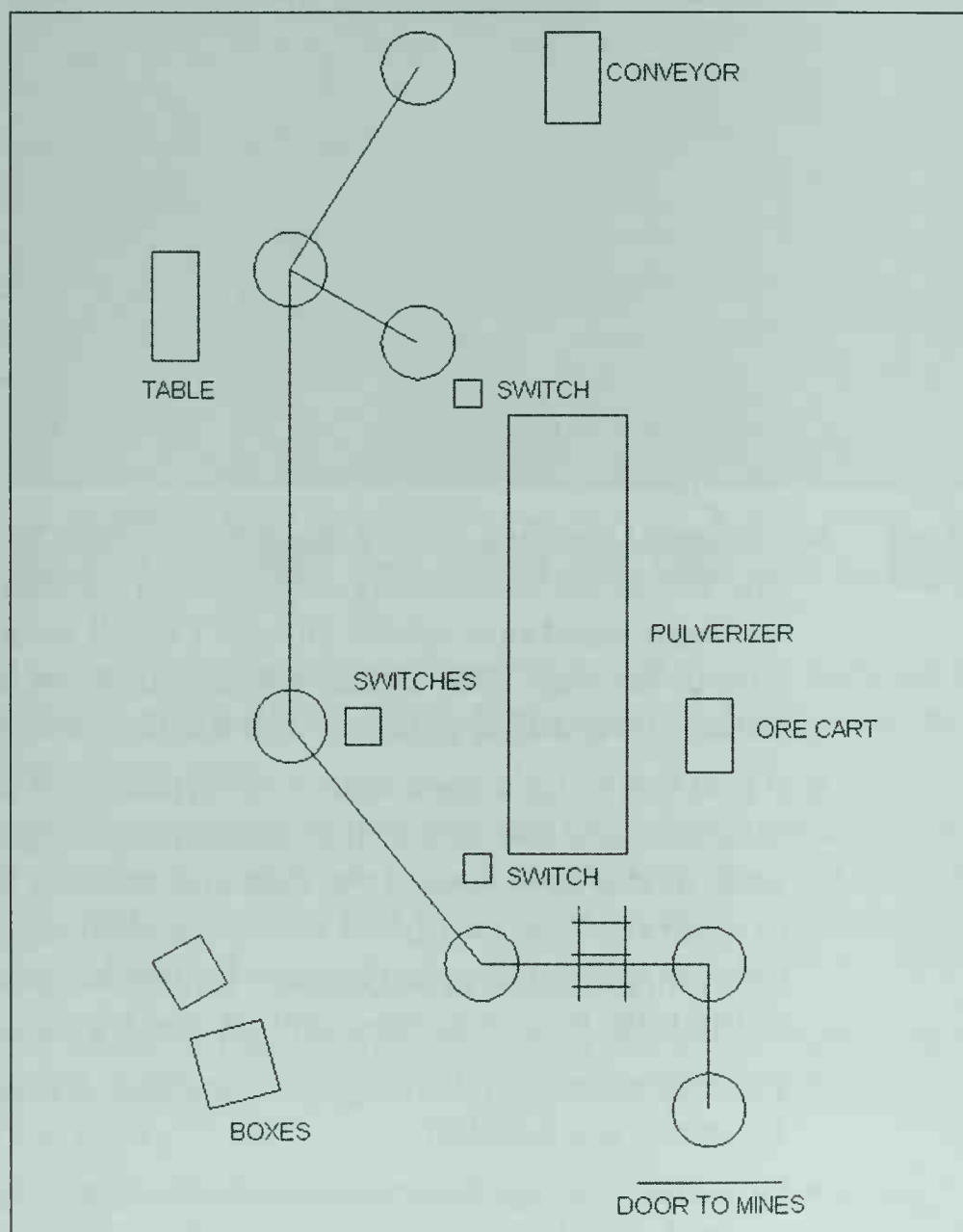
- ✦ Walk through the Water Wheel Room, across the stream, and into the mine entrance on the other side. Walk all the way to the end of the mine shaft.
- ✦ Turn right and walk until you reach a place where one set of tracks disappears through a metal door. Turn right and follow the other tracks until you find a track switch—a large clutch lever to your left. Pull the switch and turn around.
- ✦ Walk all the way back down the mine shaft, past the junction where you originally entered the mines. When you get to the very end of the tracks, you'll find another metal door like the one you just saw.



- ✦ Pull the lever to open the door, and enter the Pulverizing Chamber.



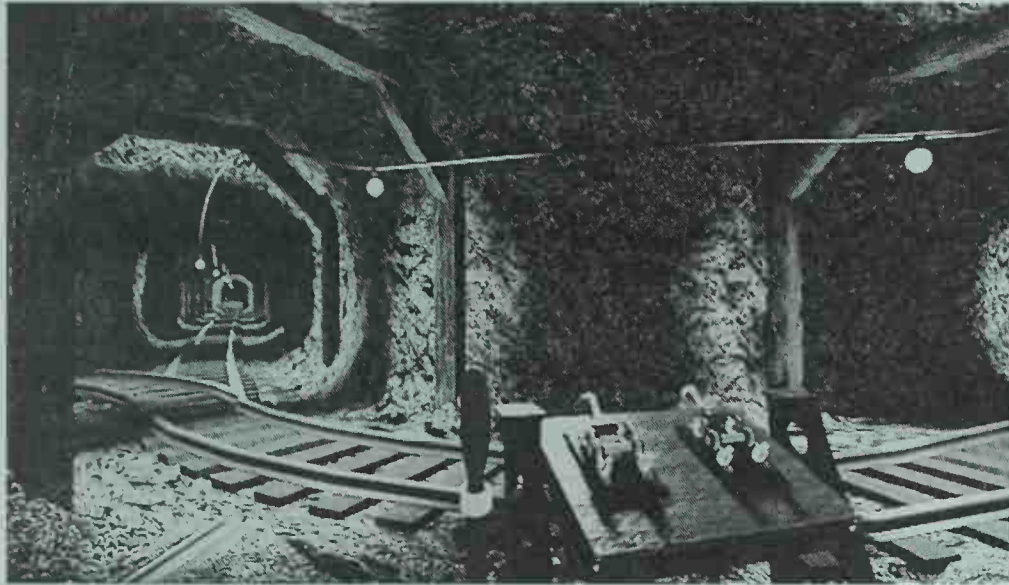
Figure 3-9
The Pulverizer



- ✦ Climb the ladder to the platform, and walk to the far end. Turn right and you'll find a conveyor belt just like the ones you turned on a few moments ago. Turn this one on as well.



