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THE OFFICIAL STRATEGY GUIDE

Rick Barba and Joy Bowman



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# Heaven & Earth

## The Official Strategy Guide



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# Heaven & Earth

## The Official Strategy Guide

Rick Barba  
Joy Bowman

Jeff Hoff  
Editor



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Dedicated to:  
Mr. Yoshihiro Satoh and Mr. Takashi Ochiai  
of Fujitsu Ltd.,  
and  
Mr. Thomas Randolph of Lanpro.



Without their wisdom and faith  
*Heaven & Earth: A Dazzling Journey for the Mind*  
might never have become a reality.

**Gassho and Arigato!**

*You will always be attracted to something  
that is going to create change within you.*

— Chris Griscom

*You make your own reality.*

*There is no other rule.*

*Knowing this is the secret of creativity.*

— Seth



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## Introduction:



### *How to Use this Book*

First and foremost, *Heaven & Earth: The Official Strategy Guide* is a reference book. It's intended to be an "instant answer" sourcebook that's always there when you need it. And if you're anything like the members of the development team, the game's beta testers, or the authors of this book, you *will* need it.

Having said this, however, no two people will need this book, or use it, in the same way. *Heaven & Earth* was designed to be easy for anyone to *learn* to play and enjoy. But each of the games within *Heaven & Earth* — *The Cards*, *The Illusions*, *The Pendulum* — are difficult to master. No matter how good you are, there will come a time when you just can't "get it." That threshold is different for everybody, of course, but it's always there.

Moreover, the nature of each game is so different that you might excel at one, maybe two, of the games without plenty of practice, but rarely at all three. And you need to excel in all three disciplines before you can embark — successfully — on *The Pilgrimage*.





## Heaven & Earth: The Official Strategy Guide

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One thing that you will quickly notice about this book is that it is full of *solutions*. Good, solid solutions like you'd find in an encyclopedia or a crossword-puzzle dictionary. Be sure to use it as such — *especially* if you can't stand people who give away punch lines, *ends of movies*, or answers to puzzles.

If, for example, you've spent two days on one of the Illusions and can't take it any more, realize that when you turn to the solutions here, you'll get a final, complete solution — not a hint or a clue.

We thought about including hints, but we came to our senses when we realized that we'd have a 1,000-page book on our hands. So if you're a puzzle purist (or a masochist) who insists on solving everything solo, give this book to a friend and let him trickle bits of information back to you.

The *Official Strategy Guide* is divided into seven "Books" or chapters. Book One (Genesis) describes the making of *Heaven and Earth* — how and why it was done — and introduces the gang who created it. Book Six (Chronicles) describes the creative team in greater depth, and Book Seven (Revelations) is actually a condensed design document for the next two games to follow *Heaven & Earth* in *The Shambhala Trilogy*.

So if you've ever wanted to know how a game like this was created, the first and the last two Books are for you.

But if you're like most people and you want to dive into the solutions as quickly as possible, then Books Two through Five will do the trick. Whenever you get irretrievably stuck in the game, look here for rescue.

Each of these Books begins with a general description of how



## Introduction: *How to Use This Book*



each game should be played, then plunges into individual solutions. But there's an even faster way to get through the nearly 700 solutions in this book.

Every Card Game, every Illusion, every Pendulum has a name on-screen such as *Gathering Stones* or *Matter & Energy*, and is categorized in both the game and this book's index according to illusion type (i.e. Anti-Maze) and level (i.e. Ocean). The solutions to the Pilgrimage Cards and Illusions appear separately in the final section of the Index. When you're stumped, just turn to the Index and look up the offending puzzle's name and page number. Help is seconds away.

One final note: If some of the Illusion names in *The Pilgrimage* seem like non sequiturs (i.e. *Stumble Over Truth*, or *Infinite Capacity to Not Know*), here's why: Each one was inspired by and designed after a specific quotation that was supposed to appear at the beginning of that step. However, skittish lawyers for Walt Disney (parent company of the brand new Buena Vista line of software) nixed that plan, fearing that someone would sue them if the quotations were used.

Seeing nothing intrinsically litigious about them, the H & E design team requested that the original aphorisms be published here. In the text-only sections of this book, you will find these quotes in the margins.

*Jeff Hall*

Editor







## Book One:



## Genesis

In the beginning, there was the Word.

And the Word, according to designer Michael Feinberg, was: "Dazzle." Thus inspired, Feinberg didst then create *Heaven & Earth*. Being not God, he needed some help, and it took a little more than six days.

About 600, actually.

But in the end, he saw that it was good.

And on the 601st day, Feinberg rested.

But let's get back to the beginning:

It started after the rave reviews came out for *Ishidó: The Way of Stones*, Feinberg's previous, and first widely released game. Produced by Brad Fregger of Software Resources International, and published by Accolade, *Ishidó* was a major critical success. Called "stunning" and "flawless" by *MacUser* and "a mesmerizing game that will keep you spellbound" by *GamePro*, it became an instant classic in its genre of meditative strategy.





## Heaven & Earth: The Official Strategy Guide

*The longest  
journey begins  
with a single  
step...*

*What would you  
attempt to do if  
you knew you  
could not fail?  
- Robert Schuller*

"We struck a deep chord out there," says Fregger. "So we started thinking: What's next?"

What's next clearly had to be more overtly powerful and even better looking, if possible, than the gorgeous *Ishidó*. "We wanted to dazzle, absolutely," says Feinberg. "That was definitely the word." Of course, he and Fregger were also interested in better sales numbers. Despite the unanimous four-star reviews and fanaticism it inspires in people who discover it, *Ishidó* is still locked into the "board game" category, a relatively narrow niche in the software marketplace.

"We wanted to broaden our audience," admits Fregger.

But this task had to be accomplished without violating Feinberg's notoriously uncompromising sensibility. As Fregger puts it: "Michael has this crazy notion that computer entertainment ought to be not only fun and stunningly beautiful, but also somehow uplifting."

"Actually, that's not entirely true," responds Feinberg. "I don't insist that all games should be uplifting. Just mine. If I'm going to spend thousands of hours of my life working on something, I'd better believe what I'm doing is worthwhile."

"Just as important, I figure that if someone's going to shell out their hard-earned cash, and then invest tens, maybe hundreds of hours in an experience, the least we can do is see to it that it leaves them somehow better off than they were before they played it."

This time Feinberg wanted to do something with an epic scope, and he happened to be reading a book (for the third time) entitled *Shambhala: The Way of the Spiritual Warrior* by Chogyam Trungpa Rinpoche.

The book recounts the tale and teachings of Shambhala, a fabulous





kingdom in the Himalayas of ancient Tibet. Legends speak of wise rulers governing a populace of highly developed people — in effect, a model society.

"The stories say Buddha himself handed down advanced tantric teachings to the first ruler of Shambhala," says Feinberg, a long-time practitioner of Zen meditation. "Supposedly, he shared these teachings with his people ... and everybody began to study, meditate, and follow what was called the path of the spiritual warrior."

In fact, many Tibetans believe that Shambhala still exists, hidden somewhere in uncharted valleys of the Himalayas. Other legends suggest that the enlightened society literally rose up into the heavens many centuries ago.

So here was Feinberg, trying to "broaden his audience" by creating an Eastern trilogy based on spiritual exploration. Indeed, the name itself — *Heaven & Earth* — comes from the trigrams of the I Ching (the Chinese Book of Changes).

"That's Michael," says Fregger.

Thus engendered, the project began. "The initial spec was, well, rather broad," Feinberg recalls with a wide grin. "But given the exceptional quality of our development team, I had absolute faith that something truly amazing would evolve."

That team included designer Feinberg and producer Fregger; co-designer Scott Kim, a mathematician, designer and highly respected puzzlemaker; and two of the hottest young programmers in the industry, Michael Sandige and Ian Gilman (along with Ian's talented partner, Sophie MacKenzie). Later, it added award-winning artist Mark Ferrari, best known for his work on LucasFilm Games' *Loom* and *The*

*Students  
achieving oneness  
will move ahead  
to twoness.*

- Woody Allen

*Computers are  
useless. they can  
only give you  
answers.*

- Pablo Picasso





## Heaven & Earth: The Official Strategy Guide

*Earth is  
crammed with  
Heaven.*

*— Elizabeth  
Barnett Browning*

*Imagination is  
more important  
than knowledge.*

*— Albert Einstein*

*Secret of Monkey Island*, and composer Richard Marriott, director of San Francisco's avant-garde *Clubfoot Orchestra*.

"I remember being terrified," says Sandige, programmer of the IBM version. "In the past, Michael has written very detailed design specs. This project looked huge, and yet the design spec was *very* open-ended. He was carrying a lot of it around in his head. I kept trying to convince everyone that maybe we should plan it out further."

Gilman, who programmed the Macintosh version, was undaunted by the ambitious nature of *Feinberg's vision*. "I'd programmed *Ishidó* for Michael, and *Heaven & Earth* looked *very cool*," he says. "I'm a big fan of meditative strategy. And with Michael and Brad at the helm, it was easy to proceed on faith."

At this point we should inject a word or two about just what exactly "meditative strategy" means.

The meditative strategy genre is for people who aren't particularly looking for the adrenaline rush that most computer entertainment provides. Instead, it's for people who like to carefully consider each move. Your ability to score improves as you learn and develop thoughtful strategies. "In essence, you must learn how to make more beautiful moves, more elegant moves," says Fregger. "You still have all the challenge of a strategy game, but you get to relax."

Fregger and Feinberg also wanted to make the new project what they call a "true solitaire" game. "Most one-player board or card games, even on computers — chess, checkers, bridge, whatever —





are really multi-player products," explains Fregger. "The computer programmer creates the other opponents. But algorithm-generated opponents are never quite good enough for high-level players."

In a true solitaire game, the player competes, score-wise, only against himself and his previous best performance. You never have to get up to the speed of the computer opponent, and you never get to that irritating point where you're always better than the computer opponent.

Fregger had produced what he calls the first true solitaire game, *Shanghai*, at Activision. Fregger recalls: "Shanghai was the first game we did that originated on the Macintosh. And it was the first game Michael saw in which the graphics actually seemed to approach the level of art. Ishidō, of course, was inspired by that."

"Brad has this thing about meditative strategy," says Feinberg. "But I don't, really. When I entered this business I thought I was being hired to create 'entertainment' software, not games. It turns out that computer software people don't differentiate between games and entertainment."

To me, entertained is what people want to be after they've tuned out the *game of life*. I mean, life is a game, a serious one: with challenges and goals and scores ... success and failure. The movies, television, music, novels, magazines ... now that's entertainment. So, uppermost in my mind was that *Heaven & Earth*, while definitely a game in the conventional sense, was also going to be entertaining as heck!

*We don't receive  
wisdom; we must  
discover it for  
ourselves after a  
journey that no  
one can take for  
us or spare us.*

— Marcel Proust





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*Never feel guilty  
about having  
warm human  
feelings toward  
anyone.*

*— Ben Cartwright  
to Little Joe*

*The most  
incomprehensible  
thing about the  
world is that it is  
comprehensible.*

*— Albert Einstein*

"Maybe what Brad means by meditative strategy is that we knew that *Heaven & Earth* wasn't going to be violent or frenetic or inane. It was going to be engrossing, enriching, enlivening, and, ultimately, a beautiful experience. One that could appeal to all ages and both genders. That's what I wanted for my son and my daughters, my wife, myself, my friends, and for everyone else who encountered it.

"The first time I woke up at 3:30 in the morning to find my 15-year old son, Jacob, still glued — not to *Crystal Quest* or the SEGA Genesis — but to *Heaven & Earth* on the Mac II, my whole insides lit up in a smile."

Feinberg decided that he would design a three-game series and call it the *Shambhala Trilogy*. Game one would be based on rectangles and cubes, and be called *Heaven & Earth*. Game two, based on triangles and pyramids, would be called *Valence*. And game three, based on circles and spheres, would be called *Mandala*. (The markings at the head of each chapter in this book are Feinberg's computer/calligraphy symbols for each game in the trilogy.)

Each installment of the trilogy would, in turn, include three separate solitaire "experiences" — a game, a toy, and a set of puzzles. For *Heaven & Earth* he conceived a card game, a pendulum toy, and a set of optical puzzles called *The Illusions*.

### The Card Game

Feinberg's *Heaven & Earth* card game finds its roots in a Japanese card game called Hanafuda — "flower cards." Hanafuda is a rummy game, similar to more familiar games such as poker, bridge, or canasta, where players match suits or create "runs."



## Book One: *Genesis*



In Japan, Hanafuda also happens to be a highly competitive gambling game, usually played by 2–4 players.

"So the first question was, how do we get a solitaire game from it?" says Fregger. Also, flowers alone didn't have quite a broad enough appeal for Feinberg.

So he designed a stunning card set based on *landscapes*, the four *seasons*, and the four basic Aristotelian *elements* (earth, air, fire, water). Then, after months of experimenting, he worked out the basic matches, and a way to deal the cards to create a solitaire format. But Feinberg still felt something was missing.

"The cards were beautiful, but I didn't really get a sense of the kinetic wonder of heaven and earth," he says. Thunder and lightning, rain and snow — Feinberg wanted things that would add more exciting animation, more amazing things happening on the screen.

Thus, the celestial phenomena were born. Randomly placed "active events" such as supernovae, shooting stars, the Aurora Borealis, lightning, snow, etc., turned a static card game into something that took full advantage of the power and beauty of the computer — indeed, something that couldn't be played anywhere but on a computer.

"I'm particularly fond of the card game art," says Mark Ferrari, the primary artist for *Heaven & Earth*. "We did a lot of incredible things with color and movement that I didn't know were possible until I tried them."

The result? "I could be happy just moving the cards around on screen, watching and listening to them," says Feinberg. "They certainly fit my criteria for entertainment."

*Any sufficiently advanced technology is indistinguishable from magic.*

— Arthur C. Clarke

*Good people are good because they've come to wisdom through failure.*

— William Saroyan





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In addition to graphic beauty, the celestial phenomena provided the vehicle for incorporating a "wild card" scoring factor that raised the game to a whole new level of strategic complexity.

### The Illusions

Next, the team began to focus on the optical puzzle part of *Heaven & Earth*.

At first, all Feinberg knew was that they had to be somehow "totally, outrageously different. Something that broke the standard mold for puzzles, and that could only be implemented on a computer." He also realized that calling them "The Illusions" would fit perfectly with the fundamental Shambhala notion that everything we experience is an illusion; if we can dispel the illusion, we are enlightened.

One problem: Feinberg knew he didn't possess all the skills necessary to pull off *The Illusions* the way he envisioned them. He needed a puzzle "master." Fortunately, he knew one. One of the best, in fact.

"Collaborating with Scott Kim was essential if we were to realize the dream," he says. "We'd been friends for a while, and I knew he was the perfect person to drive the creation of *The Illusions*."

Kim and Feinberg had first met several years before, "when I shared with Scott my dream of bringing Hermann Hesse's *The Glass Bead Game* to the computer." Kim then showed him a Macintosh product he was working on called *Letter Forms & Illusion*, which was eventually published in 1989 by W. H. Freeman. "Like Scott, it was simply brilliant," says Feinberg.

So he called Kim, asking if he'd be interested in creating some

*In the darkest  
hour the soul is  
replenished and  
given strength to  
continue and  
endure.*

— Heart Warrior  
Chosa





mind-bending visual puzzles. "Michael basically gave me carte blanche to do what I wanted," recalls Kim. "Well, I like games with an educational component. For example, *Tetris* (which Michael produced) really inspired me, because I was learning about shapes and how they work together. And both Michael and I had been impressed by Cliff Johnson's *The Fool's Errand*. So I wanted to do a game with a lot of intellectual depth."

The first design hurdle was obvious. Since most puzzles have one basic solution, you need either (1) many puzzles, or (2) algorithm-generated puzzles, in order to keep things interesting. "We pushed for algorithms," says Kim. "But it meant too many programming nightmares, so we opted for a huge number of puzzles."

"Overall," says Kim, "the process of creating *The Illusions* was a good example of lofty goals tempered by practical realities ... although those realities were not always as "practical" as the programmers would have liked. "I think I rewrote 'Flip/Turn' about five times," laughs Sandige. "It's not easy to program in such a fluid design environment. Ian and I had to write extremely flexible code, and always be ready for change."

But, along with Gilman, he accepted that as an interesting challenge. Indeed, "fluid design environments" can have positive aspects for programmers, too. "We definitely had a lot of freedom, and a lot of our creative suggestions ended up in the game," says Gilman.

"Ian not only wrote the original code for *The Illusions*," points out Feinberg, "he designed every tool we used to create the scenarios. It was like two programs in one. Multiply that times 12 Illusion types and you get a sense of the enormity of the task."

*A problem is a  
chance for you to  
do your best.*

— Duke Ellington

*Everyone has  
talent. What is  
rare is the  
courage to fol-  
low the talent to  
the dark place  
where it leads.*

— Erica Jong





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"Our programmers showed a lot of patience and creativity," says Kim. "Both were essential collaborators in the design process, not just implementers."

### The Pendulum

For the *Heaven & Earth* "toy," the challenge was to create something animated and arcade-like, yet still meditative in nature. Or, as Feinberg puts it, "We needed something that didn't make you nuts."

Feinberg was rummaging through a bookstore one day and came across *The Pendulum Book*, which included an actual pendulum. "I bought the thing," he says, "and I couldn't put it down. The movements were so elegant and beautiful. There was no specific goal, but it was entrancing. And I really liked the way you could influence its movement, but not fully control it."

"The Pendulum was probably the least-defined element in the original design spec," he readily admits. "I knew exactly how it was going to feel. But I didn't have a clue about how it was going to work."

So Feinberg handed Sandige, his IBM programmer, a 2 1/2 page description of what The Pendulum was supposed to be. When asked about the nature of the design specifications, Sandige laughs and says, "Well, he said he wanted a pendulum. So that's what I wrote."

Within six weeks Sandige returned with a prototype. The original idea of the game was to have the pendulum knock down tiles. Instead, Sandige suggested the notion of "gravity wells" — areas on the screen which would exert positive and negative forces on the swinging pendulum — which, he says, rose out of the math. He reviewed the physics of motion in an old college physics textbook

*The very true  
beginning of  
wisdom is the  
desire of  
discipline; and  
the care of  
discipline is  
love.*

*— Wisdom of  
Solomon 6:17*





"Then I did a real simulation, with all the physics of a 10-kilogram pendulum on a meter-long string," he says.

It took a long time because the pendulum wanted to work in spherical coordinates, but the graphics didn't, so there were a lot of problems converting between the two.

"The concept of momentum is difficult using spherical coordinates because you have angles changing," he says. "An angle with momentum is much more complex than a direction with momentum." So he ended up doing it all in a hybrid of spherical and rectangular coordinates — which created an unintended but nifty effect.

"There's some error when you convert between the two ... and that turns out to be a really good approximation of friction," he laughs. "As air resistance increases, the faster the pendulum goes."

"Michael just dove into the abyss and emerged with flowers in his hand," said Feinberg. "It was pure mastery of code. The feel of his very first version was so good ... it's *amazing* how right on the money it felt."

\*\*\*

As things developed, Feinberg admits that *Heaven & Earth* became more and more eclectic in its sources of inspiration. In fact, it became a sort of metaphysical Rainbow Coalition. "What was originally a Tibetan Buddhist thing became a conglomeration of Zen, astrology, Native American mythology, natural astronomy, you name it," he laughs. "We just threw everything in there when it felt right."

*Life is either a  
daring adventure  
or nothing.  
Avoiding danger  
is no safer in the  
long run than  
exposure.*

— Hellen Keller

*Laughter is inner  
jogging.*

— Norman Cousins





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*Your vision will  
become clear  
only when you  
can look into  
your own heart.  
Who looks out-  
side, dreams;  
who looks inside,  
awakens.*

*— Carl Jung*

*Men stumble over  
the truth from  
time-to-time, but  
most pick*

*themselves up  
and hurry off as  
if nothing hap-  
pened. — Sir  
Winston Churchill*

Indeed, there were times when he felt he was juggling too much, losing the simplicity of the original inspiration. The huge scope of the game proved a challenge for everyone involved. "There's about 120,000 lines of code in the IBM version," says Sandige. "That's a big project."

Also, nailing down the final design was a remarkably "elusive" process. Dave Koch, the Disney Software producer assigned to the project, says: "Heaven & Earth was truly evolving on the fly." And, as you can imagine, big companies like Disney don't particularly like the word "elusive."

"We fought some minor creative skirmishes," adds Koch, laughing. "But overall, we let them do their thing. Which certainly kept us on our toes."

What finally pulled it all together, conceptually, was The Pilgrimage. "In the end," says Feinberg, "all these disparate elements coalesced somehow. Truly, The Pilgrimage brought us home."

### The Pilgrimage

The simple elegance of a 108-step "spiritual journey" requiring you to master three metaphysical disciplines in order to reach the sacred kingdom of Shambhala gave Heaven & Earth a remarkable unifying thread.

But it didn't come easy.

"The basic concepts of the Card Game, the Illusions and the Pendulum were established fairly early," says Feinberg. "But the Pilgrimage went through about a dozen drafts. There was a lot of internal debate. We didn't figure out what this thing was until very late in the process."





The Pilgrimage, he knew, **had to be** a true culmination, weaving the entire experience together **so that** people understood why you had to master each of the **individual** disciplines. "And of course the final payoff had to be **extraordinary**," says Feinberg.

He wanted his primary artist, **Mark Ferrari**, to create something awe-inspiring, something **epic**, **something** incorporating everything that Shambhala represents.

To get Ferrari pumped up **for the creation** of the final screen, the design team fed him a small **library of Tibetan** books, and took him to the Tibetan Art Exhibit in **San Francisco**.

"Then," says Feinberg, "we told **him**: **Bring back something incredible**."

Which he did.

Feinberg insists that Ferrari's **contribution** to the creation of *Heaven & Earth*'s overall "feel" cannot **be underestimated**.

"I know how beautiful the **computer** screen can be, and I also know how rarely that's actualized," says Feinberg. "Overall, Mark did more than just paint us some **pretty pictures**. He created a presence, an ambience that is consistent **throughout the game**."

By the way, you may be wondering: "Why 108 steps?" The answer: In traditional Buddhism, there are **108 steps** to enlightenment. "It's a sacred number," says Feinberg. "My **theory** is that you can never have too many sacred numbers in a game."

In the end, *Heaven & Earth* actually happened. And Dave Koch says Walt Disney Software is more than **gratified** by the results.

"To be honest," he says, "I don't think we fully understood what

*First keep the  
peace within  
yourself, then  
you can also  
bring peace to  
others.*

— Thomas Kempis

*Fear is the main  
source of  
superstition, and  
one of the main  
sources of  
cruelty. To  
conquer fear is  
the beginning of  
wisdom.*

— Bertrand Russell





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People think love  
is an emotion.  
Love is good  
sense.

— Ken Kesey

Do or do not.  
There is no try.

— Yoda

Heaven & Earth was or what it could be when we bought the concept from Brad and Michael." He laughs and adds, "I'm not sure they did, either." But then he mentions that word again, the one that everyone involved in the project seems to mention sooner or later: Faith.

"We believed these guys could do something wonderful," he says. "We had faith in the team's integrity and vision. And with each successive build, we could see how they were truly interested in pushing computer gaming beyond a narrow audience, to someplace it had never been before."

Even Feinberg realizes that cards, puzzles and pendulums may not be for everybody. Nor will everyone find Tibetan mysticism their cup of tea.

"But I know that, at the very least, whatever you encounter in Heaven & Earth will be esthetically pleasing," he says. "The game may not do everything with computer power and speed, but it certainly does it with beauty, intelligence, sensitivity, and a touch of grace."

Forever and ever. Amen.



## Book Two



# The Cards

The card game is the cornerstone of *Heaven & Earth*. Indeed, all the thematic and visual elements that unify the various experiences in the game originated in *The Cards*. "It's where *Heaven & Earth* really started," says producer Brad Fregger, who helped to develop the scoring strategy.

### General Tips

If you're reading this, you probably already know that the different combinations of seasons and elements pictured on the borders of the cards represent the months or suits in the card deck. (If not, get thee to the manual.) You should also know that there are four different landscape cards in each suit — Ocean, Desert, Mountain and Sky.





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*I owe my success  
to having lis-  
tened respect-  
fully to the very  
best advice, and  
then going away  
and doing the  
exact opposite.*

— G. K. Chesterton

*He not busy being  
born is busy  
dying.*

— Bob Dylan

Understanding the four suits and how they relate to each other is essential in a “rummy” game like *Heaven & Earth*. To help you, we’ve included a color card at the back of the book which shows which combinations of cards to look for and why. If you want high scores, get to know these groups intimately.

Once you know the cards, success will come to those who can:

1. Keep track of what cards have been played and not played
2. Play multiple “gambits” — that is, try for **several** different sets of cards, playing some now, saving some for later
3. Be *flexible* so that if the luck of the draw ruins **one strategy**, fallback possibilities are available

### Using Phenomena: Play or Save Cards?

The highest-scoring trick contains **all four cards** of any one suit; it’s worth 1,000 points. So an **obvious strategy** is to seek four-card matches whenever possible. The **presence** of phenomena “wild cards,” however, adds a new dimension to **this strategy**. In general, you want to know: Which cards do I **play** in the current hand, and which should I save for future hands?

The easiest time to get a four-card match in one suit is early in the game. Why? The following chart provides a clue.

	Total Cards	Hands	Cards per Hand
Round One	48	12	4
Round Two	36	12	3
Round Three	24	12	2
Round Four	12	12	1





As you can intuit from the chart, the more cards remaining in the deck, the lower the odds that two cards of the same suit would be dealt in the same hand — which blows your chance for a four-card match instantly. In the first hand of the first round, for example, you are dealt four cards out of a total of 48. If you select a June card, odds are decent that none of the three discards are also June cards — because after you picked, there were only three June cards left, but 44 non-June cards.

On the other hand if you go for four-card matches early, you may not maximize the potential of the phenomena. The first deal gives you eight of your 22 phenomena. If you don't choose any of the first eight phenomena, they show up in the next deal, plus you get another batch of seven phenomena. This continues on through the next two hands, so that, theoretically, every card in the last hand could have phenomena, and thus every trick would have multipliers.

So if you save card sets for the last rounds, you can get multiple-phenomena tricks, because all of the phenomena multipliers in a trick are added together. But remember: There are 22 phenomena, but only 12 cards in the last hand. So if you don't use some phenomena in early hand tricks, you'll end up wasting good multipliers.

Also remember: A few of the phenomena (rain, snow, tornadoes) have *negative* multipliers that can only be neutralized by combining them in a hand with certain other phenomena.

The highest game score achieved by the developers before the game released was Fregger's 48,750, using this four-card match strategy. A woman at Buena Vista has scored 53,400 points using an entirely different strategy — more on that in a moment.

Jacob Feinberg, Michael's son, created a *single hand* for The

What seems  
nasty, painful,  
evil, can become  
a source of beauty,  
joy, and  
strength, if faced  
with an open  
mind.

— Henry Miller





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*Everything I did  
in my life that  
was worthwhile I  
caught hell for.*

— Earl Warren

*Courage is doing  
what you're  
afraid to do.  
There can be no  
courage unless  
you're scared.*

— Eddie Rickenbacker

Pilgrimage called "Power Play" worth 42,000 points (see Book Five for the actual hand). The odds of actually drawing such a hand in non-Pilgrimage play are low, but this demonstrates how a strategy of holding cards with lots of phenomena until the end (then creating four-card matches) can help you create big scores.

### Trick Strategy

The novice, says Fregger, tends to play cards early. As your skill increases, you start to hold cards to form power tricks in the last hand. But a master combines these two approaches — making good tricks up front to maximize early hand points, yet saving as much power as possible for the end.

By the way: Before we get into more specific hand, or trick, strategy, we should say a few words about Opposite Month scoring, which was created late in the game's development.

According to Fregger, a two-card trick that contains any month and its opposite (i.e. January and July), April and November came from a strong desire to inject a deeper element of strategic complexity into the game. "We wanted to add a scoring aspect that would get people really arguing about strategy, about how to play the hands," he says.

Why opposite months? Feinberg knew that in many belief systems there is a strong if somewhat esoteric relationship between opposite months. "Even in astrology," he says, "there's always been something mystical and powerful about the planets being in your opposite month."

Opposite month tricks, which are hard to see and require more skill to understand, should be very valuable, the team decided. Since





value ramps up from Ocean to Sky throughout the game, Feinberg and Fregger decided that a pair of opposite month Sky cards should be worth 1,000 points — equal in value to a four-card trick of the same month.

Suddenly there were two general strategies or gambits, and the debate began. Which works best? Is it better to focus on opposite month matches or four-card tricks. The answer is: It depends on who you ask. One of the things that makes the card game so fun is that there are different strategies for success — and people tend to defend their favorite with some passion.

What's important to remember, however, is that the two gambits we describe here are just the beginning. The game is rich enough to support many approaches, so don't be timid about finding your own.

"Experiment around," Fregger urges, "and see what else works. We haven't played the game long enough to really know the best way to play."

### **The Total Opposite Month (TOM) Strategy**

Kim Dermit, a rabid *Heaven & Earth* fan who works at Buena Vista Software, swears by the Opposite Month gambit whereby you match opposite months of the same landscape. She has captured the current high score of 53,400 points using this approach. What's her secret?

"I believe *Heaven & Earth* was meant to be played as a two-card match game," says Dermit, "as this pulls you into the game faster, requires greater strategic thinking, and is more enjoyable. While matching four cards in the same suit can yield high scores, the match is worth only 1,000 points if there are no phenomena.

*See yourself  
creative, expect  
the unexpected,  
break the rules,  
listen to your  
dreams, trust  
yourself, make a  
decision, take a  
whack at it.*

*— Roger von Oech*





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When love and  
skill work  
together expect a  
masterpiece.

— John Ruskin

"On the other hand, if you split these four cards apart and match them with their opposite months (thus splitting up two possible four-card matches worth a total of 2,000 points), you get 2,800 points. And if there *are* phenomena present, the score increases dramatically.

"The key to playing the Opposite Month strategy is to remember which cards are played **so that** you don't accidentally take a matching month of a card that **you passed on** earlier. Memorizing the suits of cards is the easiest way to **avoid this**, and I keep in my head a running list of cards *not to pick*. **This sounds complicated**, but once you know the cards, it really isn't **very difficult**. **Strive to make the Heaven and Earth cards as familiar as a standard deck of cards.**"

**Beginner's Strategy.** Beginners should concentrate on **only one** kind of landscape in each of the four hands. "This makes it much easier to remember which cards have been played," Dermit says. Once you're familiar with the suits, basic matches, and gameplay, you can attempt more complex maneuvers.

For example: In your first hand of play, do your best to choose **only Ocean cards** (Ocean being the lowest-scoring match) and try to **match opposite months** as best you can. If you are not dealt an Ocean card, choose a Desert card (next lowest in value). You could pick a Mountain card, too, but do your best to avoid Sky cards in the early hands because they are the most valuable.

In the second hand, concentrate on picking all Desert cards. The third hand should be the Mountain card hand, and your last hand should contain mostly Sky cards, with a lot of opposite month matches — and high points — from the phenomena.





**Basic Strategy.** "Here I follow the same Total Opposite Month strategy," Dermit says, "but instead of looking for just one landscape, I look for two in each deal."

"For example, I would begin each game by choosing either Ocean or Desert cards from each hand, then striving for opposite month matches. Opposite month matches with these landscapes are worth less points than Mountain or Sky cards, but that's OK because the first two hands usually have less phenomena in them. When more phenomena appear later in the game, they'll be on the more valuable Mountain and Sky cards that you've saved."

The first two hands are played this way — choosing a Mountain or Sky card only if you're forced to. If your memory has been good, this makes the last two hands easy and valuable. The cards should match up neatly.

**Hedging Your Bets.** When you play the Total Opposite Month strategy, you can get burned if you're dealt, say, four Mountain cards near the last deal of your first hand. You're forced to take one that you know you don't have a match for. And since you've selected only Ocean and Desert cards, you lose a Mountain match as well as a match for one of the cards you've chosen.

Dermit combats this by deliberately choosing a Mountain or Air card at the beginning of the first hand — making sure that she finds its match and saves one of the Desert or Ocean cards for the last hand. "It may sound strange," she says, "but it works."

*Our doubts are  
traitors, and  
make us lose the  
good we oft  
might win by  
fearing to  
attempt.*

— William  
Shakespeare





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**Early Super Phenomena Trick.** Select any card in the first hand that has a super phenomenon (supernova, solar eclipse or rainbow — the three highest point multipliers). It doesn't matter which landscape it is, as long as you know its match isn't already gone. This strategy helps prevent situations in which you are suddenly dealt a negative phenomenon that is opposite a positive phenomenon — and the two cancel each other out when you match them up in the final hand.

On the other hand, you sometimes can get two great phenomena together if you wait until the last two hands — and the results can be a combination of 8,000 points or more for a single match. As always, you have to make the choice — you have to decide which way you like to play it.

**Let the Phenomena Play the Game.** "This may sound like the weirdest strategy of all," Dermot says. "But it works." Play the first deal as explained in the Basic Strategy, but instead of concentrating on only the Desert and Ocean cards, select any positive phenomena cards — regardless of the landscape — and continue to seek opposite month matches. In this way, you should get good matches with phenomena but very few negative matches.

Remember that this strategy differs from the Early Supernova gambit by asking you to pick up every positive phenomenon as it appears, not just the top three.

A slight twist to this strategy is to concentrate on getting rid of all the negative phenomena (snow, rain, tornado) early on, so later hands will have the maximum number of points. It's better to sacrifice, for example, a Sky card with a tornado than to have it wipe out a positive





tornado later on.

On the other hand, you can combine a couple of negatives (rain and snow, etc.) to get a nice positive. Once again, there's always a choice. "It's what makes *Heaven & Earth* so maddeningly addictive," says Dermit.

### The Four-Card Trick (FCT) Strategy

On the face of it, it would seem that seeking opposite months is the easier strategy. But when you take "wild card" multipliers (the Phenomena) into account, four-card matches have massive scoring potential. Imagine a four-card, same-month trick with four multipliers. Brad Fregger is the passionate defender of this Four-Card Trick strategy.

"While this strategy may not yield as consistently high scores as the Total Opposite Month approach," he says, "in the long run, I think I can eliminate a Total Opposite Month player from the high-score screen."

The following chart shows why Fregger prefers Four-Card matches over the Total Opposite Month approach.

	<u>January</u>	<u>July</u>	<u>TOM Score</u>
Ocean	2X	2X	1600
Desert	2X	2X	2400
Mountain	2X	3X	4000
Sky	3X	2X	5000
			<u>13,000</u>
<b><u>FCT Score</u></b>	<b>9000</b>	<b>9000</b>	





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From the chart you can see that when the cards are arranged as two four-card tricks instead of four two-card tricks, the score is 18,000 points, or 5,000 points higher. Fregger claims that he has scored 14,000 points in one four-card trick more than a few times.

He believes that the best strategy is to strive for matching four-card tricks that are of opposite months. In this way, if the total match does not work out, you still have the opposite months to fall back on.

"There's a basic flaw in the Total Opposite Month strategy," says Fregger. "While you can get consistently high scores with it, and therefore consistently beat a lower-skilled player, I don't think you can ever get the highest possible scores."

"But with the Four-Card Trick approach, if you play smart and the cards fall right, you can engineer a last hand of, say, all four March and all four September cards — loaded with phenomena." You suddenly have the choice of playing either opposite months or four-card month sets. If that's the case, chances are the four-card sets will be higher scoring — but try the various combinations first.

Fregger, a card enthusiast who played the game almost daily during the 18 months of *Heaven & Earth*'s development, offers the following as a good hand-by-hand strategy:

In general, as mentioned earlier, he looks to save opposite month Sky cards and as many four-card month sets as possible.

**Hand One.** In the first hand, let the early deal dictate what cards you play. The deal will often force you to make choices that ruin future high-value tricks. When that happens, make note of which tricks are no longer possible. Fregger usually looks to play non-Sky





opposite month cards, although he'll keep an eye out for playable four-card tricks.

*Hand Two.* The second hand, then, often becomes Fregger's "throwaway" hand. The idea here is to weed out all the cards that can no longer make high-value tricks. For example, you may have played all your January cards in the first hand. So now July cards are useless in terms of opposite month tricks. Or maybe you played a March-September opposite month trick in the first hand. Now you can't possibly get four-card sets of either March or September, so get rid of them.

Of course, in this example you should try for the four-card July set, if possible, as well as the other March-September pairs. Otherwise, just try to salvage what you can in the way of two- and three-card tricks.

"The two-card same-month trick is for the novice," says Fregger. "An experienced player will use low-scoring tricks only to pick up additional points while getting the chaff out of the deck."

*Hand Three.* By the third hand, phenomena are accumulating, so you can start looking to play some of the phenomena-enhanced "power sets" you've been saving.

*Hand Four.* Again, the ideal situation in the fourth and final hand is to have saved two four-card sets of months that also happen to be opposite. For example, if you managed to save all four January cards and all four July cards for the last hand, and you have arranged to have all of the cards bearing positive phenomenon, you have powerful options.





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There you have it. The gauntlet is down. The Total Opposite Month camp owns the highest recorded score, but admirers of the Four Card Match strategy say they will eventually win the war. So what does the master player do? Use both strategies simultaneously, of course. Be flexible, and strike out on your own when you're ready. Who knows what grand scheme you will discover?



## Book Three



# The Pendulum

"If there is anything classically meditative about *Heaven & Earth*," says Michael Feinberg, "it's *The Pendulum*." Many people start out with the *Cards* and *Illusions* because they're familiar ... but, like Feinberg, end up playing *The Pendulum* most often because it is so wonderfully contrary to the way we normally allow ourselves to play. Much more so than *The Cards* or *The Illusions*, *The Pendulum* is an experience of *doing* rather than *thinking*.

Therefore, it has no single "right" solution or strategy. (That's why this Book is so much shorter than the others.) Feinberg's advice: "Just jump in and do it. Ignore any instantaneous frustration; that's just feedback from your hurry-up-and-get-it-done brain cells talking. Keep at it and soon you'll get the feel and rhythm of it."

In general, *The Pendulum* requires a different way of thinking





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about moving things ... different, anyway, from the way the average computer gamer *thinks* about moving things. "It's kind of an anti-arcade arcade game," says Michael Sandige, Heaven & Earth's IBM programmer. Sandige, who created The Pendulum's original code, best understands its essential nature.

"Most people want to move the mouse too fast," he explains. "They jerk it in the direction they want to push the pendulum, pick it up, move it back, jerk it forward again, all in a series of rapid movements." But, he notes, this is wasted effort. The speed of mouse movement matters only up to a point. "Plus, the time the mouse is elevated is lost," he says. "It doesn't count." A much better technique is this: *Move the mouse steadily and constantly in the direction you want the pendulum to go.*

For example: You want to give the pendulum a big push toward a positive vortex high up on the far end of the bowl. "To get the maximum effect," says Sandige, "you should wait until the pendulum completes its swing back toward you, then push the mouse medium-slow constantly forward. It's important to minimize the time the mouse is in the air."

By the way, if the mouse pointer is missing from your Pendulum screen — that's good; the designers eliminated it for aesthetic reasons.

The key is to think of your mouse as one with the swinging pendulum. Just imagine that you are gently pushing or pulling the pendulum/mouse with your hand in the direction you want it to go.

### **Swing Technique**

Most pendulum scenarios, notes Sandige, are best mastered with a systematic and gradually accelerating back and forth swing, rather





than with circular motions, which are almost impossible to control with any precision.

However, be aware that negative vortices are frequently placed directly opposite positive vortices across the bowl. If that's the case, the best technique is to get the pendulum swinging directly back and forth between the two, then build up the speed of the swing very gradually. Be patient. When the pendulum finally completes its swing very close to the negative vortex, move the mouse with a constant, medium-slow motion toward the positive vortex on the other side. This should let you capture your goal on the very next swing.

Here's one other specific tip: Be careful when you capture a positive goal. "The pendulum gets tossed up out of a positive vortex," says Sandige. "The distance it's popped up depends on how high in the bowl the vortex is. Sometimes there's a 'bad guy' [negative vortex] just above it on the bowl, so be aware of each scenario's layout. Don't think you're finished when you capture a goal."

Fregger, who laid out most of the vortices in the game's scenarios, sums up Pendulum technique and strategy this way: "The more frenetic you get, the worse you do." He laughs and adds: "This may sound a little Eastern, but you really have to flow with it, be one with it. You have to coax it in the direction you want, not blast it."

"The big secret is to not fight it. Don't treat it like a normal arcade product. Just go with it, slowly and easily moving the pendulum in the direction you want it to go (the mouse button does nothing in regard to control).

"The most difficult part is in the beginning when you need to counteract the initial inertia — practice stopping it completely, then





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starting it up in the direction you want it to go. Pretty soon you will not need to stop it to get it moving in the proper direction with the proper speed."

"The idea of the Pendulum is surrender," agrees Feinberg. "You can't really affect the outcome you want unless you give in and patiently connect yourself with the swinging stone." Indeed, he believes that the less you "fight" the stone — in fact, the less concerned you are with the outcome — the deeper, more enjoyable, and more successful the experience. "When you have achieved the proper attitude it becomes kind of an alpha-wave generator."

"If that isn't Zen," he adds, "nothing is."



## Book Four



# The Illusions

Allucquere Stone, an expert on virtual reality, often speaks of the question: *Where is your body?* For example, when you use a telephone: Where are you? Yes, you're sitting in a chair at home. But your body is essentially extended outward into what she calls information space.

"Another example," says *Heaven & Earth* co-designer Scott Kim. "These days, where is your money? It's not in any physical space — again, it's out there in information space, or what we call cyberspace. Now in a computer game, the cursor, in effect, becomes your body. It's how you physically enter the game space."

So Kim, interested in Stone's musings, decided that this notion would be his primary theme in designing *The Illusions* for *Heaven & Earth*.





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*One doesn't  
discover new  
lands without  
consenting to  
lose sight of the  
shore for a very  
long time.*

*— André Gide*

"I wanted to really mess with your body image by messing with how the cursor works in the various Illusions," says Kim. "That's why I did Multiple Cursors — what's it like to be aware of multiple bodies? In Changing Bodies, your 'soul' gets transferred from one body to another. And in Identity Maze, you have two bodies moving in various odd symmetries."

Also, because of his background in visual puzzles, Kim was fascinated by the nature of optical illusions. Figure/Ground, Regrouping, and especially Convex/Concave (inspired to a large extent by M. C. Escher's work) all make active games out of principles of optical illusion.

### The Design Process

With the Illusions, there was a lot of experimentation early on, and Ian Gilman (the Mac programmer) and Michael Sandige (IBM programmer) each had an extensive hand in things. Kim notes that Gilman, in particular, played a role in The Illusions that transcended that of "programmer." While Kim designed the general parameters, Gilman did the specifics, creating every tool and giving a tremendous amount of feedback.

Other people made big contributions as well. Fregger's partner at Software Resources International, Dick Aldrich, created many of the Changing Bodies and Gaining/Losing illusions. Michael Feinberg focused on the Anti-Mazes, Figure/Grounds and Flip/Turns. Even the beta testers had input.

"Michael and I discovered that we think entirely differently about puzzles," says Kim. "I would plan them out logically and try to



## Book Four: *The Illusions*



construct a difficult-to-do puzzle, but Michael's primary focus was to make them visually beautiful."

"I approach illusion from a purely esthetic perspective," agrees Feinberg. "I am not a puzzle person, whereas Scott is a totally brilliant puzzle person." Then he laughs. "I created these Flip/Turn and Figure/Ground scenarios that were, I thought, *gorgeous*. But other people would play them and go, 'What the heck is this? What's the point?' And I'd say, 'They're *beautiful*, that's the point!' In the end, though, I think I was a good influence on Scott."

Kim concurs entirely. "Our approaches were so opposite and yet complementary, and we had just a great time working together," he says. "I was so involved in what makes logical sense, and Michael got me to cut loose. As a puzzlemaker, I tend to get carried away with making puzzles that are really hard. But I've learned that the goal is to make the puzzle-solving *experience* be interesting."

By the way, does Kim have a favorite Illusion?

"Figure/Ground, in many ways, is the most *pure*, and the game I'm most proud of," he admits. "The mathematician in me really likes it, because it's mathematically very elegant. It really bends your mind to play it."

### General Strategies

The spectrum of puzzles in *The Illusions* ranges from ones that you can solve by, as Kim puts it, "just fiddling around," to ones where you have to think very, very logically. Some (for some people) are a snap; and some might take you days, or even weeks (which is why this book was written).

*This above all: to  
thine own self be  
true, And it must  
follow, as the  
night the day,  
Thou canst not  
then be false to  
any man.*

— William Shakespeare

*One can never  
consent to creep  
when one feels the  
impulse to soar.*

— Hellen Keller





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*To know even one  
life has breathed  
easier because  
you have lived;  
this is to have  
succeeded.*

— Emerson

“Flip/Turn is one where you can just click on things, and see what happens,” says Kim. “In Anti-Maze you can just sort of run your mouse around and see where you can go. As these puzzles get more difficult, of course, you usually have to think a little harder.”

