

WAITING FOR THE LIGHT

By Kieran Coghlan

The Rules

How to Use this Book

A cursory glance through the book will reveal that reading it in order makes no sense. The book is divided into numbered sections. After reading through these rules you should read section 1. From then on you should follow instructions in the text as to which section to turn to next.

Your Note Sheet

Below is your Note Sheet. Use it to record any objects you pick up and anything else the book instructs you to note down.

Note Sheet

Now Begin

That is all you need to know to play *Waiting for the Light*. Please begin at section 1.

1

You are in darkness. You open your gritted eyes but it makes little difference - there is nothing but pitch blackness before you. You try to move, but your arms are pinned to the cold stone wall behind you, manacled by rusty iron shackles that dig into your skin. You bellow out for assistance, but your calls are met only by the eternal silence. Such is the way it has been for as long as you have known - there is no reason to expect anything different today. You let your heavy eyelids close and become dormant once more.

You are startled awake by something irritating your eyes. Blinkingly, you open your eyes to behold something you thought you would never see again - light! A faint white light is coming from what seems to be an open doorway in the far side of the room. Standing silhouetted in the light is the figure of a man. As he approaches you can see he is overweight and greasy skinned. He has a mass of curly ginger hair atop his head and wears thick glasses and a scruffy tweed suit. He reaches over to the shackles that trap your arms and undoes them with clumsy, shaking hands.

'I hope you know what you're doing,' he says in a thin reedy voice. 'Turn right and head to the hall of lights. Good luck - for both our sakes.'

With that, he turns round and leaves through the doorway. You can just about see him turn left in the faint light.

Rubbing the circulation back into your wrists, you follow him out the doorway. The light seems to be coming from a passageway to your right. To your left you see nothing but endless darkness. To turn right, turn to 90. To take the left passage, turn to 33.

2

Vine draws a card from his jacket pocket and begins to laugh. He turns to your opponent.

'Bon voyage!' he says and a pit trap opens beneath your opponent's feet. He plunges into the darkness with a piercing shriek while the audience clap and cheer.

'That means you win!' Vine says, turning to you.

Turn to 100.

3

'I think there's no reason for us to waste any more time,' he continues. 'Here ya go.'

He tosses you a wad of cash which you catch and stick in your pocket. He then rises to his feet and strides towards the door. He opens the door for his wife who shuffles slowly out.

'We won't be troubling you again,' he says, closing the door behind him.

Suddenly your chair begins to shake and the bookshelves before you crumble into dust to be replaced by a pulsating pink light. The light expands and surrounds you completely . . . and when it fades you are back in the hall of lights. Record the letter S on your note sheet before turning to 49 and entering any light you haven't already approached.

4

'I think . . . I think I'm in love with you,' the man declares in a voice that's oddly familiar.

The woman raises her eyebrows at this suggestion.

'I don't care who we are. I don't care where we are,' he continues. 'We should just be together regardless.'

He rises to his feet to embrace the woman. She pushes him away and dashes out the door, slamming it behind her. The man sinks to the ground, his head in his hands. The picture fades once more before disappearing completely, bathing the room in perpetual darkness.

5

'Well there's a promotion coming up in my office,' he reveals. 'I wasn't going to go for it as it means more hours. But the money's good. Maybe having a bit more money would help.'

The wife purses her lips uncertainly at this suggestion.

Will you state that this is a good idea (turn to 87) or do you think that it won't solve their problems (turn to 26)?

6

You answer before your opponents has a chance.

'Correctamundo,' replies Vine, giving you one of his trademark smiles. 'Do you want to take the point, or risk a *Surprise!* card?'

'The card!' screams an over-enthusiastic member of the audience. Will you take the point (add it to your score and turn to 11) or the card (turn to 63)?

7

You head in the rough direction of the noises which get louder and more disgusting the further you travel. Suddenly, the mist parts before you, revealing the completely hideous source of the noise. A long scaly creature stands before you, staring up at you with one beady bloodshot eye and one huge yellow eye which seems to have some sort of fungus growing out of it. It's reptilian face is almost split in half by a crooked grin full of sharp, brown teeth. A leathery purple tongue hangs lopsidedly from the mouth in a pool of black saliva. It makes another horrible retching sound and then stalks towards you. Will you pick up a heavy branch and attack the creature (turn to 77) or will you run away from it (turn to 21).

8

You emerge back into the studio, greeted by thunderous applause. Vine skips over to you.

'Ladies and gentlemen, let's hear it for our valiant competitor!' he cries. The audience shrieks in appreciation.

'And because no-one leaves *Surprise!* empty handed, here's a trophy to go on your mantelpiece.' He hands you a golden trophy of a man with his hair standing on end. You pocket this and join Vine and the victor in waving to the audience as the announcer tells everyone to tune in next week for another edition of *Surprise!* As you wave, the studio lights seem to get impossibly bright. You are forced to shield your eyes and when the light finally fades, you uncover them to find you are back in the hall of lights, the studio gone. Return to 49 and investigate a light that you have not already approached.

9

You buzz in a fraction of a second before your opponent and answer.

'Well, blow me down and pick me up,' begins Vine. 'You're absolutely, positively, one-hundred percent correct! Will you be taking the point or would sir prefer the subtle mystery of a *Surprise!* card?'

Will you take the point (add it to your score and turn to 91) or the card (turn to 2)?

10

'I think . . . I think I'm in love with you,' the man declares in a voice that's oddly familiar.

The woman raises her eyebrows at this suggestion.

'Don't be angry with me,' he says slowly. 'I could never bear that. Please tell me what to do to get out of here. I know whatever you suggest will put anything right.'

The woman shakes her head and leaves the room. The man bows his head forlornly and the picture fades once more before disappearing completely, bathing the room in perpetual darkness.

11

'Question two,' continues Vine. 'According to Sigmund Freud, the apparatus of the psyche consists of the id, ego and . . . is it the instinct or the super-ego?'

Will you answer instinct (turn to 34) or the super-ego (turn to 89) or would you prefer not to answer at all (turn to 55).

12

Bright, twinkly music seems to be coming from the yellow light. Intrigued, you walk nearer. As you do so, the light suddenly expands and surrounds you, the strange music getting louder. Your senses overwhelm you and you curl into a ball.

You are brought back to awareness by someone gently nudging you in the side with their foot.

'Hey kid, you're on,' speaks a gruff voice.

You pick yourself up and look around you. You are no longer in the hall of lights. Instead you are in a brightly lit, garishly decorated sitting room. You can still hear the annoying music which seems to be coming from behind a door with a large yellow star on it. A man in overalls is pointing emphatically at the door.

'Don't keep Mr. Vine waiting,' he says.