- ✦ Turn right and walk to the place where two buttons are attached to the belt. Press the lower button to turn on the pulverizing machine.
- ✦ You might want to save your game here because this next part requires hand/eye coordination. If you don't succeed, you'll get to try it again and again, but it's easier to just save now and restart if you're unsuccessful.
- ✦ Walk to the pulverizer controls, located in the center of the room. Throw the knife switch, and the belt will start to move. Rocks will begin to move across the belt, from left to right. As they move across, you must crush each rock into small rubble with two large crushers. The left button on the control panel activates the left crusher, and the right button activates the right crusher.
- ✦ You must hit each rock with both crushers to reduce it to small ore. If you hit a rock only once, it will be reduced to medium-sized ore, which still isn't small enough, so you must be sure to hit each rock twice. When you have finally crushed enough ore, a bell will ring and the belt will stop.
- ✦ If you fail to hit a rock with both crushers, it will jam the machine and the belt will automatically stop. Then you must walk to the right end of the belt and pull the lever located there to clear the belt of rubble. Once it's cleared, you must turn the belt on again, using the bottom button located near the left end of the belt. Return to the controls and try again.
- ✦ When the bell finally rings, climb down the ladder and leave the Pulverizing Chamber.
- ✦ Walk back along the tracks until you reach the place where a control panel is mounted to the left of the tracks. This panel is located near the first metal door, the one you did not open.



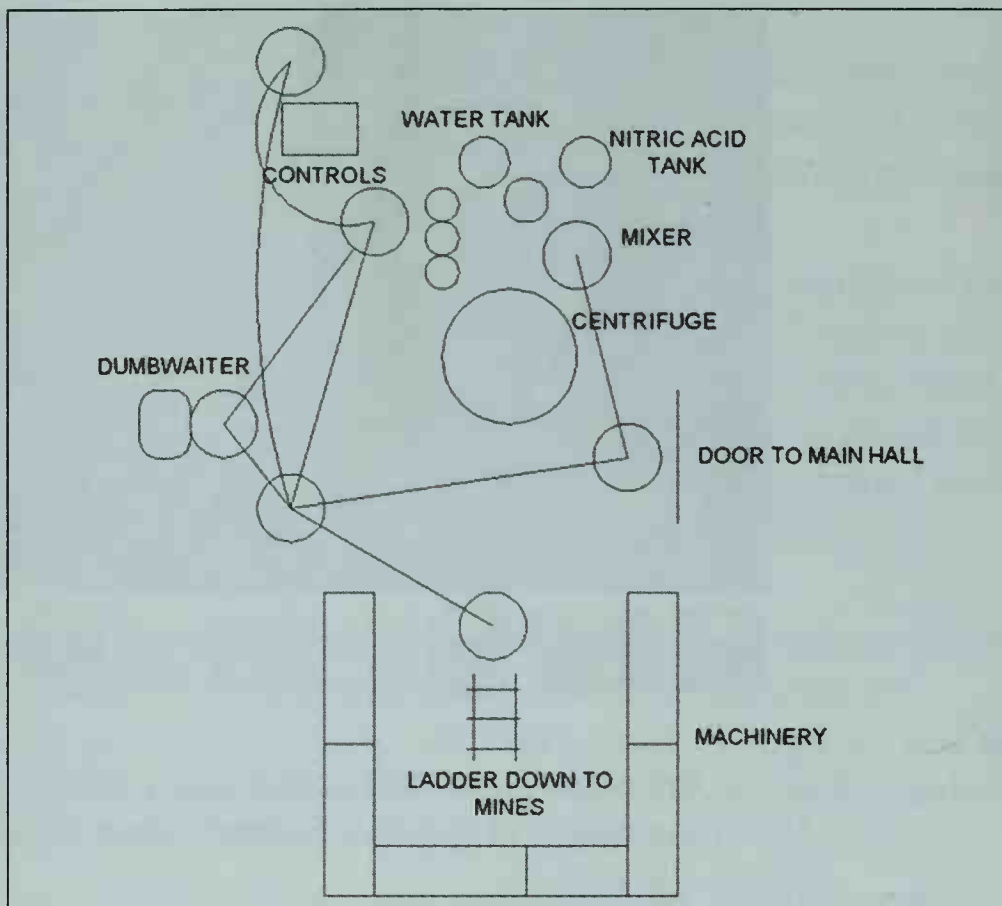
- ✦ Go to the close-up of this panel and pull the left knife switch. The mine cart will exit the Pulverization Chamber and move left across the screen.
- ✦ Leave the controls. Follow the tracks in the same direction that the cart went. When you reach a junction, veer left and keep on going. You'll find the cart in an alcove with a ladder and a chain.
- ✦ Get close to the cart and attach the chain to it.
- ✦ Now return to the control panel and throw the right knife switch, then the left knife switch. The cart will roll back along the tracks to the right.
- ✦ Now return to the alcove and climb up the ladder to the Crystallization Lab.

Wine Cellar and Refinery

- ✦ From the Crystallization Lab, walk through the door into the Great Hall. From there, proceed to the Carriage Roadway.



Figure 3-10
The
Crystallization
Lab



- ✦ Walk to the edge of the porch overlooking the Hedge Maze. Climb down the ladder, and walk as far as you can. Turn around and go down the hole. Then go through the tunnel, and climb up the other ladder to the Planetary Room.



NOTE: You can also get back to the Planetary Room by going back down into the mines and using the map to work your way back to door I. Choose the route you prefer.





NOTE: At some point in the game, Frankenstein will approach you in the Great Hall and draw a pistol. When Frankenstein apprehends you, follow his directions to the dungeon. When he leaves, click on your left hand to wrench it from the shackle. Now look at your right hand. Look back at your left hand, and someone will lower a key.

Unlock the remaining shackle with the key, and walk toward the staircase. Open the grate in the wall at the base of the stairs and enter the Catacombs. From there you can choose any path you'd like. You'll eventually pop up in familiar territory.