One general strategy that applies to quite a few of the puzzles: Try to work with the hardest part or pieces first. “Find the bottleneck and solve it,” says Kim. “Then the rest of it falls more easily into place.” For example: In Fit/Fall, the smallest pieces are quite easy to use, so Kim suggests you place the largest, most awkward pieces first.

Finally, Kim reminds players that in a lot of the puzzles, there’s a “point.” So you have to do some backwards thinking — that is, imagine the goal, then envision, in reverse order, the steps you need to take to get there. And if you find a puzzle exceedingly hard, remember that there are often preceding puzzles that teach you some of the techniques. Within levels, for the most part, the puzzles are gradually “ramped” so you learn what you need to know.

If all else fails, of course, look here for the solution. By the way, the solutions are the handiwork of Joy Bowman, who single-handedly found and recorded the solution to every puzzle.



# Anti-Maze

## KEY:

R=Right, D=Down, L=Left, U=Up

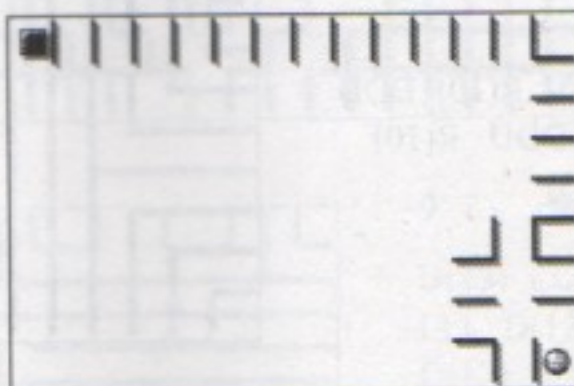
Move one space per letter unless otherwise indicated by a number in ( ).

An asterisk (\*) indicates the spot where a goal is won.

## OCEAN

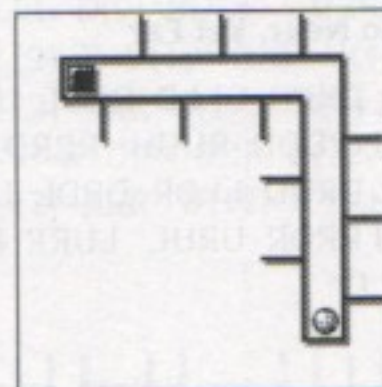
### 1 Right Turn

R(13) D(5) LL DDD RR\*\*



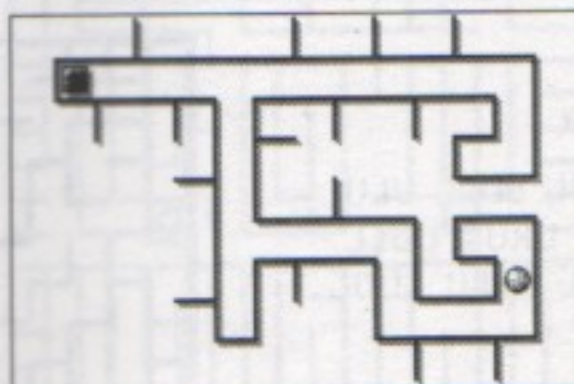
### 2 Switchbacks

DRUU RDDR UURD DRRR DLLD RRDL LD RR DL\*



### 3 Direct Route

DRUU RDDR RRUU RDDR  
UURD DRUU RDDD DDDR\*

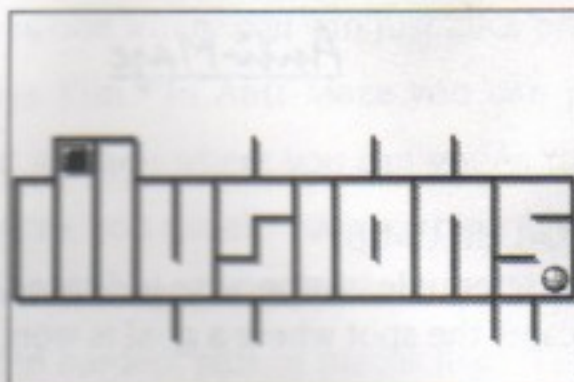




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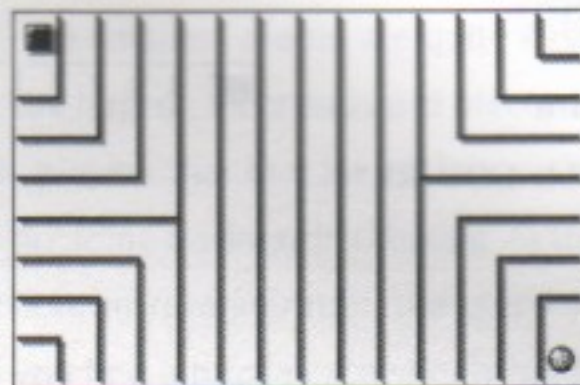
### 4 Illusions

RRDR RURD DRRR RRRD  
DRU\*



### 5 Nest

R(13) D(7) L(12) U(5) R(10) DDD  
L(8) U R(7) U L(8) DDD R(10)  
U(5) L(12) D(7) R(13)\*



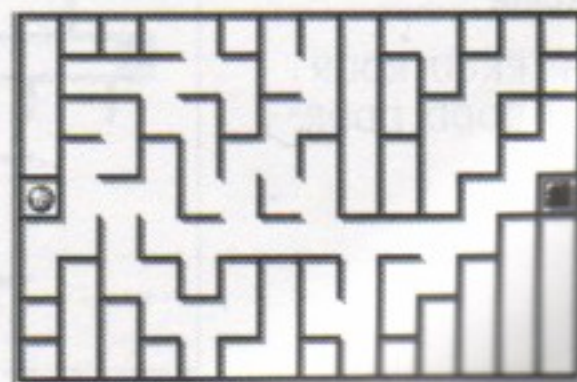
### 6 So Near, Yet Far

LLLL DRRR DLLD DLUL ULUU RUUL  
URRU RDDD RUUU RRRD RURR DRRU  
RDDL DRDD LLDR DRDL LULD L(6)  
URRU RRDR URUL LURR RUUL LDU  
LLDR D\*



### 7 Right and Left

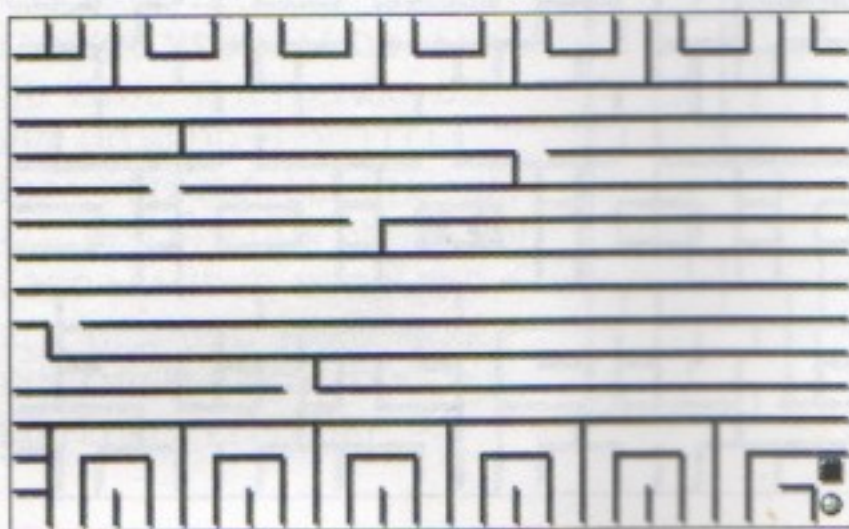
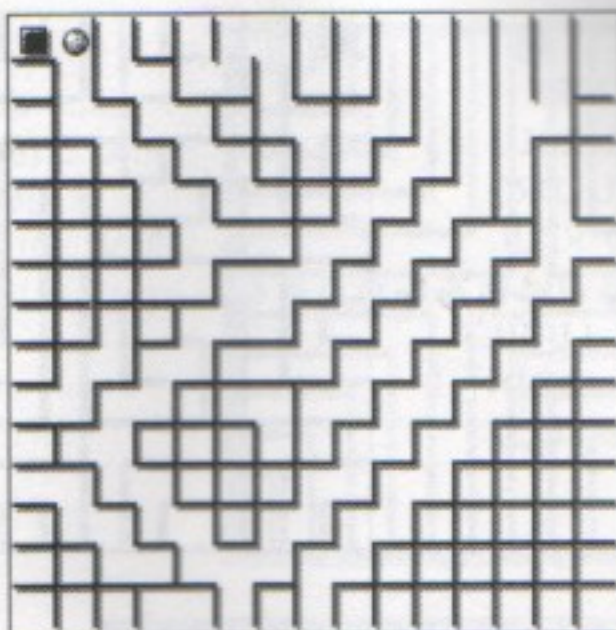
LDLD LDLD LLUL LDLL ULUL  
URRD R(6)UURR URUR UULL  
DLLU LLLL DRDL DLLU LUUL  
DDDL D\*





**8 Square Squiggly**

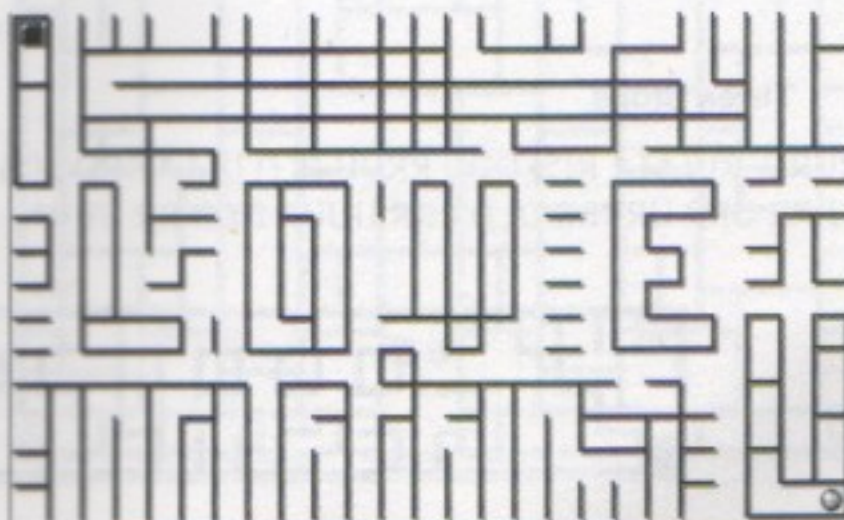
D(14) RRR URD RR  
 U+R(8) UU LLL D+L(5)  
 UU R+U(4) RRRR UU  
 L(9) DLU LULL\*

**9 Where To?**

U(13) LLL D(12) L U(12)  
 LLL D(12) L U(12) LLL  
 D(12) L U(12) LLL D(10) L  
 U(10) LLL DDD LUUU  
 LLLL D(9) RDDD LDRR  
 U(12) R D(12) RRR U(12) R  
 D(12) RRR U(7) R D(7) RRR  
 U(9) R D(9) RRR U(12) R  
 D(12) RRR U(12) R D(13)  
 R\*

**10 I Love U**

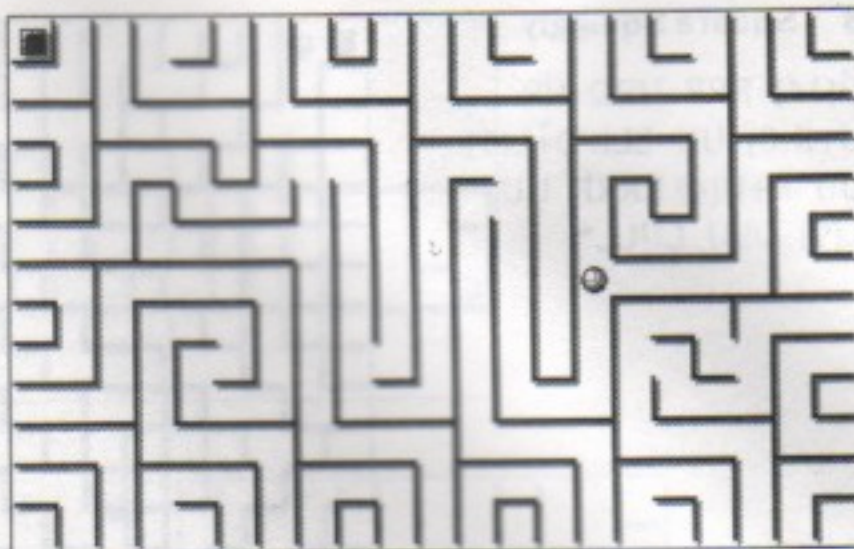
RRDL LDRR DDDR RDLL  
 LLDD DDDR RUUU RDDD  
 RUUU UR U(7) RR D(5)R  
 UURD DRRR U(5) RRDD  
 DRUU UR D(11) RDLL LLUU  
 UULL DDDD LLUU ULDD  
 LLLD L(5)DD R(20) UUUL  
 U(11) R(5) DLLL DRRR  
 RDDD LLDD DRRD LLDR  
 RDLL DRRD\*





## 11 Meander

D(7) RRRU ULDL UURR  
 RDDD DLLL DDDR RULU  
 RRDD D R(8) UUUL LDRD  
 LLUU URRR RDDD RRUL  
 URRD DDDR RRUU ULLD  
 RDLL UUUL UUUU LUUU  
 LLDR DLLU UULL LLDD  
 DRRU LURR DDDL LLLL  
 DD R(8)\*



## 12 City

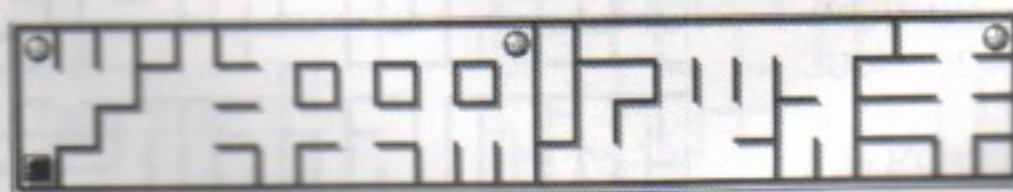
RRUR UURU UURR RDRD  
 RDLD DLDR RUUR DDDD  
 LDDR DDLL ULDL LLUL  
 ULLD DLLL LULD LLLU  
 LDUU ULUU UURR DRDD  
 RURU URRR R\*



## DESERT

### I Three Stops

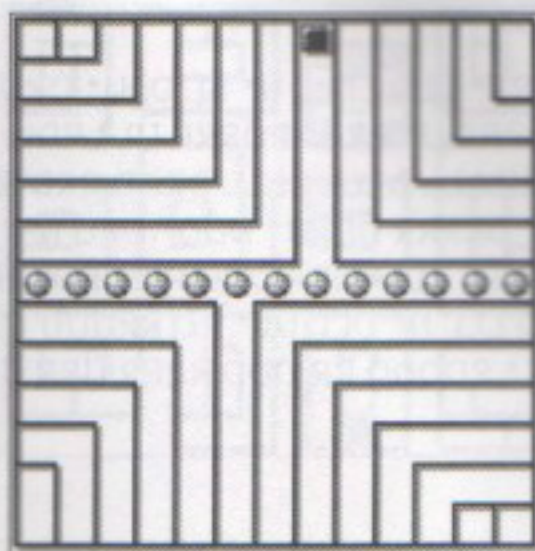
RURU RULLL\* R(5) DDD RRUU R(7) ULL\* RRD L(5) DD  
 RRRR URR URRRR DLD RRR UUUR DDD RR UUU\*



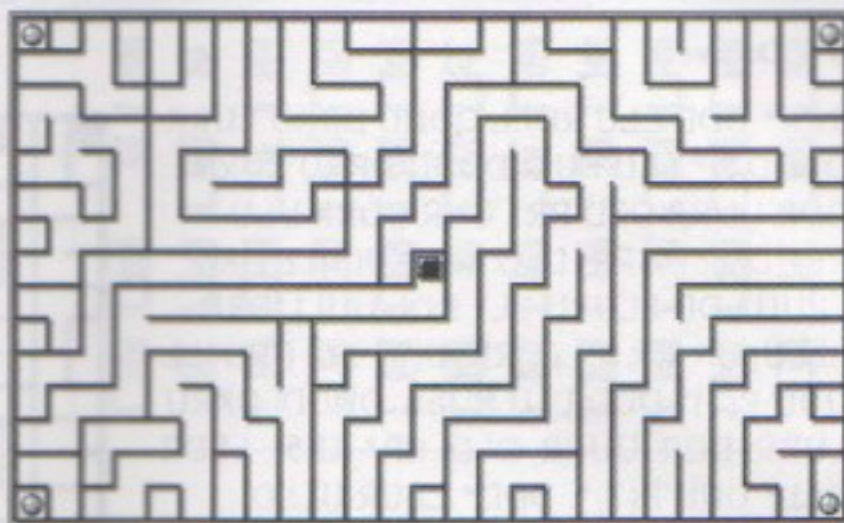


**2 Line Up**

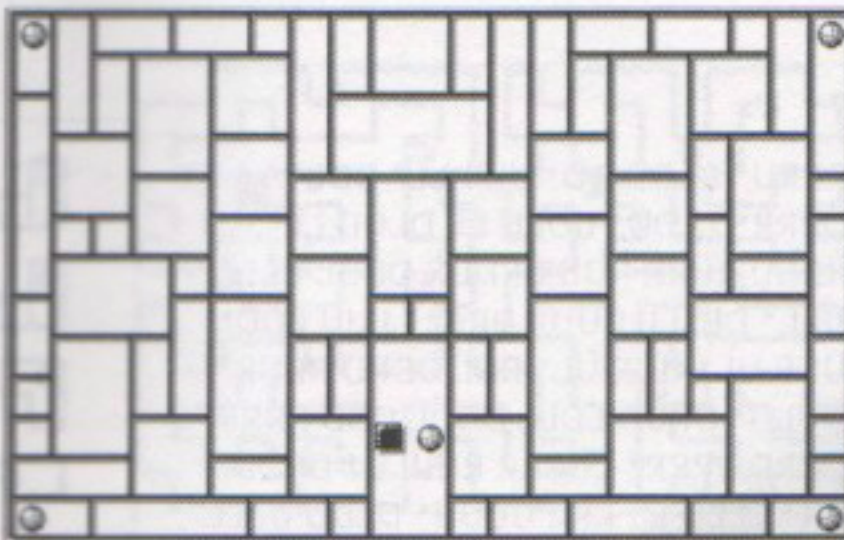
L(6) D(6)\* D(4) R(8) U(4)\* UU LLLL  
 DD\* UU RRRR D(6) L(8) U(10) L D(6)\*  
 D(5) R(10) U(5)\* UUU L(6) DDD\*  
 DRRU\* URRD\* DDD L(6) UUU\* U(5)  
 R(10) D(5)\* D(6) L U(6)\* UUUU L(8)  
 DDDD\* DD RRRR UU\*

**3 Going to Extremes**

RRU RRUU LLLL DLD LL DDD  
 LL UUUU URUU LLL DD LLL  
 UU LUUL\* R(10) DD RRR UU  
 RRR DD RRDD RDDD LLLL  
 DLLL DDD LLD LLL ULL U(6)  
 LLL DD LDRR UUR DDDD LLDD  
 LDRD LL\* RRUR UURD RRD  
 R(5) URR UUU RRRU RRRR  
 U(5) LUU LLU R(7)\* DDDD LL  
 D(6) LDLLD LLLD R(6)

**4 Rectangles**

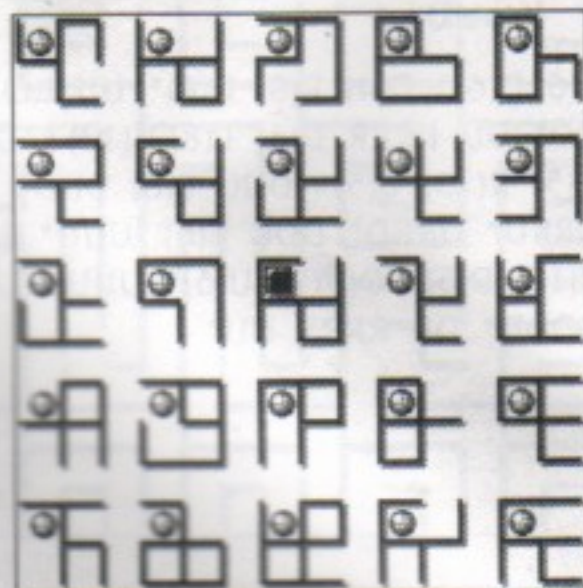
LULD LDDL UU LULD DDLU-  
 UL DD\* UUUU RUL URU RUR  
 ULU LLU RRU LL\* RRD RUR  
 DRU RD RRD LLD RDL DRD  
 LDRD RRU RRD RUR ULU RUL  
 URU LLU RRRR URD RU RRR\*  
 LLL DLU LD LLLL DRRR DRD  
 LDR DLD RDR URU RUL ULU  
 RRUR DRDD LDDR DLDR DDD\*  
 UUU LUR ULUU RUUL ULD  
 LLDR DRD LDLD RD LLDL  
 DDL UU LULD\*





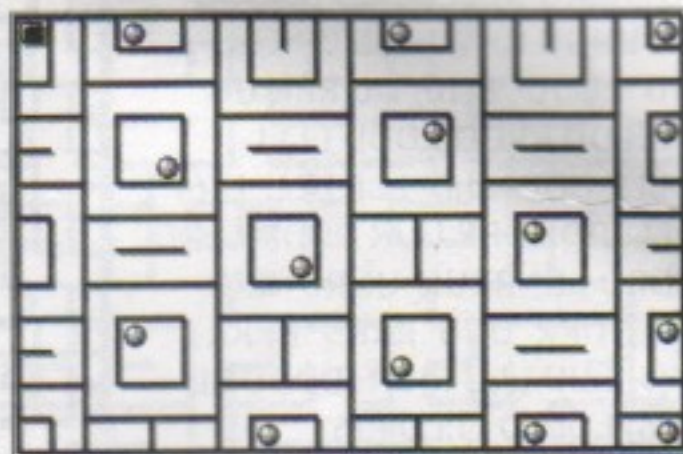
## 5 Symbols

UU RUL\* RRR\* LLD LLLL U\* LL DLU\* DRUUU  
 LU\* RRR\*DRRR U\* RRR\* RDRRR UL\* RDL  
 DD\* UULL ULLLL DLLL ULLL DRDD RRD RRR  
 DDD LLLU\* DRRRR DDDR\* DDD\* DRU RR\* DR  
 UUUU L\* UUU\* LLL\* RRR DDD R DDDD LULL  
 DLU LLL\* D LLL U\* DLL UL\* RD RRUUU LLL  
 U\* R UUU L\* RDDDD RR DDD RRRR URR UUU  
 LLL\* LLL\*



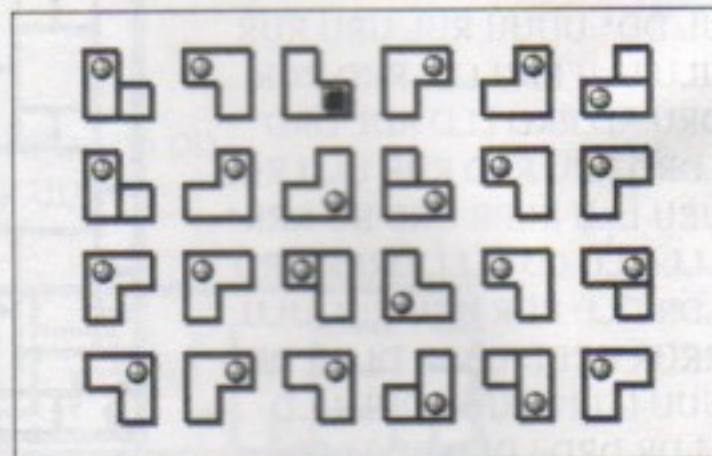
## 6 Drawers

RRR\* DDD LLU RULL DDDD DRRU LURR  
 DDDD D\* LLU RULLDDDD DRRU LURR  
 DDR UURR DLD RR\* UUR DDDR ULU  
 RR\* DDR UURR DLD RR\* U(5)LL DRD  
 LLUU LDD LLURU LL\* DDL UULL DRD  
 LL U(5)\* RR DLD RR U(5) LL DRD LL  
 UUU R(7)\* DDD LLU RULL DDDD DRRU  
 LURR DDR UURR DLD RR\* U(5) LLDR  
 DLL\* UUU R(7)\* DDD\* LLUR ULLD  
 DDDD RRUL URR DDDD D\* LLUR ULL  
 D(5) RRUL URR DD\*



## 7 L's

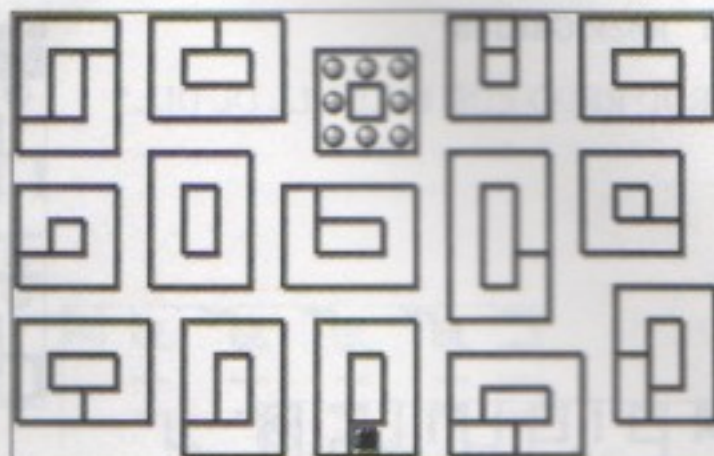
RRRU\* DLDD RD\* ULD LL\* DDL\*  
 DRRR\* LLDD\* UULU LL DLDD LL\*  
 RRUU RURR RUUR RDDR DDDL DLLL  
 ULL\* DLLLL UURR URR\* LLUU LDD\*  
 UUR UL\* UUR UL\* RDL DDRD RRUR\*  
 UULU\* DRDD LDLL DDDL DDD RRRR  
 URRD RRRR\* LURRR RUULU\* DRDD  
 RR\* LLLD R\* RRR UUUU\* DLUU ULLL  
 U\* UURR\* LDDD DRRRR UUUU LD\*  
 DD\*





**8 Donuts**

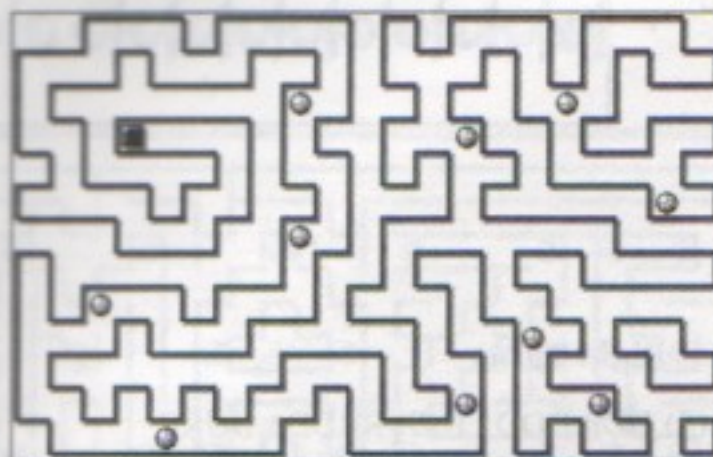
URRRR DRUR RRR ULUR UUUU  
 LUUUU L(7)\* RRR DDDD LLLUU\* DD  
 R(8) DDDD LDRD LLLL DLU UUUU  
 RULL LLL UUU\* UU\* DR\* LL\* RD(8)  
 L(8) DLU UUUU R(8) UUU\* DD LLLL  
 UUUU URD RRR\*

**9 Numbers Game**

DDD\* RR\* RR\*DRRU\* UUU\*  
 DLLU\* LL\* RR D RR DDDDD\* LL\*  
 LL\* RR DDD\*LL\* LL\* UU U\* DDD  
 R(6)\* RR\* UU U\* RR\* UUU\* UU  
 RRU\* D LLU\* LL\* DDDR RR R\* RR\*  
 UU U\* RR\* DD D\* DDD\*U UU RR\*  
 UU U\* RR\* D D D\* UUU LL D (6)\*  
 R R\* LL DDD\* R\* LLD LL U\* LL\*  
 UU U\* LL\* DD D\* LL\*

**10 Antipath**

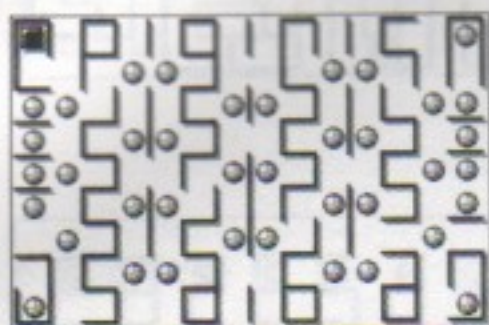
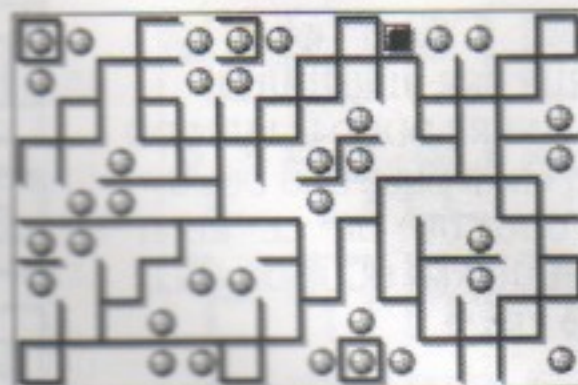
DDRR URRR DD\* UU LLLD  
 LDDD RDDD LD\* ULLL  
 UUUR\*LDDD RRRR RRUR  
 UURR DDRR DR\* LULL  
 UUU RRDR RDR\* LULL  
 UUURR UUL\* ULLU LLLD\*  
 URRR DRR URRR D\* URRR  
 DDLD DR\* DDDD RDDD  
 LLUL\*





## 11 Rock Garden

DRDD RRDD RDD LLLL ULL DL DLL\*



## 12 Stone Path

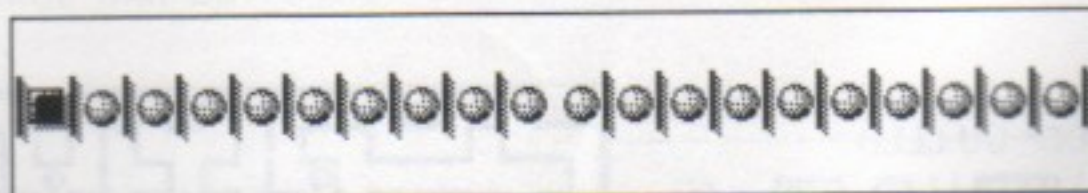
R(5) DD LLL DDDD RRRU  
RRR UUU RRR D(5) RRUU\*

## MOUNTAIN

NOTE: Some instructions will cause you to wrap around the edges of the puzzle.

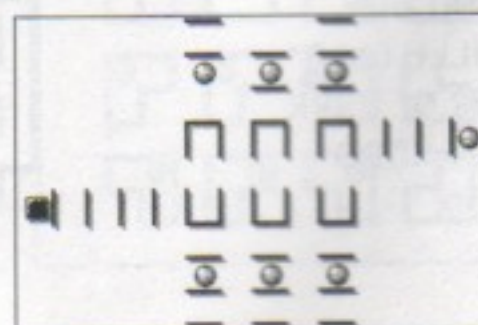
### 1 Through and Around

R(9)\*\*\*\*\* L(19)\*\*\*\*\*



### 2 Right Turns

R(5) DD\* DDD\* U(5) RRDD\* UURR  
DD\* DDD\* DD LLUU\* DDR(6)\*



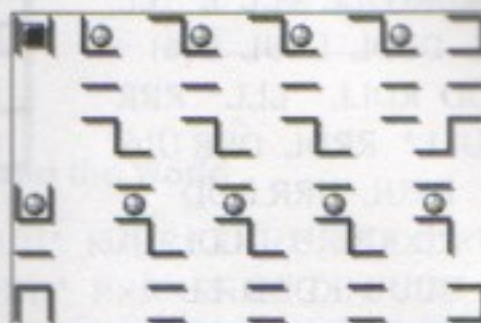


**3 Disorientation**

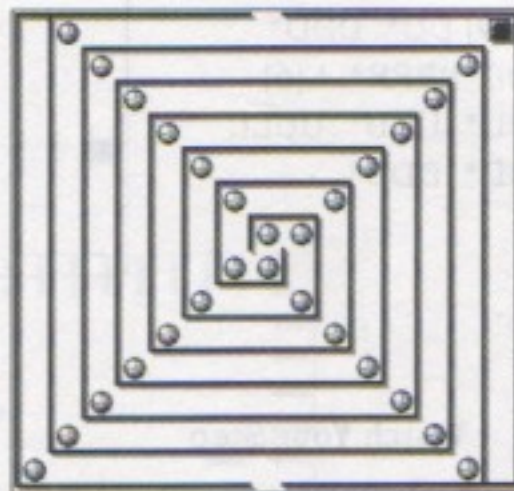
L\* U\* R\*

**4 Descent**

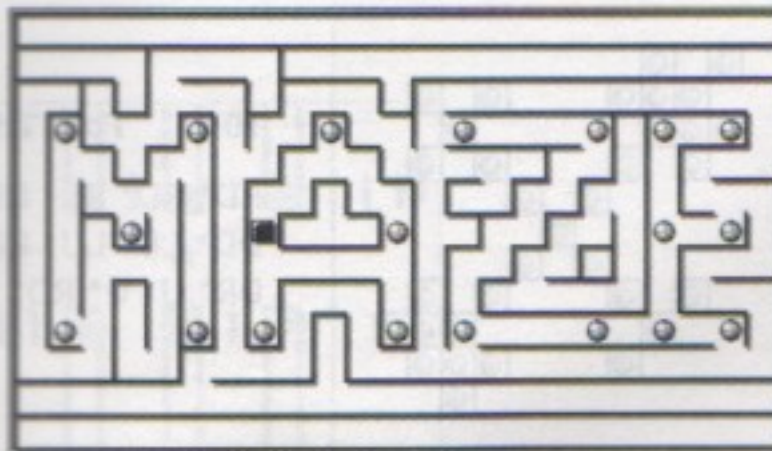
L DDD LDD\* UUR UUUU RUUU\* DDD  
 LDR RR\* DDD RDD\* DRDD DR\* DDD  
 RDD\* DRDD DR\*  
 DDD RDD\* DRDD DR\*

**5 Double Spiral**

RR\* UU\* LLLL\* DDDD\* R(6)\* U(6)\* L(8)\*  
 D(8)\* R(10)\* U(10)\* L(12)\* D(12)\* R(14)\*  
 L(14) U(12) R(12) D(10) L(10) U(8) R(8) D(6)  
 L(6) U(4) R(4) D(2) LU\* LL\* DD\* RRRR\*  
 UUUU\* L(6)\* D(6)\* R(8)\* U(8)\* L(10)\* D(10)\*  
 R(12)\* U(12)\* L(14)\*

**6 Maze**

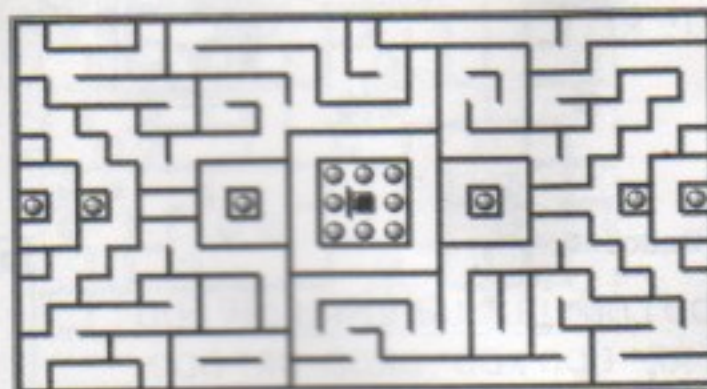
LLLL\* L(5)\* DDD\* RRR\* D(7)\*  
 L(3)\* R(4) DRRU R\* RR URUL  
 U(5)\* LL\* R(6)\* RR\* LLLL LL D(5)  
 RDL DLLL DLLU L U(7) L(3) UUU  
 R(10) URRD R\* LDD RRRR URUR  
 URUR RR U(9) LL D(8) R\* U(7)\*  
 D(7) LL\* U(7)\* UUU RR\* LLDL  
 D(10) LDLD LUUU\* DDLL ULUL\*





## 7 Grand Tour

L\* LLL\* DDD RRUL URR\* DDDL  
 LDRD DDDR DDDD\* UUUU LLU  
 UL D(3) RR DDD\* UUU LL UUU  
 RULU LDD D(7) LLDR DD LULD  
 LDD LUUU RURU LL\* LL\*L\* LL\*  
 RRR(5) DLDL DLDL LLUL D(6)  
 LDL DLU LDD RDLL\* LLL\* RRR  
 DDD LLUR ULL\* RRDL DRR U(6)  
 LL DRD LL\* RRUL URR DDD  
 RRUL UURD RU UURU ULDL UU  
 LDDD RDLL UUUU LDDD LL  
 UUU L UUUU\*



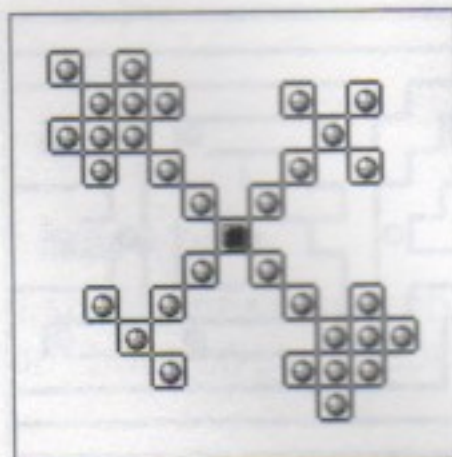
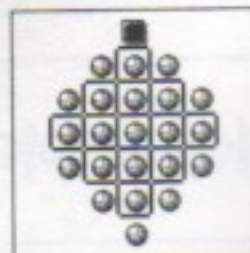
## 8 Dead End

R(9) DD\* DDD\*  
 DD RRRR\* L(6)  
 UU\* UUU\* UULL  
 DD\* DDD\*



## 9 Watch Your Step

D\*R\* D\* R\* D\* D\* L\* D\* L\* L\* U\* L\* U\* U\*  
 R\* U\* RD\*RD\* DL\*LU\* R\*DDD\*



## 10 Four Trips

RD\* RD\* RR\* DR\* DL\* DL\* LU\* R\* U\* LULU LL\* DL\*  
 DD\* LU\* LU\* RRUR UU\* LU\* LL\* U\* L\* UU\* RD\*  
 DR\* U\* U\* RD\* DDRD RR\* RURR\* UU\* LD\* LU\*



### 11 Around the Back

RRR\* DDD\* DDD\* RRRR\* DDD\* DDD\*  
RRRR\* DDD\* DDD\* RRR\*



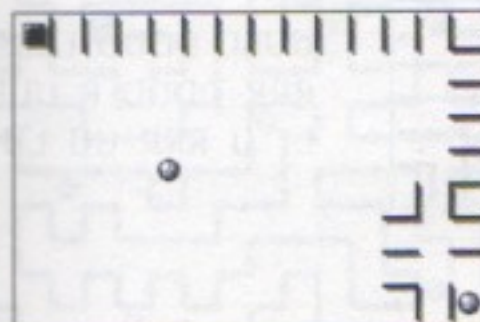
### 12 Around the World

RRR\* UUU\* RRRR\* DDD\* DDD\* RR\* RR\*  
DDD\* DDD\* RRR\* RRRR DDD\* RR\*

## SKY

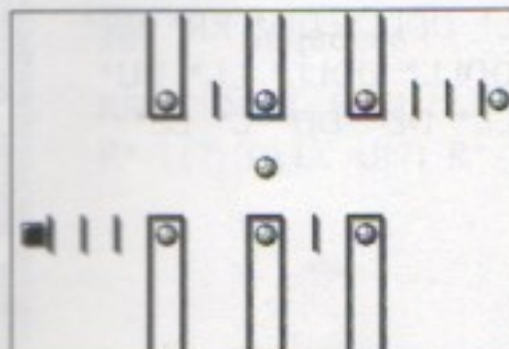
### 1 Right off the Road

R(13) D(5) LL DDD RR\* U L(9) UUU\*



### 2 Right to Center

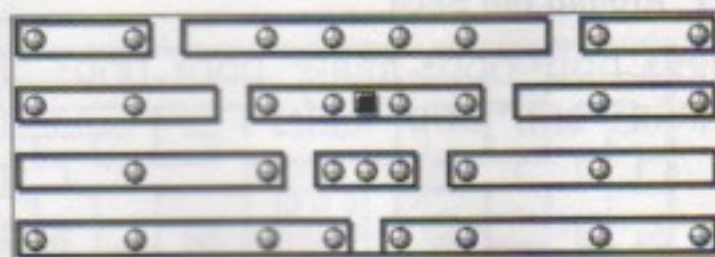
RRRR\* D(6)\* RRR\* U(6)\*  
RRR\* D(6)\* RRRR\* DD L(7)\*





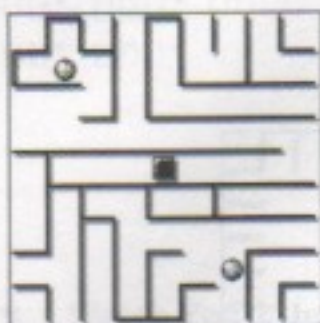
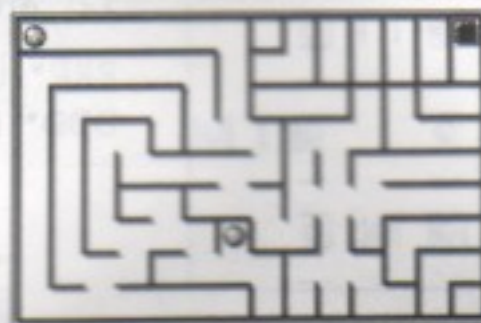
## 3 Terraces

DD\* R\* DD\* RR\* D\* LL\* DD\* RR\*  
 DD\* RRRR\* DD\* RRR\* D\* LLL\*  
 DD\* RRR\* R\* RRR\* UU\* LLL\* U\*  
 RRR\* UU\* RRRR\* UU\* RR\* UU\*  
 LL\* U\* RR\* UU\*



## 4 Half-and-Half

L(6) DDD RUU R(5) D(7) LL ULU LL  
 DLUL\* DLU LLL UUUR D RRRR UL  
 UUU L(6)\*

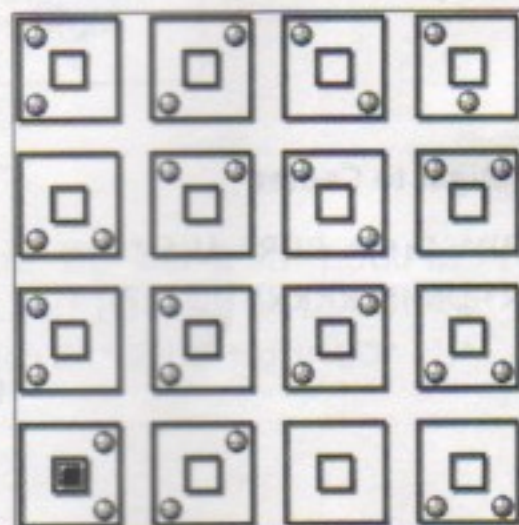


## 5 Flip-Flop

UULL DDDD LLDD RRRR DLLD  
 RRR DDDD R UUUU R D(6)  
 L\* U RRR UU LU L(7) URUL\*

## 6 Square Islands

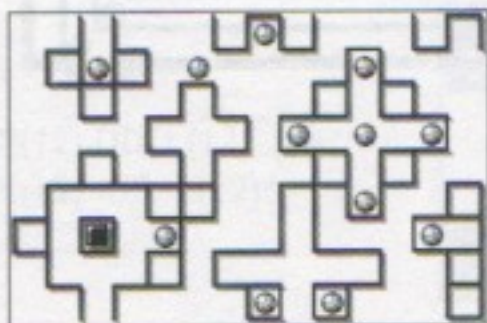
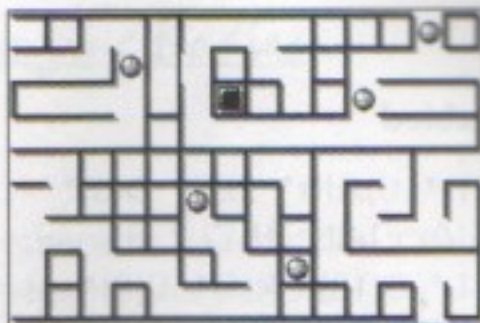
R(12) U(11)\* LUU\* U\* RR\* RD\* DD\* DDL\*  
 LL\* LLUU\* LLUU\* LL\* DDLL\* DD\* RR\* RR\*  
 RRDD\* DD\* LLDD\* DDLL\* DDLL\* LL\* UU\*  
 UURR\* UU\* LLUU\* LL\* DD\* DD\* L\* LL\*