Perplexed, you nod to the man in acknowledgement and head for the door. As you throw it open you are greeted by a huge cheer from above. You are in a television studio and a huge audience of men and women are cheering from the stands. Across from you, a skinny man with a ragged beard and thick glasses has just entered the studio via a similar yellow starred door. He waves feebly to the crowd and you do the same.

'Folks!' cries an unseen announcer. 'Welcome to "Surprise!" the gameshow where truly *anything* can happen. These are tonight's contestants and here is your host: Geraaaaaaaaaald Vine!'

At this, a snappily dressed man with slicked back blond hair emerges amongst the audience. He runs down the stairs towards you, shaking hands with random audience members as he does so. He then leads you and your opponent to a pair of podiums fixed with bright red buzzers.

'Welcome,' he says in a cheesy voice as you and your opponent take positions. 'Of course we all know the rules, but for the benefit of those at home who've been living on the moon for the past few months I'll give a quick recap. I'll ask a series of fifty-fifty questions. Buzz in if you think you know the answer. But be careful! Get it wrong and your opponent gets a point. Get it right however and you can either get a point or draw a *Surprise!* card. And what can happen with a *Surprise!* card?'

'Anything!' roars the audience dutifully.

'You betcha,' says Gerald Vine, flashing a grin even cheesier than his voice and wardrobe put together. 'First to get 3 points wins and can take home this new, off-the-road family vehicle,' he indicates a shiny jeep, 'or the Mystery Prize.'

'Oooooooooooooooooooooo,' goes the audience, clearly enjoying themselves.

Keep a record of your's and your opponent's scores on your note sheet. Note down that if you reach 3 points first to turn to 100. If your opponent manages to do so first, turn to 96.

'Question, the first,' begins Vine with a theatrical flourish. 'Which philosopher famously said "cogito ergo sum" meaning "I think, therefore I am? Was it René Descartes or Thomas Hobbes?'

Will you answer Descartes (turn to 6) or Hobbes (turn to 59) or would you prefer not to answer (turn to 86)?

13

You race towards the doors and lend your weight to the effort. The force attacking the doors is incredible and your bones jar with the effort of staying on your feet. Finally there is a tremendous blow and the doors are thrown open, scattering you and the soldiers across the room. Through dazed eyes you see a dark figure step through the remains of the devastated doors. It is a man clad entirely in black leather apart from his arms - if one could call them that. Huge steel monstrosities sprout from his shoulders. He surveys the room before him with a contemptuous sneer. One soldier crawls to his feet and shakily aims his rifle. Before he even has time to fire, the steel-armed man grabs him by the head and crushes his skull with one gigantic hand. He tosses the remains away and the rifle clatters to the ground inches from your hand.

The battle-hardened sergeant leaps to his feet and brings his combat knife into the hideous man's shoulder. Without even acknowledging him, the steel-armed man brings his elbow smashing back into the sergeant, grinding him into the wall. Another soldier tries to crawl away but is picked up and torn in half by those mighty metallic arms. The vile creature then takes one final look around the room and, apparently satisfied, turns around and stalks away. If you wish to grab the assault rifle and take aim at his back, turn to 71. If you would rather play dead and just let him go, turn to 85.

14

'I'm not happy,' she says slowly in a soft quiet voice. 'We haven't been happy in a long time. Not since the first few years of our marriage.'

'Preposterous!' cries her husband.

If you let him interject, turn to 54. If you'd rather tell him to keep quiet and let his wife continue, turn to 65.

15

You walk slowly towards the creature, your arms outstretched in what you hope it will take as a sign of friendship. The creature lets you approach and its horrible leathery tongue slides from its toothy maw and proceeds to lick your feet. Interpreting this as the beast being affectionate, you reach down and pat its ridged head. As you do so, a small horn breaks off in your hand. You decide to pocket it. Record the letter A on your note sheet before turning to 61.

16

You reach down and prize the gun from deathly strong fingers. You march towards the creature, aiming between its eyes. The creature makes a horrible hacking sound and its eyes leak some putrid fluid as it stares at you defiantly. Without hesitating, you pull the trigger and the bullet flies into the brute's skull. It tumbles sideways, blood and saliva mixing to make a foul liquid. Stooping over the creature you snap off one of the horns from its ugly face and stick it in your pocket - a fitting trophy for ridding the world of such a beast. Record the letter D on your note sheet before turning to 61.

17

'I have no idea,' he replies in a gruff voice. 'Our marriage is perfectly fine. Ain't that right, love? I think we're just wasting time and money being here.'

The woman looks like she is going to respond then seems to think better of it and returns to staring at the ground.

Will you ask her to speak her mind (turn to 99) or let her be (turn to 3)?

18

He looks down at the ground, for a while before speaking.

'I'm not getting out of here am I?' he said slowly, his voice oddly familiar.

'We'll see,' she replies.

'I know you've done your best, but I just can't make it. The mistakes I've made in the past have doomed me.'

'You must look to the future,' the woman consoles.

'It's too late for that,' he mutters. 'I have made my bed and must lie in it forever more.'

The woman shakes her head and leaves. The man raises his head and you think for a second he will call out, but he remains silent.

The picture on the screen begins to flicker then disappears, flooding the room with perpetual darkness.

19

They exchange sad looks with one another.

'You really think that's for the best?' ask the husband, his voice unusually subdued.

'I suppose it's not forever,' manages the wife with a weak smile.

The husband looks like he's going to reply, but he just gulps softly. He stands to his feet and hands you a wad of cash which you pocket.

'Well I suppose we'd best get home and sort a few things out,' he says to his wife. The two of them shuffle out of the room.

Suddenly, a phone on a desk behind you begins to ring. You pick up the receiver and place it to your ear and hear the unmistakable sound of a woman sobbing. You are about to demand who is on the other end when you are distracted by a growing pink light outside your office window. It swamps into the room encircling you and you close your eyes to shield them from its brilliance. When you open your eyes again, you find you are back in the hall of lights. Record the letter S on your note sheet before turning to 49 and entering any light you haven't already approached.

20

'Yes it was indeed,' responds Vine. 'A classic painting though the police didn't take too kindly to me lifting it out of the Munch Museum - philistines! Now will that be a point or card you'll be wanting, sir?'

Will you take the point (add it to your score and turn to 75) or the card (turn to 88)?

21

You rush through the trees but it is quite hard to see where you're going through the mist and when you're not nearly slipping on marshy ground you're nearly stumbling in overgrown tree roots. All the while you hear the creature wheezing behind you, slowly but surely gaining upon you. The disgusting thing is just about to leap on you when a gunshot rings out from the trees to your left. The creature bolts in the opposite direction, leaving you staring dumbfounded after it as a man with long blond hair and armed with a flintlock pistol comes out from the trees followed by a pretty red-haired girl.

'Damn it, Bianca you spoiled my aim,' the man complains loudly. 'I had the creature in my sights!'