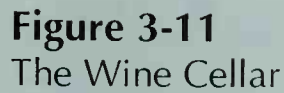


- ✦ In the Planetary Room, turn the wheel to align the planets as they're seen in Plaque III. Then open the second panel in the top row (water symbol) and the third panel in the bottom row III (Roman numeral three). Then pull the lever to open door III.
- ✦ (Why not open door II instead? Rubble blocks the passage behind door II, so you can't go there until later in the game.)
- ✦ Walk through door number III, just one step. You will see several barrels in front of you, the closest one lying on its side. Save the game here.



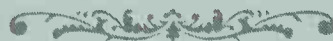
NOTE: If you wish to use the map to get through the Wine Cellar maze, you must go to the place on the map labeled TNT, then the place labeled Door.





- 146

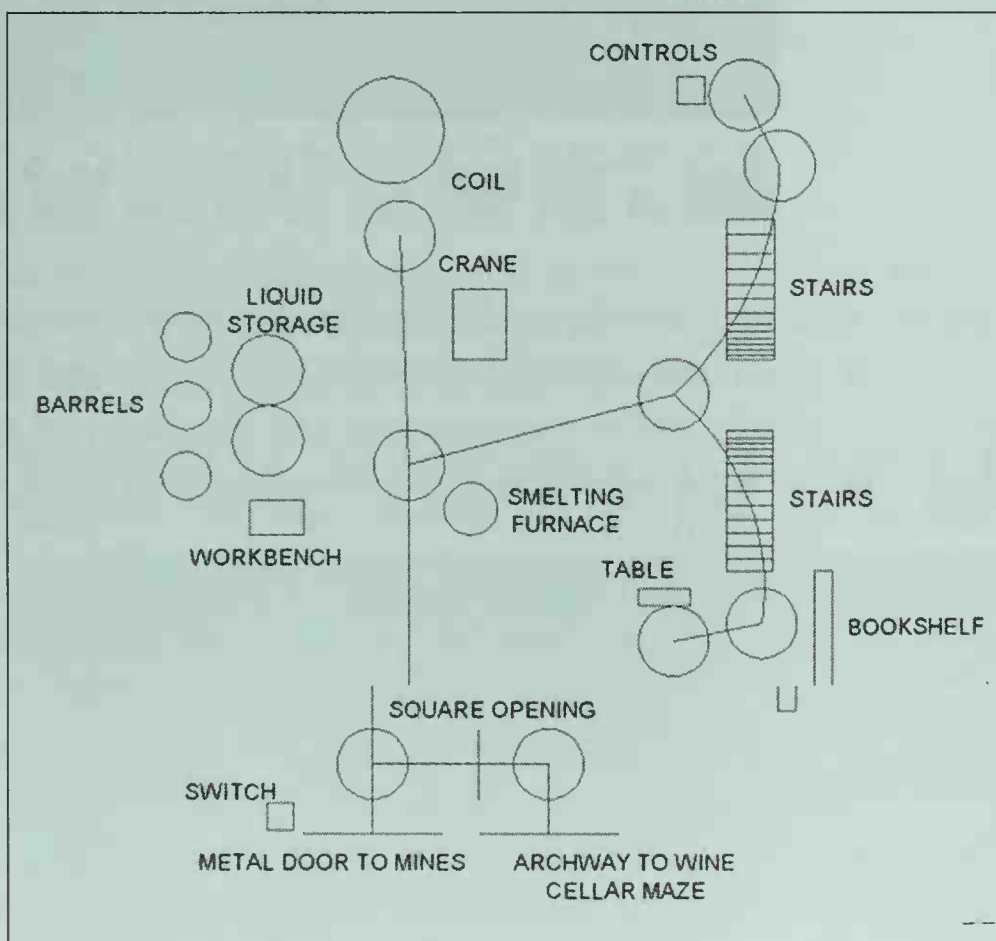
Walk-through of Frankenstein: Through the Eyes of the Monster



- ✦ In the Refinery, turn left. Pull the lever to open the metal door. Walk through the door into the Mine Shaft.
- ✦ Turn right and walk to the mine cart control panel.
- ✦ Pull the large clutch lever on the panel to switch the track. Then throw the right knife switch to the up position and the left knife switch to the down position. The mining cart will roll into the Refinery.
- ✦ Leave the control panel and enter the Refinery.

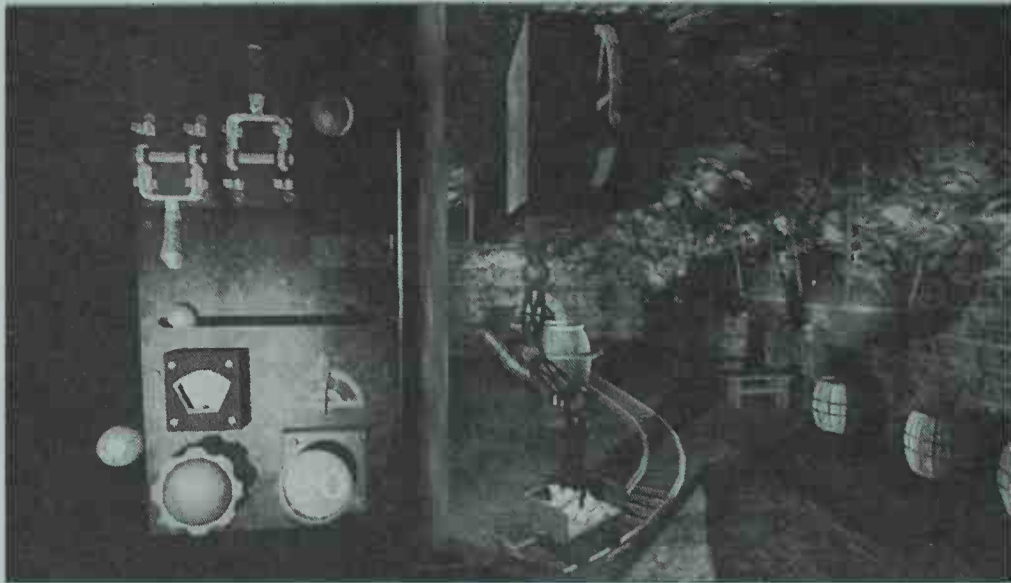


The Refinery



- ✦ Go to the far end of the Refinery and climb the left set of stairs to the Refinery Control Booth.