**7 Wandering**

RRRR\* URRU\* LLL DD LLL  
 DDDL\* DRDR DLLL ULLU  
 LLUR ULLL DDLL URUL  
 LDDD RRR DDD RRRR URD\*  
 L DDDD R(6) DD\*

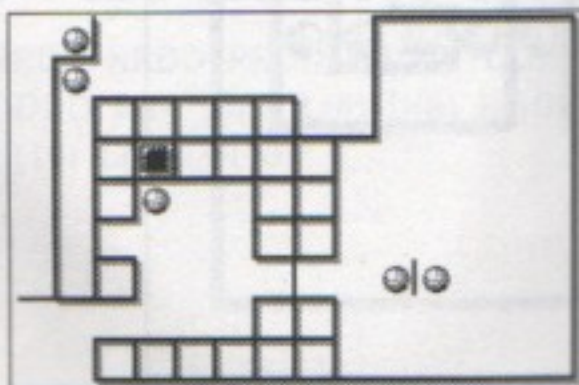
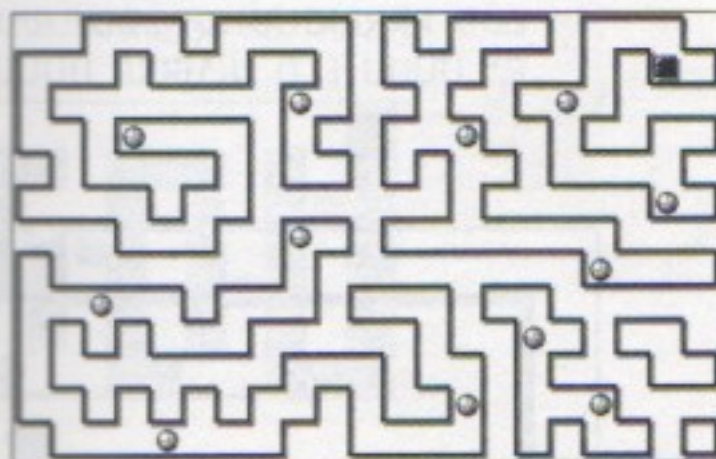


**8 Entrances and Exits**

U(5)\* U(3) RUR\* ULUL LDLD LDU\* LURU  
 RUL\* ULUL\* ULDL DLDR\* LLU LU\* RRU\* U\*  
 RR\* RUUU\* UU\*

**9 Between the Lines**

DDLD DR\* ULLL UU\* URRR DDL  
 DDR DDDD RDDD LLUL\* LLUU\*  
 LU(6) L\* DDD RRRR D\* LUUU  
 LLUL ULLU LLD\* RUU LLD LLU  
 LLD LLDD RDD RRD RUU RUU  
 LLL\* DDR DDR DDD LD\* RRR  
 URU RRDD RRRU\* LU LLUU LLDD  
 LDLL UUU LUUU RU RRR DD\*  
 DDLL DLLU LL\*



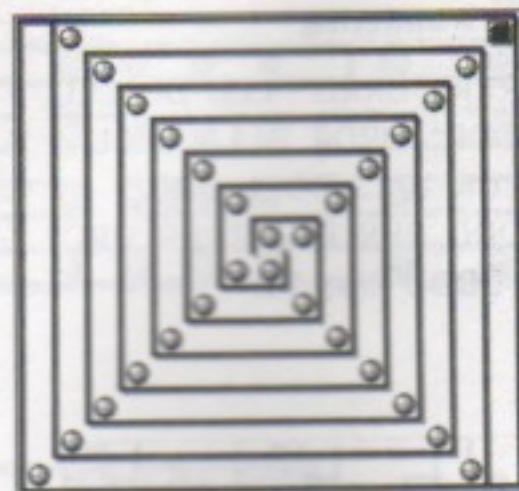
**10 Sequence**

RRRR DDDL UUU LLL D\* DD R(6)\*  
 R\* L(7) DLLL U(7) R\* D\*



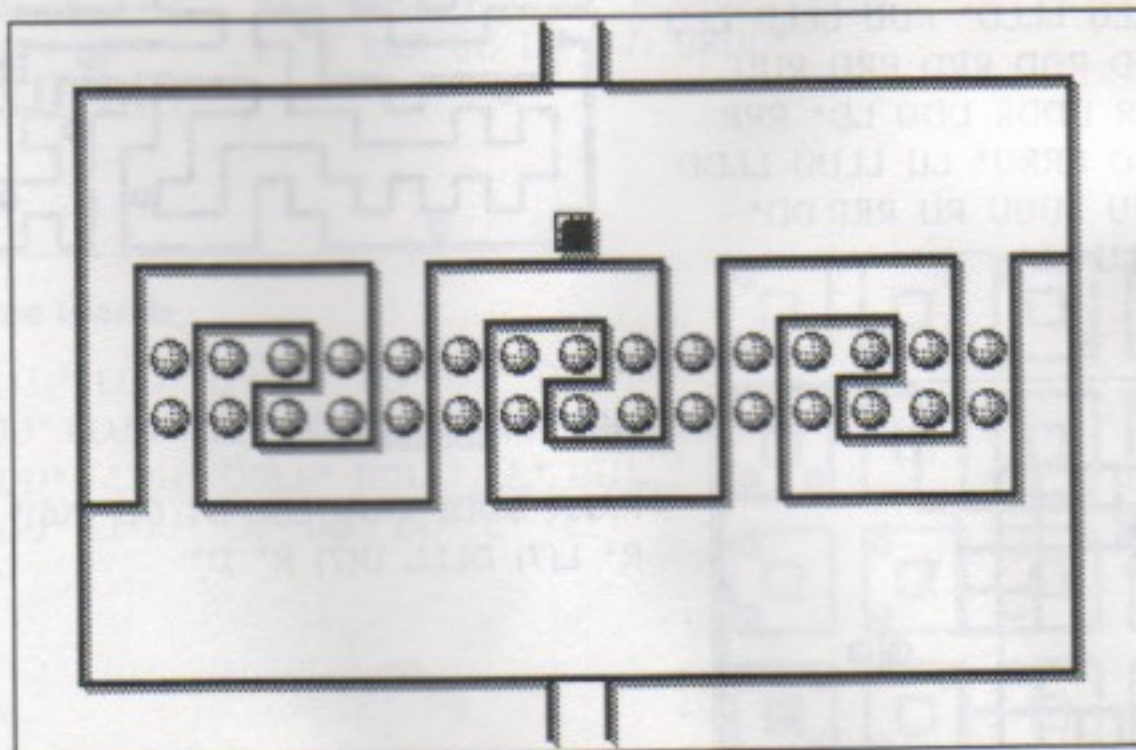
## 11 Double Spiral Doubled

UR\* R(13)\* DD\* L(11)\* UUUU\* R(9)\* D(6)\*  
 L(7)\* U(8)\* R(5)\* D(10)\* LLL\* U(12)\* R\*  
 D(13)\* R\* U(12)\* LLL\* D(10)\* R(5)\* U(8)\*  
 L(7)\* D(6)\* R(9)\* UUUU\* L(11)\* DD\*



## 12 Frieze

DD\* L\* L\* D\* L\* U\* L\* D\* RRR\* DRRR U\* L\* L\*  
 UR\* ULLL DDDD L(5) UU\* R\* U\* L\* URRR DDL\* U\*  
 LDD RRR UUUU R(5) DD\* R\* D\* R\* DRRR U\* L\* U\*  
 R\* UUUU L(7) U(5)RRR UUUU RRR DDL\* U\* L\*





## Changing Bodies

KEY:

R=Right, D=Down, L=Left, U=Up

Move one space per letter unless otherwise indicated by a number in ( ).

An asterisk (\*) indicates the spot where a goal is won.

## OCEAN

## 1 Relay

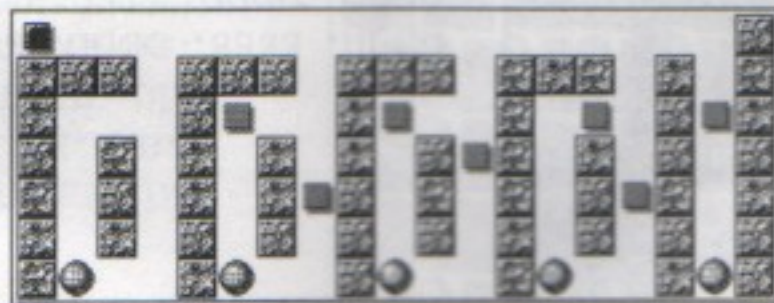
R(12) DD L(12) DD

 $R(12) \quad DD \quad L(12)^*$ 

## 2 Choices

RRR D(6) LL\* RR U(6) RRRR D(6) LL\* UUUU RRUU RRRR

DDLL DDDD\* RR U(6) RRRR D(6) LL\* UUUU RRUU RR D(6)\*

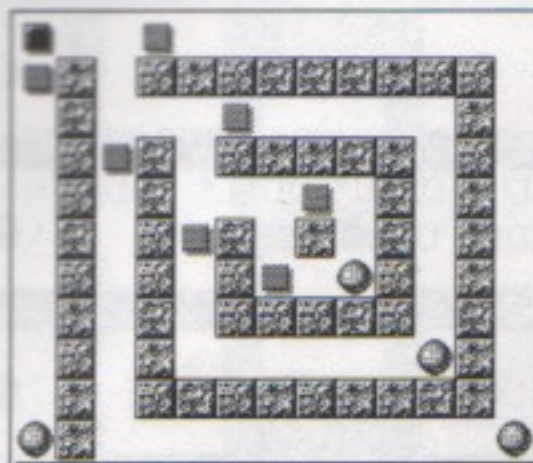


### 3 Inner Reaches

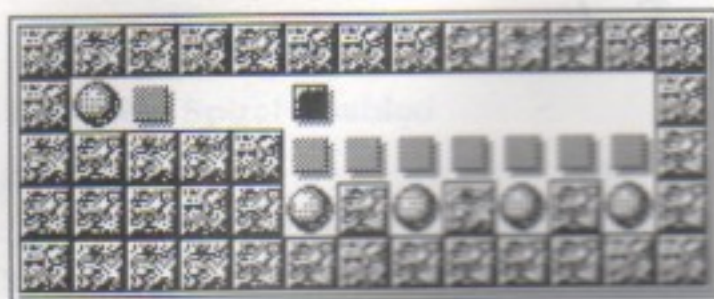
RRDD RRDD RRDD RR\*UU LLLL

DDDD R(6)\* U(6) L(8) D(8) R(10)\*

U(10) L(12) D(10)\*





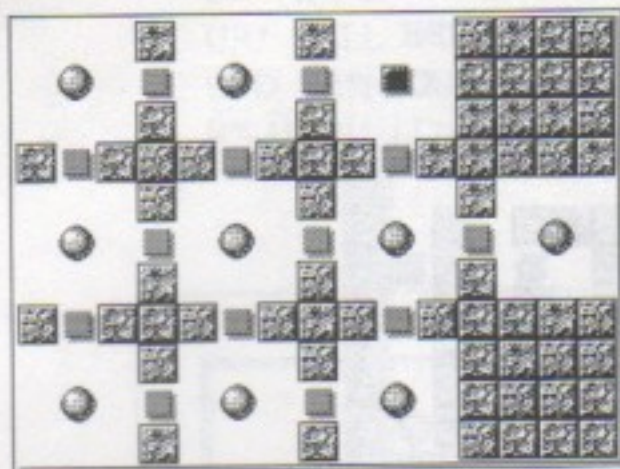
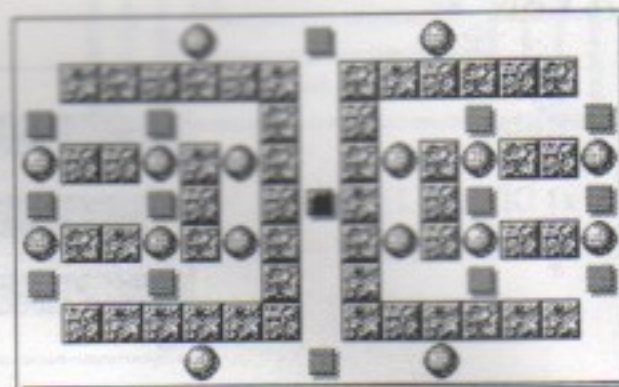


## 4 Anteater

R(6) DD\* ULLD\* ULLD\*  
ULLD\* UU LLLL\*

## 5 Harvest

UUUU RRR\* RRRR DDD\* ULLL D\* ULLD\*  
DD\* DR RU\*DRRR U\* DDD LLLL\* L(6)\*  
LLLL UUU\* DRRR U\* DRRU\* UU\* ULLD\*  
ULLL D\* UUU RRR\*

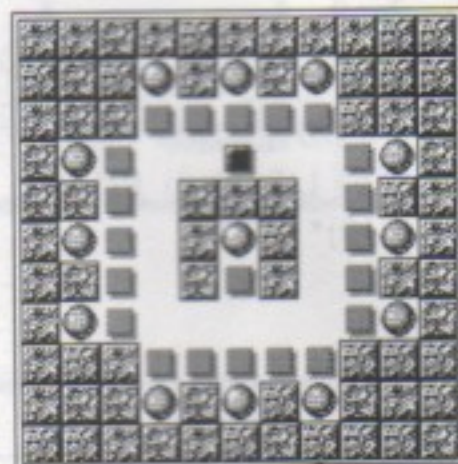


## 6 Rooms

DDDD\* DDDD\* LLLL\* LLLL\* UUUU\*  
UUUU\* RRRR\* DDDD\* R(8)\*

## 7 Castle

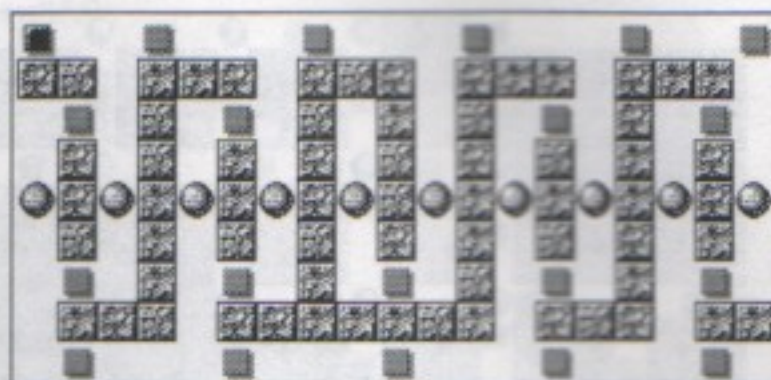
RR DDDD LDRD\* UURR\* LUUR\* LUUR\*  
LLUU\* DLLU\* DLLU\* DDLL\* RDDL\*  
RDDL\* RRDD\* URRD\* UUUU\*





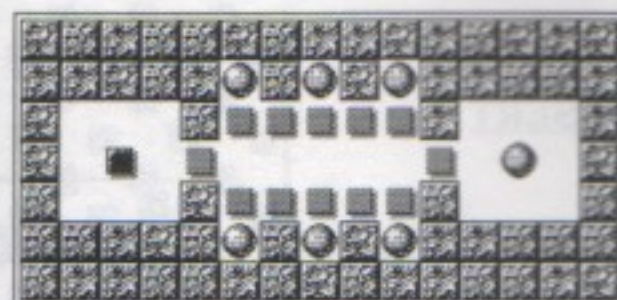
# 8 More Choices

RR DDDD\* DLLL UU\* UURR UU  
 RRRR DDDD\* DLLL UU\* DDDD  
 R(8) UUUU\* UURR DD\* DLLL  
 DD RRRR UUUU\* UURR DD\*  
 UUUU L(8) DDDD\* DLLL UU\*



# 9 Hallway

R(5) UU\* DLLU\* DDDD\* URRD\* URRD\*  
 UULU RU\* DD RRR\*R(9)\*\*\*\* DD\* DD\*  
 LL\* UU\* LL\* DD\* LL\* UU\* LL\* DD\* LL  
 U(8) RR\* DD\* RR\* UU\* RR\* DD\* RR\*  
 UU\* RR\* DD\* RR\* DD\* DD\*



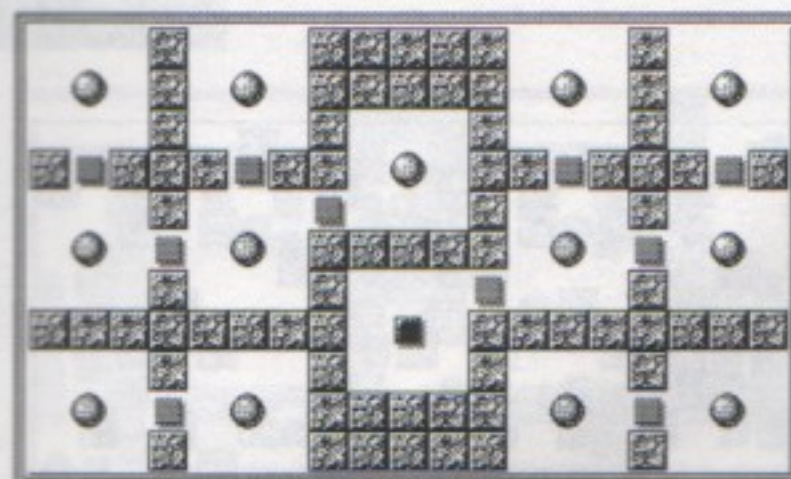
# 10 Lost in a Crowd

R(9)\*\*\*\* DD\* DD\* LL\* UU\*  
 LL\* DD\* LL\* UU\* LL\* DD\*  
 LL U(8) RR\* DD\* RR\* UU\*  
 RR\* DD\* RR\* UU\* RR\* DD\*  
 RR\* DD\* DD\*

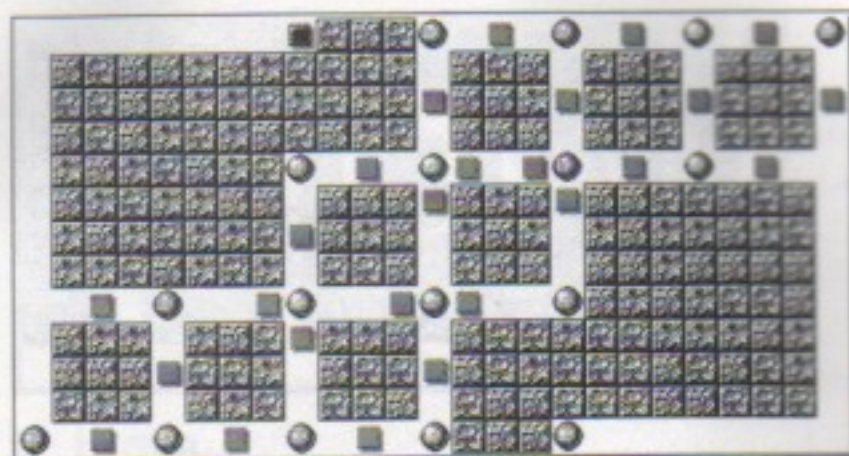


# 11 Haunted House

U RRRR U\* UUU U\* UUU\*  
 RRRR\* DDD\* RRR\* DDD  
 D\* LLL\* U(7)\* RRR\* RRRR\* DD  
 D\* DDDD\* U RR RR U\*







## 12 The Way Home

L(8) D(12)\* UUUU RRRR\*  
 DDDD\* RRRR\* RRRR\*  
 UUUU\* UUUU\* LLLL\*  
 DDDD\* R(8)\* UUUU\*  
 UUUU\* LLLL\* DDDD R(8)\*  
 UUUU\* RRRR\* D(12) L(8)\*

## DESERT

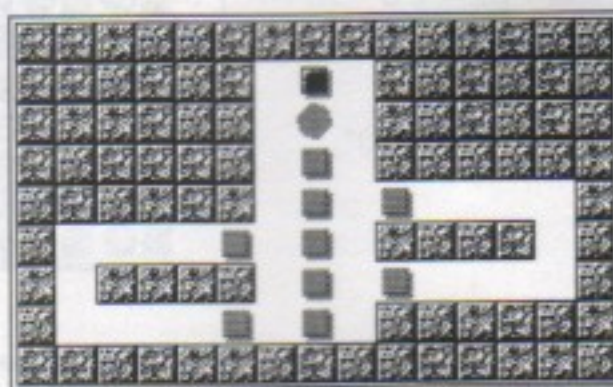
### 1 Runaround

R(12) DD L(10)  
 DD R(10)  
 DD L(12)\*



### 2 Crypt

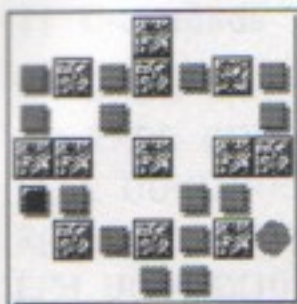
RDDD R(5) DD L(5) D L(7)  
 UU R(5) DR UUUU\*



### 3 Moor

RRR DD LLL DDDD RDD RRR  
 UUR RUU ULU UURR RRDD  
 LLDD RDD RRD RRUU LLUU  
 RURR URRD DRDR DDL DDRR\*



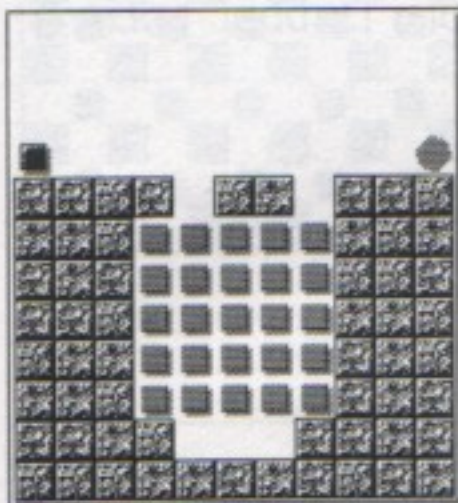
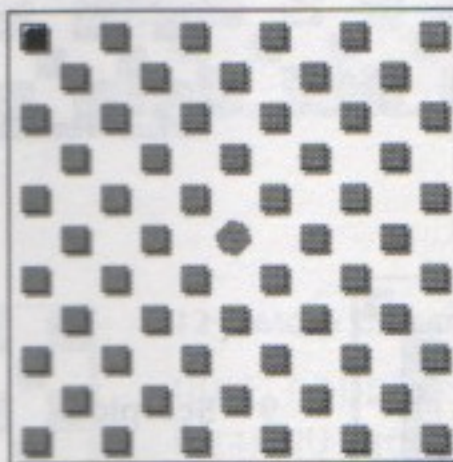


#### 4 Small is Beautiful

RRUU LLUU RRDD RRRR  
UULL DDDD LLDD RRUU  
RRD\*

#### 5 Checkerboard

R(10) D(10) L(10) U(9) R(9)  
D(8) L(8) U(7) R(7) D(6) L(6)  
U(5) R(5) D(4) L(4) U(3) R(3)  
DDLL UR\*

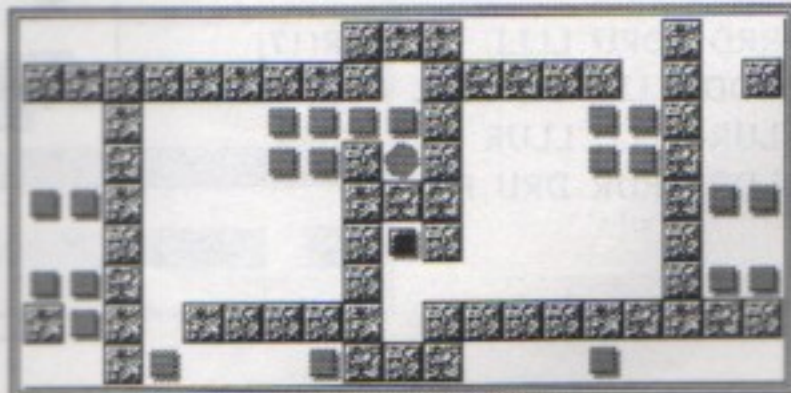


#### 6 Beneath the Surface

RRRR DDL DDDD RUUU RUR DD LDR  
DDL URR U(6) RRR\*

#### 7 Body Wrap

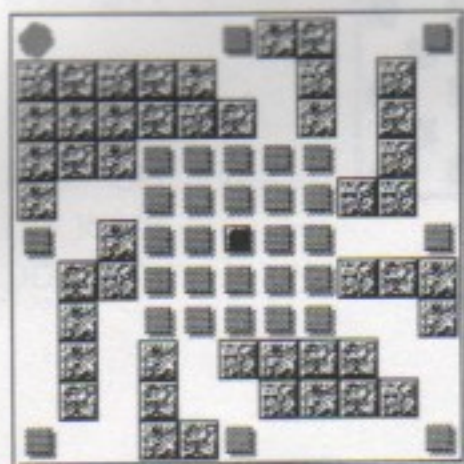
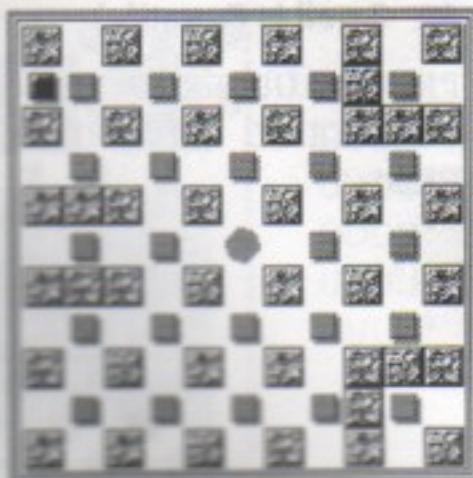
D R(6) UUU LUR UULL U RRRR  
D(7) RUU RR DLDR DDD R(6) U  
LLLL UU RRRR UUU LU RRRD\*





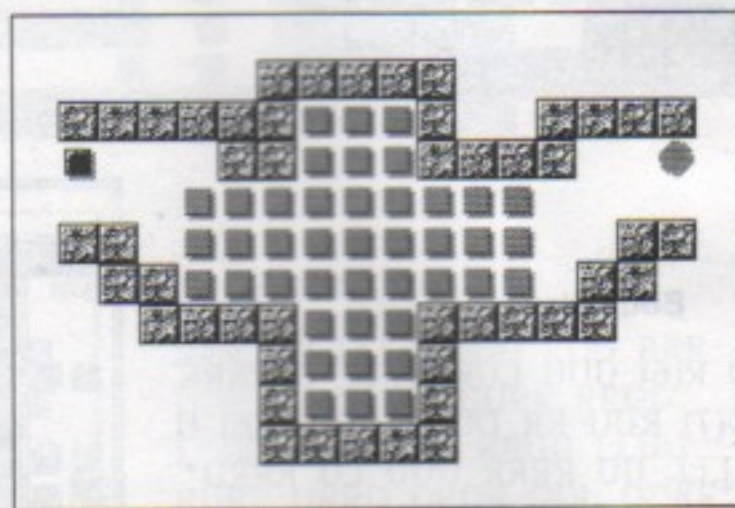
## 8 Out of Bounds

LL UUU RRR UURR DDRR  
UURR RRUU LL D(5) DD  
L(6) DD R(8) DD R(7)\*



## 9 Scorpion

LLU LLDL D(5) RR UUU RUR DDD RD R(5)  
UULU LLLL URRU RRR U(5) LL DDDL DDLU  
LLLU RRR UULU L(5)\*



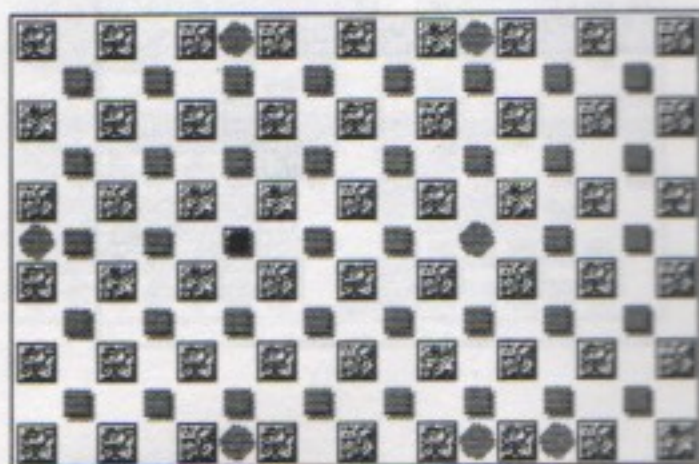
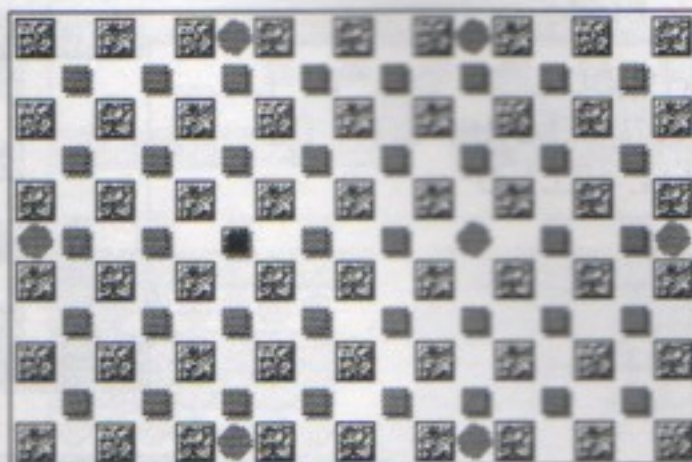
## 10 Eagle

RRRD LDRU LLLL UUUU R(17)  
DDDD LLLL DD LLLL DDD LLUR  
ULUR ULLD LLUR URR UURR  
DLDR DRUR DRU RRRR U\*



**11 Crossroads**

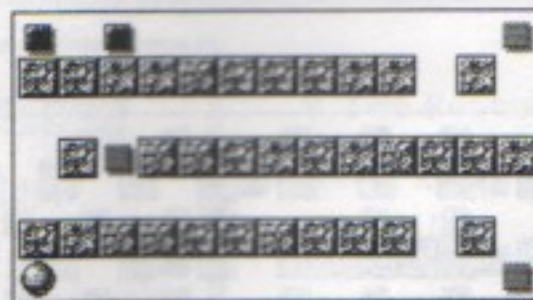
RR UUUU L(6) D(8) R(14) U(8) L(6)  
 DD RRRR DDDD LLLL UULL DD  
 LLLL UUUU RR UUU\* D(5) L(5)\*  
 R(5) D(5)\* U(7) RRRR DDRR\* R(5)\*  
 L(5) U(5)\* D(10)\*

**12 More Crossroads**

UULL DDDD RRRR U(6) L(6) D(8)  
 R(14) UU L(6) U(6) R(6) DDDD  
 LLUU LL UUU\* D(5)\* D(5)\* U(5) RR  
 D(5)\* U(5) LLUU L(6) UUU\* DDD  
 R(6) DD L(6) D(5)\* U(5) L(5)\*

**MOUNTAIN****1 Tandem Relay**

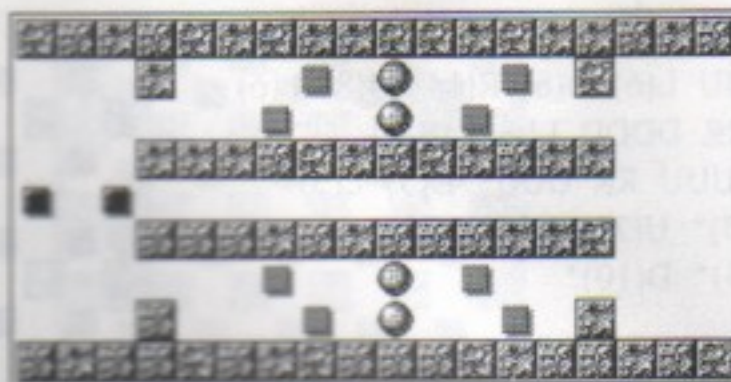
R(10) DD L(10) DD  
 R(10) DD L(10)\*





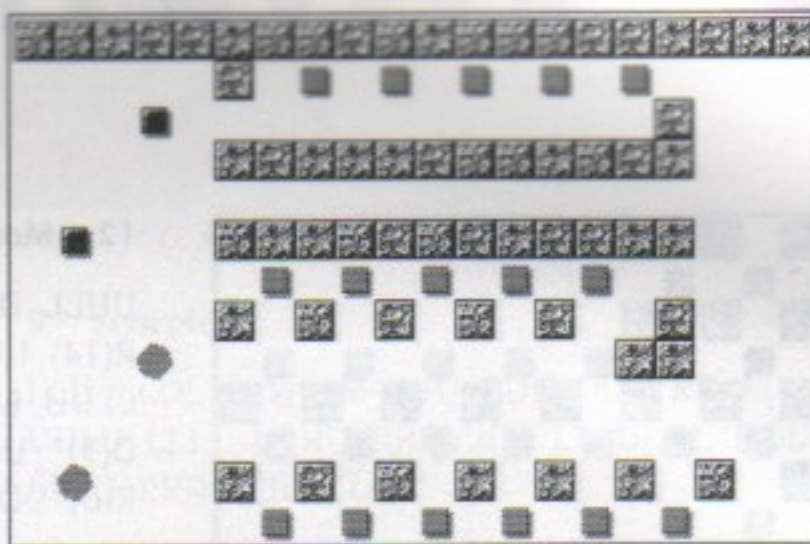
## 2 Diode

R(15) DD LLLL DLL\* U\* LLL  
 DLLU LLLL UU R(15) UU  
 LLLL ULL\* D\*



## 3 Moving Through

RRRU R(13) D(5) LDDD  
 LLLL UUU LL DDD LL  
 UUU LL DDD LL UUU  
 LLL DD\*\*



## 4 Tandem Choices

RRR D(6) LL\*\*  
 UUUU RRUU R(4)  
 DDLL DDDD\*  
 UUUU RRUU R(8)  
 D(6) LL\*\* RR U(6)  
 RRRR D(6) LL\*



## 5 911

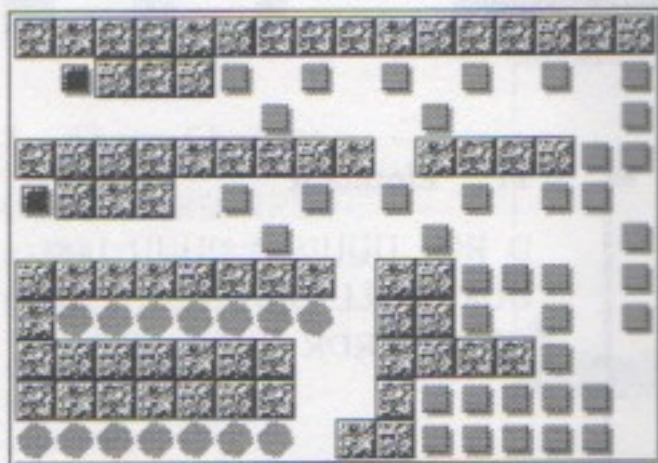
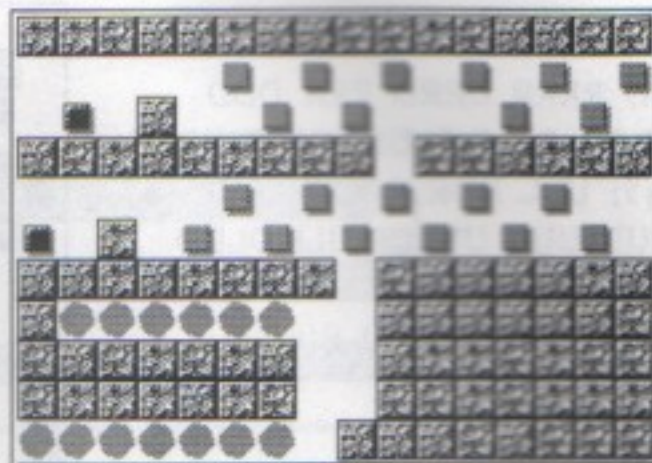
D R(6) UU L(6)  
 UU R(6) D(5) R\*\*





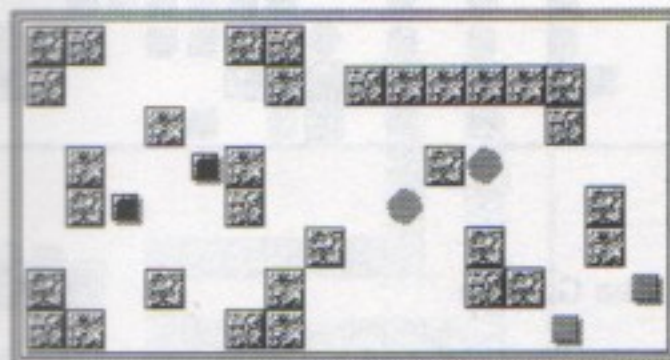
# 6 The Vault

URRR DRUR DRUR D R(7) U L(6)  
 DDDL DDD L(7) \*\*\*\*\* \*



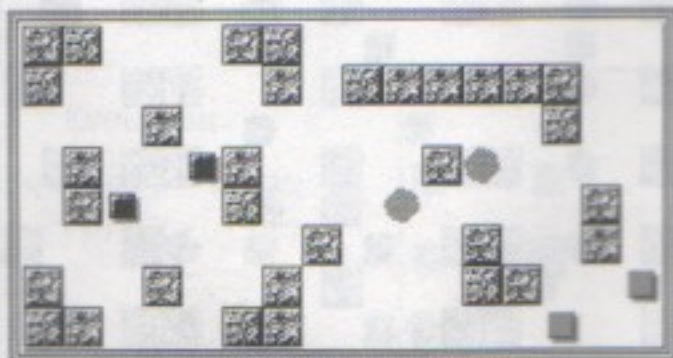
# 7 Vault II

DRRR RURD RU R(8) D(6) LLLL URRR  
 UUUU L(5) DDDL DD L(7)\*\*\*\*\*  
 \*\*\*\*



# 8 Two Rooms

DLL UU LLL D(5) L(6) UU RURU\*\*



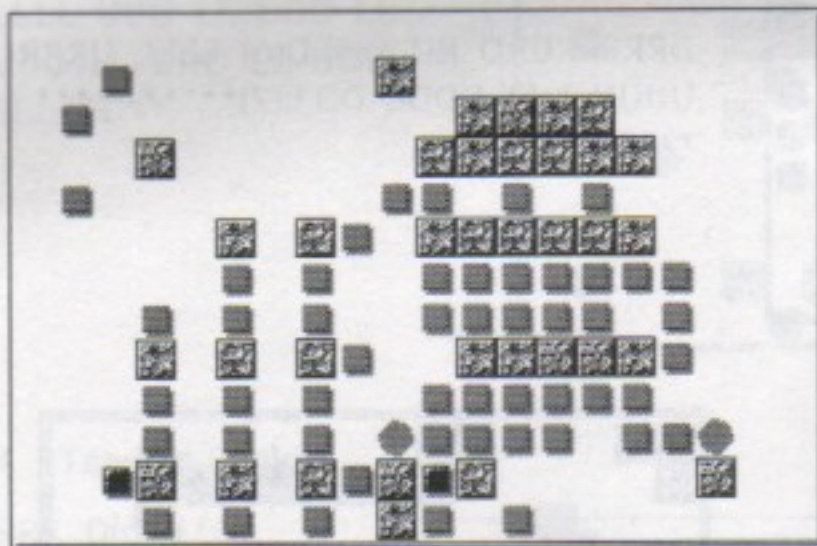
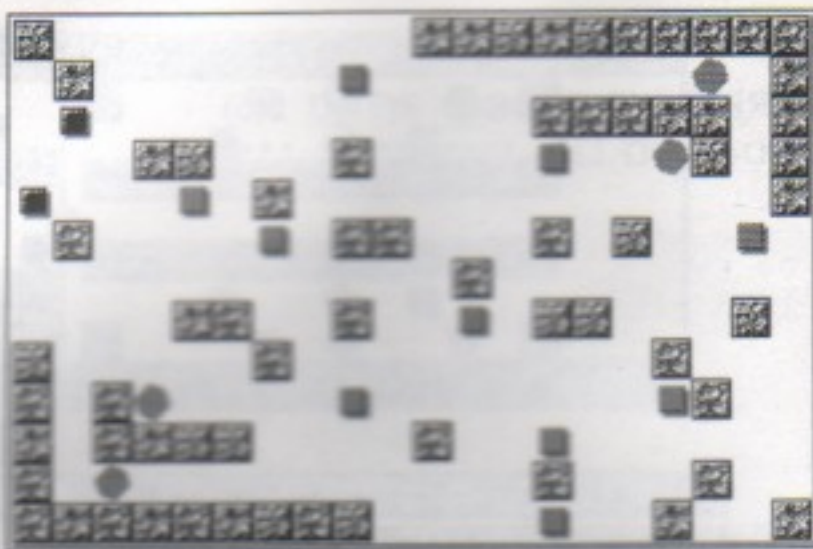
# 9 Two Rooms Again

URRU RUUR ULLL U(8) R(5) UURU  
 URUU UL\*



## 10 Down Up and Around

DD RRRR URRD RRR DDD  
 LDRD RD R(5) UL UUUR URRU  
 L(5) ULL DDR DDDD LLUL  
 UUR UUR UULL LULL DLDD  
 LDD RRDR DD LLLL\*\* R(5)  
 URUU RUUR UUU R(6)\*\*

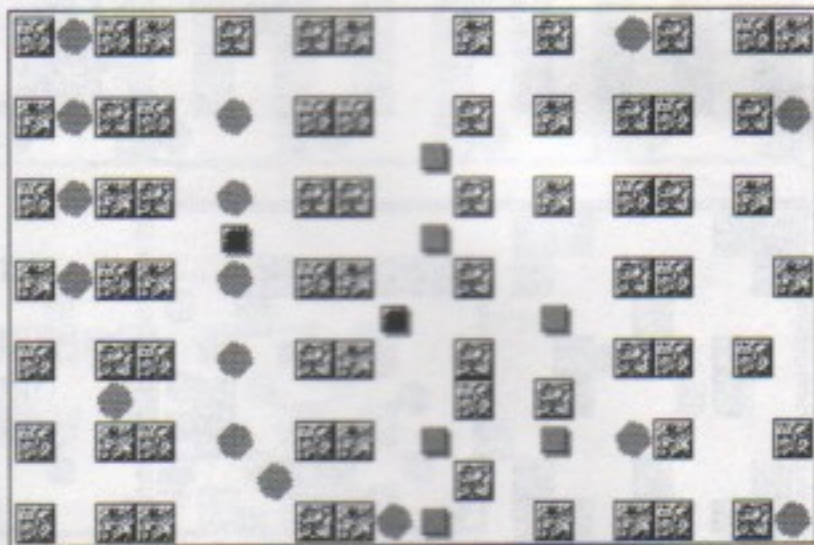


## 11 Elephant

D R(6) UUUU R UUUU L(8)  
 UUR UULL D(6) R(8) D L(6)  
 DDDR URDR URRD RR\*\*

## 12 Tea Garden

R(5) ULUR D(6) LUR U(7) LLLL  
 D(9) L\*\* ULLL\*\* L UUU\*\*  
 UU\*\* UU\*\* UU\*\* D(5) R(5)  
 UUUU R(9) U\*\* D L(5) DD  
 RRRR DDL DDDR DRD\*\*





# SKY

## 1 Getting in Shape

R(10) DD L(12) DDDD R(12)\*\*



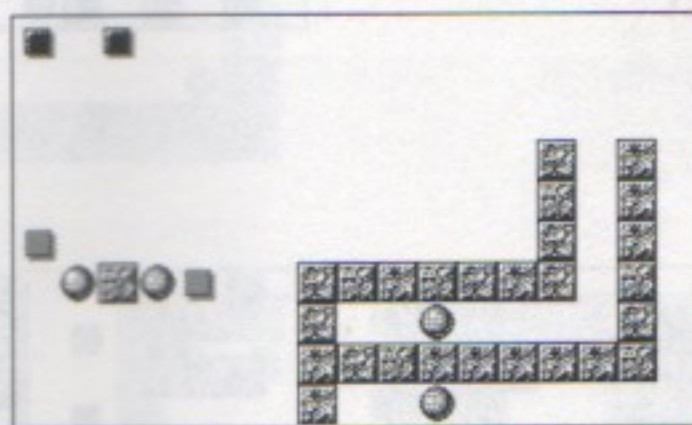
## 2 Shape Changer

UUUU RURD RRUU  
RRRR D(7) R(7) UUUL  
UUUR U\*\*



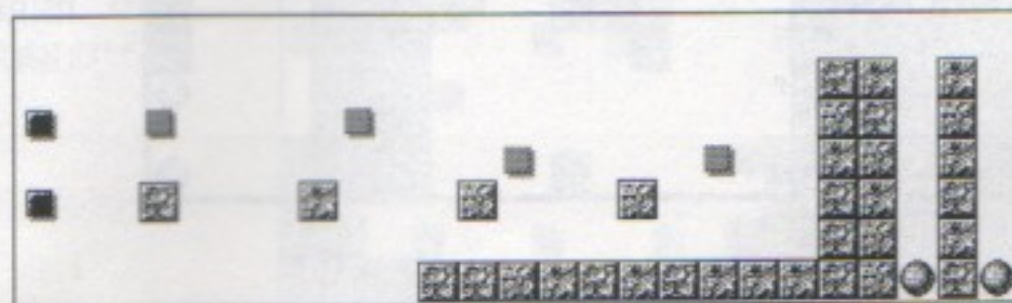
## 3 Turning the Corner

RR D(6) L\* D\* LU R U(5)  
R(13) D(7) L(4)\* LL\*



## 4 Evolution

RRRU RRRR RDRR  
RRD R(5) UUU R(7)  
D(6)\*





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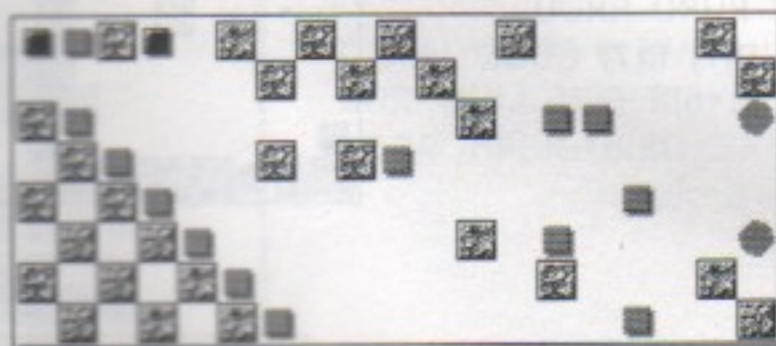
## 5 Mutation