The girl is about to retort when the two of them notice you and stare questioningly.

'Who are you two?' you ask. Turn to 53.

22

'Yes! Yes! Yes!' replies Vine to your answer. 'What did I do to deserve such smart contestants? So what's it going to be - the point of the card?'

'The card! The card! The card!' chants the audience.

Will you take the point (add it to your score and turn to 27) or the card (turn to 64)?

23

You burst through the mist-shrouded trees into a clearing of sorts. Richard has the beast backed up against the trunk of a solitary oak and is trying to take aim with Bianca tugging his arm and screaming at him to let the creature go. The beast looks towards you with its awful discoloured eyes as black saliva dribbles from the cavernous fanged mouth in its scaly face. Its expression is almost quizzical as if trying to gauge how much of a threat you are.

Suddenly Richard loses his temper and sends Bianca flying backwards with a punch. She screams and he turns toward her in sudden remorse. Seizing its opportunity, the beast uses the distraction to pounce on Richard's gun arm, tearing it from his shoulder in a torrent of crimson. Richard howls in torment and then tumbles to the ground. The beast flings the arm from its jaws where it lands with a soft plop a few feet from you with the gun still clutched tightly in the hand. The beast watches you warily while Bianca begins to sob. Will you seize the pistol and shoot the beast (turn to 16) or will you approach it peacefully (turn to 15)?

24

He throws his arms theatrically in the air and speaks with an oddly familiar voice.

'What's the point of all this? I'm never getting out of here!'

'You can't say that,' the woman replies.

'Why not? It's true. Nothing gets better. Just leave me alone.'

He turns round and faces away from her. She shakes her head and leaves, closing the door behind her. The man begins to sob as the picture fades and finally disappears completely, plunging the room in perpetual darkness.

25

As you approach the white light, it seems to get fainter. You dash towards it, hoping to reach it before it disappears completely. You reach out to touch the light and when you do so there is a blinding flash. Once the flash fades you are no longer in the hall of lights. Instead you are in a dark room. The only light at all comes from a set of shining double doors in the far wall. The doors are made of some brilliant metal which intrigues you and you approach them. As you do so, you notice a man sitting at a desk next to the doors. He notices you looking at him and gets up from his seat, offering his hand for you to shake. You walk up to him and shake him by the hand. In the faint light you make out he has slicked-back black hair and is wearing a fancy navy suit. He motions for you to sit and flashes you a million dollar smile.

As you sit, he speaks with a warm, friendly voice.

'Nice to meet you,' he says. 'Now, I understand that you'll be eager to go through the platinum doors, but I'll need to see a few credentials first.'

You stare at him blankly.

'You know,' he says. 'A few items to show you're taking this whole thing seriously.'

You pour out any items you have found on the desk in front of him. How many of the following do you have: A medal, a horn, a wad of cash and a trophy. If you have all four, turn to 80. If you have any less than that, turn to 73.

26

Neither of them looks too disappointed by your response.

'So what is the answer then?' asks the husband.

Will you ask why they got together in the first place (turn to 94) or will you recommend a trial separation (turn to 19)?

27

'Geez, hasn't *anyone* won yet?' continues Vine. 'I hope I haven't left the oven on cos if I have my house'll be a pile of ashes at this rate. Now, question five: which artist created a series of expressionist paintings and prints named *Skrik*, or in English, *The Scream* between 1893 and 1910? Was it Edvard Munch or Peder Balke?'

Will you answer Munch (turn to 20), Balke (turn to 67) or stay silent (turn to 41)?

28

You sprawl on the comfortable seat, relieved to take the pressure on your feet.

'Isn't that better?' says the man. 'We should enjoy what little time is left.'

You nod in reply, too exhausted to speak.

Time passes, marked only by the dwindling of the light coming from the corridor. Eventually you cannot see your companion at all. Then the light fades completely and your world is no more.

29

'Don't be silly now,' responds Vine to your answer. 'That's clearly not the answer we're looking for. And you're going to pay the price for such silliness because now your opponent gets a point.'

Your opponent winks at you. Add 1 point to his score then turn to 27.

30

You rush through the woods trying to find a way out, but perhaps it is the thick mist disorienting you for you cannot seem to find your way out of the wood. Panicking, you try to head back to Richard and Bianca, but though several times you think you see a flash of Richard's blond hair in the distance or hear Bianca's reprimanding voice on the breeze you cannot find the siblings again. You run on until the mist thickens and total darkness consumes the woods and you.

31

Your opponent buzzes in with incredible speed.

'It's Kelsey Grammer,' he says without hesitation.

'Yes!!!!!!!' screams Vine. 'You are the winner!'

Turn to 96.

32

You put your hand on his back. 'We might get out of this alive yet,' you say in what you hope is a comforting voice.

'How?' he whines. 'Those machine guns'll tear us apart. I just wanna get outta here.'

If you tell him about the red light in the other room and suggest you both escape together, turn to 38. If you would rather keep quiet about it, turn to 92.

33

The light grows dimmer behind you as you walk down the passageway for what seems like hours. Soon the darkness is so deep that you must hold on to the stone walls on either side of you as you stride steadily forward. Suddenly you bump into something cold and hard. Feeling forward with your fingers you determine that a steel door bars your way. You grope for a handle. Eventually you find it and pull open the door, striding into the pitch dark room ahead. The door closes behind you with a clang. You hear a low growl.

'Why did you come here?' whimpers a reedy voice. 'I asked you to head to the hall of lights!' Just then, there is a grinding noise and suddenly you feel ice-cold water flowing between your feet - the room is flooding! Desperately you try to open the door, but there seems to be no handle on this side.

'I was a fool,' continues the voice as the freezing water reaches your chest. 'There is no escaping the water. You cannot build a strong house on weak foundations.'

It is the last thing you hear before water enters your lungs and you fall into oblivion.

34

'Wrooooooooooong!' bellows Vine. 'Which means your opponent gets the point. You're really making this far too easy for him.'

Add 1 point to your opponent's score, then turn to 44.

35

You awaken to see the red-haired girl smiling down at you. You are lying on soft grass. You put a hand to your wound and find it has been stitched up by an expert hand.

The girl smiles. 'You're lucky my idiot brother is a bad shot. A couple more inches and that would have hit your heart.'

Her brother is standing behind her, staring angrily you with his burly arms crossed.

'Well,' he says, 'if he will go skulking in the trees like some sort of fiend - what am I to do? Wave politely?!'

'Don't mind him,' continues the girl. 'I'm Bianca and that oaf's name is Richard. He's here hunting some creature and I'm trying to convince him to leave the poor thing alone.'

'Poor thing nothing!' snaps Richard. 'You only have to take one look at that foul abomination to know it should be wiped off the face of the Earth!'

Bianca is about to retort when a horrible retching roar interrupts her. Richard turns in its direction and charges into the trees in pursuit, waving his pistol like a lunatic.