Frankenstein: Through the Eyes of the Monster



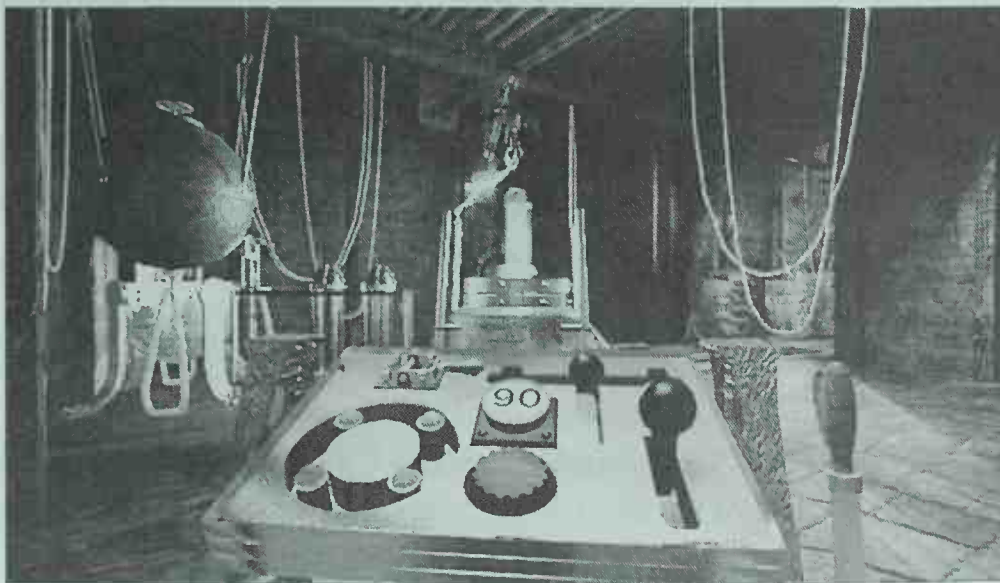
- ✦ At the control panel, throw the left knife switch to turn on the power.
- ✦ Move the lever above the numeric indicator to the right until the needle in the meter moves into the gray part of the display.
- ✦ Turn the wheel beneath the meter until the numeric indicator reads 90.
- ✦ The up/down knob located on the left of the control box will from now on be called the left knob. Push it down and the crane will gather the ore. Then push it up and the crane will lift the ore.
- ✦ Slide the central knob in the horizontal groove over to the right. The crane will move to the rear of the cavern.
- ✦ Pull the left knob down, and the ore will be placed in the furnace. Push the left knob back up, and the crane will rise.
- ✦ Throw the knife switch on the right, and a prong-like electrode will descend from the crane.
- ✦ Pull the left knob down again, and the crane will descend for the final refining process. Soon the lights on the control panel will flash. When this happens you'll know that you've successfully refined the ore.

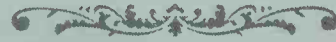


- ✦ Pull the left knob up, and slide the central knob left. Then push the left knob back down again, and leave the control panel.
- ✦ On your way out, flip the switch on the large Lightning Coil in the corner of the Refinery. This sends power to the Crystallization Lab.
- ✦ Go back to the mine cart control panel.
- ✦ At the control panel, throw the right switch down, and then throw the left switch down. After the mine cart has rolled to the right, pull the clutch lever to switch the track.
- ✦ Now throw the right switch up and the left switch down. The cart will roll into the alcove beneath the Crystallization Lab.
- ✦ Follow the mine cart's path to the alcove beneath the Crystallization Lab. Climb up the ladder into the lab.

Crystallization

- ✦ Save the game.
- ✦ Find the control panel mounted in the far corner of the Crystallization Lab. It features a numeric indicator like the one in the Refinery and a couple of large knobs.





- ✦ Turn the big dial until the numeric indicator reads 90.
- ✦ Look for the knob mounted in a T-shaped groove. Move this knob to the right, and the mechanical arm will get the refined ore.
- ✦ Move the knob in the T groove to the left. This causes the arm to drop the ore into a mixing vat.
- ✦ Exit the control panel and walk to the close-up of the mixing vat. You have to walk all the way around the centrifuge in the center of the room.
- ✦ At the close-up of the mixing vat, turn the valve on the tank of nitric acid (HNO_3), and then turn the valve on the tank of water (H_2O).
- ✦ Flip the switch mounted on the mixing vat. This starts a mixer, which mixes the contents of the vat.
- ✦ Now turn the tiny spigot located beneath the vat, and the mixture will drain out of the vat into a long glass tube to the left.
- ✦ Return to the control panel.
- ✦ Move the knob in the T groove left, and the mechanical arm will take the glass tube.
- ✦ Find the large knob that can only be moved up and down. Pull this knob down, and the cylinder will be placed in the centrifuge.
- ✦ Throw the knife switch and pull the large clutch lever. The centrifuge will start to spin. Eventually it will glow green, which means you've successfully formed a crystal.
- ✦ Throw the knife switch back to the left, and pull the knob in the T groove down. The crystal will be placed in a dumbwaiter.
- ✦ Go to the dumbwaiter and press the top button to send the crystal up to the Resurrection Lab.

Mausoleum

- ✦ Now you must return to the Planetary Room. The easiest way is to exit to the Great Hall and go through the front doors to the Carriage Roadway. Walk forward to the ladder and climb down, and then walk forward until you can't walk any further. Turn around

Walk-through of Frankenstein: Through the Eyes of the Monster



and go down the hole. At the bottom, go through the tunnel to the other ladder, and then climb up to the Planetary Room.

- ✦ In the Planetary Room, turn the wheel until the planets look like the planets in Plaque IV. Then open the fourth panel on the top row (mountain symbol) and the fourth panel on the bottom row IV (Roman numeral four). Pull the lever and door number IV will open.
- ✦ Enter door number IV and follow the corridor to the Mausoleum.



- ✦ Turn right and enter the close-up of the open drawer.
- ✦ Open the skull's jaw. When the spider enters the skull, close the jaw.
- ✦ Take all the notes you can find. Click on the notes, read them, and take the ones you can take. You'll find lots of them. Like shuffling through a real stack of papers, you'll know when you've read everything because the pages will begin to repeat.
- ✦ Leave the Mausoleum.