U R(11) U R(9)\* L(11) D L(7) DRU RRRR DRU R(5) U R(6) DLLL LDDL LLLD RURR  
RRUR URRRR D\*



## 6 Stepping Stones

RDRD RRDD RRR DDD  
LUUU RUL DDD LLUL  
ULUL ULU RRD R(4) DD  
R(5) UUL DDD RRDD L(5)  
UUU RRU RUU RRR DDD  
RRD\* UUU\*



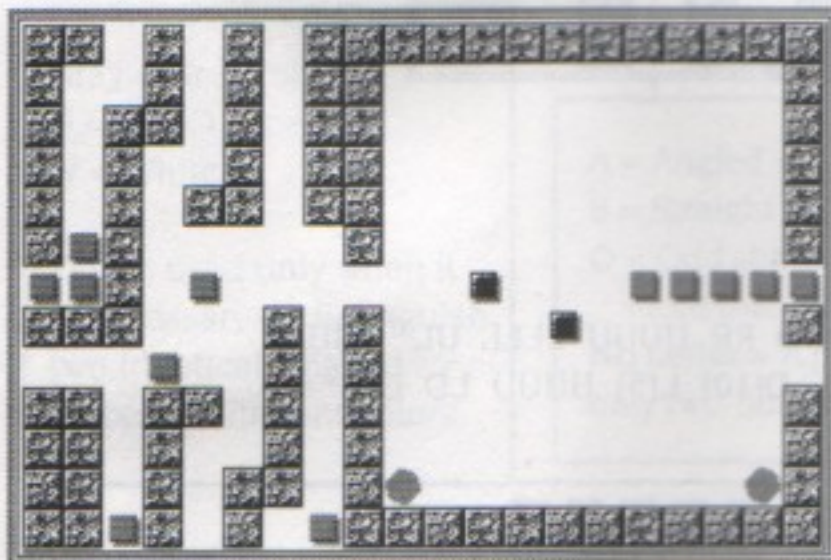
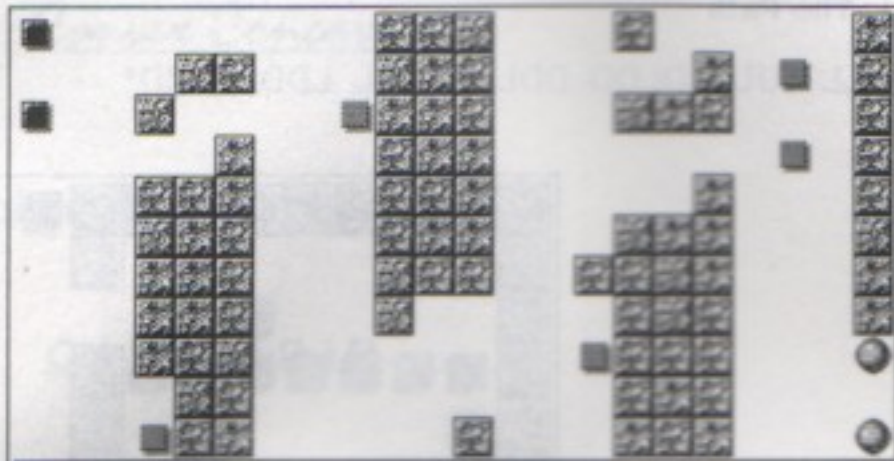
## 7 Locks

D(8) RRRU L U(6) RRU  
RRR DDRR D(6) RRU  
RRR UURD L UUUU  
RRRU RR DDDD RUL  
UUU RDR D(7) R\*\*



### 8 Sticky Mess

D(5) RRRR URU R(5)  
 UUU LLLL D\*\* LLU LLLL  
 D(6) R(5) DRD R(9) U(8)\*  
 L\* D(5) LLLL\* DLLU\*

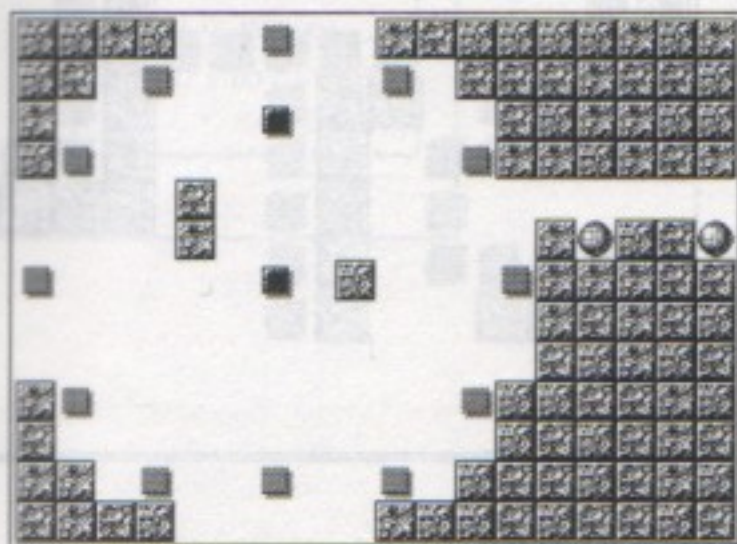


### 9 Circumnavigation

LLLL ULL D(6) L D(6) L  
 D(5) L D(6) L D(5) LLLR DD  
 L(9) UURR R D(5)\* LLL\*

### 10 Clock

L(5) D R(9) DDD RRUU L(7) UU  
 LLLL DRRR UUUR D(6) LLU RRR  
 UUU RRR URDL D(7) LDLL UUL  
 DDR UUUU RR UUU R(8) D\*\*

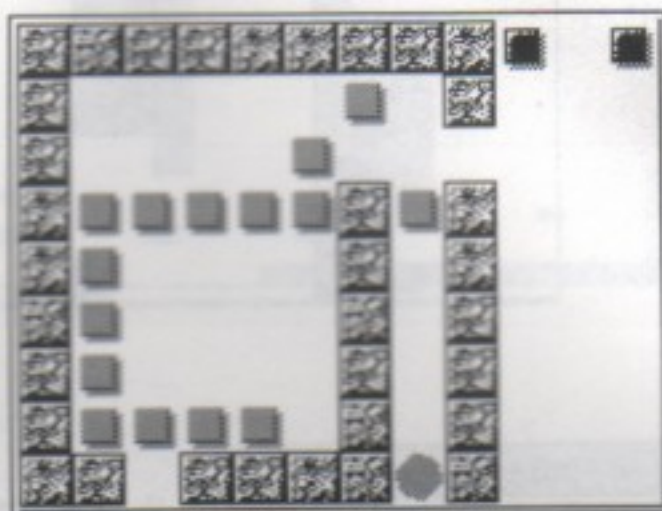




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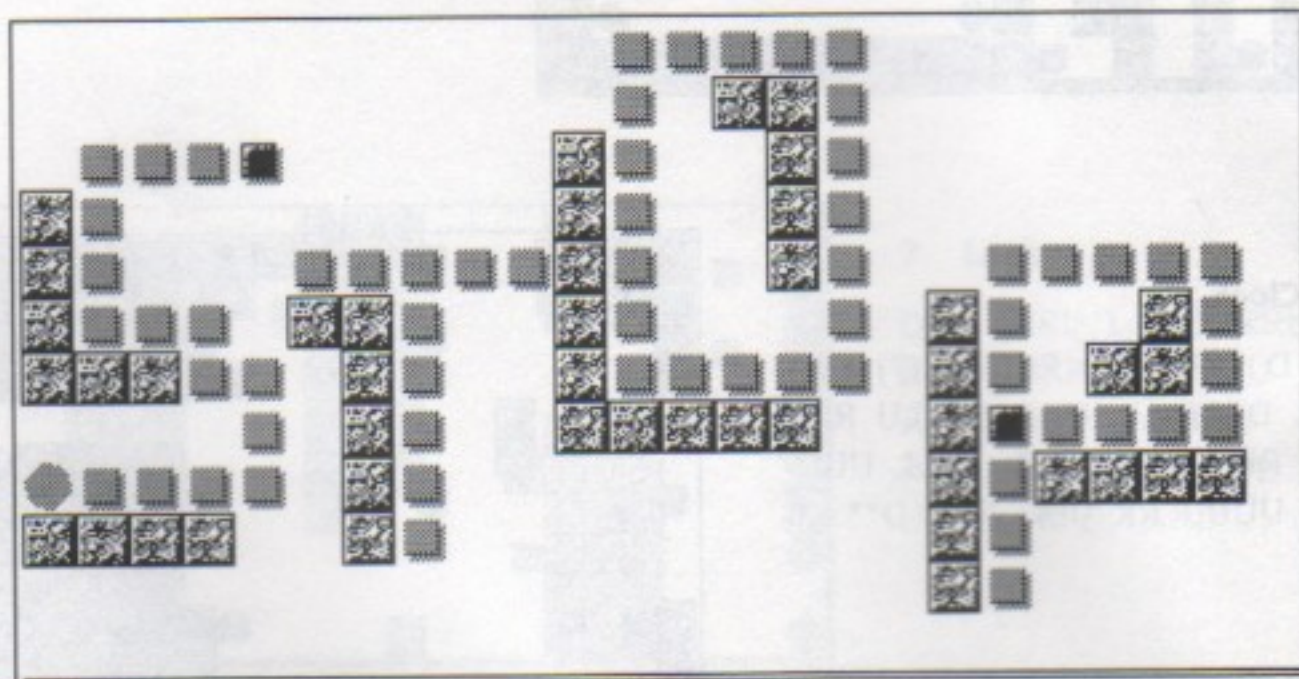
## 11 The Path

DDL LULD DLDD DDLU UUUL LDDD DRD\*



## 12 Shadow Letters

LLL DDD RRDR UU R(5) DLL DDDD RR UUUU LLLL UL UUUU  
R(6) DDDD LUU DD LLLL U(5) LL D(10) L(5) UUUU LD LLL\*





Convex Concave**Explanation of Labels Used**

SAMPLE









**G A 5 (NW) R 1/3**

Gray = Grey Topped  
 D = Dark Topped  
 W = White

This is used only when it  
 is necessary to distinguish  
 two identical-shaped  
 pieces of different colors.

A = Angled  
 S = Straight  
 O = Odd shape with  
 more than one angle  
 No Letter = A piece that is  
 only two-dimensional

Direction that the point of the  
 angle is facing:

N = 	NE = 
S = 	NW = 
E = 	SE = 
W = 	SW = 

This indicates the  
 number of whole  
 cubes in pieces  
 (From 1 to 8)

continued



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LABEL SAMPLE (continued from previous page)

## G A 5 (NW) R 1/3

Indicates the way a piece "leans:"

R = Right

L = Left

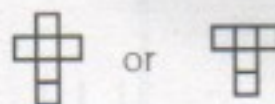
H = Horizontal

or a specific "shape:"

T = "T" shaped

V = "V" shaped

X = "X" or cross shaped



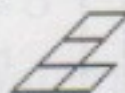
or



Examples:

A4(SW)R

Angle of four cubes with point at SW and leaning to the Right



A5(SW)L

Angle of five cubes with point at SW and leaning to the left



Indicates the distribution of cubes and is only used when two pieces would otherwise have identical labels.

Example:

A4(E) 1/3



A4(E)3/1





**OCEAN****1 Equals One**

Move right piece to meet left  
(No graphic accompanies this solution)

**2 Building Blocks**

Place 1st piece above 2nd, 3rd piece below 2nd, and 4th piece above 3rd.  
(No graphic accompanies this solution)

**3 Perfect Fit**

Label pieces as follows:  
A=A3(E), B=A3(W), C=S3

C	C	C
B	B	A
B	A	A

**4 Hole In One**

A=2L, B=S3R, C=A4(N) D=S3L

			C		
		C		C	
	C				A
D					A
	D			B	
		D		B	
			B		

**5 Zig-Zag**

Separate pieces label:  
A=A4(N)L B=S3L C=A3(S)  
D=S3R E=A4(N)R F=2.  
Place in alphabetical order

F			E			D			B			A	
	F		E		E	D		C	C		B	A	A
		E				D		C			B		A

**6 Rings**

Letter pieces as follows:  
A=A3(W), B=A3(N), C=A4, D=2,  
E=A3(S) F=A3(S) G=A3(E) E & F overlap.  
Place in alphabetical order

F	FE	E		D
	F	E		D
G				A
	G			A
G				A
	C		C	B
C		C	B	B



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### 7 Z to A

Letter pieces as follows:

A=2, B=A3(N), C=1 D=A3(N),

E=1, F=A5, G=S3.

Lay in alphabetical order

					D				
				D		D			
			E				C		
		F						B	
	G	F	F	F		B	B		
G			F	F				A	
G									A

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

### 8 Jack-O-Lantern

Letter pieces as follows:

A=S3, B=A4(N)L C=A4(E)R, D=A4(S)R, E=A4(E)R,

F=A4(W)L, G=A4(N)R, H=2,

I=A3.

Lay in alphabetical order

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

### 9 Broken Spring

Letter pieces as follows:

A=S4R, B=A6, C=S4L, D=A3, E=A5(N)R,

F=S5, G=A4(W)L, H=A5(E)R3/2, I=S3,

J=A5(E)R2/3.

Lay in alphabetical order

### 10 Solar Cells

Letter pieces as follows:

A=A4(N)L, B=2, C=A3(S), D=A3(E),

E=S3, F=A5(X), G=A3(W), H=1, I=1.

Lay in alphabetical order

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

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

### 11 Dancers

Separate into eight pieces

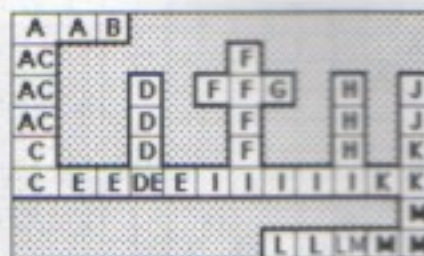
A=2, B=S3, C=A6(E&W), D=S3,

E=A6(W&E), F=A6(S&N), G=A4, H=A3



## 12 City Building

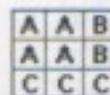
A=A5(NW)R, B=I, C=S5R, D=S4R, E=S4H  
F=A5T, G=I, H=S3R, I=S5H, J=2, K=A3,  
L=S3H, M=A4(SE), A & C, D & E, L & M  
overlap. Lay in alphabetical order



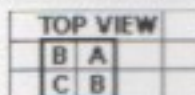
## DESERT

## 1 Panels

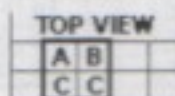
A=4, B=6, C=9, Lay in alphabetical order



## 2 In the Corner

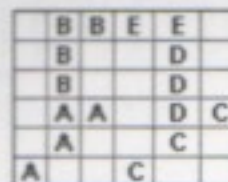
$$A=3(1/2), \quad B=3(2/1), \quad C=1$$


### 3 Tricky Cube

$$A=A_3(E), \quad B=A_3(SE) \quad C=A_3(NE)$$


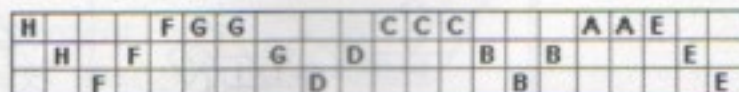
#### 4 Doorway

A=A4T, B=A4(NW)L, C=S3R, D=S3L, E=2.  
Lay in alphabetical order



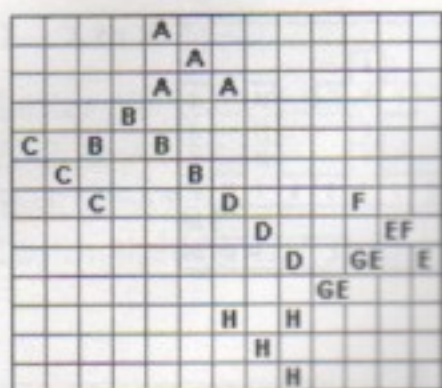
## 5 Zig Zag Zug

A=2H, B=A3(S), C=S3H, D=2R, E=S3L, F=S3R, G=A3(NE), H=2L.  
Lay in alphabetical order





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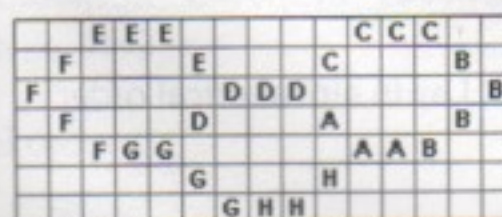


## 6 I-Beam

A=A4T, B=A4(NW), C=S3L, D=S3(H),  
E=A4(N)R, F=2L, G=2R, H=A4T, F & G overlap E.  
Lay in alphabetical order

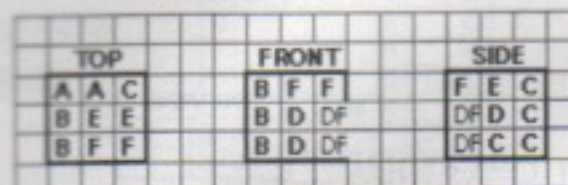
## 7 Three Ring Circus

A=A3(SW), B=A4(E)R, C=A4(NW),  
D=A4(NW), E=A4(NE)3/1, F=A4(W)L,  
G=A4(NE)2/2, H=A3(SE).  
Lay in alphabetical order



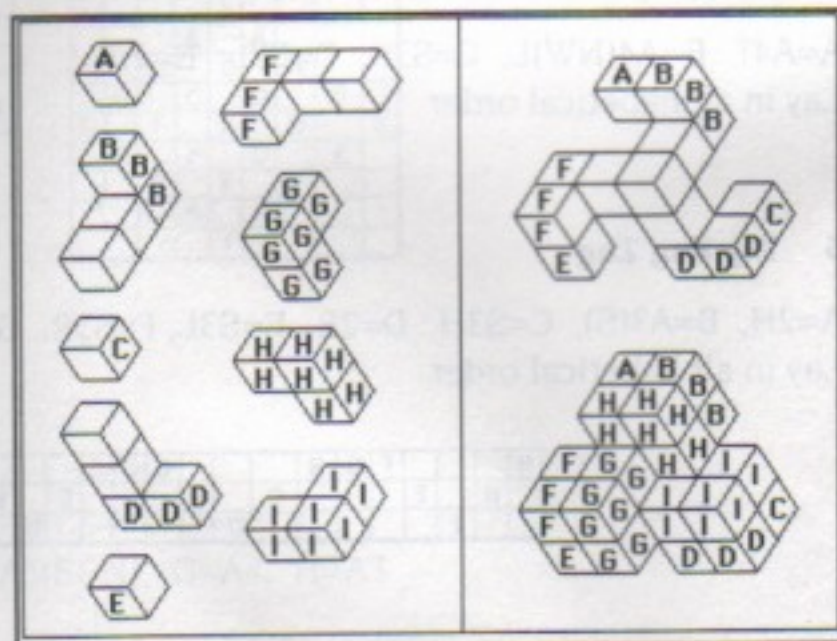
## 8 Big Tricky Cube

A=2, B=A4(W)L, C=A4(E)L,  
D=A4(S), E=2, F=A4(NE)L.  
Lay in alphabetical order



## 9 Three Cubes

A=S, B=A4(E), C=S, D=A4(SW),  
E=S, F=A4(NW), G=A3(W),  
H=A3(NE), I=A3(SE)





**10 Chair**

A=O4(3/1), B=O4((1/3), C=2L,  
D=A3(NE), E=2L, F=S3H, G=A4(W)L,  
H=S4L, I=2H

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

**11 Pyramid**

A=2, B=A4(NW), C=A3(SW), D= A4(E)1/3,  
E=A42/2, F=A41/3, G=S3H.  
Plain letters show lowest level.  
Bold letters show 2nd level.  
Bold outlined letter shows 3rd level.  
Lay in alphabetical order and allow overlaps.

B	B	E	A	A
B	D	E	E	E
D	D	F		F
C				F
C	C	G	G	G

**12 Poodles**

Disconnect into 8 pieces  
A=1, B=A4(SW)1/3, C=A3(NW), D=A4(N)R  
E=1, F=A3(NW), G=A4(NW), H=A4(E)R.  
Start with A as bottom of rear leg.  
Place B on top of A.  
Place C on top of B (completing rear end).  
Place D up against and covering part of C.  
Place E as bottom of front leg.  
Place F on top of E.  
Place G on top of F.  
Place H on top of G to complete head.

TOP				RIGHT SIDE			
B	C	C		H			
D				H	H	H	
D				G	D	D	C
D				F		D	B
G	H	G		E			A
H							
H							

**MOUNTAIN****1 Mental Blocks**

Lay in alphabetical order  
A=DS B=DS, C=GS, D=GS

	C	B
D	A	



# Heaven & Earth: The Official Strategy Guide

## 2 North Wind

Separate into large piece and two singles.

Place dark-topped single in NW position of large piece.

Place grey-topped single in SE position of large piece.

			B	B	B	D	D	D
		B				D		
	C				A			
C	C	A	C	A	A			

## 3 East Wind

Separate into two singles and two doubles.

Place singles so that points are touching with light sides facing out.

Cover tops of singles with dark-topped double.

Cover bottoms of singles with other double. (No graphic accompanies this solution)

## 4 South Wind

ABC=3GS DEF=3DS

Place two grey tops next to each other diagonally so they share a common line.

Place 3rd grey top in Lower right corner.

Place dark top single on top of UR grey, overlapping grey sides.

Place next dark top single on top of DL grey, covering grey sides.

Place last dark top single in upper-left corner

(No graphic accompanies this solution)

## 5 Little Packages

A=A3(SE), B=A3(W), C=A3(NW), D=GS, E=DS

Remaining pieces are used first in any order.

Place them into a hexagon then put A in the SE corner.

Put B on West side, C in NW corner, D in NW corner and E in SE corner.

(No graphic accompanies this solution)

## 6 Magnets

A=A4(SE), B=A4(NW), C=A4(SW), D=A4(NE)

Place B over A so that the two sets of white diamonds are directly above one another.

Place C below B and D over A.

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

## 7 Sea Horse

A=A3(W), B=A3(W), C=A3(N), D=A3(S), E=A3(E), F=A3(E), G=A3(S), H=A3(N)

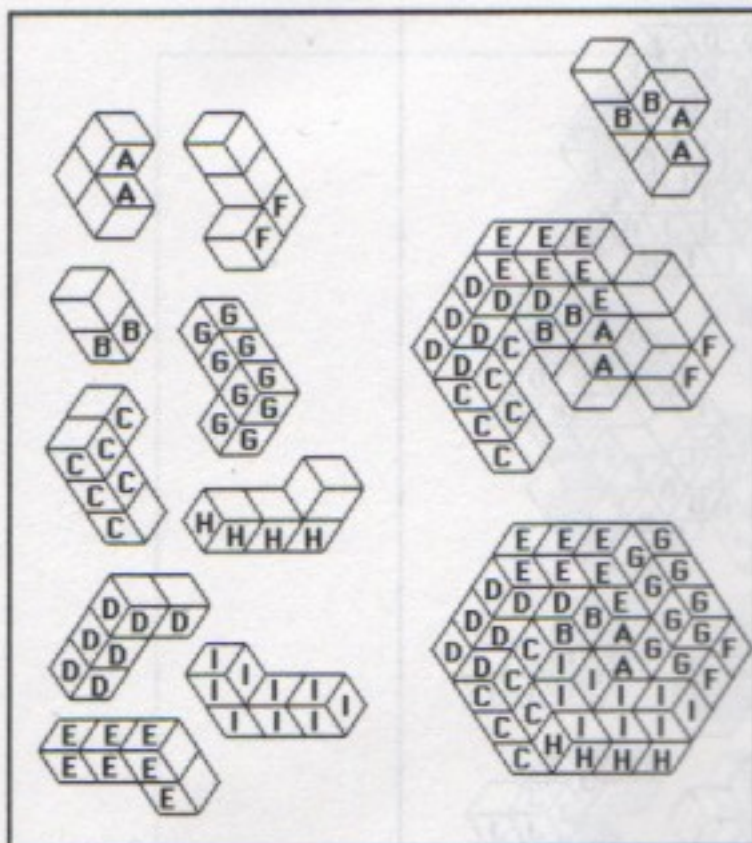
(No graphic accompanies this solution)



# 8 Pillars

A=A5(S), B=A5(SW), C=A5(W), D=GS4, E=A5(N),  
F=A5(NE), G=A5(E), H=DS4

	B	CD	G	
A	BC	DFH	FG	E
A	BC	DH	EFG	E
A	ABC	BDH	FG	E
A	C	HG	F	E

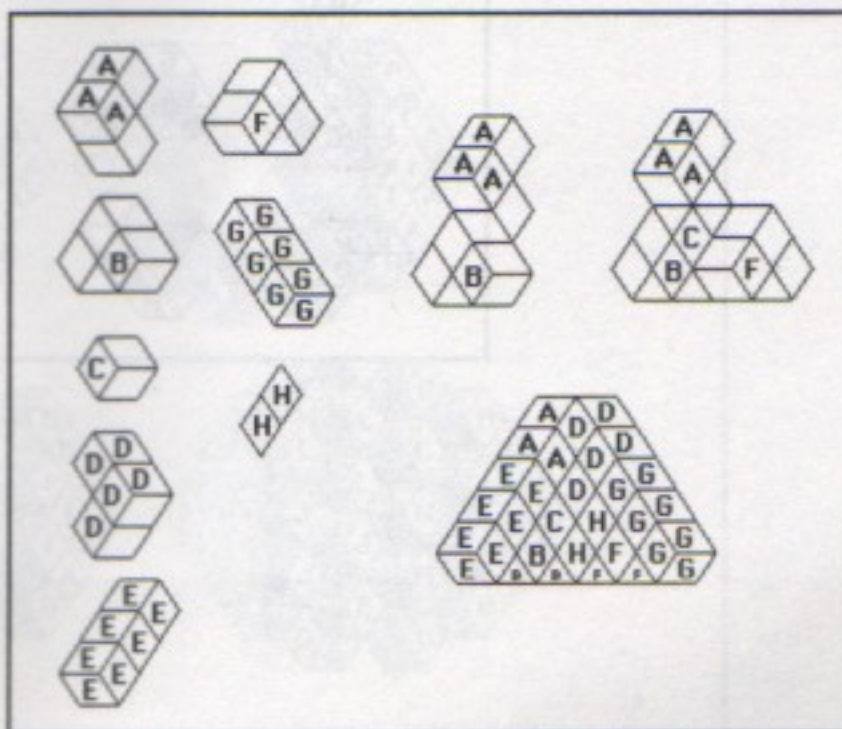


# 9 Hurricane

A=A3(W), B=2L, C=A4(W)L2/2,  
D=A4(NW)R2/2, E=A4(NE)H3/1,  
F=A4(E)L2/2, G=A4(E)L3/1  
H=A4(SE)H1/3, I=A4(SW)H1/3

# 10 Teepee

A=A3(W), B=GA3(N),  
C=I, D=A3(E), E=DA3(N),  
F=S3R, G=S3L, H=2(white)

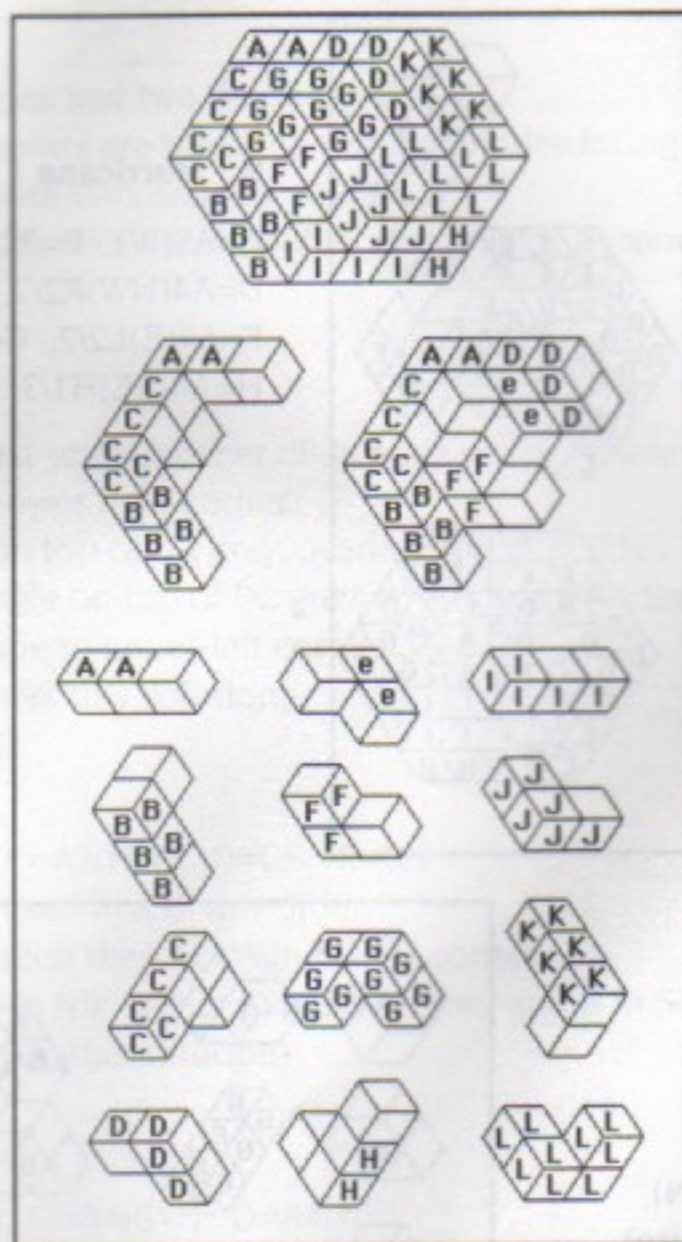




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## 11 Reversible Stairs

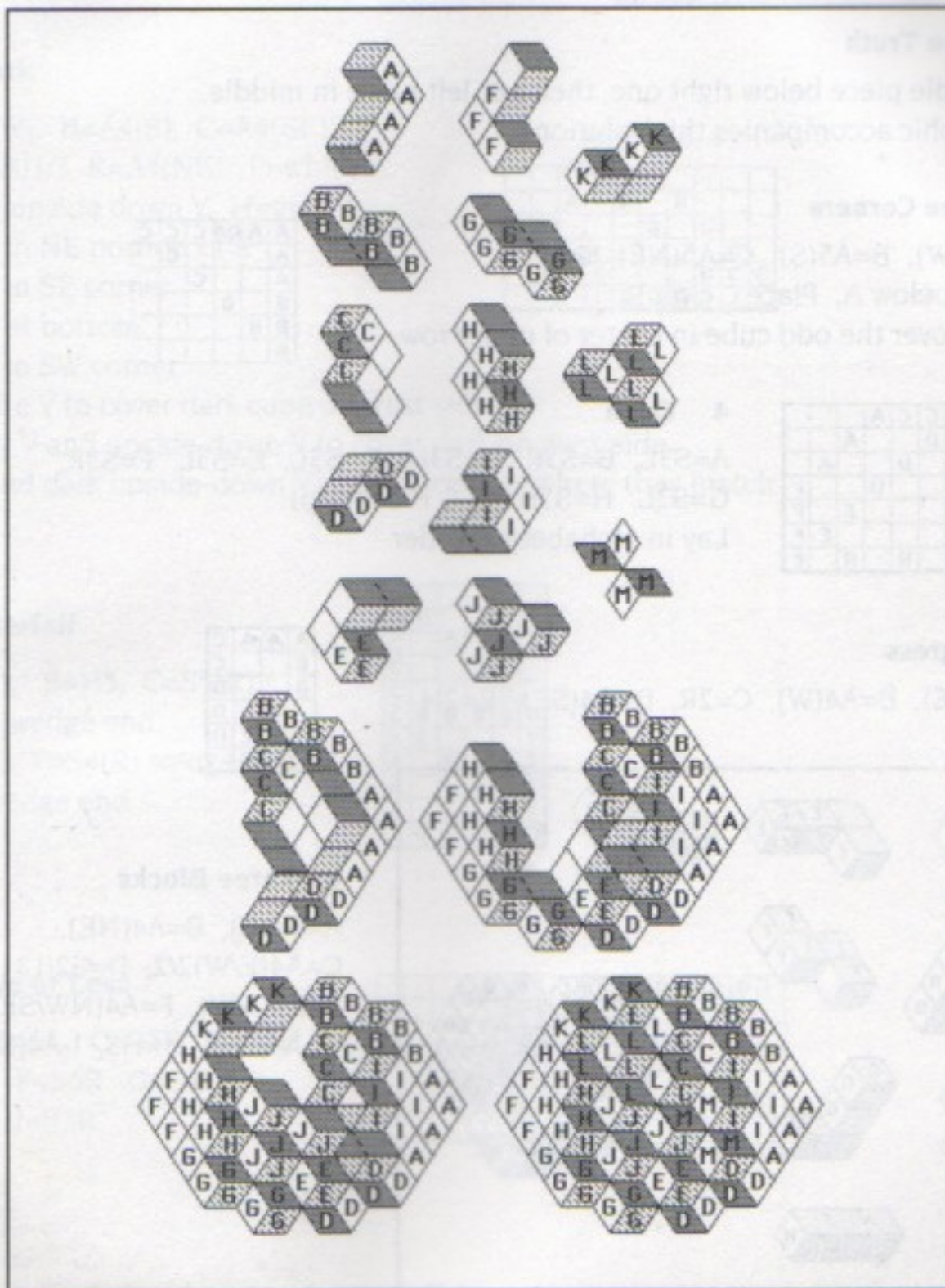
A=GS3H, B=A4(W), C=A4(N), D=GA3(NE), E=DA3(NE), F=GA3(SW),  
G=GO4, H=A4(S), I=DS3H, J=DA3(SW), K=A4(E), L=DO4





## 12 Convex/Concave

A=A4(E), B=Gray O4(NE/SW), C=Gray O4(E/W), D=A3(NW) E=O4(W)2/2,  
 F=Gray A4(W), G=Dark O4(NE/SW), H=Dark O4(E/W), I=O4(E)1/3,  
 J=Dark Triple, K=A3(SE), L=Gray Triple, M=Butterfly





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## SKY

### 1 Impossible Triangle

Put left piece on right one.

(No graphic accompanies this solution)

### 2 Plane Truth

Put middle piece below right one, then put left piece in middle.

(No graphic accompanies this solution)

### 3 Three Corners

A=A5(NW), B=A5(S), C=A5(NE), D=I

Place B below A, Place C over B.

Place D over the odd cube in center of upper row

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

### 4 Ouch

A=S3L, B=S3R, C=S3H, D=S3L, E=S3L, F=S3R,

G=S3L, H=S3H (G & H overlap)

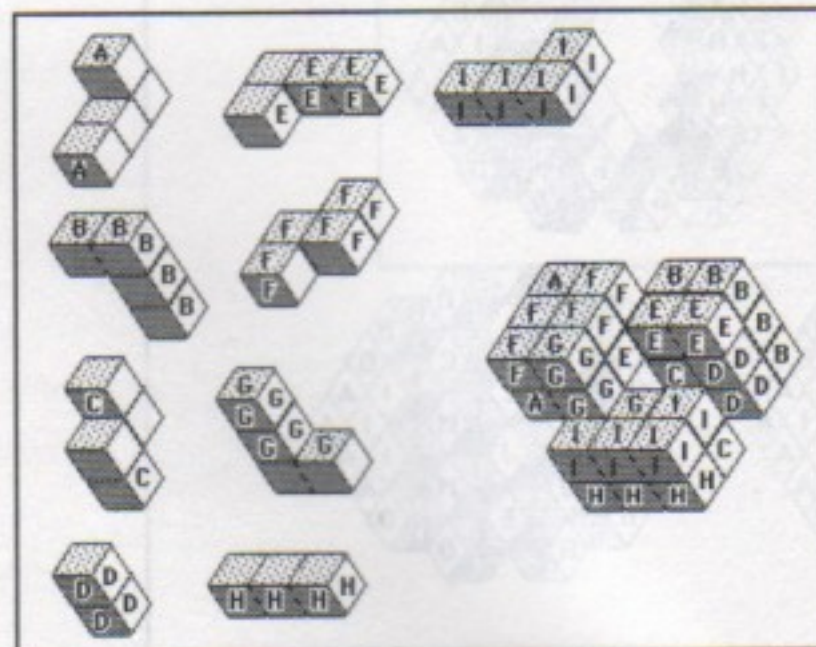
Lay in alphabetical order

A	A	D	A	C	C	C
A					C	
A				C		
B		B				
B	B					
B						

### 5 Progress

A=A4(NE), B=A4(W), C=2R, D=A4(SE), E=2H

A	A	A	C
B			C
B			D
	BE		D
		E	D
		D	



### 6 Three Blocks

A=A4(E), B=A4(NE),

C=A4(E/W)2/2, D=S2(L)

E=A4(NW), F=A4(NW/SE)2/2,

G=A4(SW) H=H3, I=A4(SE)



**7 Electric Circuit**

A=A3(NE) B=A3(SW) C=A3(SW) D=A3(NE)  
 E=A3(S) F=A3(N) G=A3(N) H=A3(S)  
 I=A3(NW) J=A3(SE) K=A3(SE) L=A3(NW)  
 M=Diamond

				L	LMA	A			
			K	L		A	B		
		J	K	K			B	BC	
	J	J					C	C	
I	I							D	D
I									D
	H	H		G		F	E	E	
	H		G	FG	F	E	E		

**8 Spark**

A=A4(SW), B=A4(S), C=A4(SE)2/2,  
 D=A4(SE)1/3 E=A4(NE), F=white V,  
 G=grey upside down V, H=grey V  
 Place B in NE portion of A  
 Place C in SE corner  
 Place D at bottom  
 Place E in SW corner  
 Use white V to cover dark cube on west side  
 Use grey V and upside-down V to cover dark on west side  
 White and dark upside-down V's are placed anywhere they match

			B						
		A		B	B				
	Af			B	C				
A	A	Egh					C		
	E	E				D	C	C	
			E	D	D	D			

**9 Waterfall**

A=S5(R), B=H5, C=S5(R),  
 D=S4(L)wedge end,  
 E=S5(L), F=S4(R) wedge end  
 G=H3 wedge end

D									
C	D								
C		D							
C			D						
C				D					
C	B	B	B	B	B	B			
A	E						F		
A		E					F		
A			E				F		
A				E	F				
A	G	G	G	G	E	F			

**10 More or Less**

A=2R, B=2L, C=S5R, D=S6H,  
 E=S3H, F=S6R G=S4H,  
 H=S4R, I=S3R

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

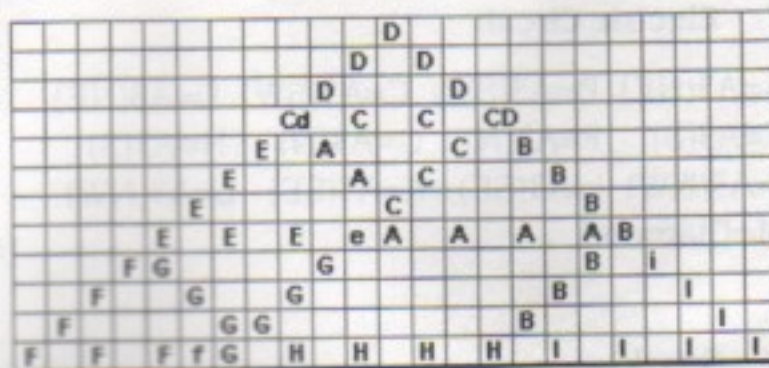


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### 11 Penrose Hierarchy

A=A7(SW), B=A7(E),  
 C=A6(NE) (pyramid end),  
 D=A6(N) (wedge end),  
 E=A6(SW)3/3.5 (pyramid end),  
 F=A6(SW)3/3.5 (wedge end)  
 G=A6(S) (pyramid end),  
 H=A6(SE)2.5/4 (pyramid end)  
 I=A6(SE)2.5/4 (wedge end)

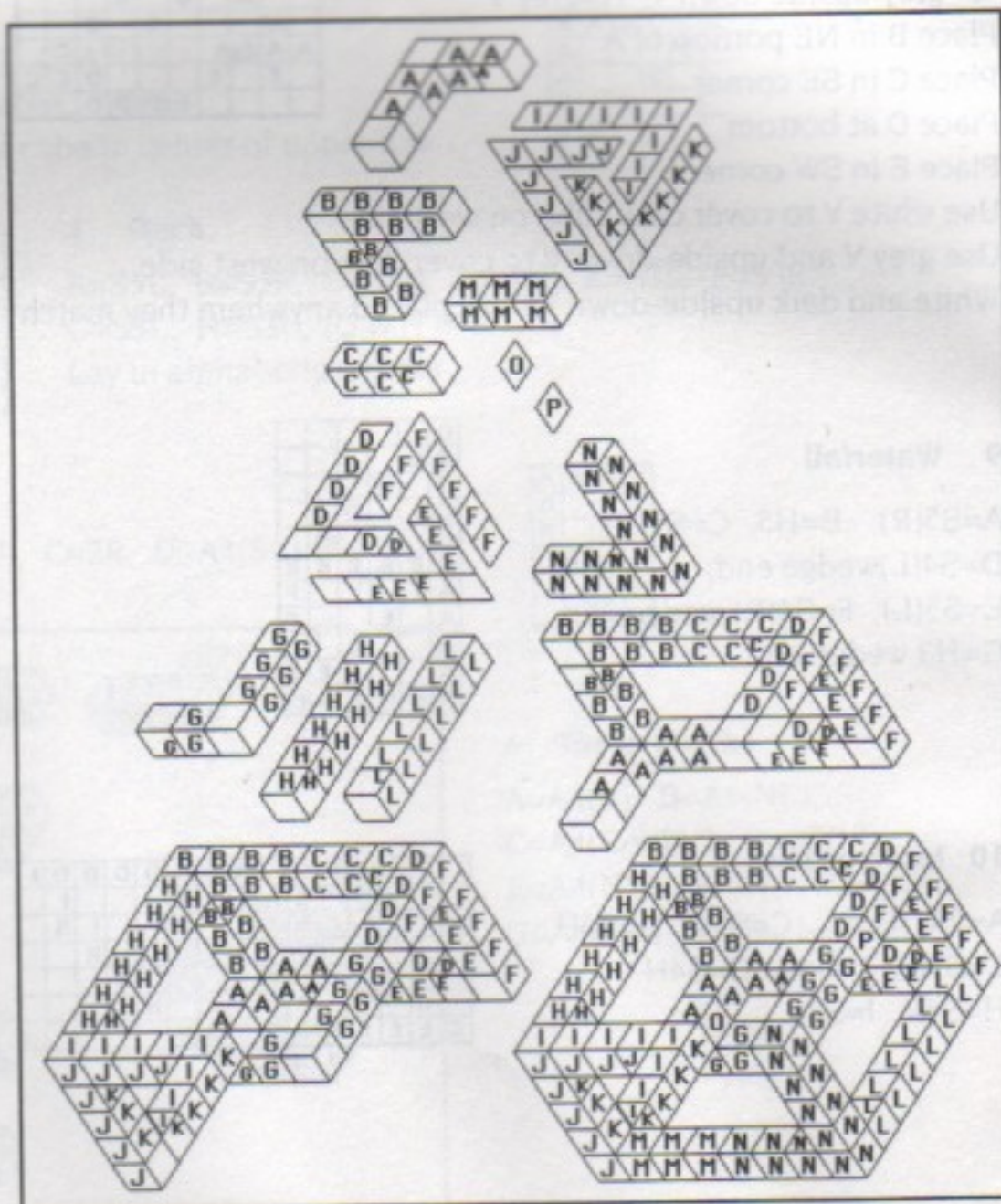
Letters in lower case indicate half-cube ends (either wedge or pyramid shaped)



### 12

#### Impossible Cube

A=A6(NW),  
 B=A7(NW),  
 C=S3,  
 D=GV7(SW),  
 E=DV7(SE),  
 F=WV7(N),  
 G=A7(SE),  
 H=S6  
 I=GV7(NE),  
 J=DV7(NW),  
 K=WV7(S),  
 L=S6  
 M=S3,  
 N=A8(SE),  
 O=W1,  
 P=W1





## Cursor Warping

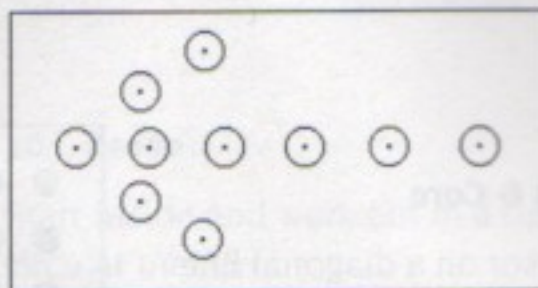
### OCEAN

NOTE: Take in order: Red, Orange, Yellow, Green, Blue, Purple.