'Wait! Richard!' yells the girl before pursuing.

Will you pick yourself up and follow the siblings in their pursuit of the beast (turn to 23) or run off in the other direction (turn to 30) or will you continue to rest on the soft grass (turn to 45)?

36

You dash into the locker room and slam the door behind you. Just then, you hear an almighty crash followed by bone chilling screaming and the sound of tearing flesh. Fighting the urge to vomit you sprint towards the red light. You are just about to throw yourself in when you see something glistening on the flagstones. Intrigued, you stoop down and pick up a medal made of a shiny red material. You pin this to your jacket and enter the red light.

You open your eyes and find yourself back in the hall of lights. Record the letter F on your note sheet. You may approach any light you have not already entered. Turn to 49.

37

You beat your opponent to the buzzer by a fraction of a second.

'Kelsey Grammer,' you say.

'Riiiiiiiiiiiiight!' cries Vine joyously. 'Which means YOU win!'

He turns to your opponent.

'Sorry, we won't be needing you anymore.'

Your opponent disappears down a pit trap that suddenly opens beneath his feet.

Turn to 100.

38

He turns to you with a look of utter disgust on his face.

'You won't get me to desert my friends, coward,' he snarls. 'Hey Sarge! This guy is planning to ditch us all!'

'Is that so?' growls the sergeant, spitting on the stone floor. 'Well if that's the case maybe you'd better beat it. Go on, get lost! We don't need wimps getting in our way.'

Before he can go on he is interrupted by a heavy pounding on the mighty wooden doors.

'Aw shit!' he barks. 'Brace the door! Those sons of bitches are trying to get through.'

All the soldiers leap to their feet and rush towards the doors, throwing their weight against them in an effort to keep them closed. But still the pounding continues and the heavy bar begins to buckle and splinter.

'Ain't ya gonna help?!' yells the sergeant at you.

Will you aid the soldiers in what seems a futile effort (turn to 13) or decide to escape while you can (turn to 36).

39

The pink light engulfs you as you approach, causing your head to swim and your eyes to screw up in pain. When you open your eyes you are sitting in a comfortable leather chair staring at a balding heavy set man and a skinny brown haired woman sitting opposite you in similar chairs to your own. You appear to be in a study of sorts - lined with ornate bookcases filled with leather-bound books. The man stares suspiciously at you while the woman shifts uncomfortably in her seat as she stares blankly at the ground. Will you ask the man why he is here (turn to 17) or ask the woman why she's here (turn to 14)?

40

You buzz in a millisecond before your opponent.

'David Hyde Pierce?' you venture.

'You idiot!' cries Vine. 'You just threw it all away with that brazen display of stupidity. You LOSE!'

Turn to 96.

41

Your opponent seems to mull it over for a while then buzzes in.

'Munch?' he tries.

'You sure about that?' queries Vine. 'Well you should be because it's so correct it hurts! Are you going to be a wimp and ask for a point or a real man and take a *Surprise!* card?'

Such manipulation clearly strikes a chord with your opponent as he asks for a card, much to the audience's delight.

Vine pulls a card from his jacket.

'My sympathies, my friend,' he says. 'Because you've just drawn the *Forfeit* card. Which means you lose.'

A pit trap opens up beneath your opponents feet and his screech as he plummets into the darkness mixes with sighs of sympathy from the audience.

Turn to 100.

42

'I feel like there's finally hope,' replies the man. There is something strangely familiar about his voice. 'I think things might finally be improving and I may not need to be here too much longer.'

'That's good,' says the woman. 'Positive thinking is what you need most of all. I'm very pleased with your progress.'

The woman nods and leaves the room. The man seems to look out of the monitor at you. As he does so the picture improves in quality and suddenly there is a blinding flash and the room is bathed in brilliant light.

You feel a tap on your shoulder and turn to see the red haired man who freed you, only now his hair is neatly brushed back, his face is no longer greasy, his glasses are gone and he has replaced his tweed jacket with a navy suit like that of the man outside the platinum doors.

'Thank you,' he says.

And the light gets brighter still.

43

You drag yourself along the ground to a safer spot behind a pile of rubble. Taking a quick glimpse outside the gaping hole you see teams of black coated soldiers with sinister spiked helmets milling about outside. A few of them are operating a massive mounted machine gun and are taking pot shots at the castle wall. The noise of the revolving barrel is unbearable.

'They're gonna kill us all!' screams a soldier next to you before burying his face in his hands and sobbing loudly.

'Buck up soldier,' commands a battle scarred sergeant, his back against two massive oak doors that have a heavy wooden bar across them.

'Yeah,' says another soldier cowering amongst some rubble. 'There's plenty worse than machine guns out there.' He then begins to laugh uproariously as the machine gun fire carries on in the background.

If you want to try and console the sobbing soldier, turn to 32. If you would rather talk to the one laughing hysterically, turn to 58.

44

'Question three already, people,' says Vine. 'Gosh, time passes quickly when you're having fun. Which of these is a film directed by David Lynch - *Mulholland Avenue* or *Inland Empire*?'

Will you answer *Mulholland Avenue* (turn to 98) or *Inland Empire* (turn to 9) or remain silent (turn to 84).

45

You lie back on the grass and close your eyes and start to relax . . . until you are kicked hard in the side! You let out a grunt of pain and open your eyes to see a man with wavy brown hair and glasses standing over you.

'No,' he mumbles. 'This won't do at all. This attitude solves nothing. It lets the darkness settle and seeds stagnation. Take it from someone who has trod this path eternally - you must made a decision!'

His voice has become more insistent and higher pitched.

'Make a choice!' he pleads. 'Lest the darkness gain eternal dominion.'

With that he fades into the trees. You stagger to your feet. Will you follow the siblings (turn to 23) or run in the opposite direction (turn to 30)?

46

The man turns to the woman, but says nothing. Finally he manages to say something, but his voice is mumbled and he stutters. The woman shakes her head and turn to leave.

'Wait! Don't go!' he cries, but she has already left. He bows his head forlornly and the picture fades once more before disappearing completely, bathing the room in perpetual darkness.

47

Your opponent buzzes in.

'Plutchik?' he tries, sounding less than confident.

'Plutchik?' says Vine. 'Why that's . . . CORRECT! Will you take a point of do you dare ask for a *Surprise!* card?'

'The caaaaaaaaaaaaaaaaaaard!' scream the audience in unison.

'Gerald,' says your opponent. 'I think I'm going to bow down to the will of the people and take a card.'

'Excellent,' says Vine, pulling a yellow card from his jacket pocket. He then begins to laugh before turning to you.

'Bon voyage!' he exclaims.