- ✦ From the Planetary Room, go down the ladder, through the tunnel, and up the other ladder into the garden. Walk forward to the castle and enter the Great Hall.
- ✦ Turn right and go through the tapestry. Climb the ladder all the way to the top, exit through the blown-out grate, and climb the rope to the Balcony.
- ✦ Enter the Lightning Coil Room through the door, and then climb down the stairs to the Small Laboratory.
- ✦ From the Small Laboratory, enter the Chemical Storage Room through the door that was previously hidden by ice. Walk to the vault door and open it with the combination you found in the Mausoleum notes. The combination is Up, Up, Down, Up, Down.

Encounters with Frankenstein and the Judge's Henchmen

- ✦ Go through the door to the Cryogenics Lab, and cross the room to the other door.
- ✦ Walk through the door to the Kennels, and you'll see Frankenstein. Approach him and listen to what he says. When he leaves, turn around. Frankenstein will disappear again, this time behind some machinery. Walk forward once and turn right to face him.
- ✦ Frankenstein will grow irate and point a pistol at you. Turn around quickly and exit the Kennels to the third-floor hallways.
- ✦ Turn left and walk to the door at the end of the hallway. Open the door and walk down the stairs to the second floor.
- ✦ Now turn right and walk forward. Turn right again, and walk to the door with three stone steps. Open this door and walk down the stairs to the Great Hall.
- ✦ Save your game.
- ✦ Go through the doors to the Carriage Roadway, and walk along the road to the left. Before you get to the junction with the reflecting pool, you should save the game again—after all, you might have



to try this part several times. You are about to encounter some gun-toting thugs and a timer is running, so move fast!

- ✦ Walk forward and the first henchman will pop up before you.
- ✦ Immediately turn right and the second henchman will appear.
- ✦ Turn right again and proceed back to the castle doors as fast as you can. Remember, this is a timed section of the game, and you'll be shot if you're slow.
- ✦ Enter the castle and proceed to the two staircases located dead ahead.
- ✦ Walk up the staircase to the right.
- ✦ You can save your game again at the top of the stairs, so you don't have to do this whole section over again if you fail.
- ✦ When you reach the second floor, quickly turn left and proceed to the end of the hall.
- ✦ Now turn right, go forward into another corner, and turn left again.
- ✦ You should be looking straight down a section of hall with a door at the end. Get to the door as fast as possible, and click on it to enter.
- ✦ Turn right immediately to face the mirror. A woman—Sara—will appear behind the mirror. Follow her into the mirror quickly. Keep clicking on the mirror until you get in there.



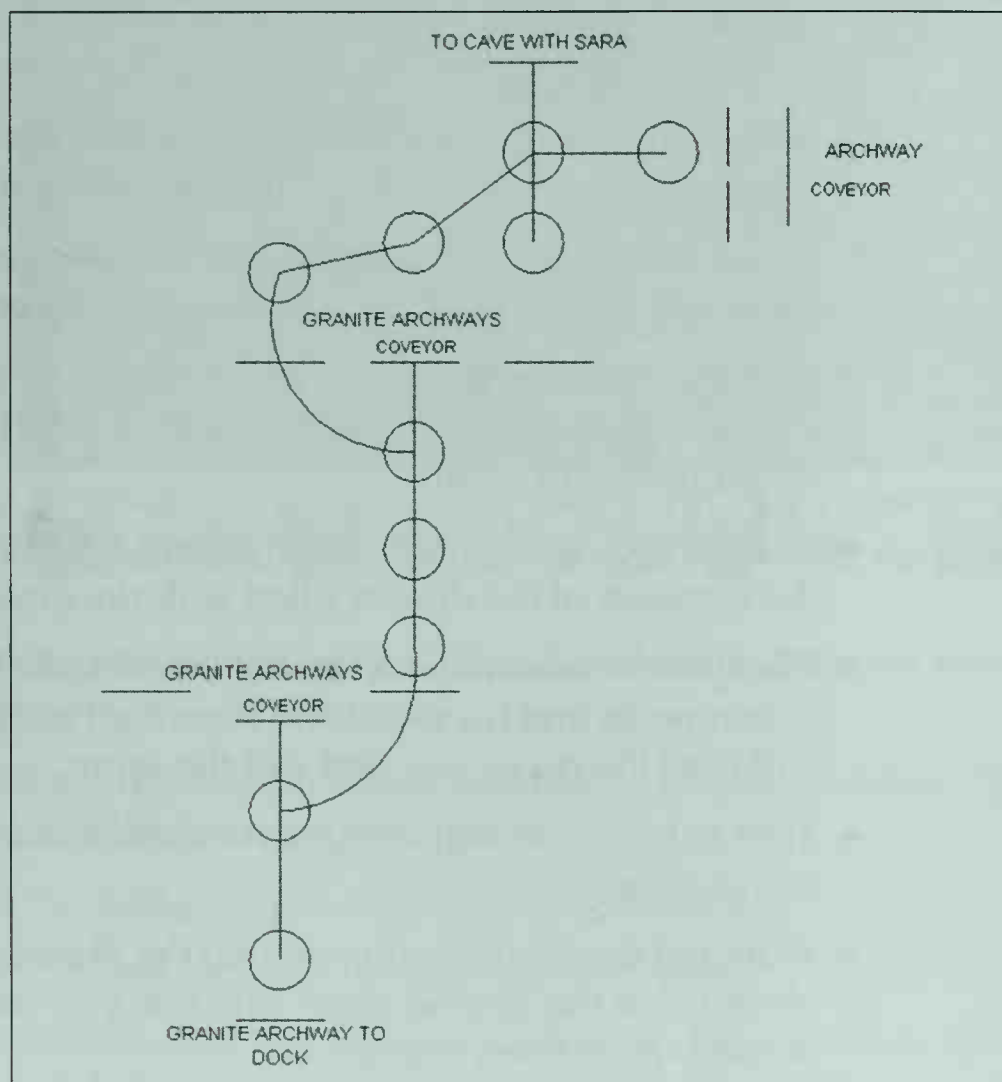
- ✦ Now you have to follow Sara. Watch where she goes and follow briskly, and you'll soon emerge in a waterside cave.