B/W users: take in numerical order: 1 dot, 2 dots, 3 dots, 4 dots, 5 dots, 6 dots.

#### 1 Arrow

Slide cursor over red dots in any order



#### 2 Spectrum

Place cursor on red (1 dot) to start, then move slowly from left to right

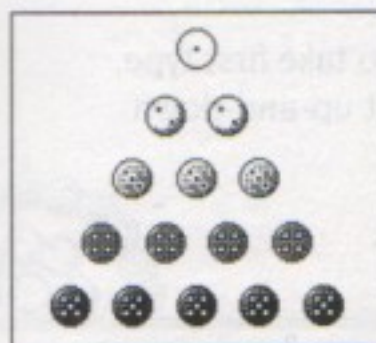


#### 3 Eyes

Place cursor on red (1 dot) to start puzzle

#### 4 Pool

Slide over dots from top to bottom taking all of each type before moving on to next type

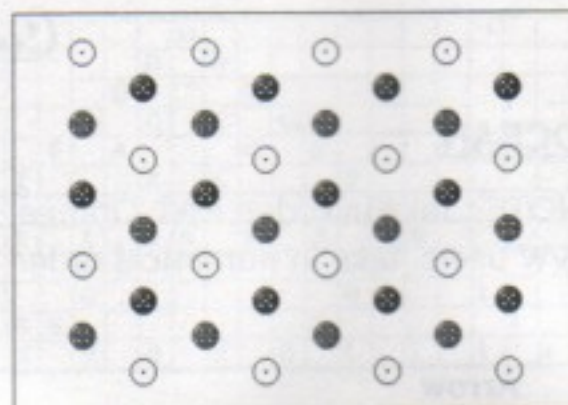




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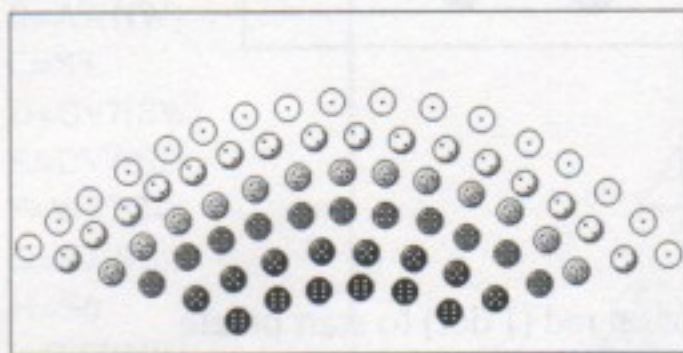
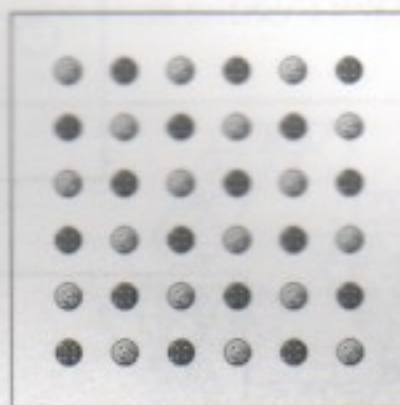
### 5 RGB

Start cursor on a straight line across each row, letting its momentum finish the line. When a row is complete, stop the side-to-side movement before moving to the next line.



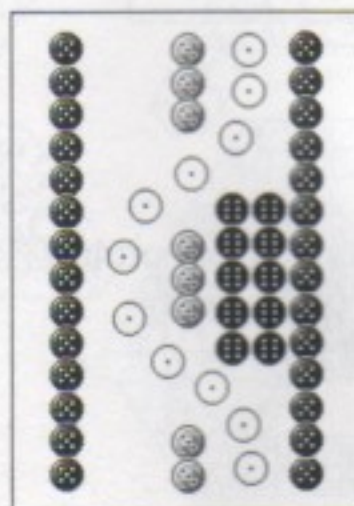
### 6 Peas & Corn

Start cursor on a diagonal line and then stop cursor before moving to next row.



### 7 Rainbow

Start cursor on a diagonal and as it approaches the top of each arc, slowly shift to opposite diagonal. Take in order from top to bottom.



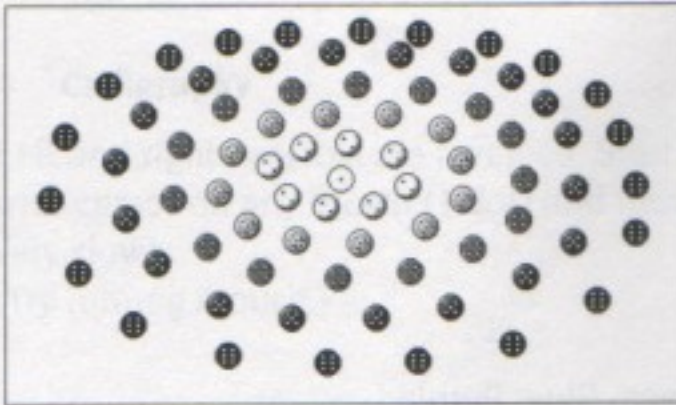
### 8 No passing

Use small diagonals to take first type, then switch to straight up-and-down lines to finish.



**9 Thread the Needle**

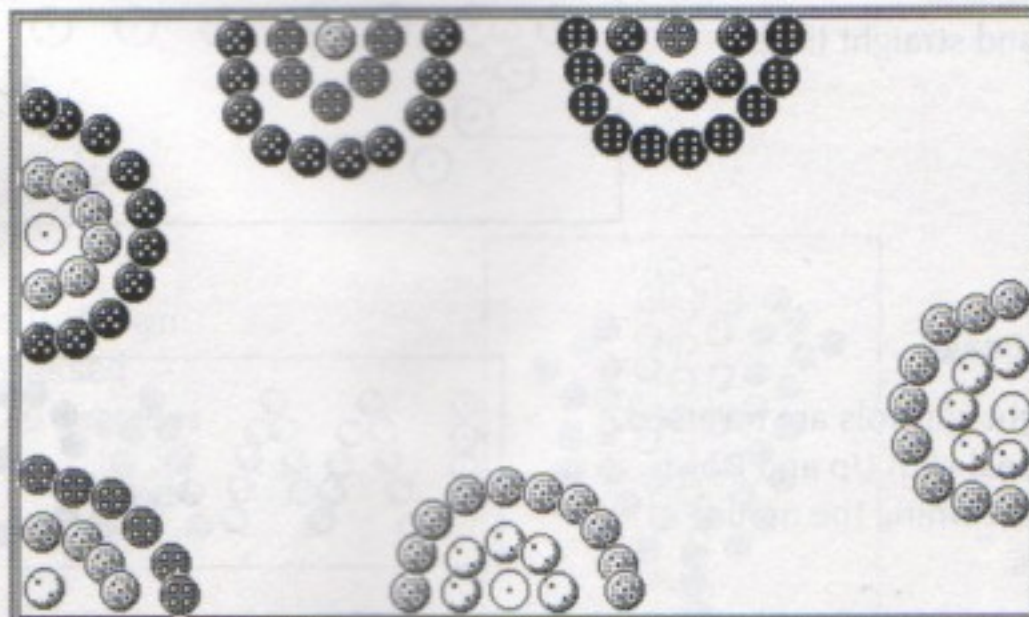
Move cursor in small arcs through the line to take first three types, then start at left for fourth type, slowing as it approaches the "eye".

**10 Arena**

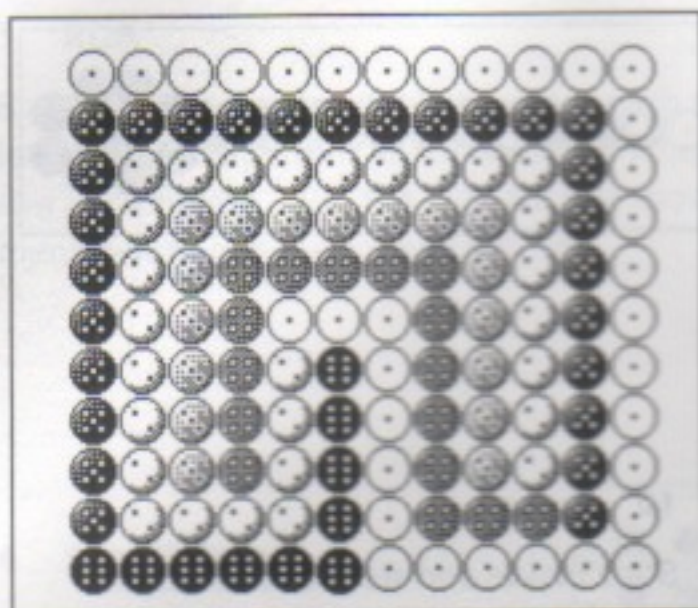
Start inside and work out in a tight circular motion.

**11 Arcs**

Wrap around screen. Start on any red (1 dot) and immediately "wrap" to the opposite side of screen. Approach all types from opposite sides of screen.







## 12 Labyrinth

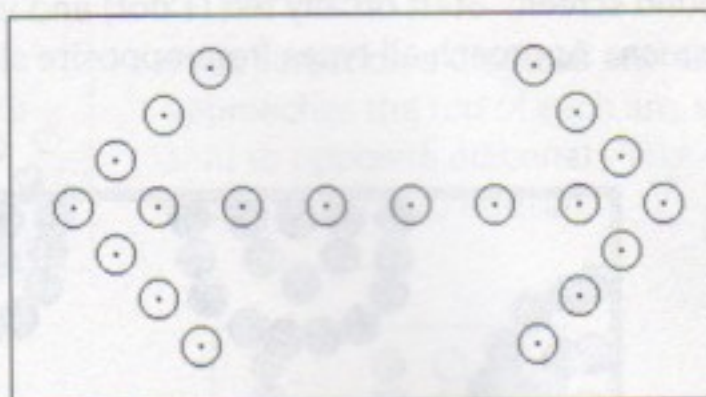
Start at upper left, slow cursor before reaching turns.

## DESERT

NOTE: Take in order: Brown, Orange, Tan, Green, Blue, Purple  
B/W users: take in numerical order: 1 dot, 2 dots, 3 dots, 4 dots, 5 dots, 6 dots. Controls change on each screen.

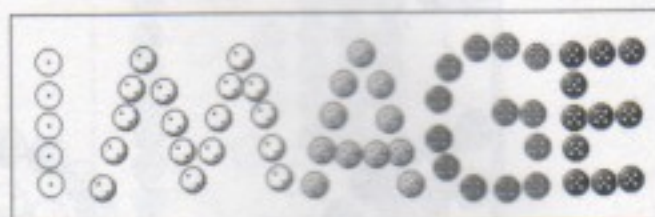
### 1 Mirror Arrow

Left and right controls are reversed. Use diagonals and straight lines.



### 2 Mirror Image

Left and right controls are reversed. If you can deal with Up and Down reversed, try turning the mouse 180 degrees.





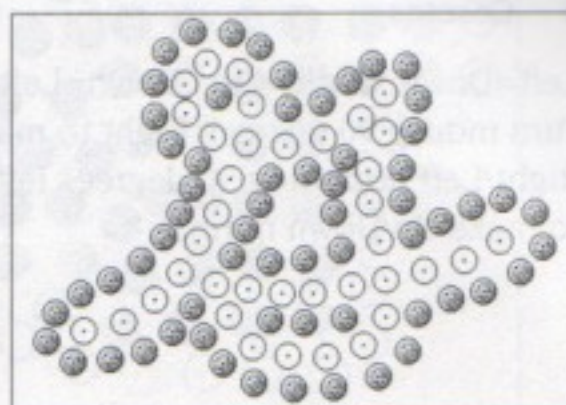
### 3 Mirror Man

Left and right controls are reversed.  
Start on center dot and use as little left  
and right movement as possible.



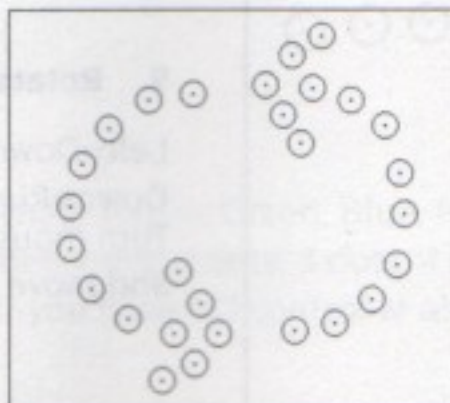
### 4 Calligraphy

Left and right controls are reversed. Start  
with cursor on any brown (1 dot) and move  
very slowly.  
(Try turning mouse.)



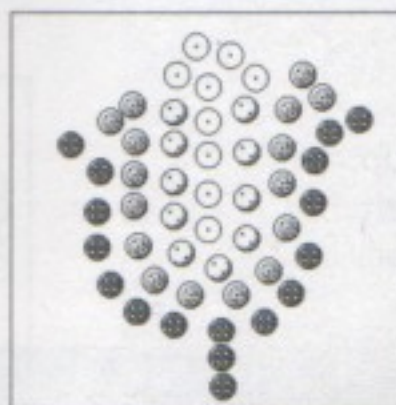
### 5 Upside Down Arrow

Left/Right and Up/Down  
controls are reversed  
Turn mouse 180 degrees  
and move normally.



### 6 Flower

Left/Right and Up/Down  
controls are reversed.  
Turn mouse 180 degrees.



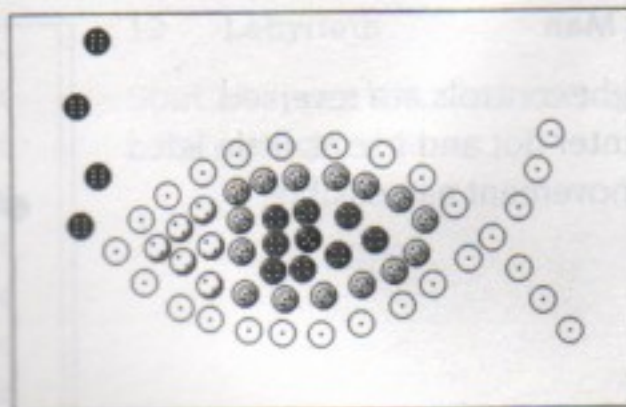


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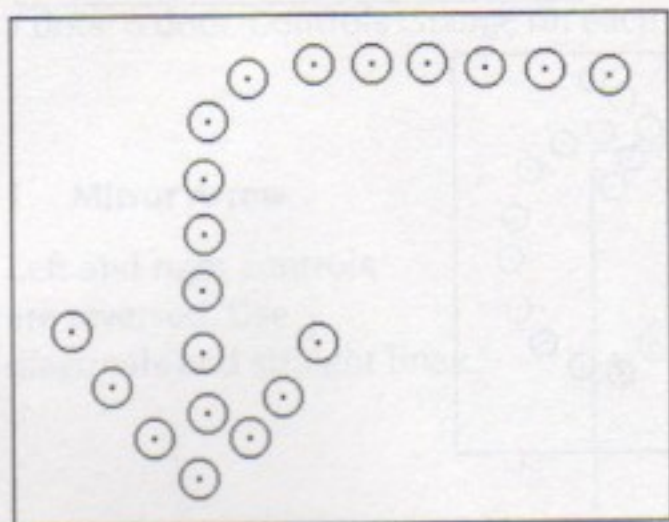
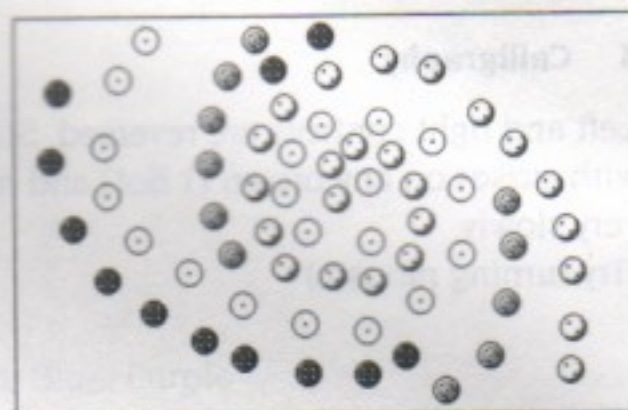
### 7 Fish

Left/Right and Up/Down controls are reversed. Turn mouse 180 degrees.



### 8 Cosmos

Left=Down, Right=Up, Down=Left, Up=Right  
Turn mouse 90 degrees Right to make Right/Left normal or 90 degrees left to make Up/Down normal.

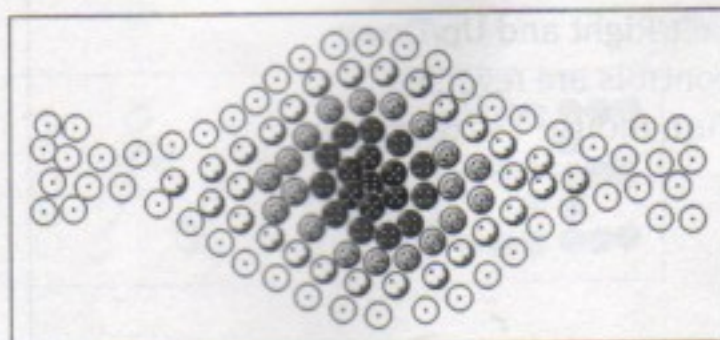


### 9 Rotated Arrow

Left=Down, Right=Up,  
Down=Right, Up=Left  
Turn mouse 90 degrees left  
and move normally.

### 10 Eye

Left=Down, Right=Up,  
Down=Right, Up=Left  
Turn mouse 90 degrees  
left and use arc  
movement.





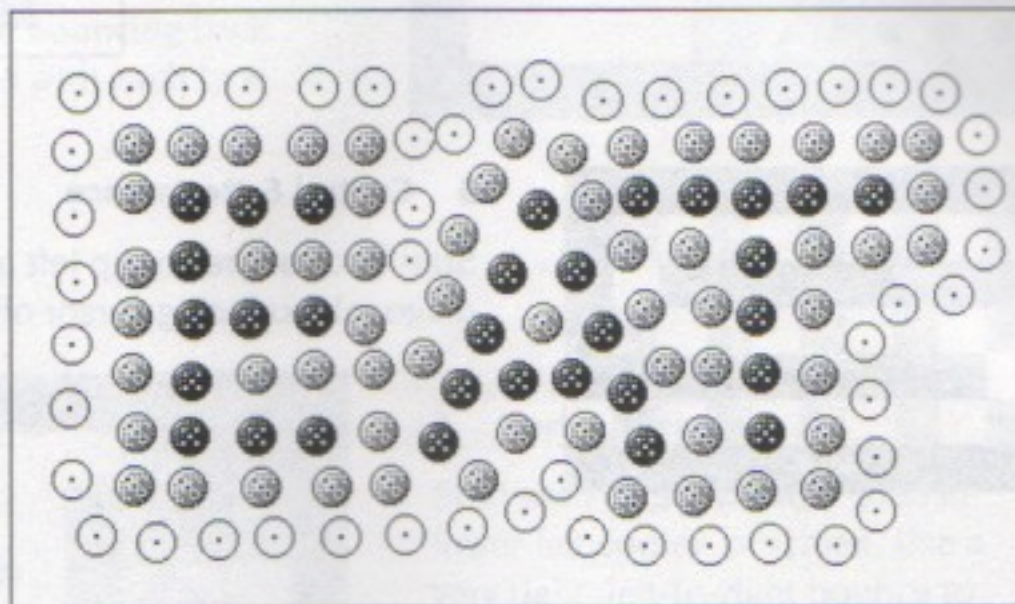


### 11 Weaving

Left=Down, Right=Up,  
Down=Right, Up=Left  
Turn mouse 90 degrees  
left and use arc movement.

### 12 Eat

Left=Down,  
Right=Up,  
Down=Right,  
Up=Left  
Turn mouse 90  
degrees left and  
move normally.



## MOUNTAIN

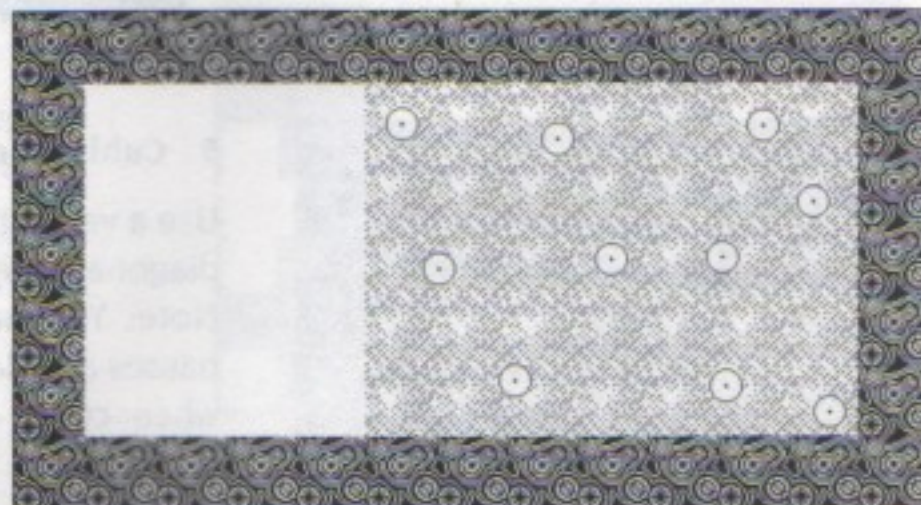
NOTE: Take in order: Pink, Orange, Yellow, Green, Blue, Purple.

B/W users: take in numerical order: 1 dot, 2 dots, 3 dots, 4 dots, 5 dots, 6 dots.

Controls are normal but on "ice" you have NO control at all.

### 1 On Ice

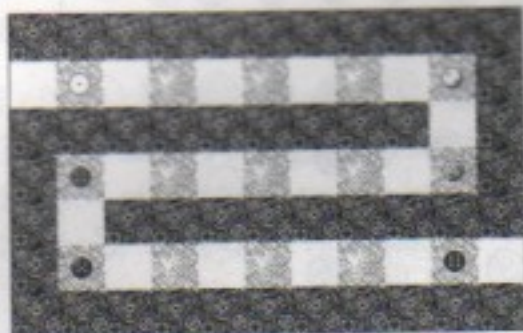
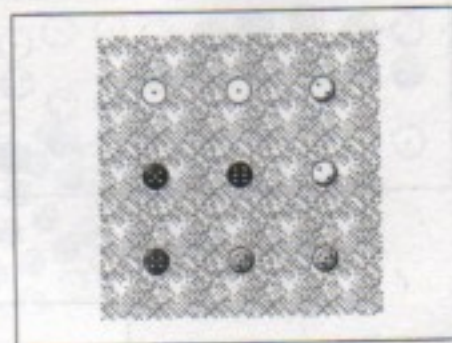
Use straight left-to-right  
lines.





## 2 Aim

Use straight lines. Start at upper left and move right, then start at upper right and move down, then at lower right and move left, then at middle left and move right.

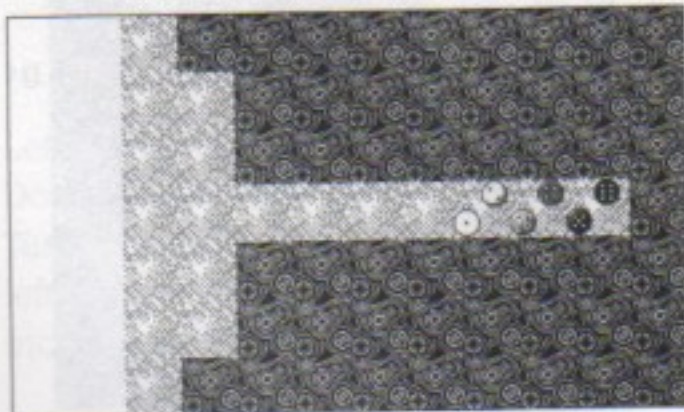
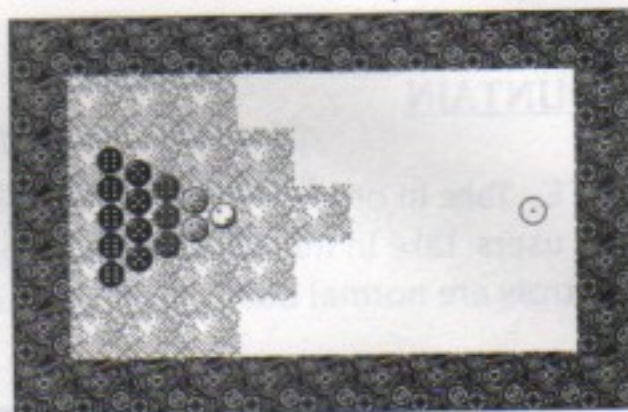


## 3 Control & Resistance

Start in clear area at up left and move on a diagonal, bouncing cursor off walls.

## 4 Trick Shot

Bounce cursor between top and bottom walls so that cursor moves a bit further left with each pass. Start movement going at far right so you have room to adjust the "bounce" before hitting the "ice".



## 5 Cubbyhole

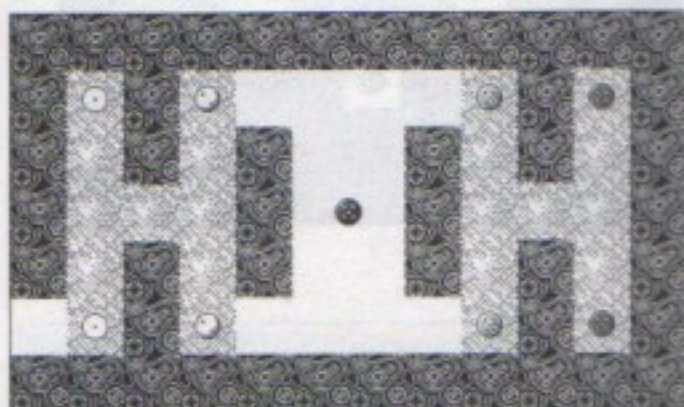
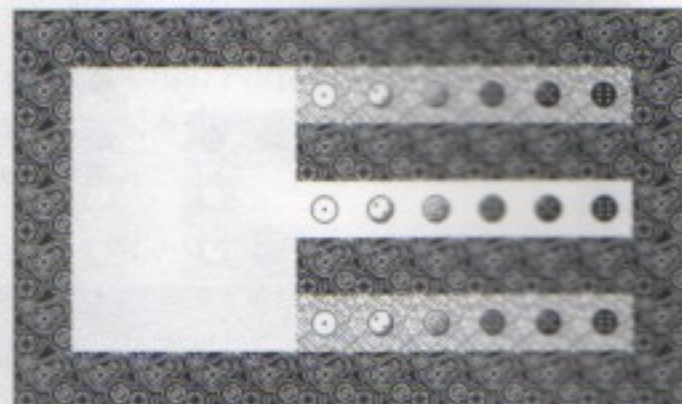
Use a very tight "bounce" starting first diagonal in upper left.

Note: You may have to make several passes at a dot, adjusting the angle when cursor gets to clear areas.



### 6 Three Rows

Start with top row. Cursor will pass over the correct dot and then bounce off the next, causing cursor to pass over the correct dot again. Take middle row next, and then in bottom row, cursor will pass over two types before bouncing back. Reverse order of rows with each type.

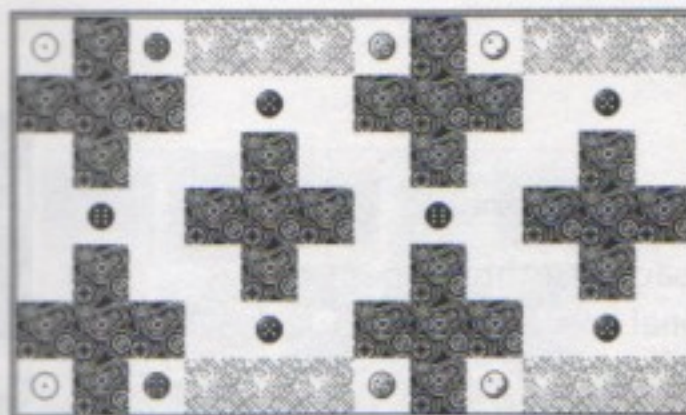


### 7 Spring Cleaning

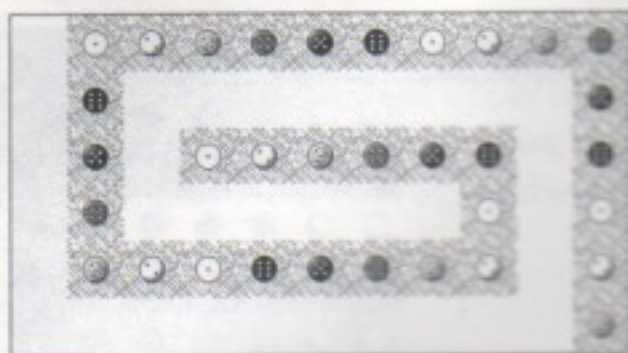
Start with cursor in clear area in lower-left corner of screen. Use a very tight left-to-right bounce to make it past the openings.

### 8 Less is More

Wrap around for first two types, then carefully pass by the center dots. Approach the third, fourth and fifth types on a diagonal.





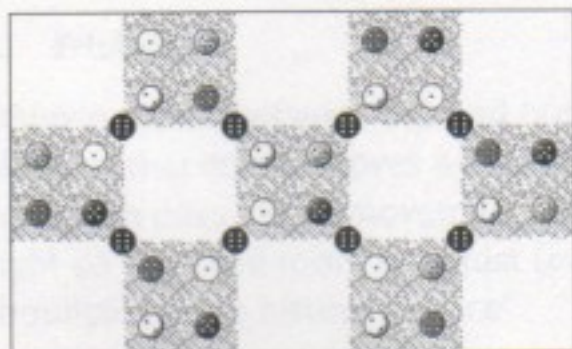
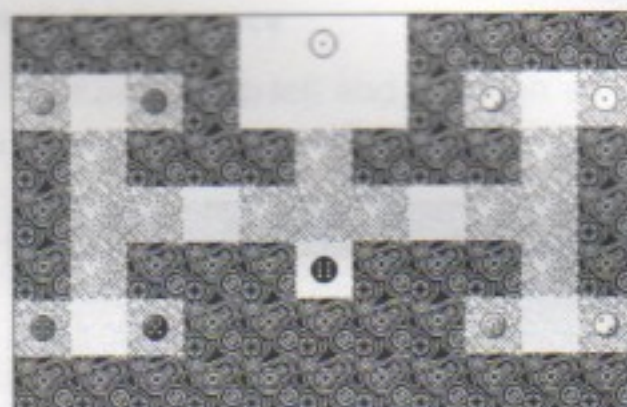


## 9 Spiral Jetty

Use straight and diagonal lines.

## 10 Action at a Distance

Start on dot at top center of screen. Bounce between walls from left to right, making adjustments in the clear areas. After clearing out right side of screen, slow down and adjust angle to miss the center dot as you pass to the left side of screen.

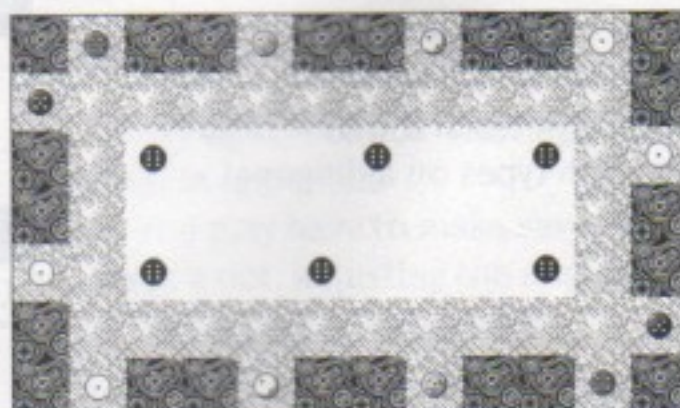


## 11 Islands

Use diagonal lines.

## 12 Cliff Dwellers

Approach first three types on a diagonal line.



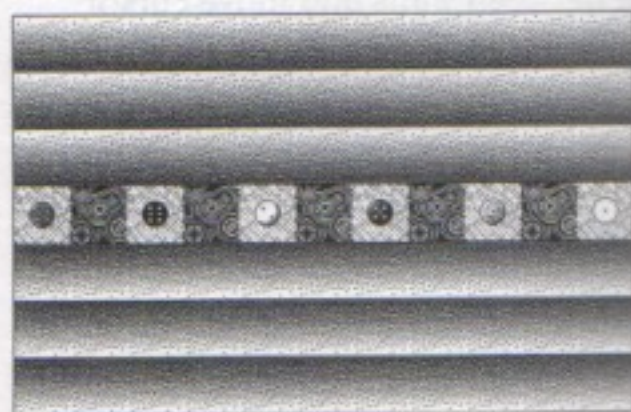
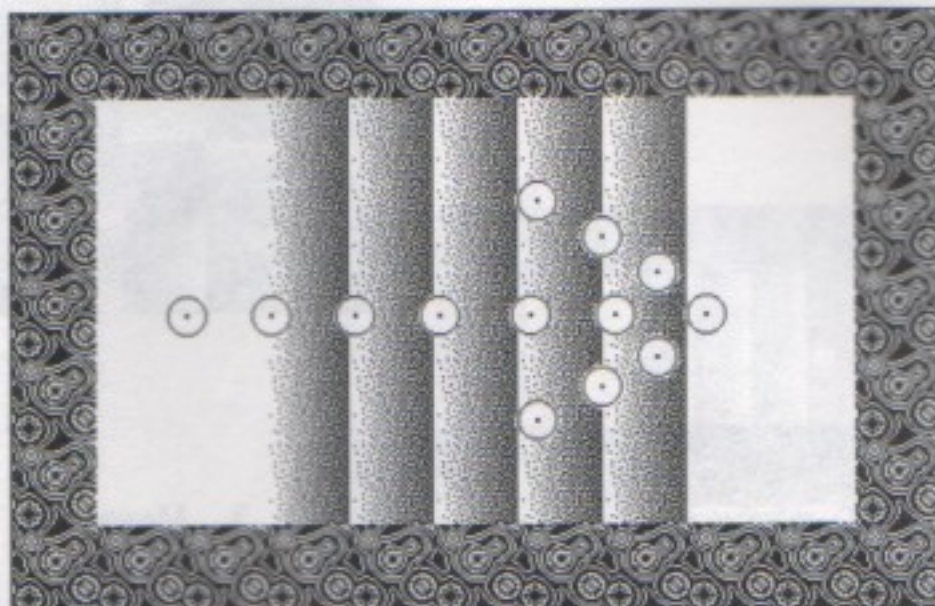


**SKY**

NOTE: Take in Order: Pink, Orange, Yellow, Green, Blue, Purple. B/W users: take in numerical order: 1 dot, 2 dots, 3 dots, 4 dots, 5 dots, 6 dots. Cursor **resists** movement against grades. Use this to slow cursor movement.

**1 Downhill**

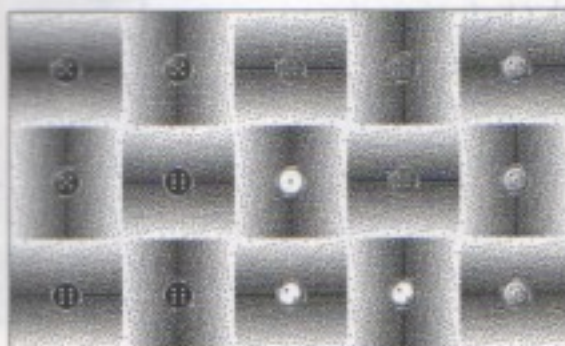
Follow grade over dots.

**2 Valley**

Bounce off walls between types.

**3 Weaving Pattern**

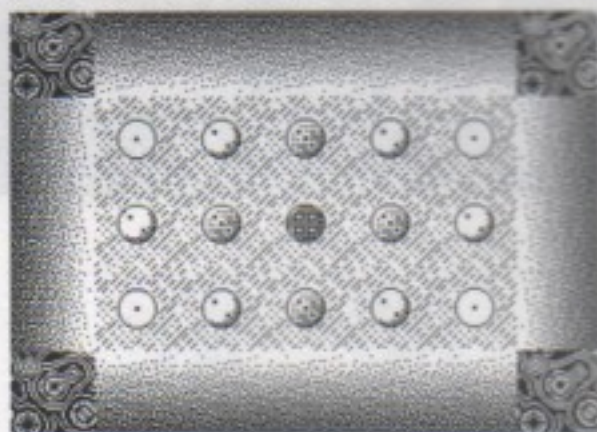
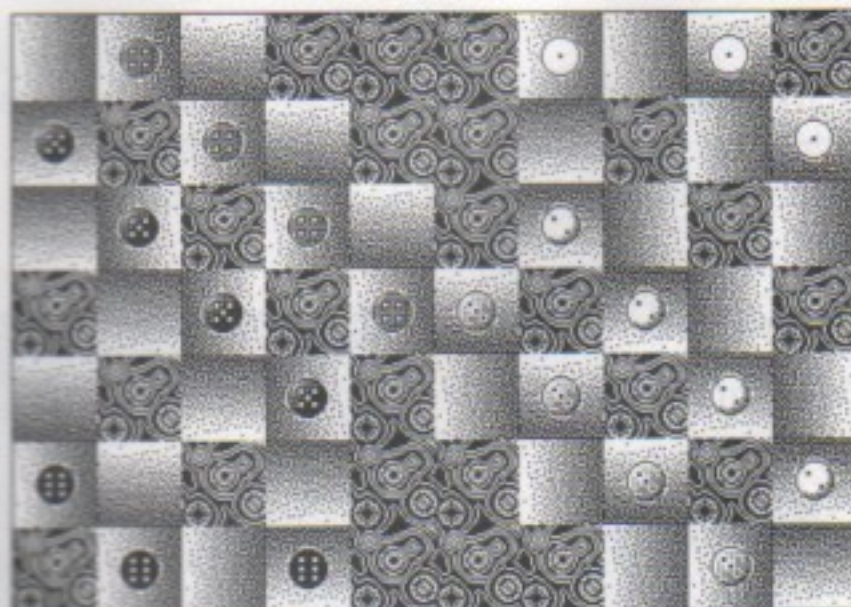
Bounce between grades to slow cursor and change direction. Move cursor hard or fast to overcome resistance of "hills".





## 4 Upstream

Start on pink (1 dot) square that is furthest right. Bounce between walls and move cursor fast to overcome resistance.

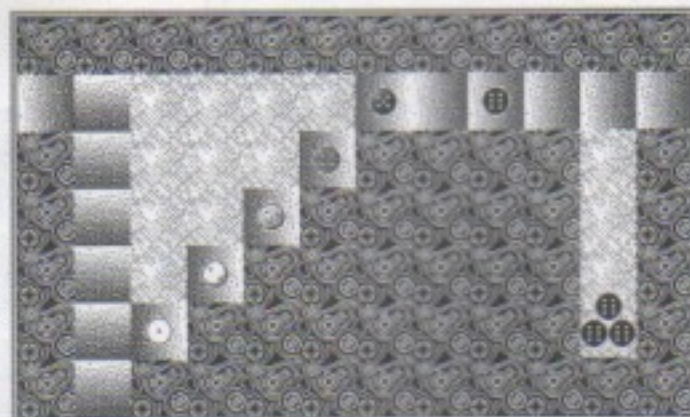


## 5 Mesa

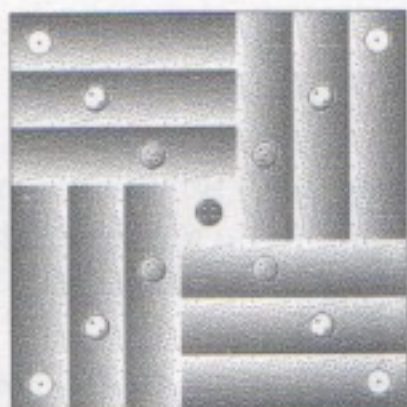
Start in outer clear area, and approach each dot on a diagonal. Bounce between walls and move cursor fast to overcome resistance.

## 6 Slippery Stairs

Start on pink (1 dot) and use a tight right-left bounce. Beware of the wrap-around passage at upper left.







### 7 Circling the Mountain

Make small bounces along sides.  
Move cursor against arrows to slow movement down.

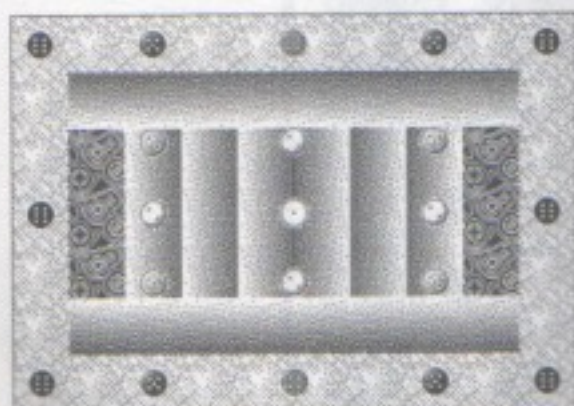
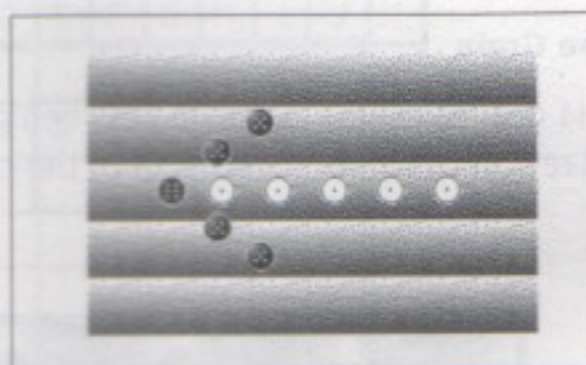
### 8 Slalom

Start on either pink (1 dot) and use wrap-around to get to next type.



### 9 Tension

Left/Right and Up/Down controls are reversed.  
Start in clear area at bottom and approach dots from below.



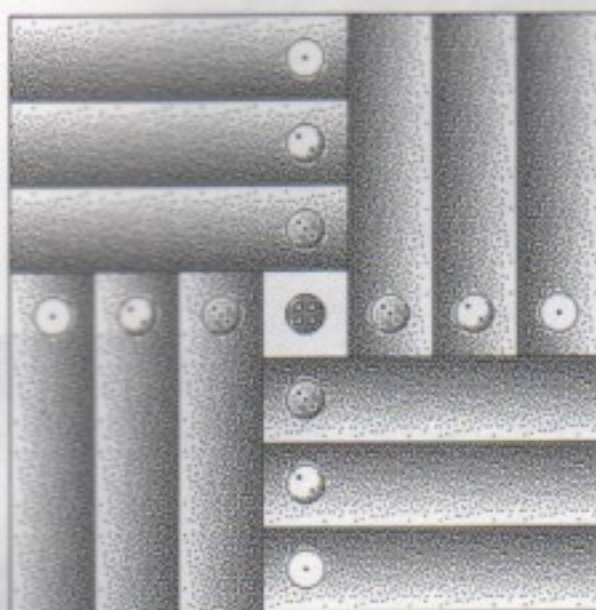
### 10 Over the Edge

Start on pink (1 dot) in center. Use straight right-to-left motion for inner dots, using resistance to slow cursor between lines.  
Then use straight up-and-down motion to get next type, and diagonals for third type.



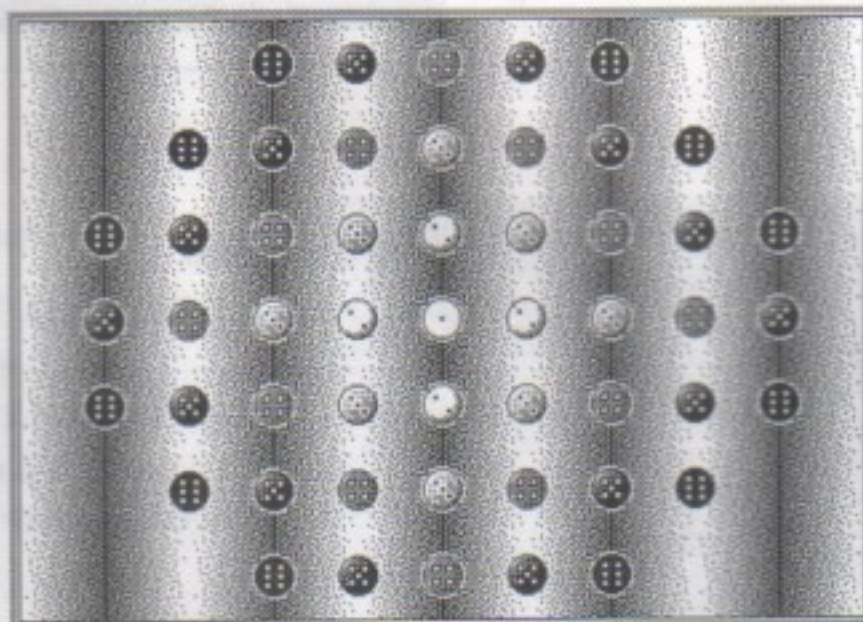
## 11 Circling the Vortex

Use circular motion working into ever-smaller circles.



## 12 Against the Grain

Start on pink (1 dot) in center. Bounce between grades with just enough force to reach dot and return to center. Take dots in the center horizontal row last for each type.





*Figure / Ground*

## KEY:

All solutions use the 10x10 grid shown at bottom.