Suddenly a pit opens beneath your feet and you plunge into darkness. Your piercing scream is interrupted by you landing in a soft bouncy castle. You are in a dim basement, but you can just about make out a set of wooden steps leading up to a door. You crawl off the bouncy castle and stride up the steps.

Record the letter U on your note sheet, before turning to 8.

48

'Come to gloat, have you?' he grunts.

'No,' she replies steadily. 'Why would you think that?'

'Because of the mess I've made of my life? I know we're all just sideshow freaks to you lot. I know it's my actions that brought me here. What more do you want of me?'

'You must try to stay positive,' she advises.

'Oh, shut your hole!' he exclaims, rising to his feet and balling his fists in rage. 'Get outta here now!'

The woman flees, slamming the door closed behind her. The man races over to the door and beats it futilely with his fists, before spitting on the ground and sinking to the floor. He begins to mutter to himself and as he does so the image on the screen begins to flicker, then disappears completely, plunging the room into perpetual darkness.

49

Your legs ache and your forehead is covered in a sheen of sweat. You consider turning back several times, but one thing spurs you on - the light before you is growing larger.

Eventually, on the brink of collapse, you stumble into a large room. Directly ahead of you is the white light you have been following - it illuminates the ruins of what looks like a former temple. Broken pillars and rotted banners scatter the stone floor. But what grabs your attention are four other, dimmer lights in the room. To your left is a red and a green light, while pink and yellow lights lie to your right. Despite the fact it is still dim in here, you feel uplifted to be near these lights and the urge to approach them is insurmountable. Which light will you approach -

- | | |
|---------|-------------|
| Red? | Turn to 76. |
| Green? | Turn to 82. |
| Pink? | Turn to 39. |
| Yellow? | Turn to 12. |
| White? | Turn to 25. |

50

'I'm feeling good,' replies the man, his voice eerily familiar.

'Really?' asks the woman, sounding unconvinced.

'Yes. I know now it is not my fault I'm here. It's you lot keeping me in here. Using me as an experiment.'

'It's not like that and you know it,' she replies.

'Pah! Don't give me that!' he snarls. 'I should be out. There's no logical reason to keep me here!'

He rises to his feet, tensing his fists.

'Let me out now!' he bellows.

The woman flees out the doorway and quickly slams the door shut behind her. The man strides up to the door and beats it with his fists before collapsing, to the ground.

'Oh, I'll get outta here,' he mutters to himself. 'Just you wait.'

He keeps on muttering, but soon grows inaudible. The picture flickers and then finally fades, plunging the room into perpetual darkness.

51

Two people appear from the mist - a man with long blond hair and a pretty girl with red hair. Both are garbed in loose fitting leather clothing. On seeing you they both stop in surprise and the man levels a flintlock pistol at you.

'Who are you, poltroon?' he demands. 'Why are you skulking in this thrice accursed place?'

'Oh put that pistol down, Richard,' says the girl.

'But what if he's in league with the creature?' he snaps back.

'I hardly think that terribly likely,' she replies. 'Just put the gun down and let's talk like civilized people.'

The man reluctantly lowers his pistol, but continues to give you a contemptuous glare.

'Who are you two anyway?' you ask.

Turn to 53.

52

He looks down at the ground, without speaking.

'Answer me,' says the woman firmly.

He shakes his head. 'I'm not getting out of here am I?'

'We'll see,' she replies.

'I know you've done your best and I'm trying to do what you say, but I just can't make it.'

'Have faith,' she says kindly before leaving the room, closing the door behind her. The man covers his face and sobs as the picture fades then disappears completely, plunging the room into perpetual darkness.

53

'I'm Bianca,' says the girl. 'This is my brother, Richard.'
'We're here hunting a foul beast,' he adds.
'You're hunting it,' interjects Bianca. 'I don't think the poor thing has done anything that warrants hunting.'
'Are you mad, woman?' says Richard. 'You only have to look at the thing's awful visage to know it is an affront to God and must be destroyed.'
Before she can retort, there is a rustling in the trees to your right followed by the now familiar horrible noise.
'The beast!' exclaims Richard. 'This time it shall not escape me!'
With that he charges into the trees waving his pistol.
'Wait! Richard!' yells the girl before pursuing.
Will you follow the siblings in their pursuit of the beast (turn to 23) or will you run off in the other direction (turn to 30).

54

'You're being unreasonable,' he whines. 'We've been married eight years and we never argue. We've never been unfaithful to one another and we've never had any financial worries. So I really don't see how you could be unhappy.'
Will you agree with him (turn to 95) or ask the wife what she wants from the marriage (turn to 57).

55

Your opponent buzzes in.
'I think it was the instinct,' he says.
'Well, you think wrong, my friend,' replies Vine, cheesy grin beaming. 'Which means your opponent gets a point.'
Add 1 point to your score, then turn to 44.

56

Vine pulls a yellow card from his jacket pocket.
'Well, what d'ya know, folks?' he says. 'It's the card that can make or break any game - the *Swap* card. You both swap scores.'
The audience cheers. Amend the scores, then turn to 44

57

Her eyes dart from left to right like she is worried someone might overhear.
'I want . . . kids!' she states and a childish smile crosses her face.
Her husband looks appalled by this revelation. 'You do?!' he manages.
Will you agree that this might be a good idea (turn to 81) or will you say that children are not the answer (turn to 79)?

58

'What's worse than machine guns?' you ask.

He turns towards you but his eyes seem to be looking at nothing.

'Oh, there's much worse,' he chuckles. 'Savage dogs who'll rip your skin off, enemy torturers who can keep you alive in exquisite pain for months. And worst of all is the one with the steel arms. He can rip your head clean off - I've seen 'im do it to a mate of mine - poor Mick didn't even have a chance to scream.'

At this the sobbing soldier begins to howl with fear.

'Hey shut up, Preston!' barks the Sergeant.

Preston stops talking but continues to grin inanely.

Suddenly, there is a heavy pounding on the mighty wooden doors.

'Aw shit!' he barks. 'Brace the door! Those sons of bitches are trying to get through.'

All the soldiers leap to their feet and rush towards the doors, throwing their weight against them in an effort to keep them closed. But still the pounding continues and the heavy bar begins to buckle and splinter.

'Ain't ya gonna help?!' yells the sergeant at you.

Will you aid the soldiers in what seems a futile effort (turn to 13) or decide to escape while you can (turn to 36).

59

'And our survey says . . . uh-uhh!' jokes Vine. 'No, I'm afraid it was Descartes.' Your opponent beams (add 1 point to his score). Turn to 11.

60

'Come to see how your little sideshow freak is doing?' he says in a bitter voice that seems somehow familiar to you.

'You know it's not like that,' says the woman.

'Do I?' cries the man. 'You all disgust me! You claim you're trying to help people like me, but we're just experiments. Get out of my sight!'

The woman shakes her head and leaves the room, closing the door behind her. The picture in the screen flickers then fades completely, bathing the room in perpetual darkness.