The Caverns, Mausoleum and Mine with Sara



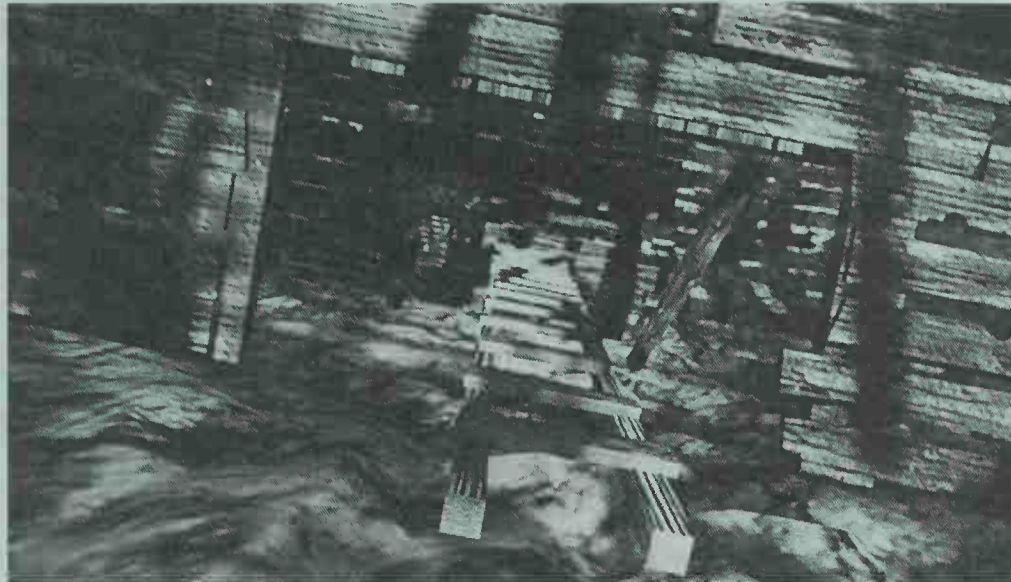
Figure 3-13
The Caverns



- ✦ In the cave, walk toward Sara. When she leaves, get to a close-up of the cup and barrels. Push the rightmost barrel forward, and then take the long branch on top of the nearby barrel. Use the branch to knock a wine bottle from the high shelf. The bottle will fall into the rightmost barrel.



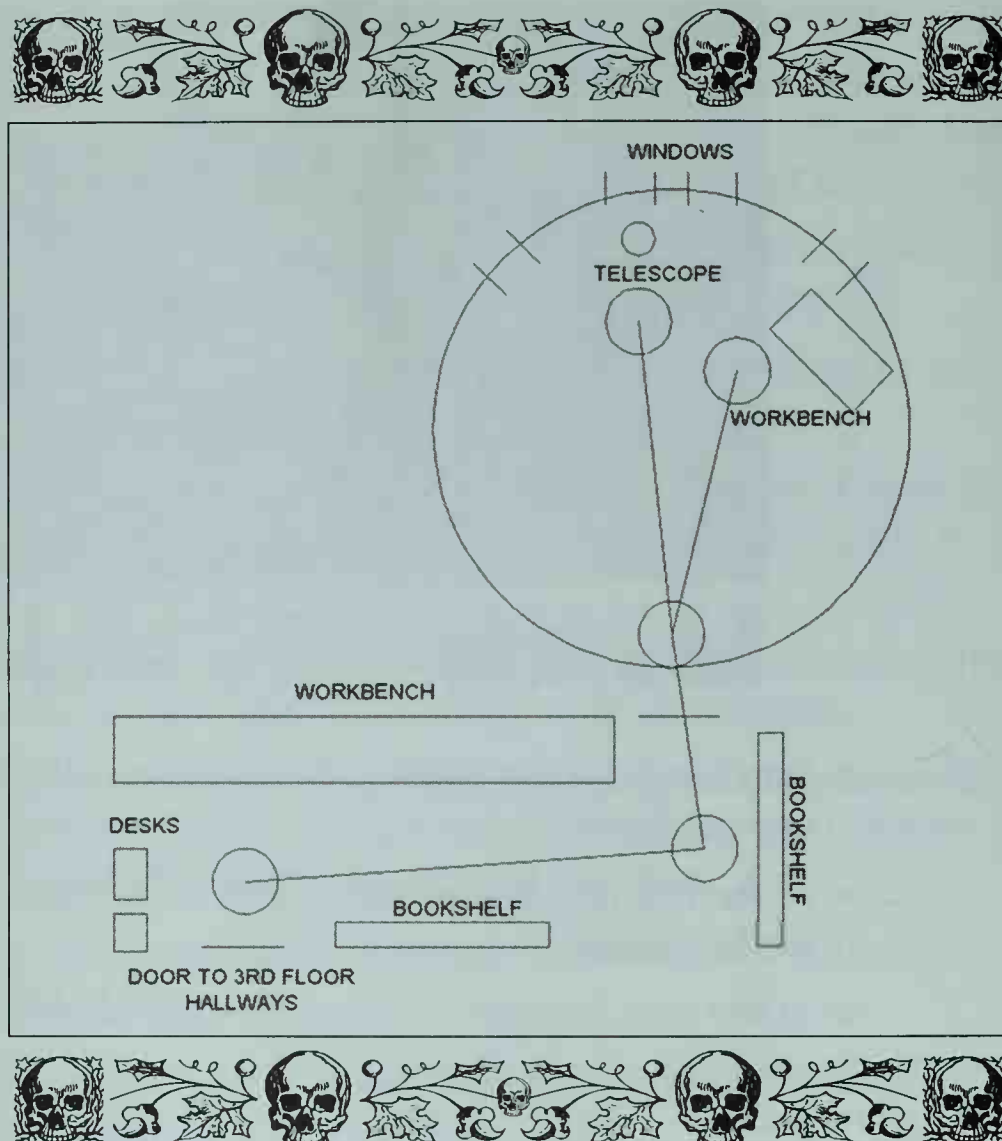
- ✦ Sara will get the bottle and walk off-screen. Turn around and follow her. She will talk about herself for a while. When she's done, leave the close-up. She will talk a little more.
- ✦ Eventually you'll hear Dirt, the severed hand, speaking. Turn to look at Dirt, which is hanging from a hole in the wall. Just watch until Dirt leaves—don't throw rocks or attempt to harm it.
- ✦ Now turn to Sara again and listen to what she says. After she leaves, turn left and walk out through the tunnel.
- ✦ At the end of the tunnel, turn right and walk as far as you can. Turn right again and enter the Planetary Room.
- ✦ Spin the wheel to the fourth plaque position, and open the fourth panel on both the top and bottom rows. Pull the lever to open door number IV again.
- ✦ Leave the close-up and turn left. Enter the Mausoleum and go to the close-up of the drawer filled with documents.
- ✦ Click on the newspaper clipping that details Frankenstein's experiments and his expulsion from the Pasteur Institute. Sara will read the paper too, and exit the room.
- ✦ Turn to leave the Mausoleum. An earthquake will occur at this point.
- ✦ Walk out the Mausoleum and into the Planetary Room. Note that all exits but the second door—the one you couldn't go through before—have been sealed.
- ✦ Go through door number II, and proceed until you reach a large cavern.
- ✦ Turn right and you'll see Sara waiting by the ladders. Walk to meet her.