The first coordinate is the location of one square of the piece to be moved and the second coordinate is the location to which that square is to be moved.

Examples: B3-C5 = The single square located at B3 is moved to C5.

E2-G7 = In this case, the square at D4 is part of a larger piece, but it is the square located at E2 that the cursor should select; then that square should be moved to G7 (along with attached squares).

Note 1: The square chosen is not always the upper-left.

Note 2: A different typeface is used for the solutions so that the capital "I" may be distinguished more clearly.

	A	B	C	D	E	F	G	H	I	J
1										
2					X					
3		X								
4										
5			X							
6										
7							X			
8										
9										
#										

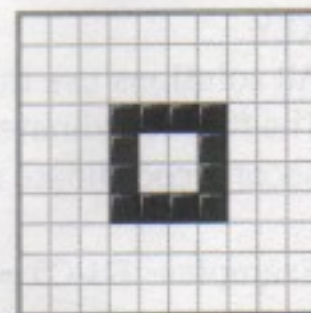
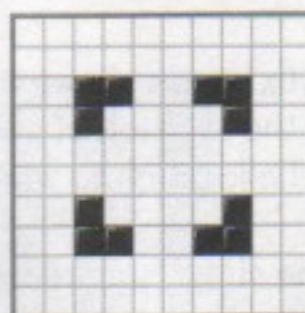


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## OCEAN

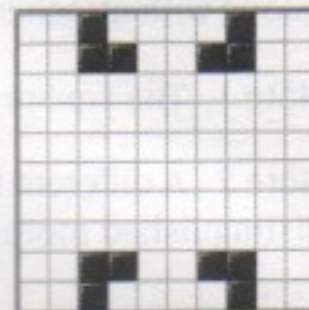
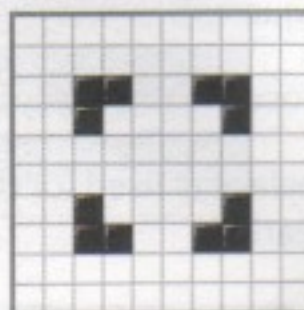
### 1 Four Corners

C3-D4, H3-G4, C8-D7, H8-G7



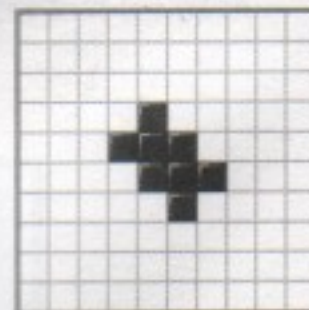
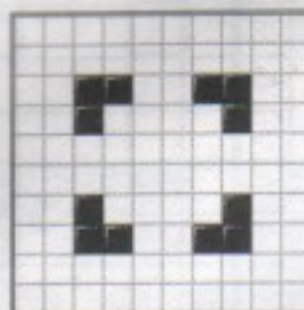
### 2 Four Corners 2

C3-C4, H8-H7, C8-C2, C4-C9  
H3-H9 H7-H2



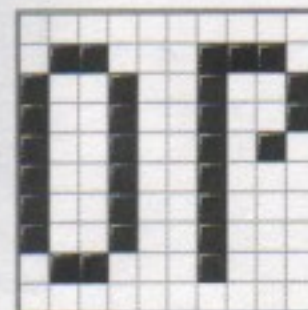
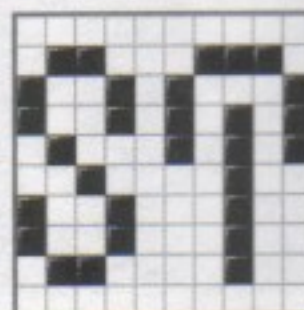
### 3 Four Corners 3

C8-E6 H3-F5 C3-C8 H8-E5 C8-F6



### 4 STOP

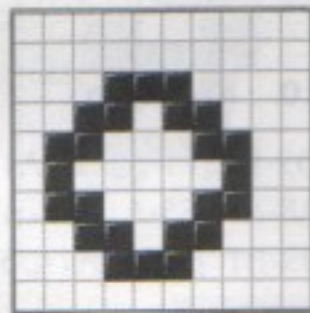
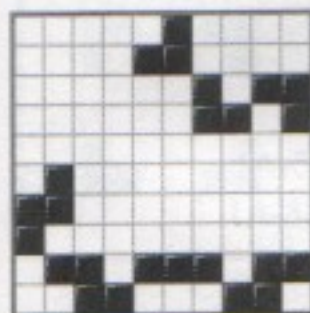
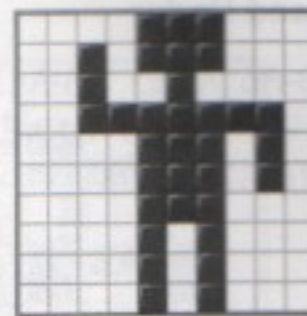
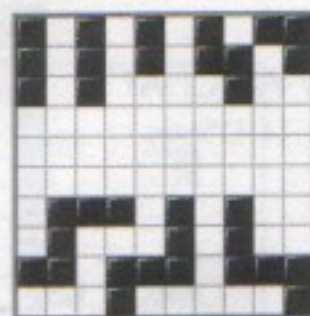
B5-J10 C6-J8 D3-A5 F3-D3 D7-E9 J3-D6  
E9-J3 H4-G3 J8-I5 J10-G9





**5 Man**

C1-J4 H7-C2 E1-J8 G1-E1 J1-G1  
J4-I4 F7-G7 B7-F4 G7-G5 J8-E9  
A1-G8

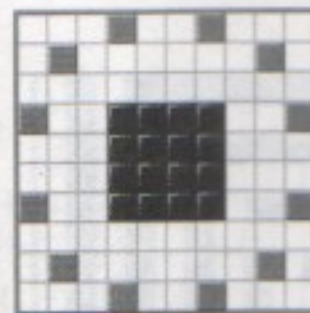
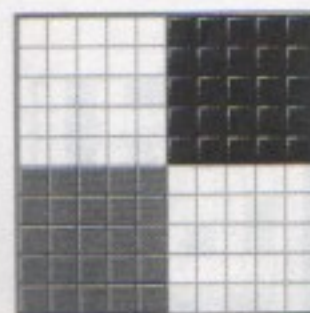
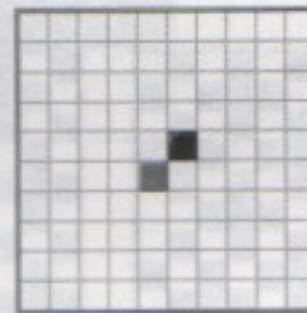
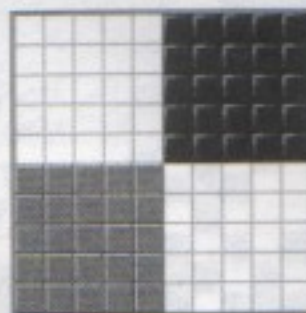


**6 Coral**

F2-B2 G4-G2 E9-D3 C9-G4 A7-G7  
J9-D4 G2-B7 B2-F9 J3-D8

**7 Hungry Squares**

A6-F3 F2-F4 F4-F6 F7-F6 F6-E5  
J5-I5 I5-H5 H5-G5 G5-F5 E5-E6



**8 Scattered Squares**

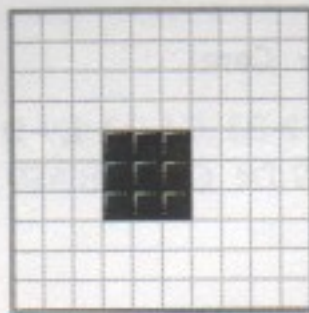
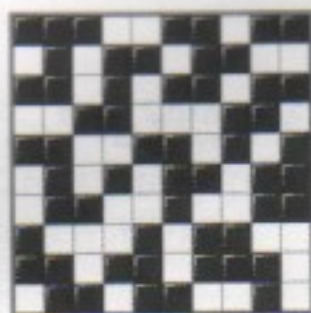
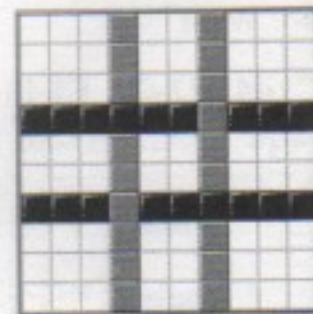
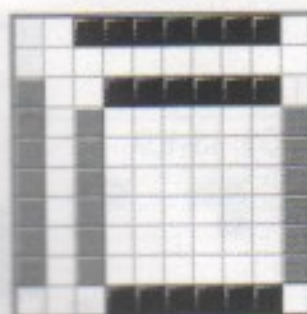
E6-F2 F2-E1 F1-A6 A1-B2 A6-B3 B3-  
B5 B5-C2 C2-C4 C4-D3 D3-D5 D5-E2  
E2-E4 E4-F3 F3-F5 D2-D1 F2-G1 B4-A4  
C3-A7 E3-I2 D4-J4 F4-I7 F6-G4 F5-F4  
F4-D4 C4-I9 G4-G10 B7-D4 D3-D10  
F3-B9



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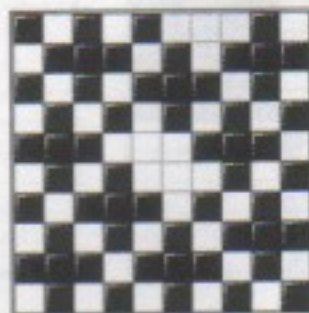
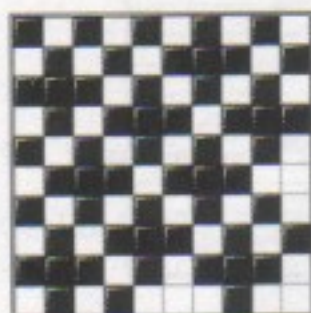
## 9 Over and Under

C4-H4 D3-A6 A3-F1 A6-A4 A7-A8 C1-A7  
F1-D1 G1-H1 H4-G1 D10-E10 J4-D5  
H1-H4 E10-E7 A8-G8



## 10 No Room

D2-B1 F1-A1 I1-A1 A5-A1  
A8-A1 E5-A1 E8-B1 G8-A1  
J3-B1 J5-B1 A1-D5

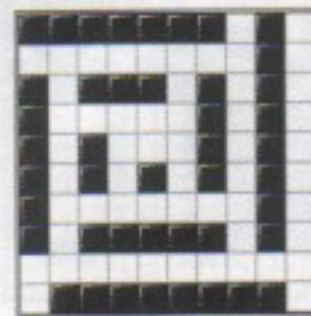
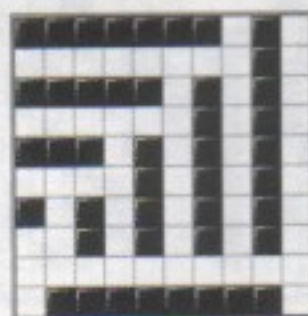


## 11 Cross Currents

I7-J6 J8-J10 H9-I8 E8-F9 C6-D7  
A5-H10 B3-B5 D2-A3 E4-D3 C1-E5  
D3-C2 G2-F3 I1-D4 J2-G1 I4-I2  
G6-H5 G1-J4 E5-G7

## 12 Ripples

B10-C10 I1-J1 G3-H2 A7-G8 E5-A7  
C7-F4 G8-E6 A3-C8 A5-A3 F4-C5  
E6-D4 A7-F3 H2-A5 F3-G3 D4-E6  
A3-C3 A5-A3 C10-B10 J1-I1

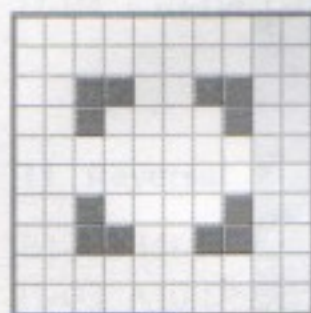
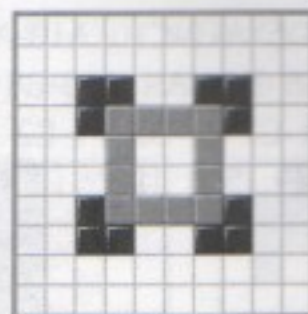
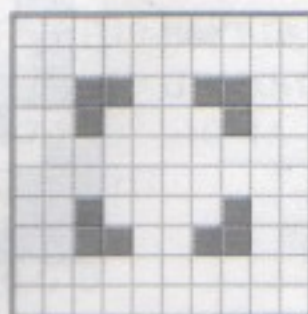




# DESERT

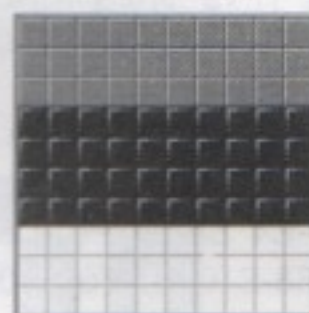
## 1 Discovery

C3-D4 C8-D7 H3-G4 H8-G7



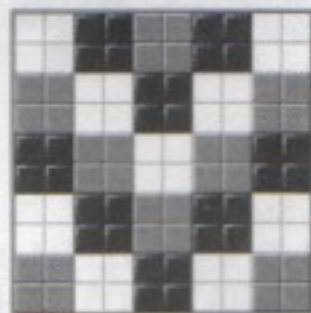
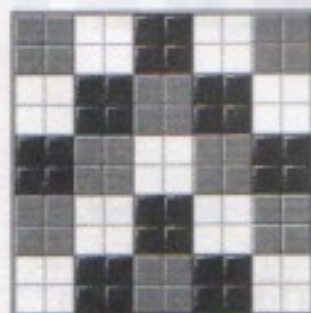
## 2 New Discovery

C3-D4 D4-C3 C8-D7 D7-C8  
H3-G4 G4-H3 H8-G7 G7-H8



## 3 Layers

A1-A5 A8-A1 A5-A1

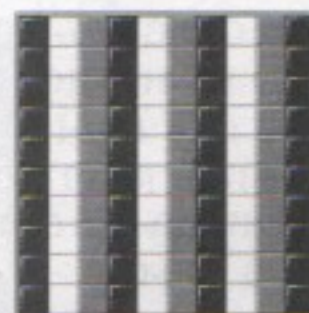
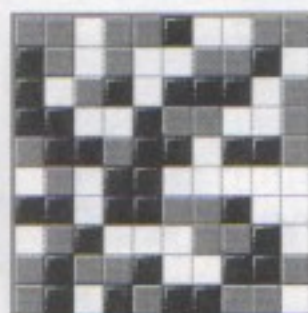


## 4 Bricks

A1-A3 C1-A1 C1-E1 H1-J1 G3-G1  
J7-J3 A7-A9 C7-A7 C9-C7 E9-E7 9-C3  
G7-I7 E9-E7 I9-E9 I9-E3 E9-I9 E5-E7  
E7-E5

## 5 Getting Straight

J2-I1 J6-I6 J10-I10 J1-I1 J1-A1 I1-H1  
J1-B1 I1-D1 J1-C1 J1-G1 J1-I1 J1-I1  
H1-E1 J1-I1 I1-J1 H1-F1 I1-H1

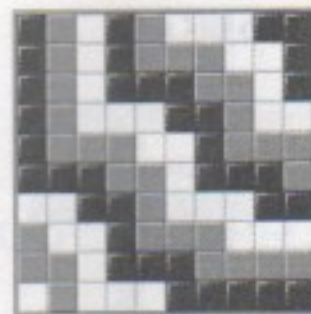
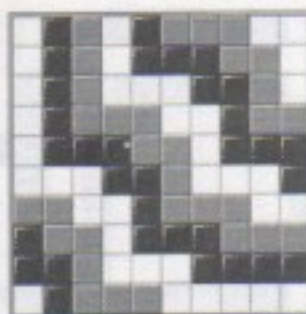




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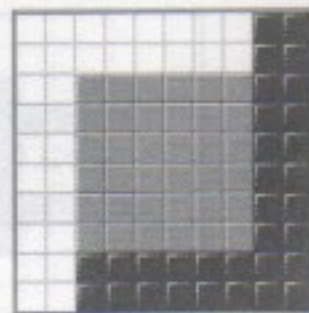
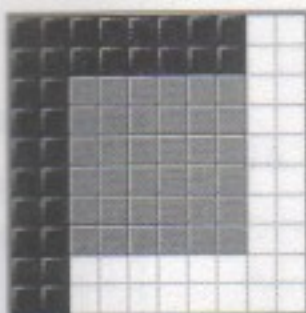
## 6 Shifting Sand

A10-F10 A9-D6 A10-C10 A10-A7 A7-C10  
C10-B2 B7-A8 D10-A9 D10-B8 B7-D5 B1-  
A2 C1-B2 D1-C2 E1-D2 F1-E2 C1-A1 D1-  
B1 J8-J10 J7-J9 J5-J1 J1-C8 E1-C1  
F1-D3 J1-H3



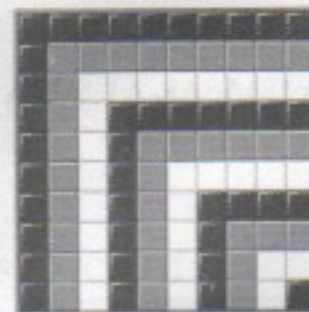
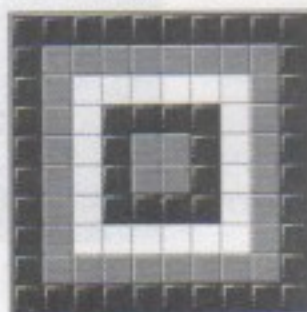
## 7 Plateau

C3-E3 E3-C5 C5-C3 J1-B1  
J9-B9 C1-E9 A3-I1



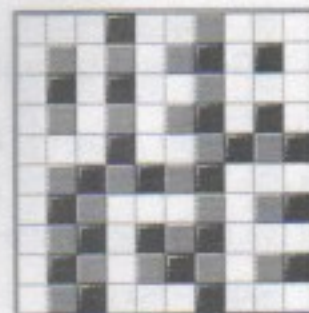
## 8 Off Center

C3-E2 E2-B5 B5-C3 D6-C9 C9-D9 F4-I3  
I3-I4 D4-E5 D5-J10 E4-E5 D5-F10 E4-J6  
E5-D4 D4-D5 D5-E4 E4-E5 F10-D8 J6-H4  
J10-H8 F10-J10 E8-E10 H5-F6 E10-G6  
J8-F9 F9-G8 H10-H7 G7-J10 J7-J8  
G10-H10 J10-I9 J10-I9 I9-J10



## 9 War & Peace

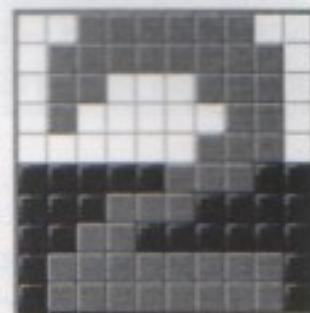
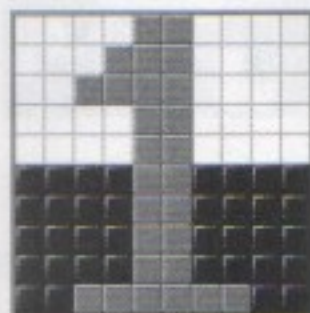
A6-G6 F4-F3 J1-J7 D2-E3 A1-G7 E1-H9 D1-J9 G2-D2 H1-G1 H1-I2 A4-B3 B3-B2  
B5-B4 A4-D3 B7-B6 B9-B8 C10-B10 B5-C8 E4-I9 E4-I9 D5-D4 B6-C6 C6-B6 E6-D6  
J3-G3 I4-F2 J3-G4 F7-J9 E10-I10 E8-C7 F9-C9 F8-J6 H5-G5 I5-H6 J10-J5 F10-G10  
F10-F4 G10-F10 G10-F6 F10-G10 F10-E9  
G10-G9 G10-G7 F7-F10 I10-I7 I6-I8 J9-J8  
J7-J9 G9-H8 H7-H10 J10-F10 J10-I10 J8-J9  
J10-H10 J9-J8 I10-H10 J10-H9 J10-J8 J8-J9  
H10-I10 I7-I8 J8-J10 J10-H10 I7-J7 I9-J9  
I8-I7 I8-J7 I10-H10 G10-J9 I10-J9 H10-I9  
H10-G10 E10-G10



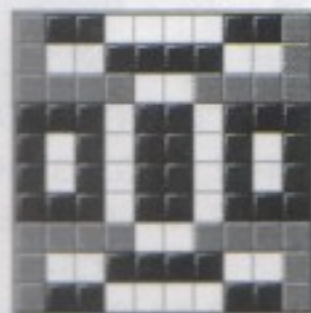
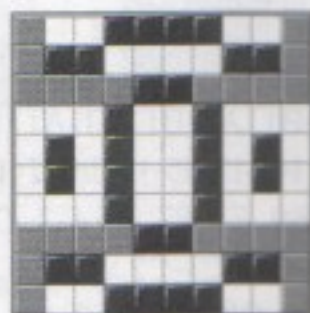


**10 One to Two**

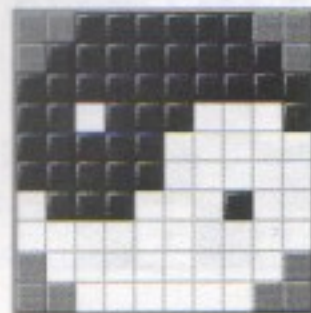
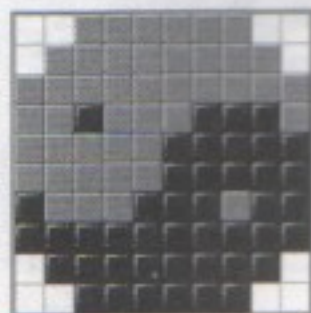
A6-A5 C9-G9 A5-A6 G9-H9 H9-H10 H10-B10 B10-B9 B9-C9 C9-C8 C8-D7 D7-E5  
 E1-F1 E1-E10 D2-F8 E4-E6 C3-E8 F1-E1 G1-J6 E1-D1 F1-J6 E10-F10 F10-G10  
 G10-H10 E10-H7 H7-E7 H7-F1 E7-H7  
 H7-D7 G7-F2 D7-H7 H7-E7 H7-G3 E7-H7  
 H7-E7 H7-G5 E7-G7 G7-E7 H7-H4  
 E7-G7 G7-E7 H7-G6 E7-E10 H10-G10  
 H10-J7 J7-J8 J7-C1 J8-J7 J8-B2 J7-D3  
 J7-B4 E10-D4 G10-G7 G10-E3

**11 Reversal**

B1-A1 H1-I1 B10-A10 H10-I10 D2-D1 D9-D10 B2-B1 H2-H1 B9-B10 H9-H10 A1-D3  
 J1-G3 A10-D8 J10-G8 E3-E2 E8-E9 B5-A5 D4-C4 I5-J5 G4-H4 D2-E4 E4-F4 F4-F6  
 F6-E6 E6-E7 E4-A4 E6-A7 E7-F7 F7-F5 F5-E5 E5-E4 E5-I4 E7-I7 E4-E5 E5-E6  
 E6-E7 E7-F7 F7-F6 F6-F5 F5-F4 F4-D3 G2-G3 D9-D8 G9-G8

**12 Yin Yang**

A7-A4 A3-B3 A1-F6 A6-G5 B7-I5 H5-D1 I5-J4 G5-I3 I4-F1 E1-E6 G1-D7 E7-H7  
 D7-A10 E6-A9 B3-B10 E3-E4 C2-G3 G4-F3 C4-J10 E5-J9 G3-I10 I3-I1 J4-J2  
 J1-C4

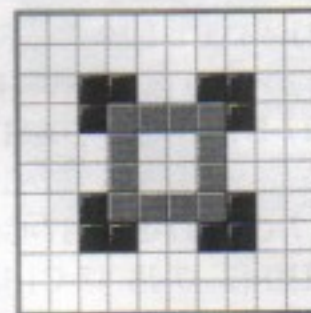
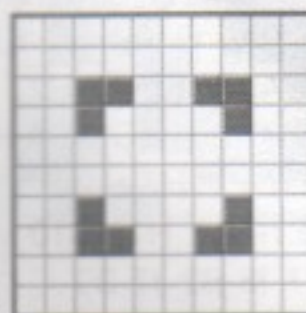




## MOUNTAIN

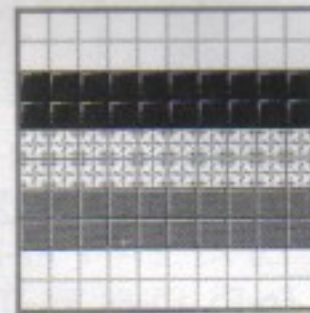
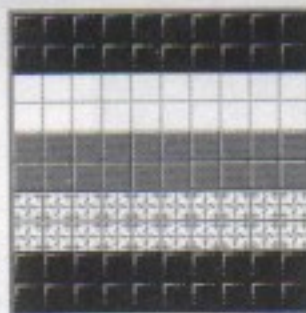
### 1 More Discoveries

C3-D4 C3-B2 B2-C3 B2-C3 C8-D7 C8-B9  
B9-C8 B9-C8 H3-G4 H3-I2 I2-H3 I2-H3  
H8-G7 H8-I9 I9-H8 I9-H8



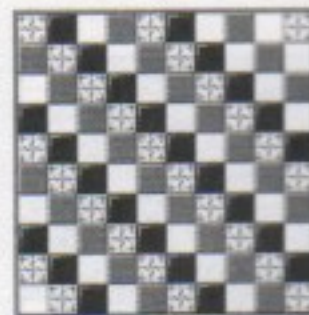
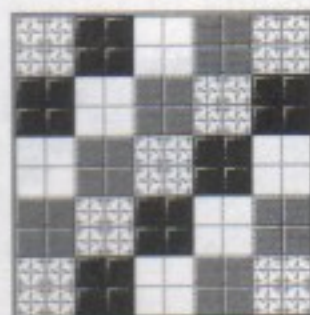
### 2 Stripes

A5-A7 A9-A1 A1-A3



### 3 Small is Beautiful

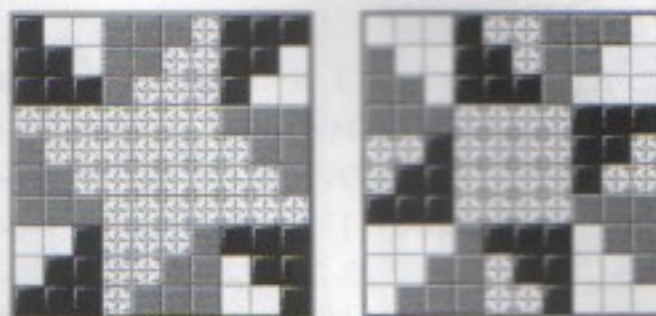
E1-H1 E1-F1 C3-F1 C1-E1 E3-E1 C3-C1 A5-B1 A1-B1 B1-A1 (top row done) I3-I2  
I2-F2 H3-I4 I4-J5 J5-J6 G4-F2 F2-G3 G3-H4 H4-I5 I5-J3 I6-I7 I6-I2 I8-D2 G9-G7  
I7-F3 F3-G4 G4-H5 H5-I6 G7-H7 I6-H2 E9-B9 E5-F7 E5-G7 D9-D2 D2-E3 E3-F4  
F4-G5 G5-H6 H6-J9 H9-H8 H8-G7 C3-I9 E5-D5 C3-C2 E5-E4 F6-F5 D4-G6 E5-H7  
F5-F6 E4-E5 D3-D4 I9-B2 B2-A2 (2nd row) G9-G8 G10-I10 G8-F7 A4-B4 A4-A3  
(3rd row) B4-A4 C4-B4 (4th row) F7-F8 A4-C5 C5-D6 D6-E7 F8-A7 H9-A4 E7-F8  
F8-G9 F10-H10 H9-B6 C6-C7 F9-B10 G9-F9 H10-G10 B5-A9 A6-A5 B5-B6 A5-A6  
(5th & 6th rows) A10-A8 B9-C8 C8-B8 C7-D7 D7-C7 (7th row) F9-E9 E9-F9 E8-D8  
C10-D10 C9-B9 C9-C10 E10-F10 B9-E9 B10-E10 A8-A9 (8th & 9th rows) A10-C10



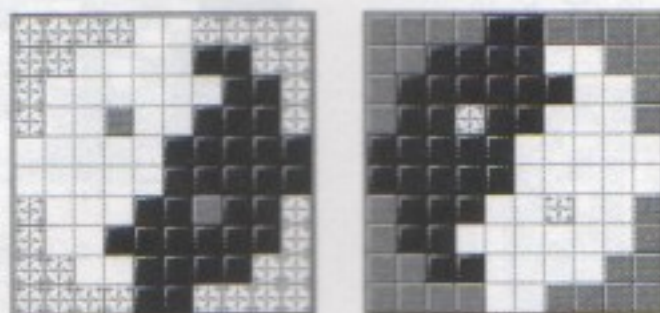


**4 Twist and Turn**

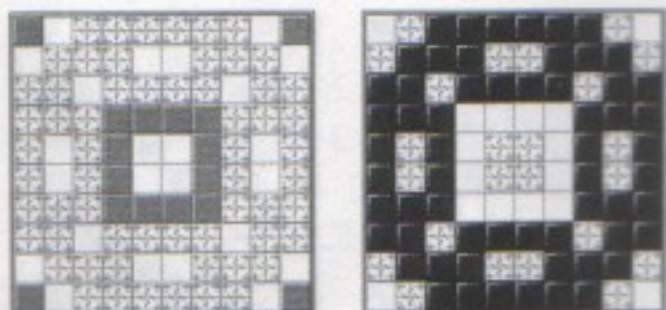
A5-A4 A10-A9 E10-C10 J10-H10 J4-J7  
J1-J4 D1-G1 A1-D1 A4-A2 A9-A7 C10-B10  
H10-G10

**5 Yin Yang 2**

A1-B2 G2-E1 A5-A9 A5-I9 C4-A3 C4-A1 A3-B1 B1-B5 B5-J1 B5-J8 A9-G4 B8-C8  
C8-D8 B8-C10 E6-C8 C8-C1 C8-G10 C1-C8 E6-J7 C8-C7 C8-G1 C7-C8 J1-A7 J1-J3  
C7-I1 C8-C7 C8-I2 C7-D8 A7-F5 D3-B9 E7-B4 B8-B3 B3-A6 H4-B5 C5-A6 E6-G7  
C7-E4 A5-D3 C7-D4 F4-E4 F4-D4 E4-D4 E4-D3 D3-D4 B9-G2

**6 Summer and Winter**

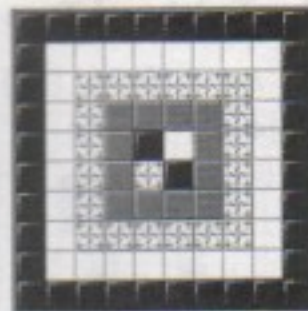
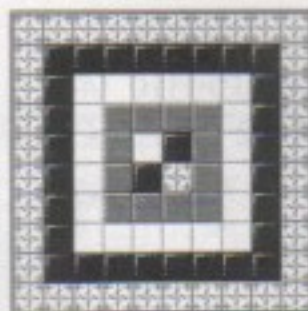
A1-D4 J1-G4 A10-D7 J10-G7 A1-E5 J1-F5 A10-E6 J10-F6 E2-E4 B5-D5 E9-E7 I5-G5  
C3-D4 H3-G4 C8-D7 H8-G7 B1-D1 I1-G1 J2-J4 J9-J7 I10-G10 B10-D10 A9-A7  
A2-A4 A1-B2 J1-I2 A10-B9 J10-I9 D1-D3 G1-G3 J4-H4 J7-H7 G10-G8 D10-D8  
A7-C7 A4-C4 C1-E5 H1-F5 J3-F5 J8-F6 H10-F6 C10-E6 A8-E6 A3-E5 E3-D3 D3-F3  
F3-E5 H5-H4 H4-H6 H6-F5 E8-D8 D8-F8  
F8-E6 C5-C4 C4-C6 C6-E5 E1-E2 J5-I5  
E10-E9 A5-B5 B1-D1 D1-G1 G1-I1 I1-J2  
J2-J4 J4-J7 J7-J9 J9-I10 I10-G10 G10-D10  
D10-B10 B10-A9 A9-A7 A7-A4 A4-A2  
A2-C3 C3-H3 H3-H8 H8-C8 D1-G1 G1-J4  
J4-J7 J7-G10 G10-D10 D10-A7 A7-A4  
A4-C8





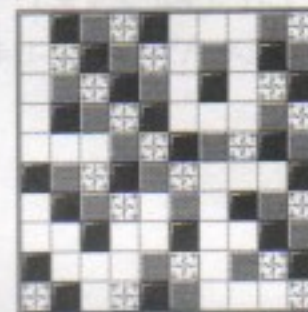
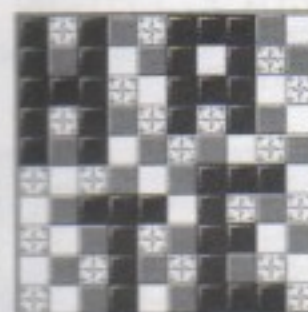
## 7 Four Seasons

E5-A1 A1-B2 A1-C3 C3-H3 H3-H8 H8-C8  
C8-D7 C4-D4 C4-D4 D3-D4 D3-D4 H4-G4  
H4-G4 D8-D7 D8-D7 E6-A10 F5-E5 F6-  
E6 A10-J10 J10-J1 J1-I2 J1-I2 J1-G4 J10-I9  
J10-G7 A10-B9 A10-D7 C2-C1 I3-J3 C9-  
C10 B3-A3 A1-C3 J1-H3 J10-H8 A10-C8



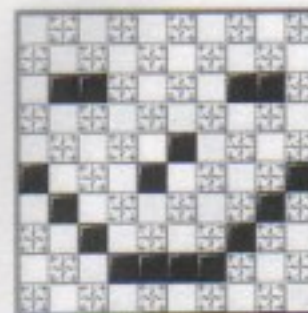
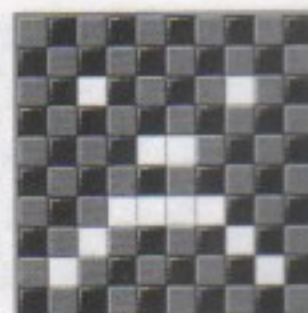
## 8 Transformation

F1-A1 C7-A1 G6-A1 A1-B1 E1-D1  
E2-D2 E4-B2 F5-C3 G4-D4 E5-C1 F6-E3  
B7-B3 B6-B5 I2-J1 J3-I3 I5-J4 G4-G3  
D6-C4 J7-J6 J6-J7 J8-G2 J9-C5 J9-J8  
C9-D10 C8-D5 C9-J9 B9-C7 C10-E6  
A6-H5 F8-F7 B7-A8 C8-A8 B9-A8  
B9-D6 A8-D7 A8-C10 C10-I8 E10-F8  
D10-E10 A10-A9 A9-B10 B10-A10  
E8-A10 E8-F8 E10-D10 H7-J7



## 9 "Don't Worry, Be Happy"

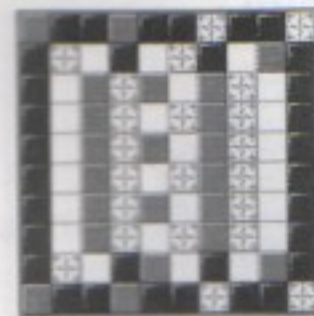
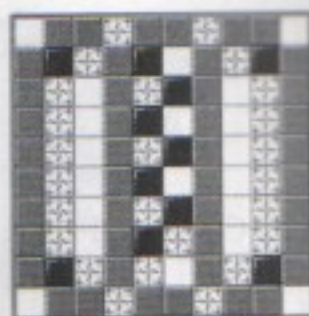
A2-A1 C2-C1 E2-E1 G2-G1 I2-I1 A4-A3 C4-C3 E4-E3 G4-G3 I4-I3 A6-A5 C6-C5  
E6-E5 G6-G5 I6-I5 B7-B8 D9-D8 F9-F8 H7-J7 J7-J9 J9-J8 H9-H8 A1-A3 A3-A2 A2-A5  
A5-A4 A4-A6 A6-A8 A8-A7 A7-A10 A9-B1 B1-D1 D1-F1 F1-H1 H1-J1 J1-I2 I2-G2  
G2-E2 E2-C2 C2-A2 C2-C3 C3-B3 B3-C2 I2-I3 I3-H3 H3-I2 A2-A4 A4-A6 A9-A10  
A6-A8 A8-B7 B7-B5 B5-C4 C4-C6 C9-C10 C9-B9 C6-C8 C8-C10 E9-E10 G9-G10  
E9-D9 G9-F9 C10-D7 D7-D5 D5-D3  
D3-E4 E4-E6 E6-E8 E8-E10 E10-F7  
F7-F5 F5-F3 F3-G4 G4-G6 G6-G8 G8-I0  
G10-H9 H9-H7 H7-H5 H5-I4 I4-I6 I6-I8  
I8-I10 I10-J9 J9-J7 J7-J5 J5-J3 A6-B7  
B7-C8 C9-C8 D10-D9 F10-F9 H10-H8  
J10-J6 B10-I7 A9-F5 E6-J3





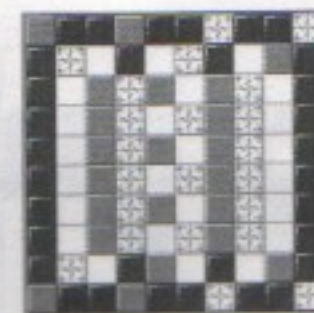
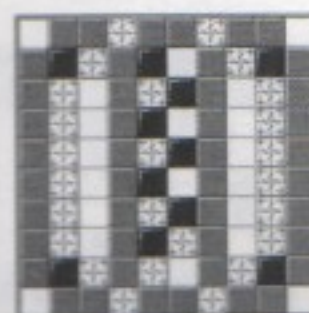
### 10 Bee Dance

B2-A2 B9-A9 I2-J2 I9-J9 B3-A3 B3-A3  
I3-J3 I3-J3 E2-D2 F3-G2 E8-D9 F7-G9  
G3-H3 G2-I1 G9-I10 H2-J1 H9-J10  
H3-G3 H2-G2 H9-G9 E4-B1 E6-B10  
E3-F2 F5-F1 E5-F4 E7-F6 D3-C3 D2-E1  
C2-B2 C2-D2 D9-E10 C9-B9 C9-D9  
E7-F10 E5-C1 E3-H1 A1-B3 A1-E3  
A10-A1 A10-E5 A1-A10 A1-E7 A10-A1 A10-E9 A1-A10 A1-I2 A10-A1 A10-I9 A1-D1  
D1-A10 D10-C10 C10-D10 G10-H10 H10-G10 A10-D10 D10-C9



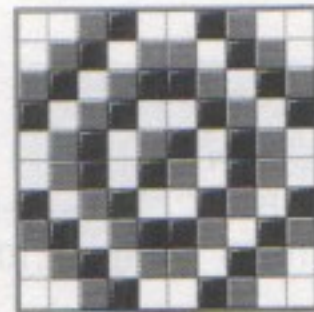
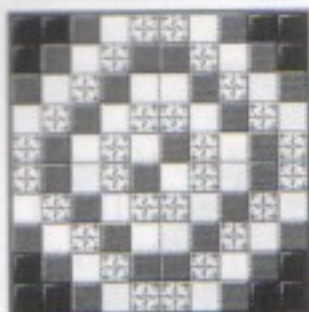
### 11 Sunflower

E1-E4 J5-G5 E10-E7 A5-D5 E1-E3  
J5-H5 E10-E8 A5-C5 E4-E3 G5-H5  
E7-E8 D5-C5 E4-E3 G5-H5 E7-E8  
D5-C5 E6-A1 F5-J1 B4-D4 D2-D1  
C3-D4 B4-A4 C3-B3 D2-C2 D1-D4  
G2-G4 H3-G4 I4-J4 G2-G1 H3-H2 I4-I3  
J4-G4 I7-G7 H8-G7 G9-G10 I7-J7 H8-I8  
G9-H9 G10-G7 D9-D7 C8-D7 B7-A7 D9-  
D10 C8-C9 B7-B8 A7-D7 A10-E6 J10-F6  
A2-B1 B1-I1 I1-J2 D4-G4 G4-G7 G7-D7  
J2-D7 A1-E5 J1-F6 A1-J1 A1-J1 J1-J4



### 12 Conservation

A1-E5 J1-F5 J10-F6 A10-E6 A1-B2 J1-I2  
J10-I9 A10-B9 C2-E4 B3-D1 C9-A7 J3-I4  
I5-G7 I3-I4 A2-G6 B1-G5 A1-H5 C8-H8  
H5-H1 J9-A9 E3-C3 H9-A9



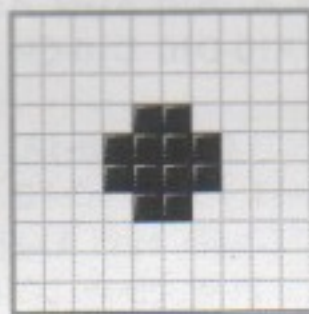
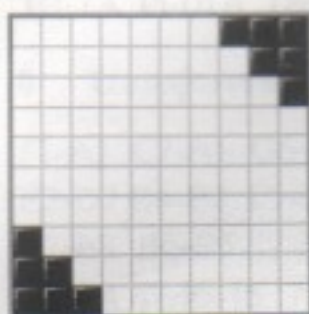
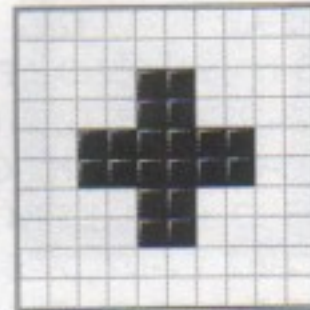
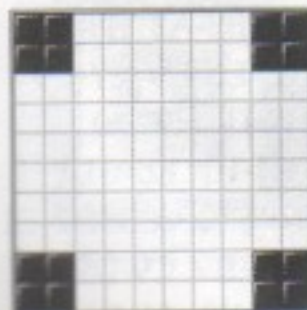


# Heaven & Earth: The Official Strategy Guide

## SKY

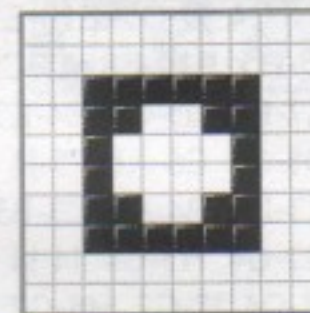
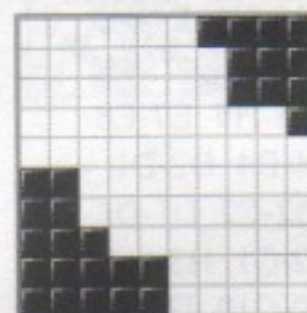
### 1 Cross 1

A1-E3 J1-H5 J10-F8 A10-C6 E5-A1



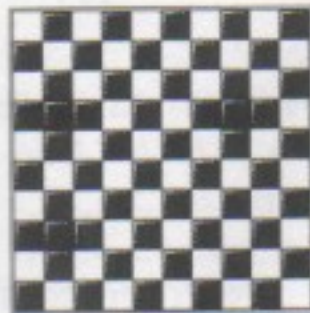
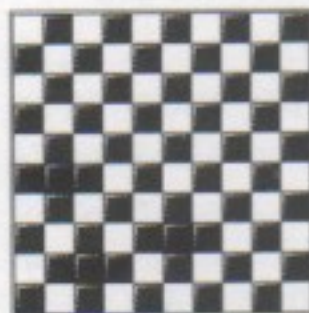
### 2 Cross 2

A8-G2 H2-J1 I3-G4 H1-E4



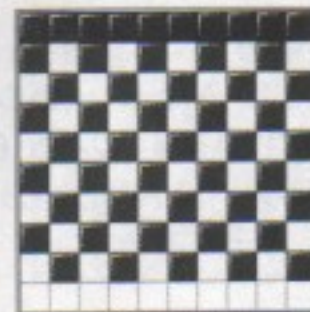
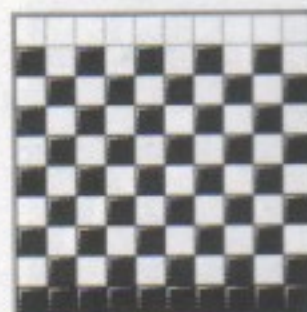
### 3 Cross 3

G1-A1 A6-F1 J1-I2 F1-A6 A1-C5 A6-E6  
J9-I7 E6-A2 A1-C2 A1-C3



### 4 Rainfall

B4-B6 B8-C9 H4-F8



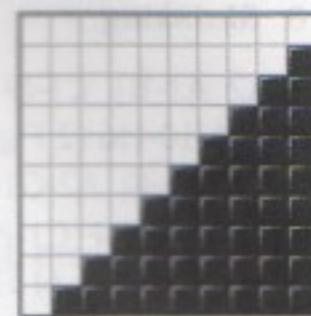
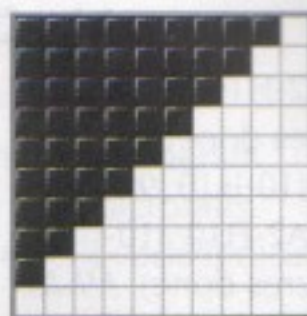
### 5 Snowfall