61

You turn back towards Richard and Bianca only to find they have vanished. In fact the mist and woods seem to be fading before your very eyes. You turn to the creature and see it too is gone: the only thing before you now is a floating green light. With no other recourse available to you, you enter the light and close your eyes as it envelopes you.

When you open your eyes again you are back in the hall of lights. Return to 49. You may enter any light you have not already approached.

62

'Come to gloat, have you?' he grunts.

'No,' she replies steadily. 'Why would you think that?'

'Because of the mess I've made of my life? I know you lot laugh at our misery and I know it's all my own fault. What more do you want of me?'

'You must try to stay positive,' she advises.

'Oh, that's rich!' he exclaims. 'You know as well as I do that there's no happy ending for me. Just leave me be.'

The woman shakes her head and leaves, closing the door behind her.

The man begins to sob to himself and as he does so the image on the screen begins to flicker, then disappears completely, plunging the room into eternal darkness.

63

Vine pulls a bright yellow card from his jacket pocket.

'The card says -' he begins. The audience hushes in tension. '- that your opponent gets two points!'

Your opponent cheers at this news while the audience sigh in sympathy.

'Too bad my friend,' says Vine, 'but that's the way -'

'- the cookie crumbles!' finish the audience.

Add 2 points to your opponent's score, before turning to 11.

64

Vine pulls forth a bright yellow card.

'Audience,' he says. 'It's my favourite card cos it means I can hit the bar all the sooner - the *Sudden Death* card! Both players' score are set to 2 points. Everything to play for now people.'

Amend the scores then turn to 27.

65

He folds his arms in annoyance, but keeps silent. She licks her lips nervously then continues.

'It's just there's nothing interesting happening in our marriage. We seem to be a couple due to routine more than anything else. We need some sort of a change.'

Will you ask her what kind of change she would want (turn to 57) or will you ask the husband what change he would be willing to make (turn to 5).

66

You rush through the trees, less than confident that you are not just running around in circles. Finally, the grotesque noise fades and you rest against a particularly tall tree to get your breath back.

The sound of your panting almost covers the approaching sound of harsh whispers and footsteps in the marshy ground. Soon these newcomers will be upon you. Will you stay where you are (turn to 51) or hide amongst the trees (turn to 97)?

67

'Balke?!' says Vine to your answer. 'I balk at such an idea. No, it was Munch. Your opponent gets the point I'm afraid.'

Your opponent cheers and applauds himself even though he did nothing. Add 1 point to his score, then turn to 75.

68

The man rises to his feet, his fists balled in rage.

'The hell you care!' he roars. 'Get outta here! Get out!'

The woman flees, slamming the door closed behind her. The man races to the door and smashes against it with his fists to no avail.

'Fucking bitch!' he growls before sinking to the floor.

The picture flickers then fades, plunging the room in perpetual darkness.

69

'I think things are finally getting better,' speaks the man in an oddly familiar voice. 'And I think it's all down to you.'

The woman raises her eyebrows at this suggestion.

'What would you suggest to get me out of here?' he continues. 'Then once I'm out we can be together.'

The woman shakes her head and leaves the room. The man bows his head forlornly and the picture fades once more before disappearing completely, bathing the room in perpetual darkness.

70

'I think things are finally getting better,' speaks the man in an oddly familiar voice. 'And I think it's all down to you.'

The woman shakes her head at this suggestion.

'Such thinking isn't good,' she says, a hint of warning to her voice.

'Don't say that!' he says, rising to his feet and tensing his fists. 'I know what we feel - even if you won't admit it!'

The woman flees out the doorway, slamming the door behind her. The man strides up to the door and beats it with his fists before collapsing, sobbing, to the ground. The picture fades once more before disappearing completely, bathing the room in perpetual darkness.

71

Screaming at the top of your lungs you open fire on the hateful figure. Bullet after bullet thuds into his back but rather than fall, he turns round and strides steadily toward you. You keep firing, your throat raw from screaming and your mind trying to calculate how many bullets you have in this clip. And still the hideous steel-armed man comes onward. He is soon before you and stretches out with his cruel steel hand . . . which stops centimetres from your face. Black ichor spills from his mouth and he tumbles backward, dead at last. You breathe a long sigh of relief and give his corpse a hearty kick. You salute the dismembered bodies of your fallen comrades - they have been avenged.

You decide there is little more good you can do here and decide to return through the red light. Before you go, you notice a shining red medal on the steel-armed man's leather garb. On a whim, you tear it from his body and place it on your shirt. You then return to the locker room and step into the red light.

You open your eyes and find yourself back in the hall of lights. Record the letter N on your note sheet. You may approach any light you have not already entered. Turn to 49.

72

'I know you're only trying to help me,' he says in a strangely familiar voice. 'But there's no point. I'm a lost cause.'

'No-one is a lost cause,' consoles the woman.

'I am,' he continues. 'I have made too many mistakes in the past and they have caught up with me. There's no righting things now.'

'You cannot give up,' she implores.

'But I have. Leave me to my regrets.'

The woman shakes her head and leaves the room.

The man says and does nothing and eventually the picture begins to flicker then fade completely, bathing the room in perpetual darkness.

73

He shakes his head at what you have presented before him.

'Y'know,' he says sorrowfully. 'I really thought you were going to make it. But you're a loser.'

His voice gets angrier. 'There's no hope for you. There's no hope for *any* of us now!'

As his tirade continues, the light of the platinum doors fades until there is only the man's voice in the darkness. And then there is nothing at all.

74

You scramble to your feet, trying not to slip on the brain matter that now lies on the flagstones.

'Come back, coward!' yells one of the soldiers, but you pay him no heed as you run back through the doorway slamming the heavy door shut behind you. You are just about to throw yourself into the red light when you see something glistening on the flagstones. Intrigued, you stoop down and pick up a medal made of a shiny red material. You pin this to your jacket and enter the red light.

You open your eyes and find yourself back in the hall of lights. Record the letter F on your note sheet. You may approach any light you have not already entered. Turn to 49.

75

'So it's two all, folks,' says Vine, his voice oddly serious. 'Whoever gets the next question right wins and we can all go away and do something worthwhile with our lives. Question six: who played psychiatrist Frasier Crane in sitcoms *Cheers* and *Frasier* ? Was it Kelsey Grammer or David Hyde Pierce?'

Will you answer Kelsey Grammer (turn to 37) or David Hyde Pierce (turn to 40) or keep silent (turn to 31)?