- ♣ Start climbing the ladders. You'll eventually discover you're being followed.
- ♣ At the first junction where you have a choice of paths, choose the left ladder.
- ♣ At the next junction, choose the right ladder.
- ♣ At the final junction, choose the left ladder.
- ♣ Eventually you will automatically look down and see that Sara needs help. Click on her extended hand to grab it, and you will both emerge safely from the mine into the Topiary Garden.

To the Observatory

Figure 3-14
The Observatory



- ✦ Follow Sara out of the Topiary Garden.
- ✦ Turn left by the reflecting pool and walk toward the small gargoyle statue mounted on the pool's retaining wall.
- ✦ At the close-up of the gargoyle, click on the ball under the gargoyle. A stone slab will rise in the pool.
- ✦ Click on the slab.
- ✦ When you reach the slab, part of the wall in front of you will move aside. Enter this passage, and follow it all the way to the Secret Dock.

Walk-through of Frankenstein: Through the Eyes of the Monster



- ✦ At the Secret Dock, turn left and read the note. Take the note and turn around to observe a bomb.
- ✦ Turn right and leave the dock. When you reach a junction you should take the left passage. At the end of the passage, pull the lever on the wall and walk back out to the reflecting pool.
- ✦ Follow the pool to the Carriage Roadway, and follow the roadway back to the castle. Enter the Great Hall.
- ✦ In the Great Hall, go up the left flight of stairs and walk through the door.
- ✦ Walk forward and turn left at the corner. Enter the door ahead of you and to your left. Climb the stairs beyond the door.
- ✦ At the top of these stairs, turn right and walk forward. Then turn right again and enter the antechamber to the Observatory through the door on the left.
- ✦ Inside the antechamber, turn right. You'll see Sara walking into the Observatory. Follow her.

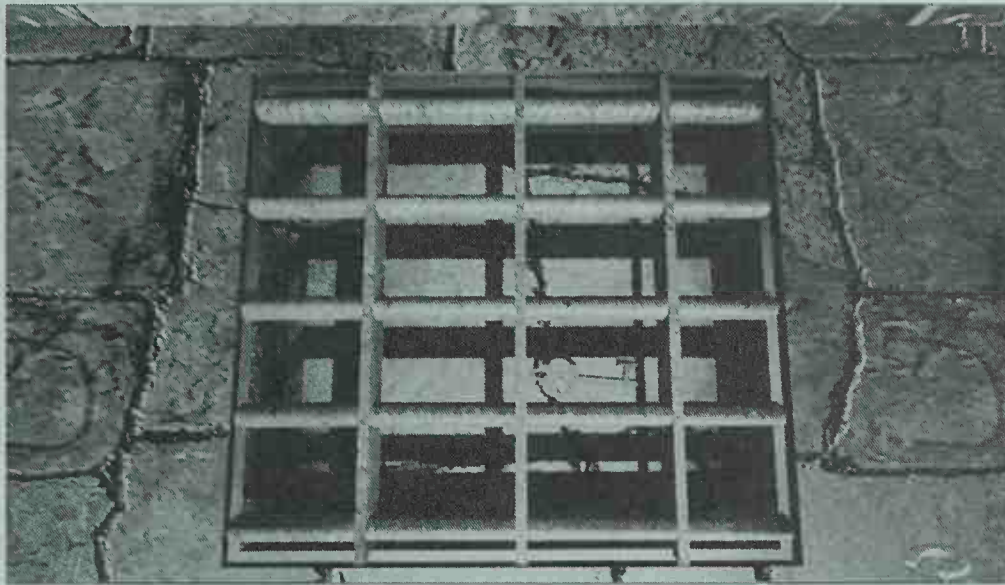




- ✦ You will see Frankenstein standing before a large window, apparently lost in thought. Walk toward him and watch the conversation between Sara and the doctor.
- ✦ When the conversation is finished, return to the antechamber, next to the door. Turn back as if you were about to walk back into the Observatory, and Frankenstein will appear before you. After speaking a few words, he returns to the Observatory. Follow him.
- ✦ Now watch the final conversation between Sara and Frankenstein. Frankenstein will walk away; follow him to the door.
- ✦ At the door, Frankenstein will offer to disarm the bomb. Instead he will quickly lock you and Sara in.

Escape from the Observatory and Flight to the Dock

- ✦ After Frankenstein locks the door, go back to the Observatory and look through the telescope. You'll see Gabrielle.
- ✦ Return to the antechamber and look around by the door. You'll find a grate on the wall.
- ✦ Now look down to see a small desk you might not have noticed earlier. Open the desk drawer and take the key. Leave the close-up of the desk.
- ✦ Slide the nearby table until it's resting underneath the grate.
- ✦ Climb up on the table.
- ✦ Click on the key on the grate. You'll accidentally drop it the first time, and it will fall into a vent on the floor.