B3-B1 D3-D1 F3-F1 H3-H1 J3-J1  
A1-B10 C1-D10 E1-F10 G1-H10 I1-J10  
A10-B3 C10-D3 E10-F3 G10-H3 I10-J3

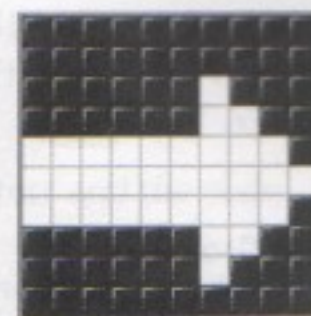
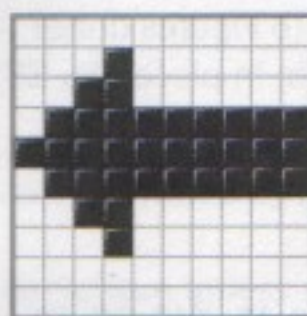
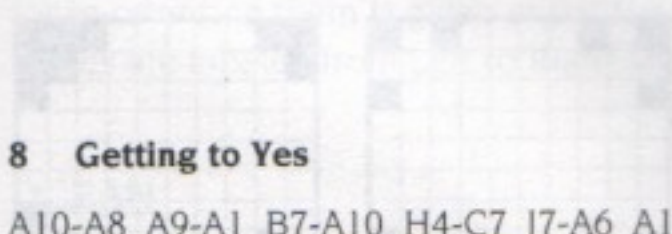


**6 Step By Step**

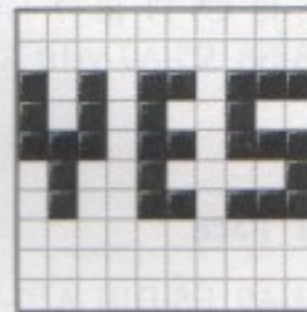
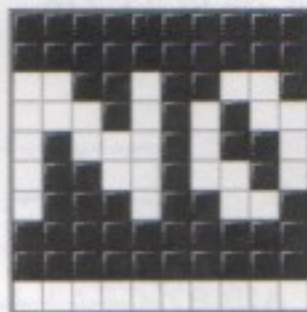
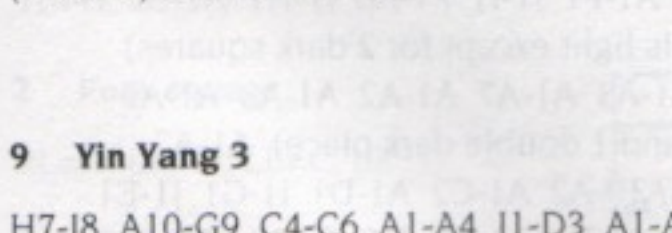
A1-B2 J10-I9 B2-C3 I9-H8 C3-D4 H8-G7  
D4-E5 G7-F6 E5-F6

**7 Changing Winds**

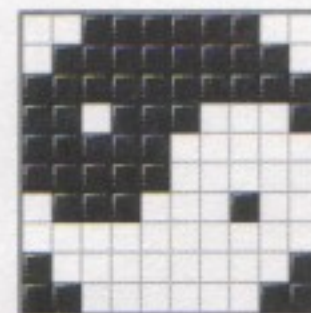
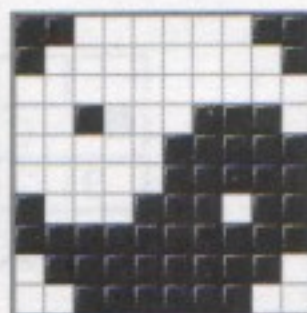
A5-A4 E1-E2 A4-A7 E9-E6 A10-B9  
A10-A9 A10-A1 A10-A9 A10-A1 A10-A9  
B4-H6 E2-A5 H6-G3 A10-A6 A1-G7

**8 Getting to Yes**

A10-A8 A9-A1 B7-A10 H4-C7 J7-A6 A1-  
A3 A1-A2 A1-A4 A1-A2 J5-G7 (E done)  
A10-H4 J2-I3 D5-B9 H4-C6 A1-A2 A1-A2  
A10-C1 C6-I7 F5-F6 A1-H5 D1-B1 A6-A2  
A1-D1 H3-A3 (S done) A10-I3 J1-G1 J1-  
C8 A10-B9 A1-H1 A8-A3 J10-B6 E1-B7  
(Y done) F10-E7 H1-H3

**9 Yin Yang 3**

H7-I8 A10-G9 C4-C6 A1-A4 J1-D3 A1-A4 (leaves top 3 rows dark) J10-B2 H9-J2  
I8-G1 J10-I10 D6-J6 I7-E1 J10-F10 C9-F5 A10-A5 E10-C10 A7-A8 A10-F2 B9-D2  
(have 4 single whites and 2 triple whites  
UL & UR, 2 sgl. dark and 2 big dark blocks)  
A5-E10 F5-E8 A10-A7 E8-A9 E10-B10  
F7-B4 (moves large dark block from LR to  
UL) A1-I10 J1-I9 (4 single dark) A1-F5  
J1-F7 D2-A2 E1-B1 G1-I1 F2-J2 J1-J4  
A1-H7 (UL & UR corners done) A10-A7  
A4-C4 J10-J1

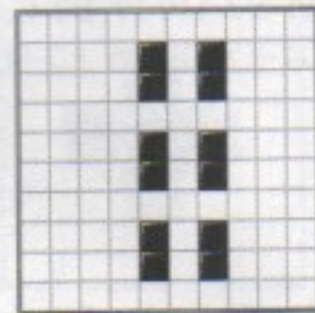
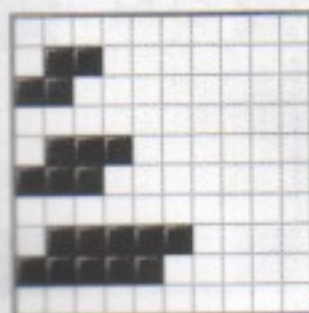




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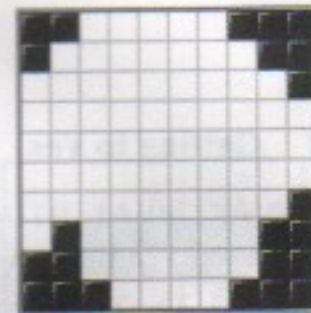
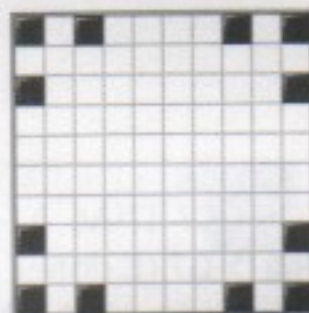
### 10 Shrinking

A3-A2 A1-B1 C1-J9 A2-H10 J10-I10  
 J10-J6 H10-H6 (2 Figures done), A6-A2  
 A1-C1 D1-J9 A2-G10 J10-H10 J9-B1  
 G10-B2 A1-B1 C1-J9 A2-H10 J10-I10  
 J10-F6 H10-G3 (4 Figures done) A9-A2  
 A1-E1 F1-J9 A2-E10 J10-H10 D1-J9  
 A2-G10 J10-H10 J9-B1 G10-B2 A1-B1  
 C1-J9 A2-H10 J10-I10 (6 Figures done)  
 (Next 5 moves put them in place) F6-E3  
 H6-E6 J6-G6



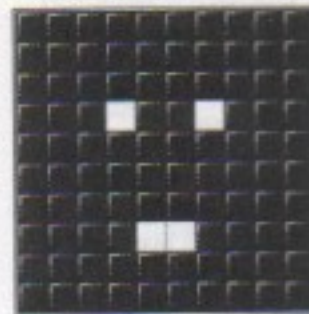
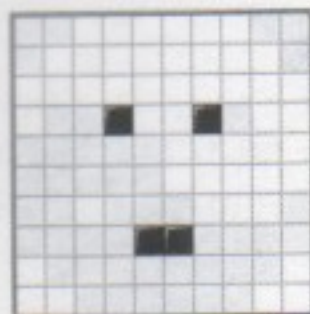
### 11 Growing

A1-E1 J1-I2 J1-H3 A10-A5 C10-C5 A8-  
 E5 J1-C8 A10-B9 A3-A2 C1-B1 E1-H1  
 A5-I2 C5-J3 J8-J7 J10-I8 C8-I9 A1-A10  
 A8-B8 E5-A9 A10-A8 J10-G10 J1-H3



### 12 Face

D4-A9 E8-B10 A10-B9 A10-B2 G4-A3 A1-B2 A1-C8 C2-A7 A10-B9 D8-G10 A10-H9  
 J10-I9 J10-D7 H6-E8 A10-G10 A10-A5 A1-A3 A1-F1 J1-I1 F1-A6 J1-H1 A1-B2 H4-J1  
 I1-A7 B7-E10 (Top row of grid is dark, bottom is light except for 2 dark squares)  
 A1-A2 A1-A6 A7-J10 A1-A2 A1-A5 A6-H10 A1-A3 A1-A7 A1-A2 A1-A8 A1-A2  
 A1-A9 (Top 2/3 is dark, bottom has 2 singles and 1 double dark piece) A1-A2  
 E10-H1 A1-A10 J1-D4 I10-G4 (Eyes in place) A10-A2 A1-C2 A1-D1 J1-G1 J1-E1  
 E1-D1 A1-B2 A1-F9 J10-H9 H10-D10 D10-A2 A1-B2 A1-G9 J10-I9 I10-F10 F10-H10  
 J10-I10 J10-J9 H10-I10 J10-J9 I10-I8 I8-E8





*Fit / Fall***KEY:**

The pieces are inserted into the grid as shown in the diagram.

When there is only one level, the pieces are shown pictorially.

When a piece needs to be turned, it is shown with a code indicating how it should be turned:

C1=Clockwise 1 time

C2=Clockwise 2 times

CC1=Counterclockwise

D=Flipped down (horizontally)

S=Flipped sideways (vertically)

When there is more than one level, the pieces are identified by letters and the code for re-orienting them is given under the title.

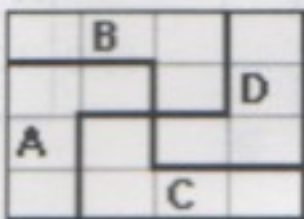
Pieces are labeled from Left to Right and Top to Bottom unless otherwise noted.

**OCEAN****1 Staircase**

Left=A, Right=B

**2 Four square**

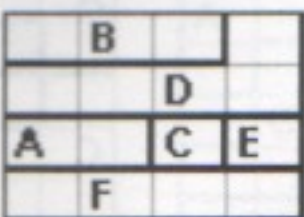
UL=A, UR=B, LL=C, LR=D

**3 Genie Into a Bottle**

Top = A,B

Middle = C, D(CCI), E

Bottom = F





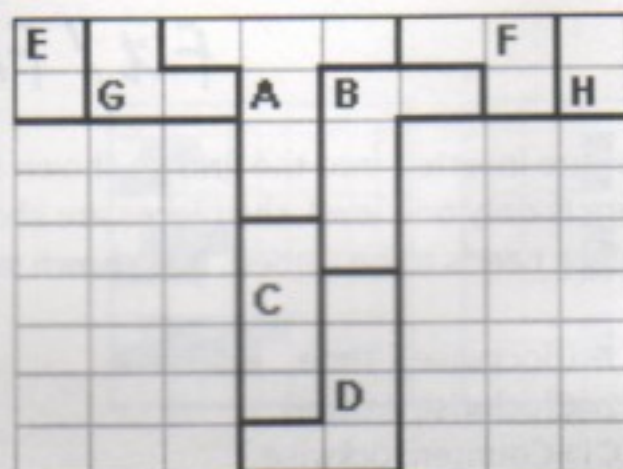
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### 4 Tea for Two

"T"=A

"W"=B(D), C, D

"O"=E, F, G, H

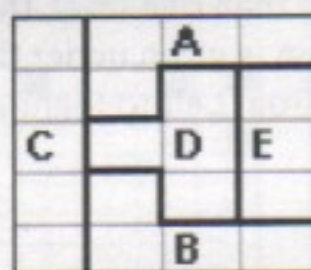


### 5 Tight Fit

"F"=A, B(CC1)

"I"=C

"T"=D(C1), E



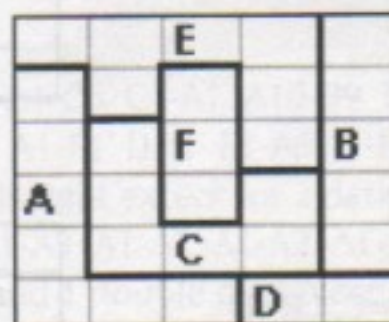
### 6 Life in a Box

"L"=A

"I"=B

"F"=C(CC1), D(C1)

"E"=E(C1), F(C1)



### 7 Wig

Top=A(C2), B(D), C

Middle=D(CC1), E(C1), F

Bottom=G(D), H(CC1)





**8 Building Blocks**

Top=A, B

2nd Row=C, D

3rd Row=E(C1), F(C1)

Bottom=G, H

E			G		
		A			
				D	
	C				
			B		
				F	
H					

**9 Picture Frame**

"P"=A(CC1+D),

"i"=B, C(C1)

"c"=D(S),

"t"=E(C1)

"u"=F(C2), G(C1)

"r"=H(C1+D),

"E"=I

				E				F
						C		
I		D						
				B		G		
				A				H

**10 Garage**

Top=A(C1)

Middle=B(S), C(C1+S), D(C1), E, F(C1), G(S)

Bottom=H, I(C1)

		F			
E			C		
				I	A
	B				
			D		
G				H	

**11 The Chicken or The Egg**

Top=A(C2), B(C1)

Middle=C,D,E(C1)

Bottom=F(S), G(C2)

A					G
	C		D		
		F		B	E



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## 12 Pentaminoes

Top=A, B(CI), C(CI+S), D

2nd=E, F(D)

3rd=G, H(CI+S)

4th=I(CI), J(CI)

Bottom=K(CI+D), L(D)

	L				
			E		B
A	I				D
		F		C	
			H		
		G		J	
K					

## DESERT

### 1 Double Staircase

Two levels

UL=A, UR=B

LL=C, LR=D

BD	CD	CD	AC
BD	BD	AC	AC
BD	AB	AB	AC

### 2 Upstairs

Top=A, B

Bottom=C, D, E

AD	AD	AB	CE
AD	AB	BC	CE
AB	BE	BE	CE

### 3 Wishing Well

3 levels

"W"=a(S), b

"I"=c,d

"S"=e, f(C2)

"H"=g

beg	ade	beg
bfg	adf	bfg
bfg	adg	bfg
bfg	adf	bfg
abg	abd	bfg

### 4 Jigsaw

2 levels

Top=A, B, C

Middle=D

Bottom=E, F, G

BG	BG	AC	CE
DG	BC	AC	AE
DG	DF	AF	FE



### 5 Two Holes

A block with two letters shows where pieces overlap and "sink" into the holes.

Left to Right=A, B, C(S) D, E

E	E	A
E	ec	A
C	C	A
B	cd	A
B	D	D
B	B	D

### 6 Notches

2 levels

Top row - A(C1+D), B

Bottom row - C, D(C1)

DC	DC	BC	BD
DC	DC	DA	BD
AC	AC	BA	BA
AC	AC	BA	BA

### 7 Bacon & Eggs

2 levels

Top=A, B, C, D, E

Bottom=F, G, H

AB	CD	FD	FD
AB	CH	GH	FG
AB	CE	EH	EG

### 8 Steps

1, 2, 3 & 4 levels

"S"=A,

"T"=B,C

"E"=D(C2), E(C1)

"P"=F(C2)

"S"=G,H,I,J(CC1)

J	AJ	ABJ	ABDF
C	AD	DGJ	BDFG
E	AF	AFJ	ABDF
E	DF	DHI	ABDF
E	AF	AFI	ABFI

abc	abc	abd	acd
acd	abd	abc	bcd
bcd	acd	bcd	acd
abd	abd	abc	bcd

### 9 Flip Turn

3 levels

Top=a, b(C1+D)

Bottom=c(CC1), d(D)

AE	DE	AD	AD	AC	AC
AE	AE	AD	AD	AC	AC
AF	EF	ED	DF	CF	CF
EF	EF	EF	DF	CF	BF
BE	BE	BD	BF	BC	BC
BE	BE	BD	CD	BC	BC

### 10 More Notches

2 levels

Left to Right=A(CC1+D),

B(C1+D), C(C2), D(S), E, F(C1)



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### 11 Pentaminoes 2

2 levels

Top to Bottom

Left = A, B(S), C(C1+S), D(S), E(D)

Middle = F(S), G, H(C2), I

Right = J(CC1+D), K, L

AL	AJ	AB	AB	AB	BF
CL	JL	JL	FJ	FG	BF
CI	CH	JL	GK	GK	FG
CI	DH	DH	DE	GK	EK
CI	HI	HI	DE	DE	EK

### 12 Pentaminoes 3

3 levels

Top to Bottom (X=Preset Piece)

Left = A, B(S), C(D), D(S), E(CC1)

Middle = F, G, H(S), I(S),

Right = J(CC1), K, L(C1)

EFH	DEH	DGL	BDL	BKJ	BKX	BIX
EFH	FGH	FGL	DGJ	CDJ	JKX	BIK
EFH	AEL	AGL	ACJ	ACI	ACI	CIK

## MOUNTAIN

### 1 Infinite Staircase

2 levels

Use 4 pieces

A, B(C2), C, D(C2)

AC	BD	BD	BD
AC	AC	BD	BD
AC	AC	AC	BD

### 2 L-evator

3 levels

Use 4 pieces

A, B(C1) C(C2), D(CC1)

abc	bcd
abc	acd

### 3 L-ift

4 levels

Use 12 pieces

A(S) B(C2) C(C2)

D(CC1) E(CC1)

F(CC1+D) G(CC1+D)

H(C1) I(C1) J(C2) K, L(D)

GJKL	GJL	BCGI	ABCI
FHKL	FHJ	EFGH	ABCD
EHKL	DEJK	ADEF	ABCD



#### 4 Pencil Box

1 level

Left=A, B, C(C1)

Right=D, E, F, G(C1)

	G			
				F
D	E	A	B	
			C	

#### 5 Chalk Box

1 level

Top = A, B, C, D, E(C1),

F(C1), G(C1), H(C1)

Bottom = I, J, K, L, M, N, O

	A			B		
E			I			
			J			G
			K			
			L			
F			M			
			N			H
			O			
	C			D		

#### 6 The Missing Piece

Top =A, B, C, D, E, F,

G(C1), H(C1), I(C1), J,

K(C1), L(C1)

Bottom = M

	A		B		C		
						K	
	D		E		F		
					J	L	
G	H	I					
					M		

#### 7 T-Square

1 level

Left = A, B, C(D), D(D)

Right = E(C1+S), F(C1+S),

G(C1+S), H(C1+S)

	A		B	
E			F	
		G		H
	C		D	



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## 8 Hooks

2 levels

Top = A, B, C, D, E, F

Bottom = G, H(CC1)

I(C1+D), J(C1+D), K(C2),

L(C2), M(C1+S), N(C1),

O(D), P, Q

NO	NO	NO	LM	LM	LM
NO	AQ	KO	KL	DK	LM
NO	NQ	IK	IQ	KM	LM
JP	JQ	IQ	GQ	HK	FH
JP	BC	IP	GI	EI	GH
JP	JP	JP	GH	GH	GH

## 9 Copy

1-3 levels

"C"=not used

"O"=a, b(C1), c, d(C1)

"P"=not used

"Y"=e, f(C1), g(D), h(CC1)

(x=preset pieces)

xah	xah	xah	cde	xcd	xce
xad	xag	xah	ceh	xah	xce
adh	dgh	adh	ced	xed	xce
xag	xbg	abg	bcf	bef	bcf
xag	xbf	afg	xcf	xce	xbc
xag	xab	abg	xbf	xbf	xbf

## 10 LS in Wonderland

1 level

Left=A, B, C, D, E, F, G(C2),

H(C2), I(C2), J(C2), K(C2), L(C2),

M(CC1), N(CC1), O(CC1)

Right=Not used

		G		H		I		J
A								
	K		M		N		F	
				L		E		
B		C			D			O

## 11 More LS in Wonderland

1 level

Left=A, B, C, D(C2), E(C2), F(C2),

G(C1), H(CC1), I(CC1), J(C2), K(C2), L(C2),

M(C2), N(CC1), O(CC1)

Right=P

		D		E		F
A						
			H		B	
G				I		J
	P		K		L	
		M				
C				N		O



## 12 Wouldn't Trust Me So Much

"T"=A, B(D)

"R"=C, D, E, F(C2), G(C2), H(C2),  
I(C1), J(CC1)

"US+T"=not used

			I					
C		D				A		
			E		F	G		H
	B							
						J		

## SKY

### 1 Scarecrow

Top=A, B

Bottom=C, D

B	C	D	A
C	B	A	D
C	A	B	D

### 2 Four Islands

1 level

Top=A(C1), B

Bottom=C, D(S)

D	C	A
A	D	D
B	C	C
A	B	A

### 3 Trominoes

1 level

Left to Right=A, B, C(C1+S),

D(S), E

E	C	C	D	A
B	E	D	C	A
B	B	E	D	A

### 4 Tricky

2 levels

Top=A, B

Middle=C

Bottom=D, E

AC	CD	AD
CE	AB	CD
AB	DE	BD

### 5 Pieces

2 levels

Top=A, B(CC1), C

Middle=D(C1+S), E(CC1)

Bottom=F(S), G(C2), H

AD	DG	CH	CH
AD	AF	DG	CH
AE	BF	EG	CH
EF	BE	BH	CH



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## 6 Four Horsemen

4 levels

Top Left=A, B(C1)

Top Right=C(C1), D(C2), E(CCI), F

Bottom=G, H(C1), I, J(C1)

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

ACFG	ABCJ	BCDJ
ABFG	CDEF	ABDI
BEFH	ABEH	ADEI

## 7 Tetraminoes

1 level

Top=A(C2), B(CCI), C(CCI), D(C1), E(CCI+S)

Bottom=F, G(C1), H, I(CCI)

## 8 Squaring the Circle

1 level

Top=A(C1)

2nd=B, C

3rd=D, E

Bottom=F(C1+D)

D	C	B	B	F	A
D	B	C	E	F	A
D	B	C	E	F	A
B	D	E	C	F	A
B	D	E	C	F	A
E	E	D	C	A	F

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

## 9 Stop Sign

1 level

"S"=A(CCI), B(C1+S)

"T"=C(D), D, E

"O"=F(C1+D), G

"P"=H, I



**10 One Extra**

I level

Left=A(CC1), B, C, D(CC1) E, F,  
G(C2), H(CC1), I, J, K(CC1), L(S),  
M(C1+S), N(CC1), O(CC1), P(C1),  
Q, R, S, T, U(C1+S)

Right=V

R	Q	R	Q	P	P	M	M
R	Q	U	U	O	L	K	L
S	T	S	T	N	P	M	L
S	T	U	H	O	O	K	K
J	I	J	I	N	N	V	G
J	I	D	H	H	G	A	G
F	E	F	E	C	B	C	B
F	E	D	D	C	B	A	A

J	I	K	L	L	M	M	N	N
I	J	J	K	K	L	N	M	O
I	H	G	F	E	D	O	O	B
H	G	F	E	C	D	A	A	B
H	G	F	E	D	C	C	B	A

**11 Looking Glass**

I level

Left=A(C1), B(C2), C(CC1), D(C2), E, F,  
G, H, I, J(CC1), K(CC1), L(C1), M(C1),  
N(C1+S), O(C1+D)

Right=Not used

**12 Further Looking Glass**

I level

Left=A, B, C(D), D(C1), E(CC1+D),  
F(CC1), G, H(CC1+D), I(CC1+D), J,  
K(S), L(C1), M(C1+D), N, O

Right=P

D	D	E	E	G	H	H
C	E	D	G	H	I	I
C	B	F	G	I	K	J
B	C	P	F	F	J	K
B	A	P	O	N	J	K
A	P	O	N	L	L	M
A	P	O	N	M	M	L



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### Flip / Turn

KEY:

Boxes are identified by position on the screen.

(ie. LL=Lower Left, UR=Upper Right, UM=Upper Middle etc.)

Directions are either Clockwise (C) or Counterclockwise (CC) or Flip Down (D) or Flip Sideways (S) and followed by a number if multiple moves are needed:

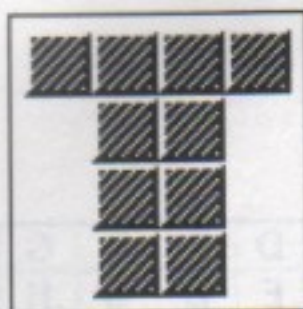
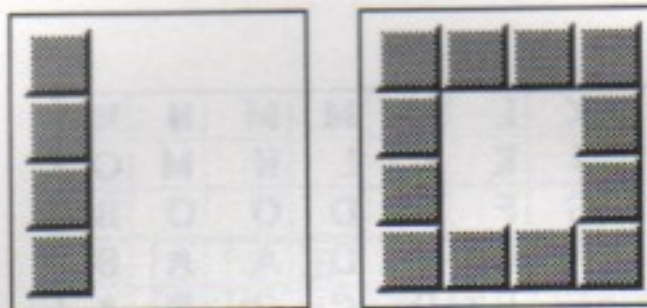
C-2 = (clockwise 2 times).

Click on = no movement is required but it is necessary to select the box.

### OCEAN

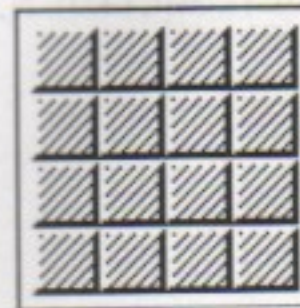
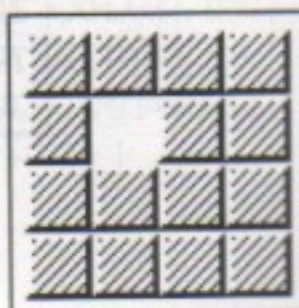
#### 1 Square

UL-C, UR - C2, LL - C3



#### 2 It

UL-C, UR-CC2



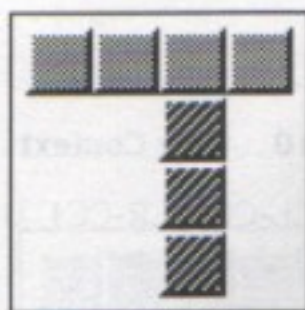
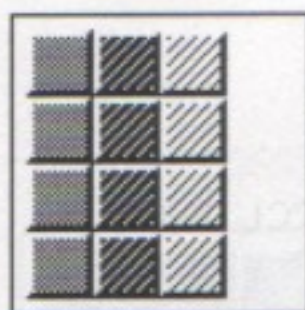
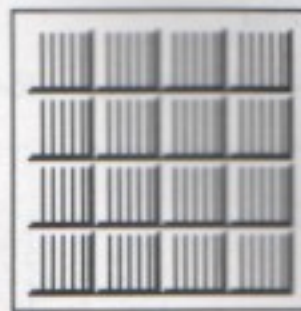
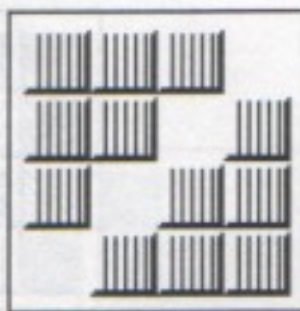
#### 3 One More

UL-S, UR-C1, LL-C1, LR-D



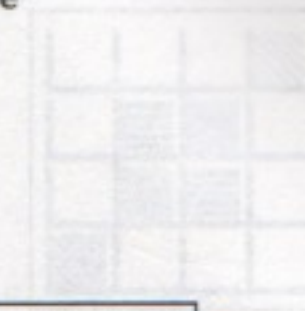
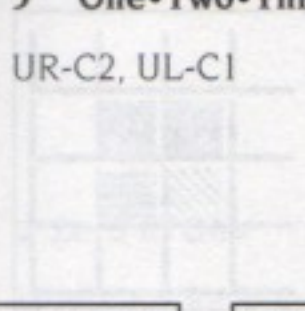
**4 Purplexed**

LL-C1, LR-CC1



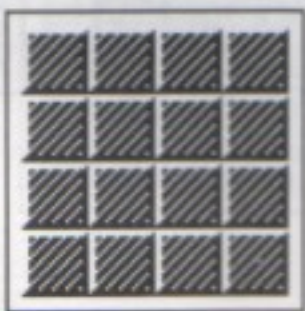
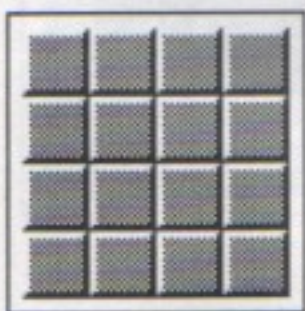
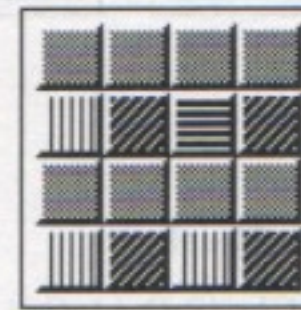
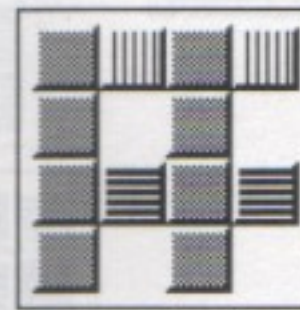
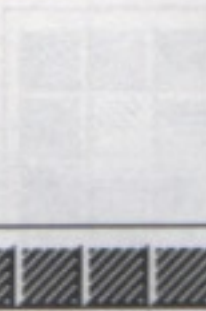
**5 One•Two•Three**

UR-C2, UL-C1



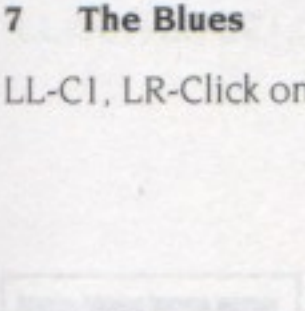
**6 1•2•3•4**

LR-CC1, LL-CC1, UR-C2, UL-C1



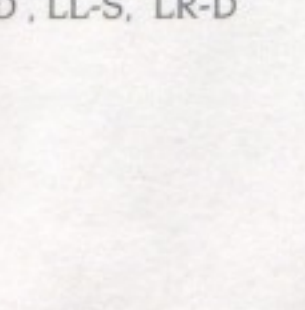
**7 The Blues**

LL-C1, LR-Click on



**8 Rainbow**

UL-D, LL-S, LR-D

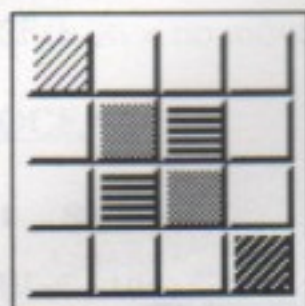
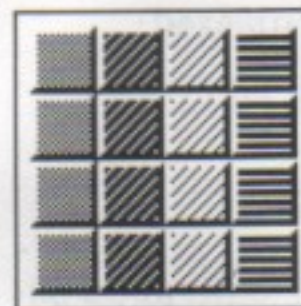
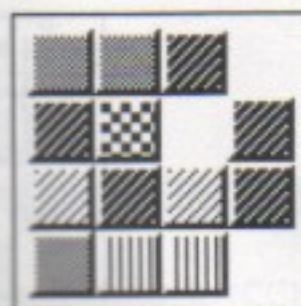




# Heaven & Earth: The Official Strategy Guide

## 9 Achroma

UL-D, LL-CC1, UR-CC1, LR-C2

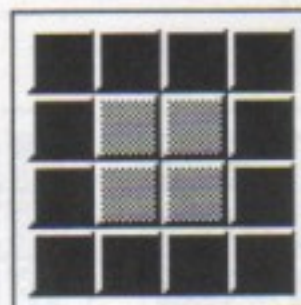
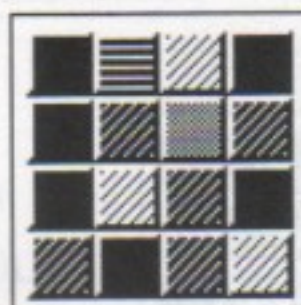
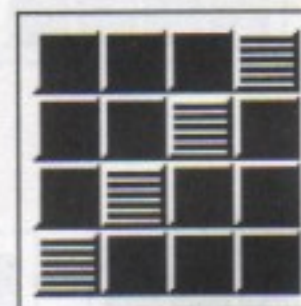
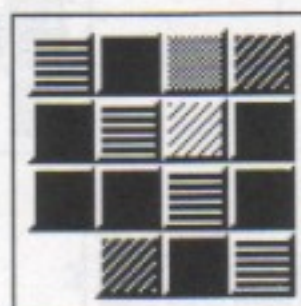


## 10 New Context

LL-CC1, LR-CC1, UR-CC1, UL-CC1

## 11 Yellow Streak

UL-S, LR-C1, UR-D, LL-CC1



## 12 Red Heart

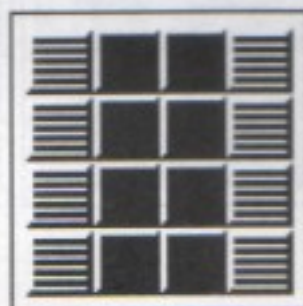
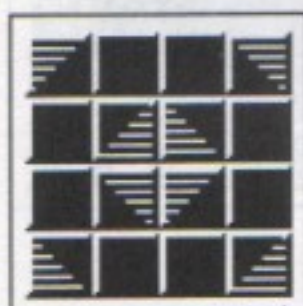
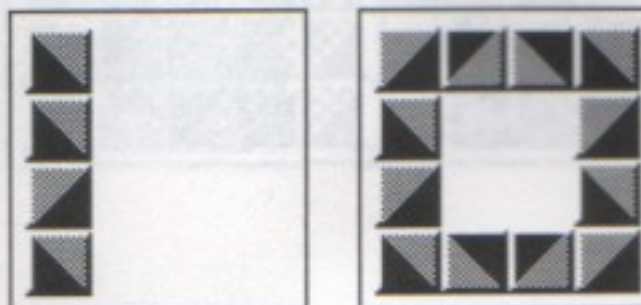
LR-CC2, UR-D, UL-CC2, LL-click on



## DESERT

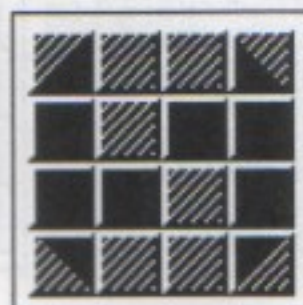
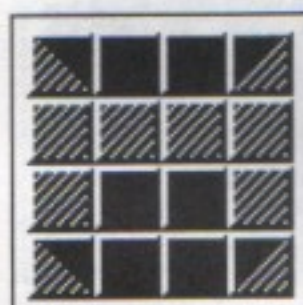
### 1 Squareja Vu

CC1, UR-click on, UL-S, LL-C1



### 2 Zero to One

UL-CC1, LR-CC1, UR-C1+D, LL-C1

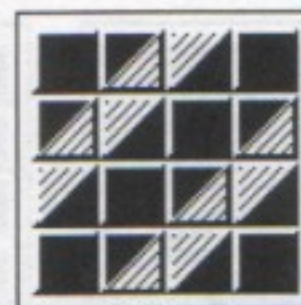


### 3 Way to Go

LL-CC1, LR-CC1, UR-CC1, UL-D

### 4 Parallels

UL-CC2, UR-CC1, LL-CC2, LR-C1+S





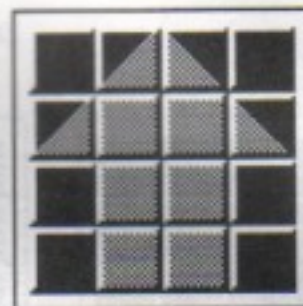
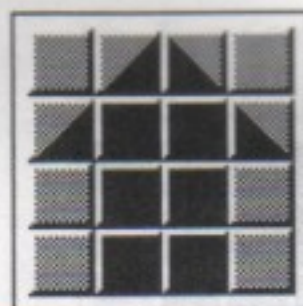


## 5 Cactus Flower

UL-CCI, UR-CI +S, LL- click on, LR-D

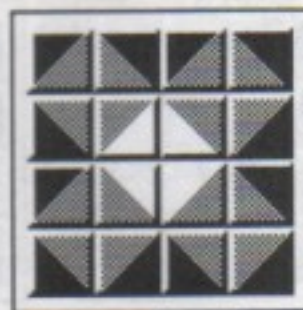
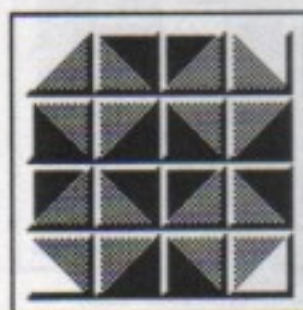
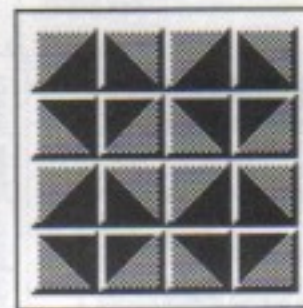
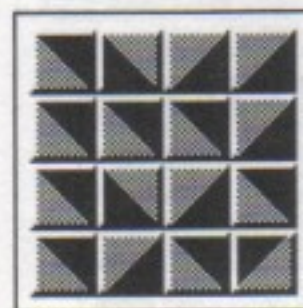
## 6 Arrows

UL-CCI, LR-CI, LL-CCI



## 7 Criss Cross

UR-D, LR-D+CI, UL-click on, LL-CCI



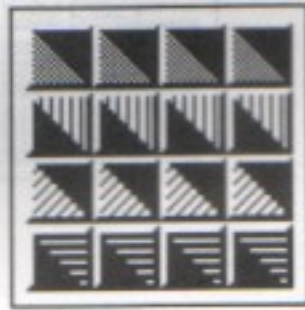
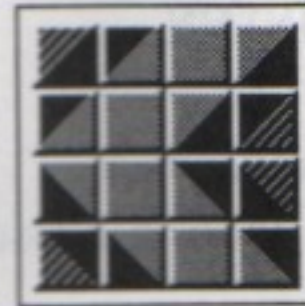
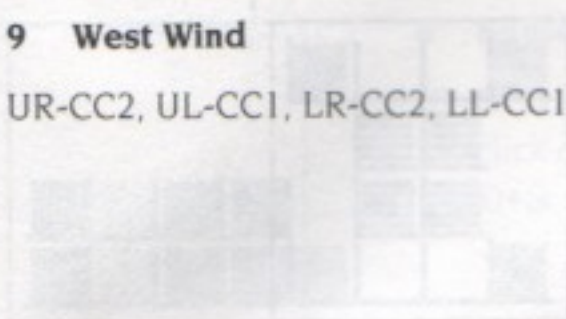
## 8 Inversal

LL-CI, LR-click on, UR-CI, UL- click on



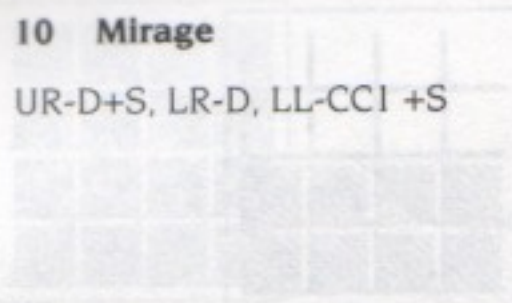
**9 West Wind**

UR-CC2, UL-CC1, LR-CC2, LL-CC1



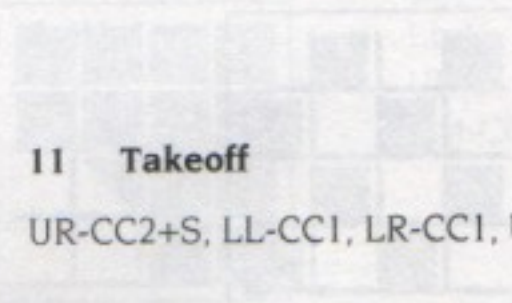
**10 Mirage**

UR-D+S, LR-D, LL-CC1 +S



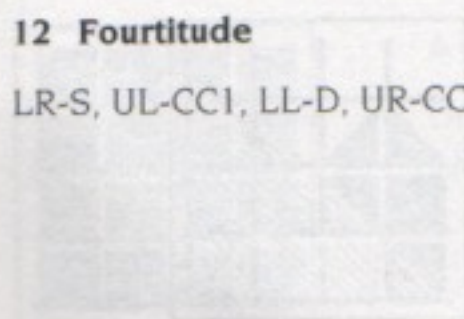
**11 Takeoff**

UR-CC2+S, LL-CC1, LR-CC1, UL-CC1



**12 Fourtitude**

LR-S, UL-CC1, LL-D, UR-CC2



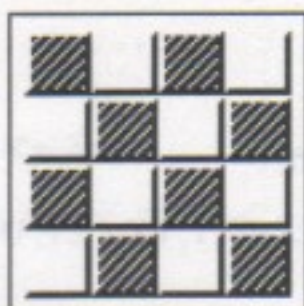
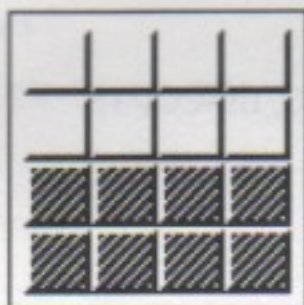
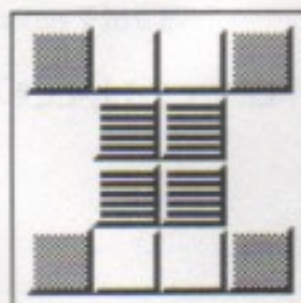


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## MOUNTAIN

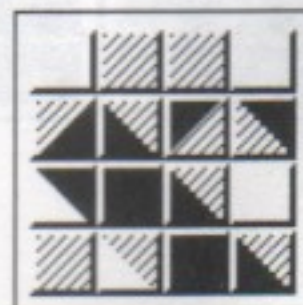
### 1 Full Spectrum

LL-C1, UM-D, UL-S, LR-C1



### 2 Clouds 'n' Water

UL-D, LL-D, LM-D



### 3 Mountain Climbing

UR-click on, LR-CC2, LL-C1,  
UM-CC1, UL-click on, LM-S

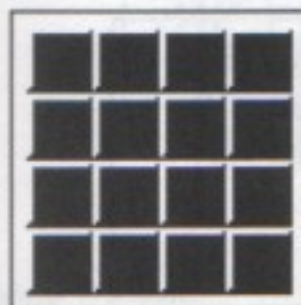
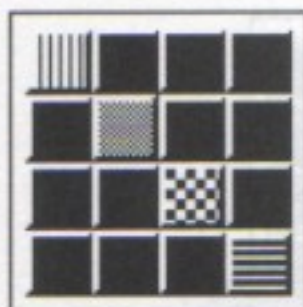






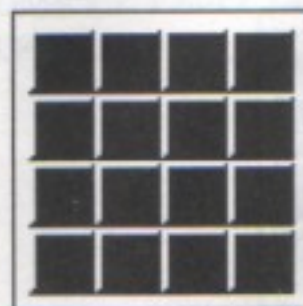
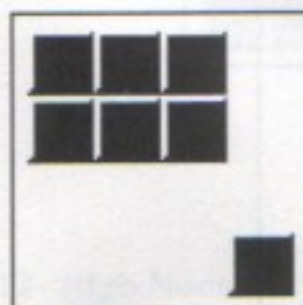
#### 4 Sunset

UL-C1, LL-CC1+D,  
LR-click on, LM-C1,  
UR-D+S, UM-CC1



#### 5 Moonrise

UL-CC2,  
LM-CC1,  
LL-D,  
UR-D,  
UM-CC2



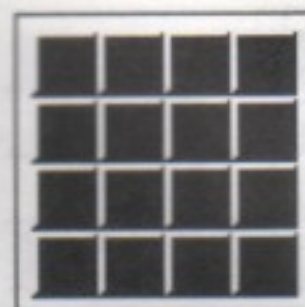
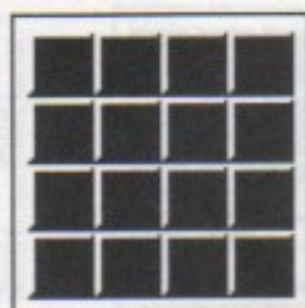
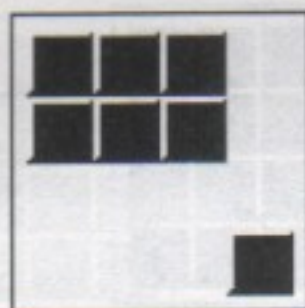
#### 6 Midnight

UL-D, UR-C1, LL-S,  
LM-CC2+S



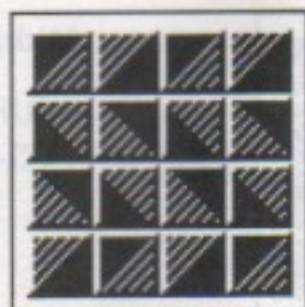
## 7 Shooting Stars

LR-C2, UR-C1+S, LL-C1+S,  
UM-click on, LM-click on,  
UL-CC1



## 8 Night Rainbow

UL-S, UM-CC2, LR-CC1+D,  
LM-S, UR-CC1, LL-CC1



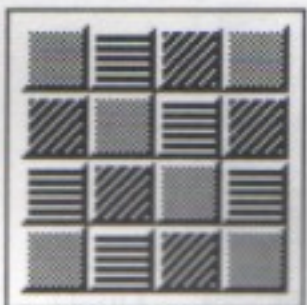
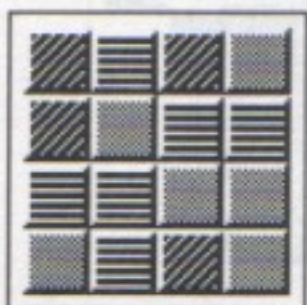
## 9 Night Flight

LR-C1, LM-D, UM-C2,  
UL-click on, UR-CC1+S,  
LL-CC1



# 10 Sunrise

LL-CC1+S, UR-D, LR-C2, UM-CC1,  
UL-CC1+S, LM-C1+S



# 12 High Noon

UM-CC1, LM-CC1+S, UR-CC1+S, LL-D,  
LR-CC1+D, UL-D



# 11 Waking Up

LL-click on, UM-click on,  
LM-click on, LR-click on



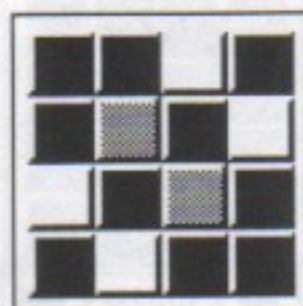
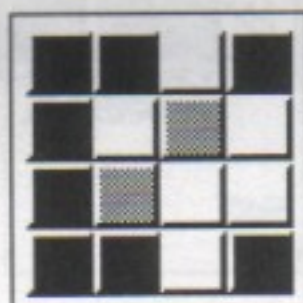


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## SKY

### 1 Sapphire

Only uses 2 squares.  
UM-C1, LL-click on



### 2 Inner Fire

Only uses 4 squares.  
UL-C1, UM-S, LM-S, LL-CC1



### 3 Turning Colors

Only uses 4 squares LM-C1,  
LL-C1, LR-CC1+D, UR-C1+S



#### 4 Ruby

Only uses 2 squares.  
UM-click on, LL-CC1



#### 6 Caution

Only uses 2 squares.  
UL-C1, LR-C2+S



#### 5 Four by Four

Only uses 4 squares.  
UR-CC1, LL-C1+S, LM-S,  
LR-C1





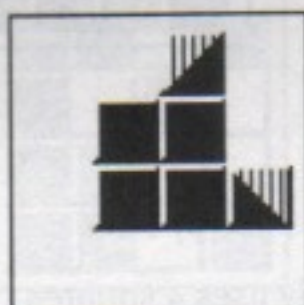
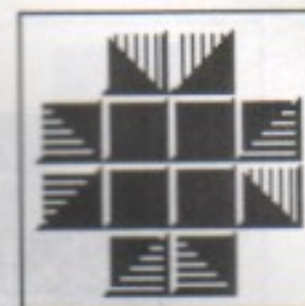
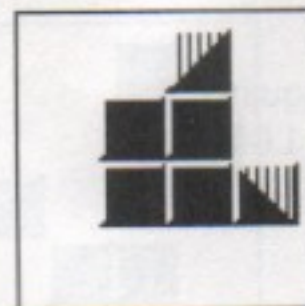
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## 7 Dark Star

Only uses 5 squares.