76

As you approach the red light, it envelops you, blinding you with its intensity. You close your eyes and when you are open them you are standing in a brightly lit stone room. Behind you is the red light - your exit back to the hall of lights, should you require it. Looking around the room, you feel it is old, perhaps hundreds of years old. A sturdy oak door in the corner and a high narrow window to your right suggest you are in some sort of castle or fortification. The only modern looking thing in the room is a steel locker in front of you. You turn the handle of the locker and reveal some clothes inside. Pulling them out, you see they are camouflaged combat fatigues. Not questioning the impulse to do so, you pull the fatigues over your current clothing - they are a perfect fit. You are distracted by the sound of gunfire and the screams of men coming from behind the door. You throw it open.

'Get down!' barks a gruff voice. You duck instinctively just as a hail of machine gun bullets thud into the room through a gaping hole in the castle wall in front of you. A host of soldiers dressed as you are throw themselves down at the same time, but one is not quick enough. The bullets thud into his skull blowing his head open and covering you in gore.

If you decide you've had enough of this place and retreat back to the red light, turn to 74. If you would rather stick around, turn to 43.

77

You wave the branch threateningly, but before you can take a good swing at the foul creature, it springs upon you, knocking you to the ground and pinning you underneath its bulk. You try to avoid its ugly gaze and shudder as a thin line of black dribble drips onto your face. The creature then opens its mouth wide and its horrible leathery tongue licks your face roughly.

You are just about to accept that your end has come when a gunshot comes from the trees behind you. The creature leaps off you and bolts into the deepening mist leaving you to pick yourself up as a man with long blond hair and armed with a flintlock pistol comes out from the trees followed by a pretty red-haired girl.

'Damn it, Bianca you spoiled my aim,' the man complains loudly. 'I had the creature in my sights!'

The girl is about to retort when the two of them notice you and stare questioningly.

'Who are you two?' you ask. Turn to 53.

78

'I need help,' he says slowly. His voice seems strangely familiar.

'That's why you're here,' the woman replies.

'How do I get out? You have to tell me what to do.'

'You have to work that out on your own,' she says.

He says no more so she rises to her feet and leaves, closing the door behind him.

'I need help,' mutters the man again to himself.

The pictures grows fuzzy then fades completely, plunging the room into perpetual darkness.

79

The husband tries to hide his sigh of relief with little success.

The wife looks disappointed.

'What would you suggest then?' she asks.

Will you ask why they got together in the first place (turn to 94) or will you recommend a trial separation (turn to 19)?

80

He looks at what you have laid out before him.

'Yes, very good. This all seems in order,' he says enthusiastically. 'I must say, I'm very pleased with the effort you're making. Well off you go then - this is no time to dawdle.'

He turns away from you and starts looking at some papers on the desk, despite the fact it would be near impossible to read in this dim light. You thank him and open the platinum doors which are surprisingly light.

Beyond the doors is another dark room. A large monitor takes up most of the far wall and the flickering static on the screen provides the room with its sole source of light.

As you watch the screen, an image forms in the static - faint at first, but getting gradually clearer. A man dressed in white is sitting against the wall of a white room. His face is blurred so you can make out none of his features. A door opens in the whiteness and a blonde woman, also clothed in white enters. She looks at the man for a few seconds before speaking.

'What do you feel?' she asks.

You should have four letters recorded on your note sheet. Which combination do you have?

JAFU Turn to 10.

JAFT Turn to 69.

JANU Turn to 4.

JANT Turn to 70.

JDFU Turn to 46.

JDFT	Turn to 42.
JDNU	Turn to 60.
JDNT	Turn to 50.
SAFU	Turn to 52.
SAFT	Turn to 78.
SANU	Turn to 24.
SANT	Turn to 68.
SDFU	Turn to 18.
SDFT	Turn to 72.
SDNU	Turn to 62.
SDNT	Turn to 48.

81

The husband has gone white as a sheet. 'Maybe we could . . . give it a try,' he says slowly. The wife grins in delight and gives him a big kiss before shaking you firmly by the hand. He rises unsteadily from his seat and hands you a wad of cash before slowly striding towards the door. The wife follows, her broad smile still splitting her face. As they close the door, you slip the cash into your pocket. As you do so, you see the bookcase before you collapse into dust. Then your chair gives way and you fall, not to the floor but into an ever expanding pink light. You shield your eyes as it envelopes you . . . and when you open your eyes again you are back in the hall of lights. Record the letter S on your note sheet before turning to 49 and entering any light you haven't already approached.

82

The green light engulfs you totally and then fades to nothingness . . . but you are no longer standing in the hallway. Instead you seem to be in a wood of sorts. Tall, sickly trees surround you and the ground is soft and marshy underfoot. A dense mist flows between the trees making it so you can only see a few feet in front of you. You are just considering what to do when you hear the strangest noise coming from the trees to your right. At first it sound like a bestial roar but it soon turns into asthmatic coughing and wheezing before descending into a grotesque retching. If you want to investigate the noise, turn to 7. If you'd rather head away from it, turn to 66.

83

You clamber into the car and honk the horn and wave wildly to the audience whose cheers are emphatic. Vine skips over to you and presents you with a golden trophy of a man with his hair standing on end. 'To go on your mantelpiece,' he says, flashing another cheesy grin. You take the trophy and continue waving as the announcer tells everyone to tune in next week for another edition of *Surprise!* As you wave, the studio lights seem to get impossibly bright. You are forced to shield your eyes and when the light finally fades, you uncover them to find you are back in the hall of lights, the studio and the jeep gone. Record the letter T on your note sheet before returning to 49 and investigating a light that you have not already approached.

84

Your opponent buzzes in very fast. 'Inland Empire,' he says confidently.

'Have you been looking at my cards?' says Vine. 'Because that's absolutely correct! Will you take the point or risk the dangers or a *Surprise!* card?'

'I'll take the point,' he says. His response is booed by the audience.

Add 1 point to his score, then turn to 91.

85

You wait until you cannot hear the dull thud of his footsteps anymore and then staggeringly pull yourself up. You are sickened by the sight of the mutilated corpses of your brief comrades and decide to beat a hasty retreat. You return to the locker room and the red light.

You are just about to enter it when you see something glistening on the flagstones. Intrigued, you stoop down and pick up a medal made of a shiny red material. You pin this to your jacket and enter the red light.

You open your eyes and find yourself back in the hall of lights. Record the letter F on your note sheet. You may approach any light you have not already entered. Turn to 49.

86

You are still pondering the question when your opponent hits his buzzer.

'Descartes?' he ventures.

'Howzabout that, folks?' asks Vine. 'He got it right.'

A smile of relief creases your opponent's face. He resists the audience urging him to take a *Surprise!* card and instead takes 1 point (add it to his score). Turn to 11.

87

The wife nods her head slowly.

'I suppose it's worth a try,' she says less than convincingly.

'Yeah,' replies her husband, scratching the back of his neck awkwardly. 'Whatever doesn't kill us and all that.'