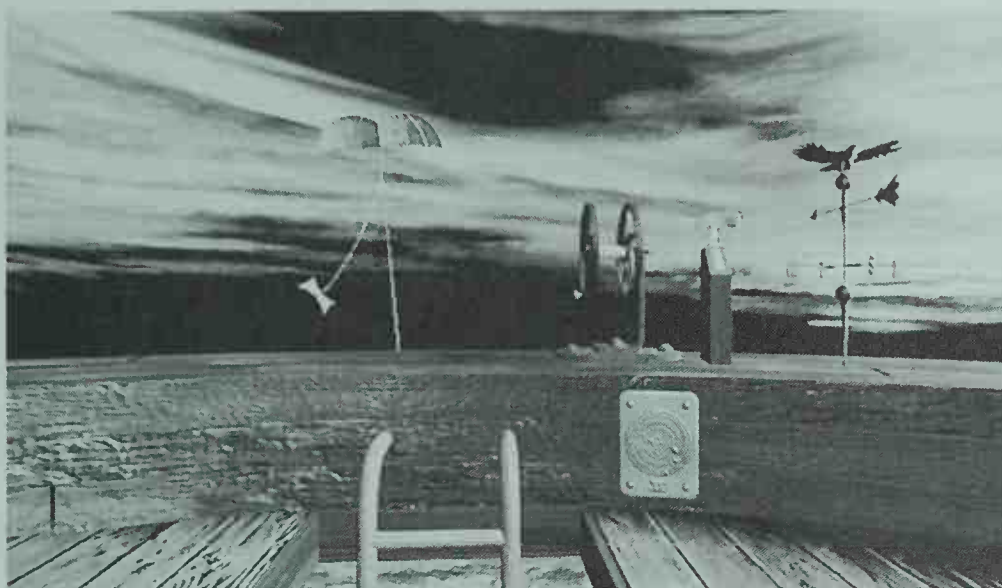
- ✦ Return to the Observatory, and look at the work table. Take the horseshoe magnet there.
- ✦ Go back to the grate area. Slide the table back to its original position, so you can bend down to get the key.
- ✦ Look down and use the magnet to get the key.
- ✦ Slide the table under the grate again, climb up, and unlock the grate.
- ✦ Get off the table. Sara will crawl through the grate and unlock the door from the other side.
- ✦ Now, exit the door. You'll turn to look at poor, dead Dirt. Now you need to get to the Secret Dock! Turn around to face the hallway. Walk forward, turn left, walk forward, and turn left.
- ✦ Climb down the stairs to the second floor. Turn right, walk forward, turn right, and walk forward. You'll walk through a door with three steps leading up to it, and emerge on another landing. Walk down the stairs to the Great Hall.
- ✦ Go through the front doors to the Carriage Roadway. Turn right and walk along the roadway until you reach the reflecting pool.



- ✦ Turn left and walk down the left side of the pool to the gargoyle statue.
- ✦ Press the statue to raise the slab in the pool again. Walk onto the slab and into the secret passage.
- ✦ Go down the tunnel to the Secret Dock. You'll find Gabrielle on the floor. Pick her up and go back the way you came, taking the left passage when the tunnel branches.
- ✦ Pull the lever at the end of the tunnel and emerge in the pool. Walk down the pool to the Carriage Roadway, take a right, and follow the roadway to the castle.
- ✦ Enter the Great Hall and turn right. Go through the tapestry, and climb all the way up the ladder.
- ✦ Climb out through the blasted grate, and climb up the rope to the Balcony. Go through the door to the Lightning Coil Room, and save the game.

The Resurrection

- ✦ Climb up the stairs to the Resurrection Lab. You'll automatically put Gabrielle on the table.
- ✦ Cross the room and find the dumbwaiter—the metal grate on the wall. Open it and look inside. Remove the Life Stone Crystal.
- ✦ Turn around and you'll see Gabrielle on the table. Note the crystal holder above her body—it's slightly green and looks like a candle holder. Put the crystal in that holder.
- ✦ Climb the ladder to the Tower Rooftop and look at the wind speed gauge. When the needle is between 10 and 20, leave the close-up and launch the kite.



- ✦ Climb down to the Resurrection Lab. Then go down again, to the Lightning Coil Room. Walk to the Lightning Coil's control panel, and enter the close-up. When the power needle is in the faint gray area, flip the switch.
- ✦ Go back up to the Resurrection Lab and find the controls for raising and lowering the table—they're mounted in the center of the room, opposite the window.
- ✦ Flip both sets of knife switches and pull the clutch lever. The platform will rise.
- ✦ Flip the leftmost set of switches back to the left.
- ✦ That's all there is to it. You can now relax and watch the final cinematic sequence.

To Order Books

Please send me the following items:

Quantity#	Title	Unit Price	Total
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____
Subtotal			\$ _____
7.25% Sales Tax (California only)			\$ _____
Shipping and Handling*			\$ _____
Total Order			\$ _____

*\$4.00 shipping and handling charge for the first book and \$0.50 for each additional book.

BY TELEPHONE: with Visa or MC, call (916) 632-4400 Mon.–Fri., 9–4 PST
BY MAIL: just fill out the information below and send with your remittance to:

Prima Publishing
P.O. Box 1260BK
Rocklin, CA 95677

Satisfaction unconditionally guaranteed

My name is _____

I live at _____

City _____ State ____ Zip _____

MC/Visa # _____ Exp. _____

Signature _____

U.S. \$19.95
Can. \$29.95
U.K. £15.99

Electronic Entertainment

The Afterlife is Horribly Confusing. What's a Monster to Do?

With a bolt of lightening and a clap of thunder, you awaken to a brave new world of fear and loathing. You are the monster, killed for a crime you didn't commit. Who is this madman who keeps calling you his "Creation?" Where can you turn for help? It's times like these when you need **Frankenstein: Through the Eyes of the Monster™—Official Strategy Guide!**

Inside you'll find the indispensable "Diary of a Nameless Man," a lexicon of all the puzzles, and a straightforward tour of the game—all designed to help you:

- 👉 Prepare for each intriguing plot shift and surprise
- 👉 Unearth the secrets of Frankenstein's castle, garden, and catacombs
- 👉 Discover the truth about your past life (and death)
- 👉 Find out what happened to your daughter
- 👉 Solve each cryptic mystery and perplexing puzzle
- 👉 Orchestrate your escape, step by step

Caught between angry, frightened villagers on one side and a mad doctor on the other, this book may well be the sole ray of light in your dark new life!

JOE GRANT BELL is the author of numerous electronic entertainment game books, including **MechWarrior 2: The Official Strategy Guide** (Prima). His articles about games and gaming appear in **Strategy Plus** magazine.



SECRETS OF THE GAMES®
is a registered trademark of Prima Publishing

Platform: PC CD-ROM, Macintosh CD-ROM

ISBN 0-76150096-0



9 780761 500964 5 1995 >