He looks like he's trying to smile and can't quite manage it. Instead he rises to his feet and shakes you by the hand before handing you a wad of cash which you stuff in your pocket. He then leads his wife out the office door, neither one of them looking directly at the other. They close the door behind them.

A few seconds later, there is a knock at the door. Thinking that they've forgotten something, you stride over and open it . . . to reveal a huge glowing pink light. The light surrounds you completely and when it finally fades you are no longer in the office - you are back in the hall of lights. Record the letter S on your note sheet before turning to 49 and entering any light you haven't already approached.

88

Vine takes out a yellow card from the confines of his jacket.

'Hard luck, friend,' he says. 'You've just drawn the *Bankruptcy* card. we'll be taking any money you have on you.'

Two burly, bald security guards rifle through your pockets, taking a wad of cash off you if you have it.

'Sorry,' says Vine. 'I know it's hard to get far in this world without money. Tell ya what - to make it up to you I'm going to give you a chance to get back into the game by setting the scores to two all. How's about that folks?'

The crowd cheers. Amend the scores, then turn to 75.

89

'Indeed it was,' replies Vine. 'So what will it be this time, bucko - the point or the card?'
The audience mutter amongst themselves while you decide.
Will you take the point (add it to your score and turn to 44) or the card (turn to 56)?

90

You follow the corridor for what seems like countless hours. The light before you grows no larger. You wonder how far ahead this hall of lights is. Will you even make it - or will exhaustion claim you first?

'I know what you're thinking,' says a warm voice off to your left. You turn to see an overweight man sitting on a plush couch in an alcove you had not noticed before. Even in the dim light, his warm smile and bright eyes are apparent.

'You're thinking is it worth it?' he continues. 'Personally I doubt it is. Even if you make it to the light, will you know what to do when you get there? Just sit here with me. Relax, things will sort themselves out.'

He pats the seat beside him, inviting you to sit down. Will you accept (turn to 28) or will you press on into uncertain territory (turn to 49).

91

'Pay attention now,' continues Vine. 'We don't want you doing something stupid this late in the game. Question four: Which psychologist came up with the concept of the eight-spoked wheel of basic emotions in 1980? Was it Ernst Angel or Robert Plutchik?'

Will you answer Angel (turn to 29), Plutchik (turn to 22) or say nothing (turn to 47)?

92

You say a few comforting words, but he seems inconsolable. You are about to say something more when you are interrupted by a heavy pounding on the mighty wooden doors.

'Aw shit!' barks the sergeant. 'Brace the door! Those sons of bitches are trying to get through!'

The crying soldiers look up, the tears gone, his face now grim with determination. He leaps to his feet and joins his fellow soldiers rushing towards the doors and throwing their weight against them in an effort to keep them closed. But still the pounding continues and the heavy bar begins to buckle and splinter.

'Ain't ya gonna help?!' yells the sergeant at you.

Will you aid the soldiers in what seems a futile effort (turn to 13) or decide to escape while you can (turn to 36).

93

Vine pulls forth a black envelope with a large yellow question mark stamped on it. He peels open the envelope and takes out a card.

'You win . . .' he begins theatrically, 'a year's supply of custard!'

Before you can say anything, a pit opens beneath your feet and you plunge into a vat of sticky yellow custard. With great difficulty you pull yourself out and climb up some wooden steps towards a door in the distance. Record the letter U on your adventure sheet and the turn to 8.

94

'Well we used to dumb kids' stuff,' begins the husband. 'Y'know like going bowling, going to clubs, seeing bands.'

'We just kinda stopped doing those things after a while,' adds the wife. 'Maybe we should start doing a few of those things again.'

'Yeah, y'know that might be kinda fun,' he says. 'We should stop worrying about our relationship and just have fun.'

'Thanks,' he says to you, shaking you by the hand. 'You've made me realize in a few minutes what was wrong with our marriage and how we can get it back on track.'

He hands you a wad of cash which you pocket and then leads his wife out of the office, his arm round her shoulder. They close the door behind them softly.

You are startled by a phone on a desk behind you ringing. You pick up the receiver and place it to your ear and hear what sounds like several voices laughing giddily. You are about to demand who is on the other end when you are distracted by a growing pink light outside your office window. It swamps into the room encircling you and you close your eyes to shield them from its brilliance. When you open your eyes again, you find you are back in the hall of lights. Record the letter J on your note sheet before turning to 49 and entering any light you haven't already approached.

95

The wife makes a small gulping noise and returns to staring at the floor.

'Well that settles that then,' growls the husband. He rises to his feet, handing you a wad of cash which you pocket. 'We won't be needing your services anymore.'

He flings the door open, striding out of the office with his wife shuffling after him with head bowed.

Before you can make any entreaty for them to come back, your chair begins to shake and the bookshelves before you crumble into dust to be replaced by a pulsating pink light. The light expands and surrounds you completely . . . and when it fades you are back in the hall of lights. Record the letter S on your note sheet before turning to 49 and entering any light you haven't already approached.

96

As your opponent celebrates his victory with great howls of joy, Vine turns to you.

'What are YOU still doing here?' he says. 'Get out of my sight.'

Suuddenly, a pit opens beneath your feet and you plunge into darkness. Your piercing scream is interrupted by you landing in a soft bouncy castle. You are in a dim basement, but you can just about make out a set of wooden steps leading up to a door. You crawl off the bouncy castle and stride up the steps.

Record the letter U on your note sheet, before turning to 8.

97

You find a clump of trees and hide amongst them just as a man with long blonde hair and a red-haired girl pass the place you just were. They seem to be arguing about something and you lean closer to hear what they're saying, but as you do so, you disturb a flock of birds who caw loudly before flying off. The man turns to your position and his mouth forms a cruel sneer as he sees you and levels a flintlock pistol at you.

'No! Don't!' screams the girl but a bullet flies from the gun and strikes you hard in the chest.

You try to talk but find you cannot. You tumble to the ground, blood flowing from your chest as you lose consciousness. Turn to 35.

98

You buzz in a fraction of a second before your opponent and answer.

'No,' replies Vine, 'you could not be more wrong. You could try, but you would not be successful.'

The audience giggles at this put down and your opponent smiles as he gets a point. Add it to his score, then turn to 91.

99

The husband stares angrily at you as if offended that you would suggest his wife would disagree with him, but before he can say anything she speaks in a soft sad voice.

'I'm not happy,' she says. 'We haven't been happy in a long time. Not since the first few years of our marriage.'

'Preposterous!' blubbers her husband.

If you let him interject, turn to 54. If you'd rather tell him to keep quiet and let his wife continue, turn to 65.

100

'Well, who'd have think you'd actually win,' says Vine in such a way that you can't tell if he's being sarcastic or not. 'So what's it going to be - the car or the Mystery Prize?'

The audience scream out for you to take the Mystery Prize. Will you (turn to 93)? Or will you go with the car (turn to 83)?