UL-click on, LL-D,

UR-S, LR-C2, LM-C1+D

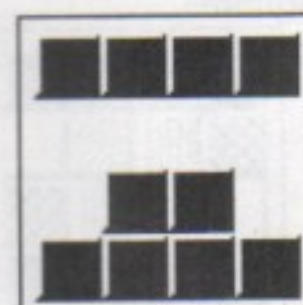
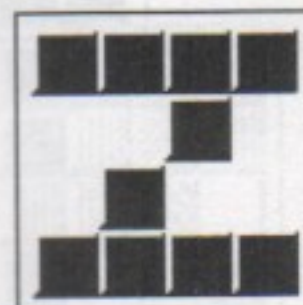


## 8 Village Green

Only uses 3 squares.

UR-S, UL-click on,

LL-click on



## 9 Shadow

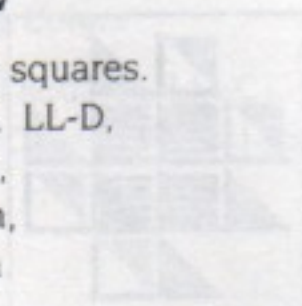
Only uses 5 squares.

LR-click on, LL-D,

UR-click on,

UM-click on,

LM-click on

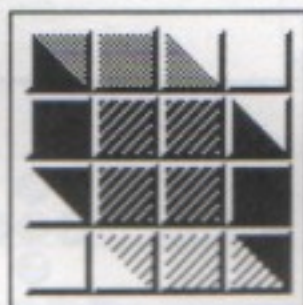
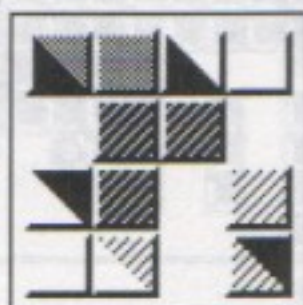
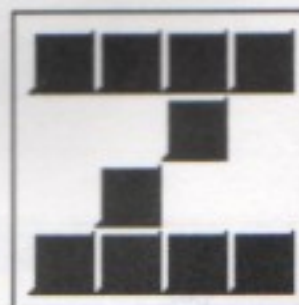
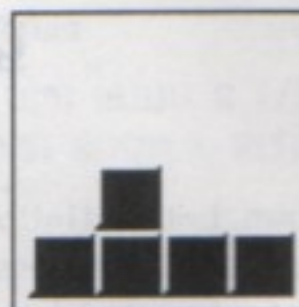




# 10 Shadow Warrior

Only uses 3 squares.

UL-click on, LL-D, LM-CCI+D



# 11 Cubes

Only uses 5 squares.

LL-D, LR-D, UL-CCI+D,

UR-C2, UM-click on



# 12 Ring of Fire

Only uses 3 squares.

LR-click on, LL-click on, UM-S



## Gaining / Losing

KEY:

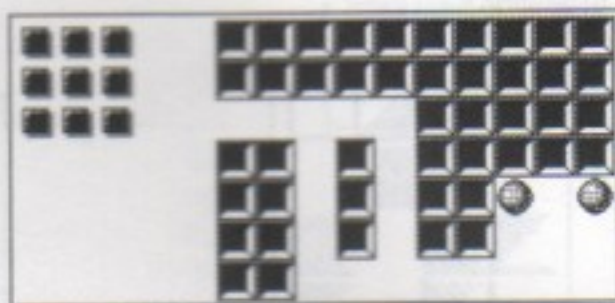
R=Right, D=Down, L=Left, U=Up.

Move one space per letter unless otherwise indicated by a number in ( ). An asterisk (\*) denotes a goal reached.

### OCEAN

#### 1 Losing

R(7) D(4) R(5) UU\*\*



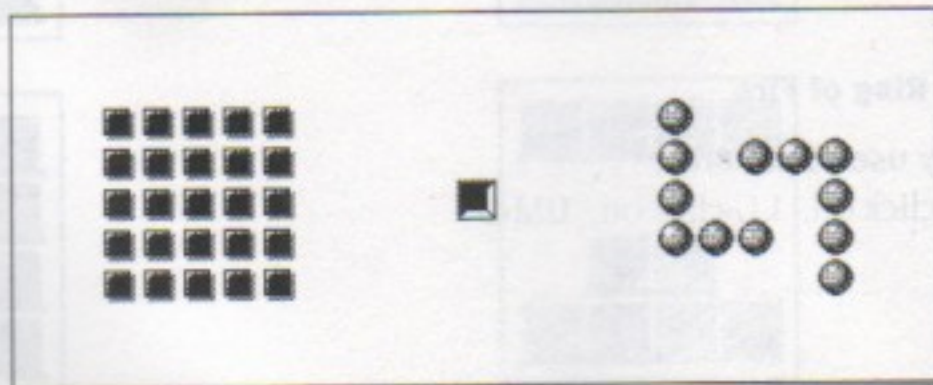
#### 2 Match

U R(5) LDDR LD RRR  
UDR UUUL R(5) D\*\*\*\*\*

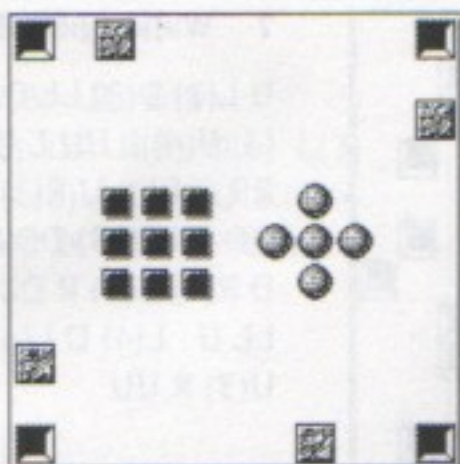


#### 3 Strait

DD R(8) UULL UU  
R(8) DD\*\*\*\*\*





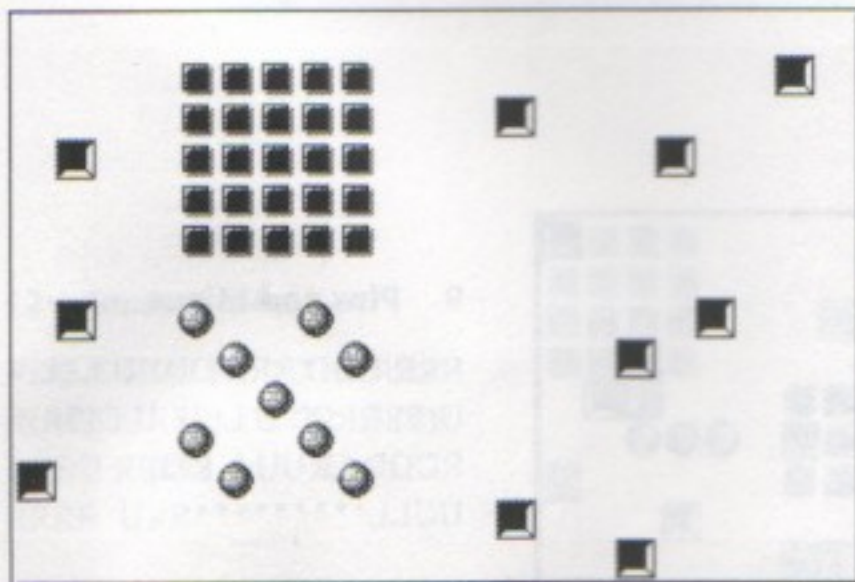
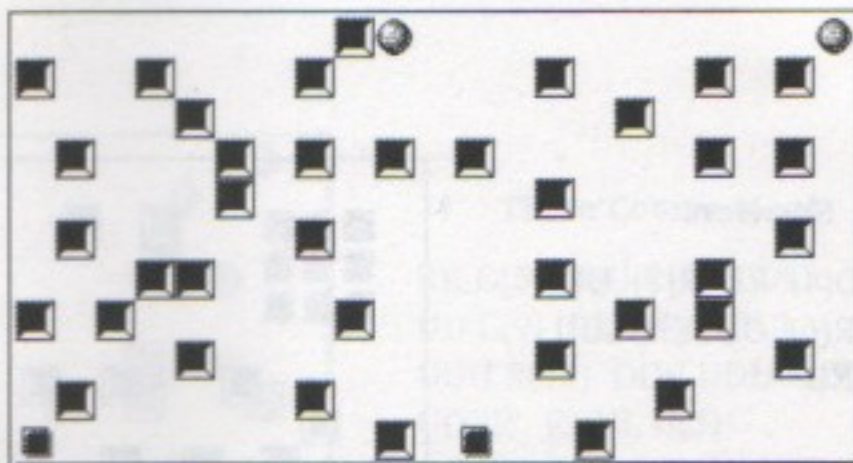


#### 4 Subtraction

R(6) D(4) U(5) LUUU R L(5)  
 DLLL U D(5) RDDD L R(5)  
 U(4) R\*\*\*\*\*

#### 5 Watch Out

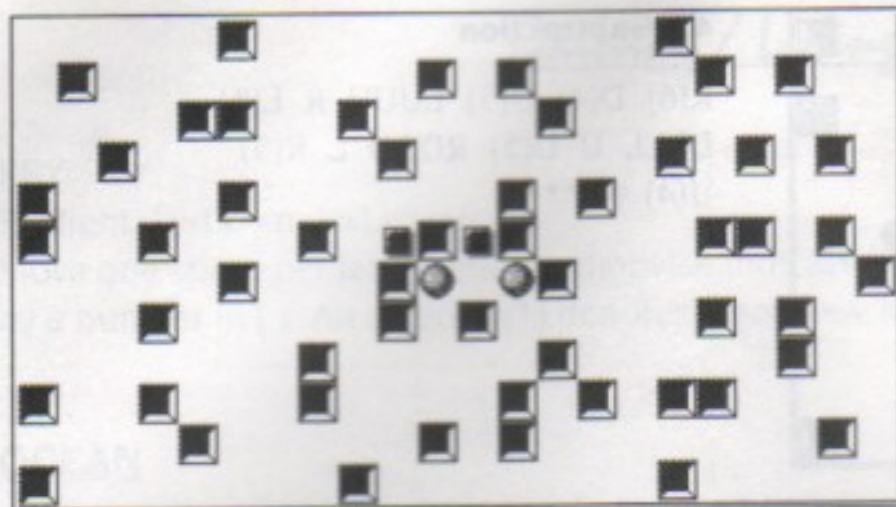
RRU RRD R(4) UR U(5)  
 LLL DLLL UUU LLUU  
 R(4) DD R(4) UU\*\*



#### 6 Diagonals

DD R(8)  
 DRDR DRDR  
 DDLR UU  
 LULU LULU  
 L(8) D(4)\*\*\*  
 \*\*\*\*\*



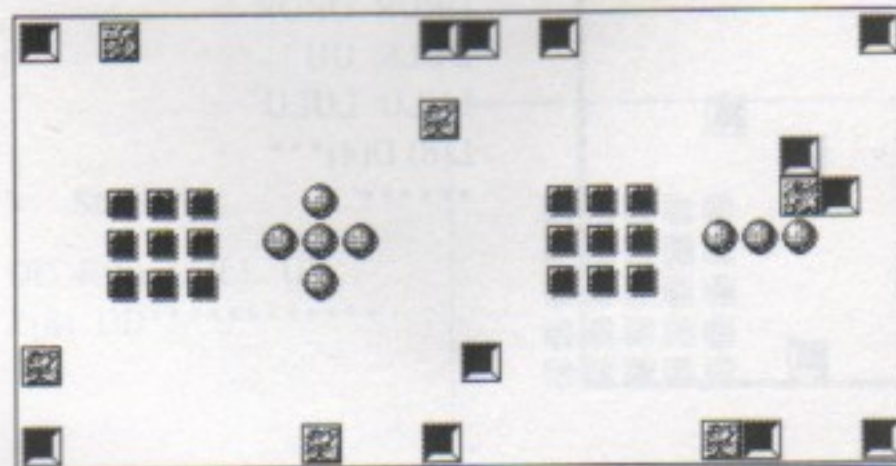
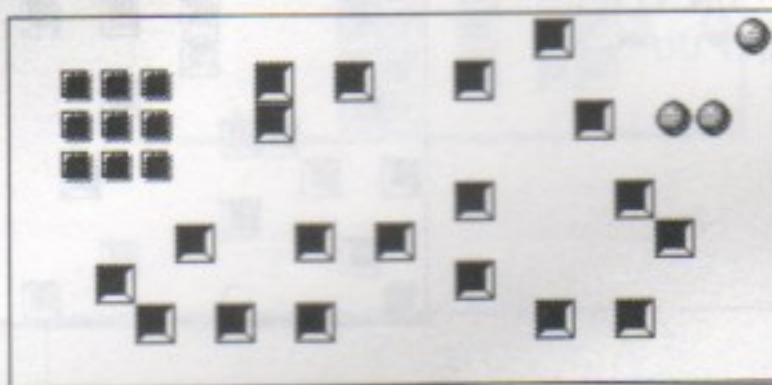


### 7 Walking on the Edge

U L(3) D(3) LL D  
 LL U(4) L UU L UU  
 RR D R(4) U R(3)  
 DD R D R(3) DD R  
 D R(4) D(3) R DD  
 LL U L(4) D L(4)  
 U(3) R UU

### 8 Survivors

L D(4) RD R(7) URR  
 D R(6) UULL ULUU  
 RRRU\*\*\*



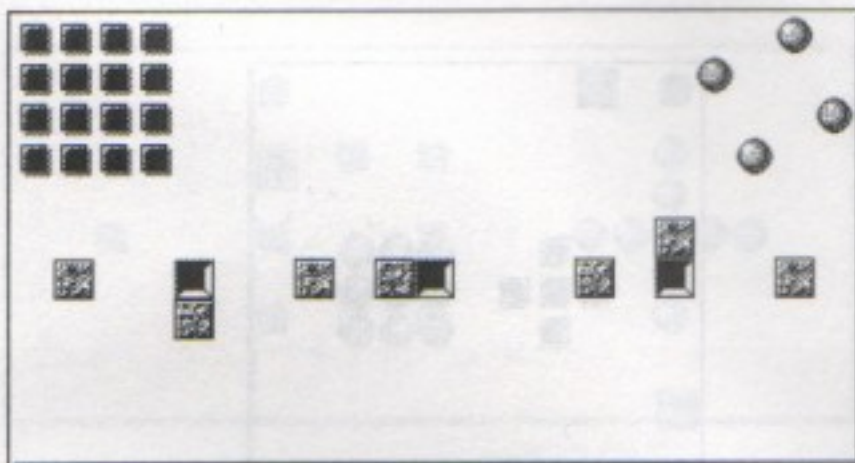
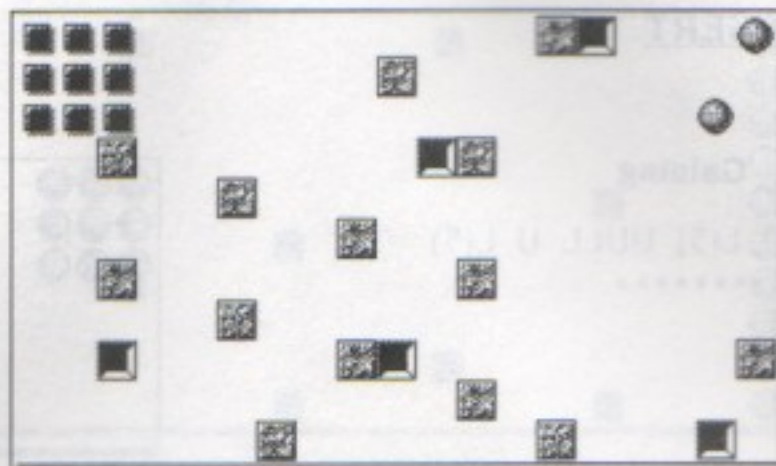
### 9 Plus and Minus

RRR DDD RRR DUUU LLL  
 U(5) RRRL D L(7) U D(5)  
 RDDD LRUU L R(8)  
 UULL\*\*\*\*\*



### 10 Broken Ring

R(6) DD R(8) UU D(8)  
 R U(6) L(6) UD R(3) D(6) L(3)  
 U L(4) D L(3) ULL DU R(3)  
 DRR U R(4) D R(3) U R(5)  
 U(7)\*\*

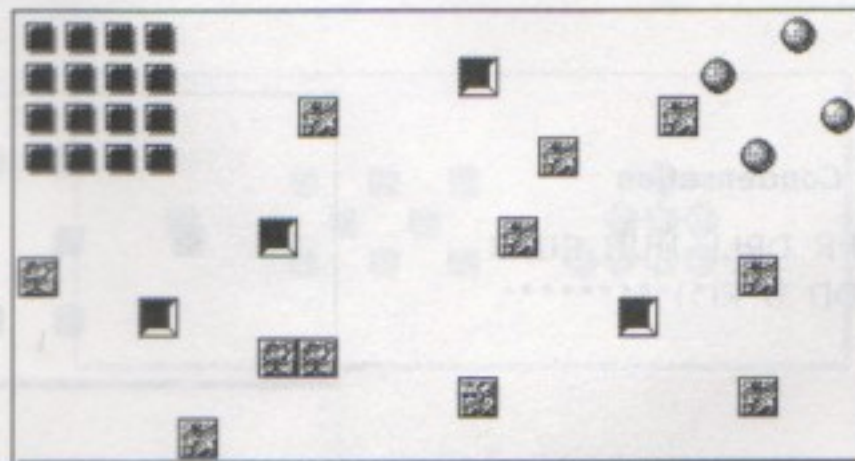


### 11 Three Course Meal

RR D(5) UUU R(8) DDLR  
 UU L(9) DR DD RDUL  
 UUU R(12) DDR DDD L(5)  
 UDRR RUUL U(5)  
 R(5)\*\*\*\*\*

### 12 Square Meal

RRR DDL DDDD RDUU  
 RURR URRR DDDR DRRR  
 URRU RUUU LUU LLLL  
 RRRR URR\*\*\*\*

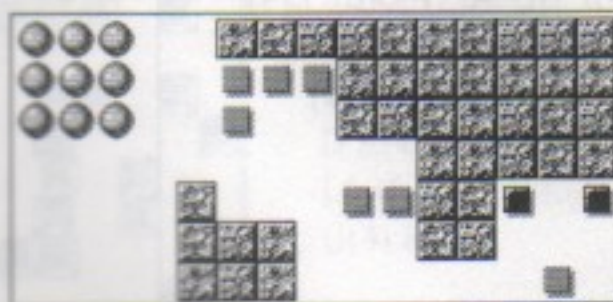




## DESERT

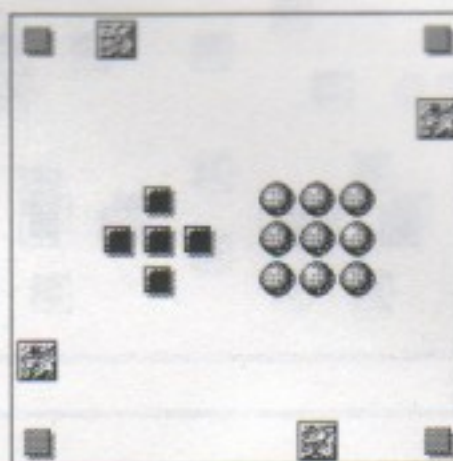
### 1 Gaining

DD L(5) UULL U L(5)  
U\*\*\*\*\*



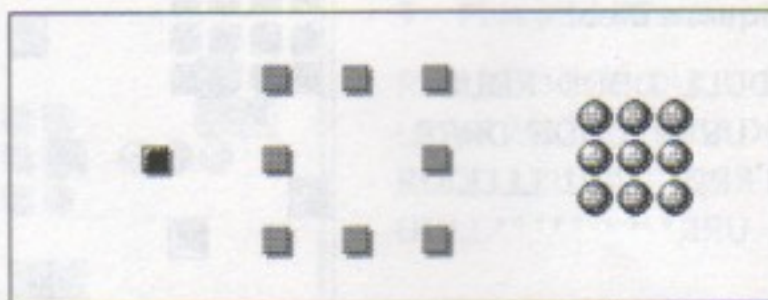
### 2 Addition

D(4) LLR U(7) LUD R(7) URL  
D(7) RD U(4) LL\*\*\*\*\*



### 3 Condensation

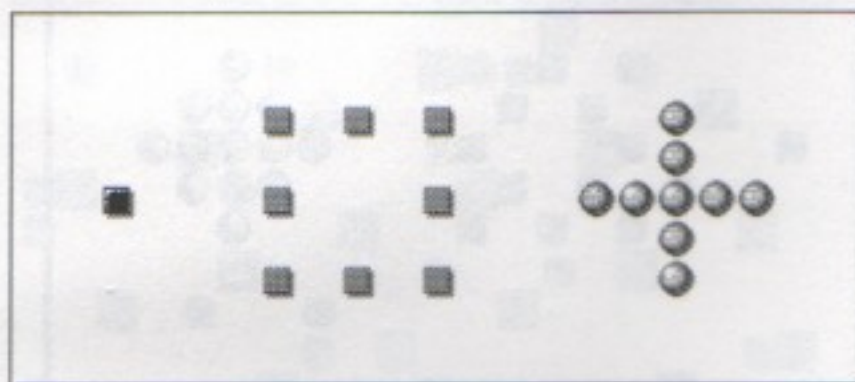
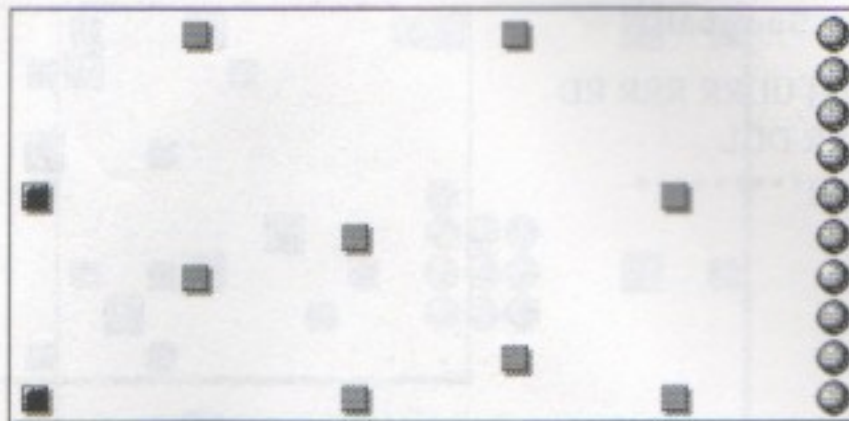
DRRR DRLL UUU RURR  
DRDD U R(5)\*\*\*\*\*





**4 Storm Front**

R(6) UU RRRR DRRR UU L(6)  
 DDLL UU R(10) DRR UU  
 L(8) DLLLL R(16)\*\*\*\*\*

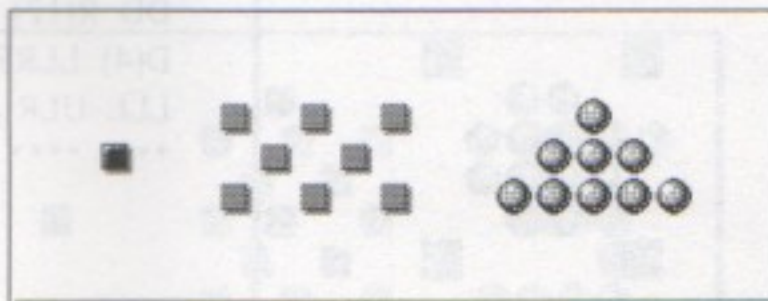


**5 Dock**

R(6) LUDD ULL UU R(6)  
 DDDD RRRR UU\*\*\*\*\*

**6 Mountain**

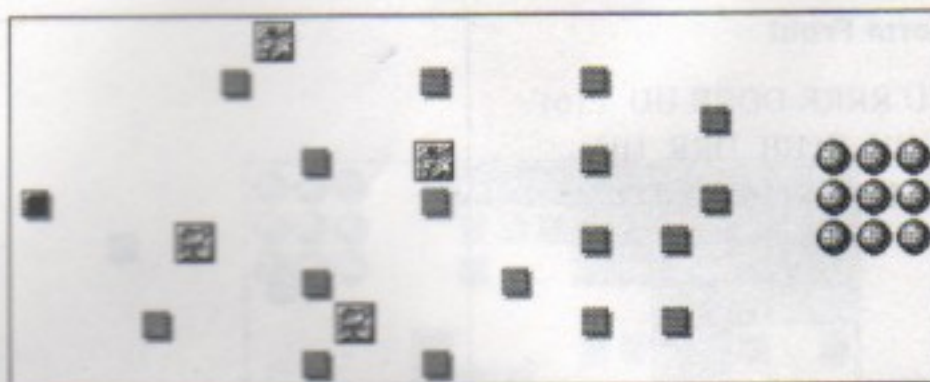
DRRR DRRD RRR UUU LUL  
 DDDD L(7) UUUU R(12)  
 DD\*\*\*\*\*





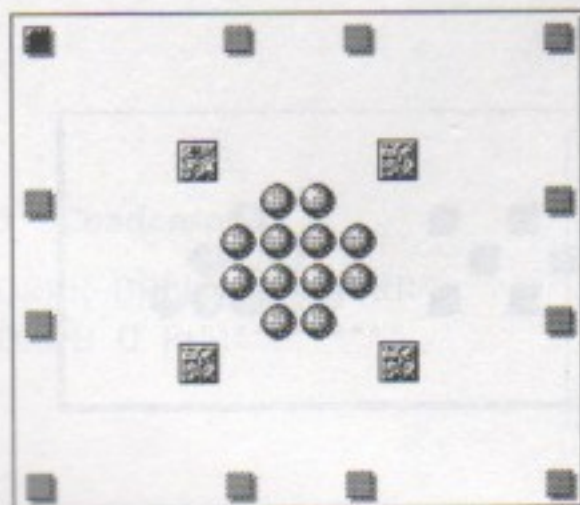
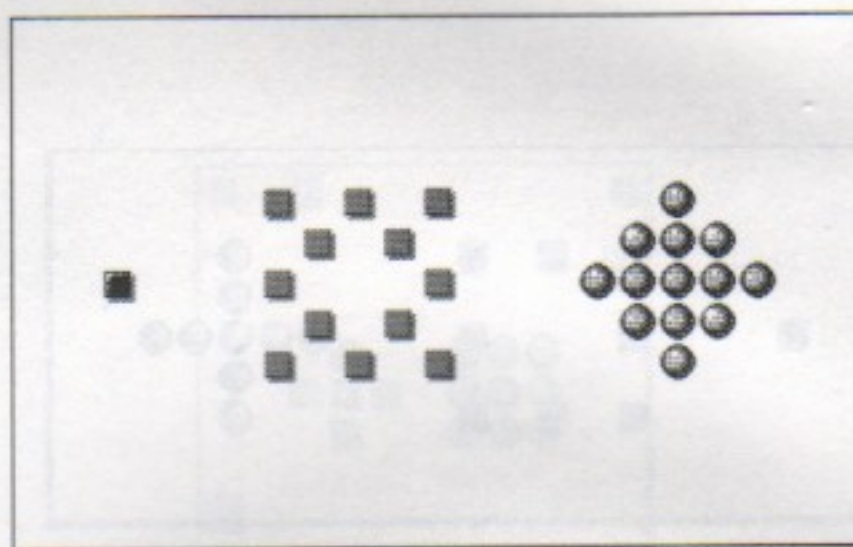
# 7 Snowball

R(7) UURR RRR RD  
 URR DDL  
 R(6)\*\*\*\*\*



# 8 Island

DDRR RRD LLLL U(7)  
 R(5) DDUR RD RRRR D(6)  
 LL LU DLLL UUD L LUUU  
 R(10) \*\*\*\*\*



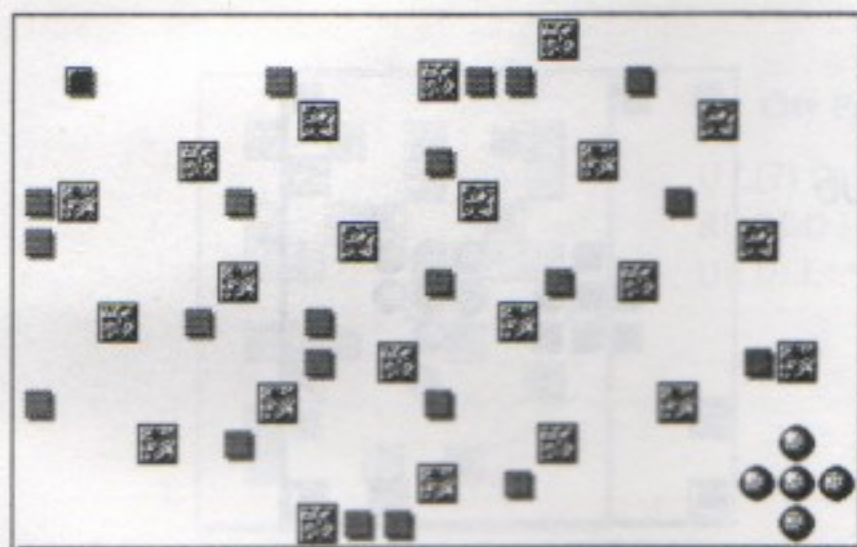
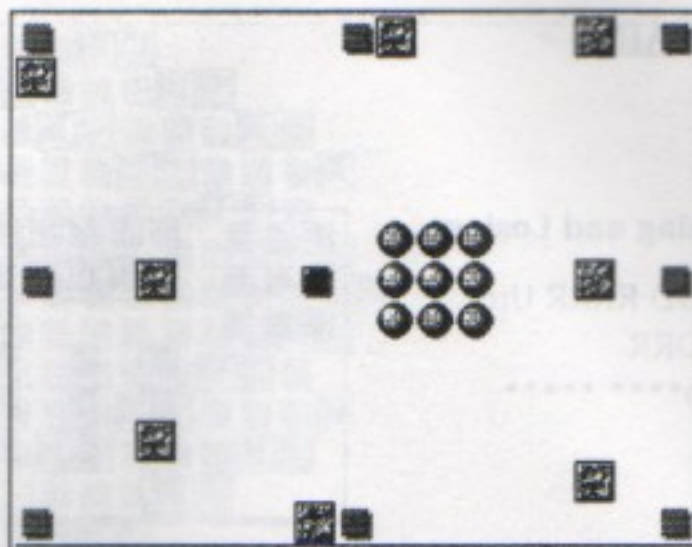
# 9 Courtyard

DD R(12) UULL D(10) RRLL U(4) L(8)  
 D(4) LLRR U(4) RRR DDD RR U(8) LL D(4)  
 LLL ULR DDLU R(9) URL DDRU L(5)\*\*\*\*  
 \*\*\*\*\*



### 10 Gathering Stones

R(6) U(5) RRRL D(10) U(7)  
 L(8) UUU L(6) RDDD L D(4)  
 R(7) DDD UUU L(7) DDD UUU  
 R(9) UU\*\*\*\*\*

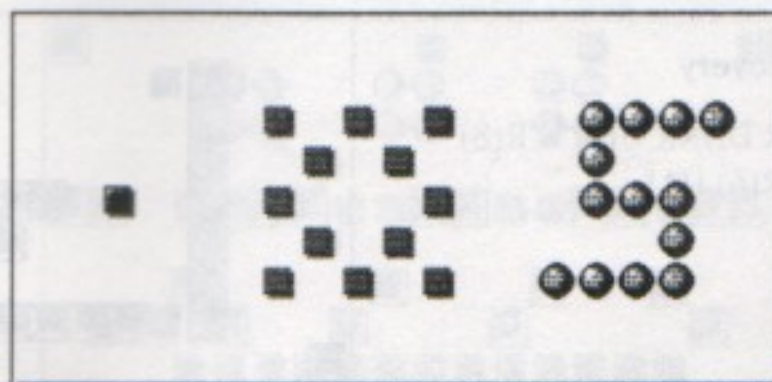


### 11 Moderation

RD(5) LDDR DDDD RRRR  
 URUR RU R(5) UURR URRR  
 UUUL LL DDDD LL DDDD L  
 R(5) UU DDR\*\*\*\*\*

### 12 Peninsula

DD RRR DD R(6) UU DD L(7)  
 UUUU LDD D RRR RLD  
 RRRR UULD LLD LLUU RR  
 R(7)\*\*\*\*\*

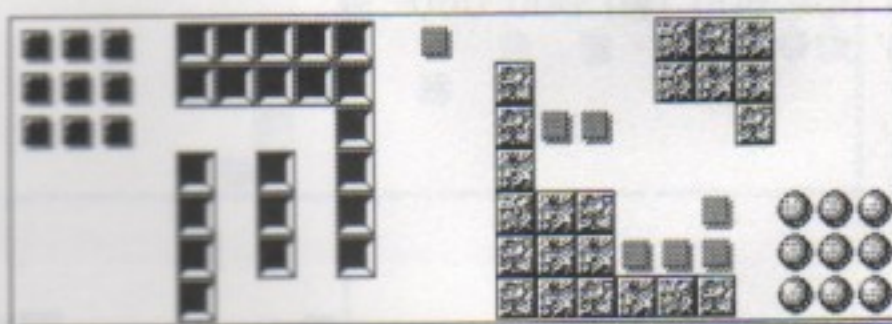




## MOUNTAIN

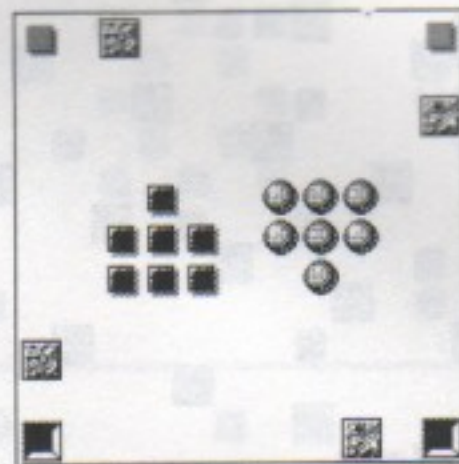
### 1 Gaining and Losing

R(5) DDDD RRRR U(6)  
RRRR DRRR  
DRRRRD\*\*\*\*\*



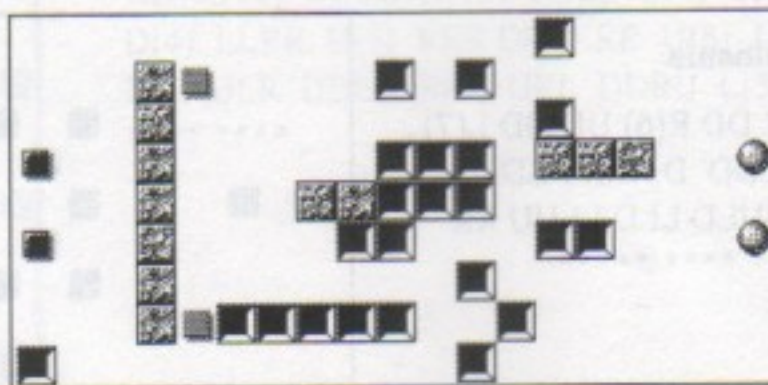
### 2 Plus or Minus

DDDD LL R(5) URRR D U(6) L(8) UUD  
R(7) URLL DDDD\*\*\*\*\*



### 3 Recovery

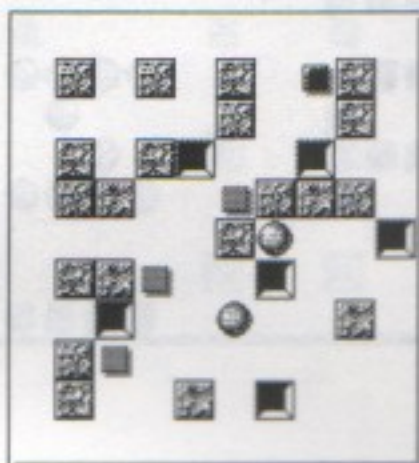
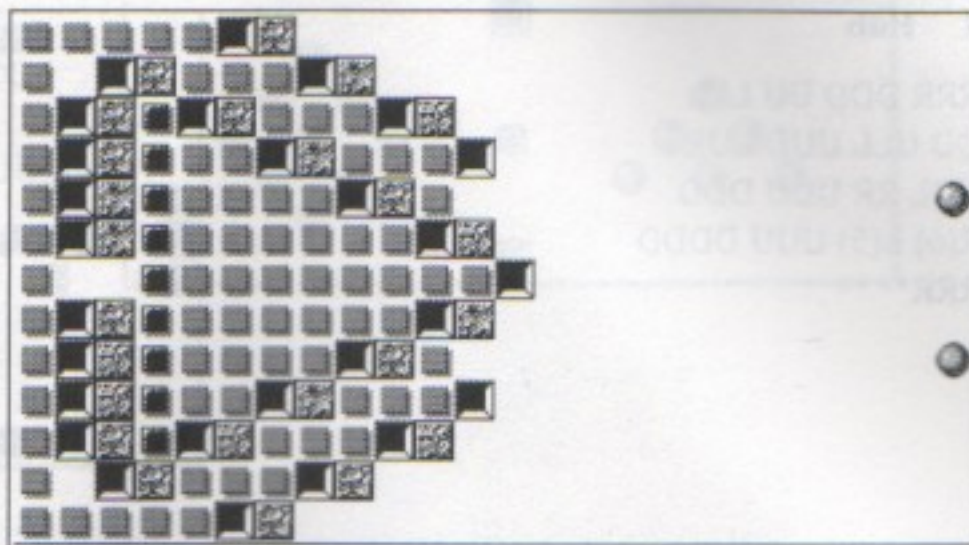
DDD RR DRRR U(5) U R(8)  
DDDD R(6) U\*\*





**4 Wildfire**

R(7) L(9) R(13)\*\*

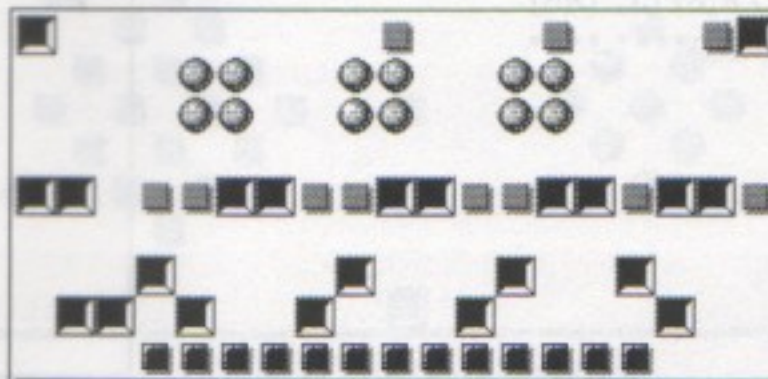


**5 City Park**

U L(7) D(10) RRUR UUU  
RL DDD LURDD R(5) U  
UL ULL\*\*

**6 Side By Side**

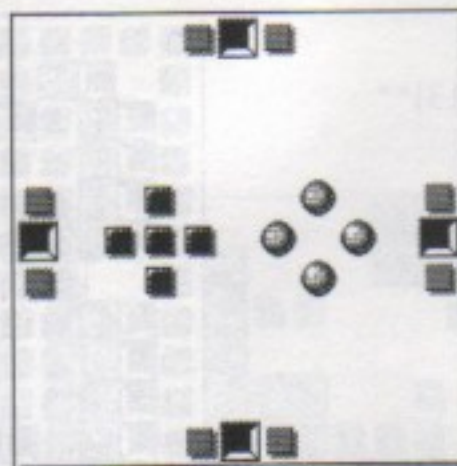
UUU LLUU R(5)  
UU L(7) RRRD  
\*\*\*\*\*





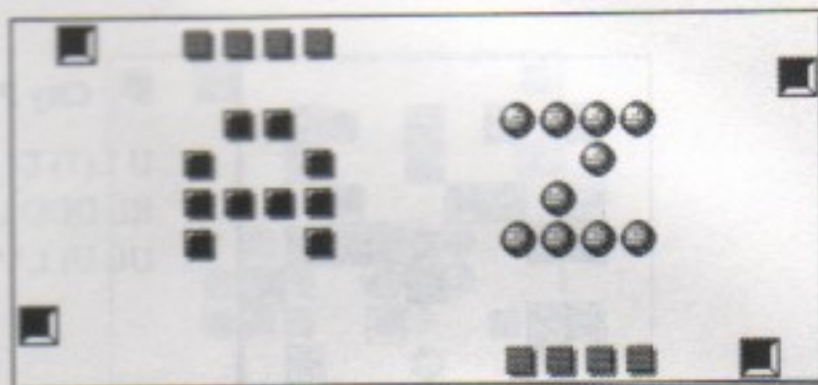
### 7 Hub

RRR DDD UU LLL  
DD ULL UUD LUR  
UUL RR UUU DDD  
R(6) L(5) UUU DDDD  
RRR\*\*\*\*



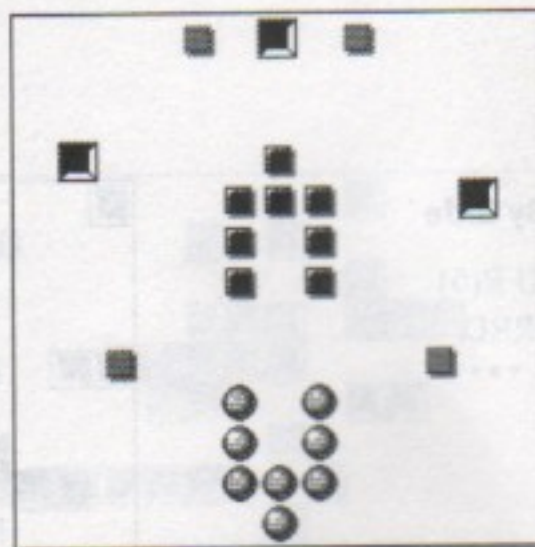
### 8 A to Z

LLLL DDD U(5) DD R(15) DDD U  
L(15) DDL U(6) D RRRR U  
R(11) D(5) RDUU LLLL  
DUUU\*\*\*\*\*



### 9 Throwing the Switch

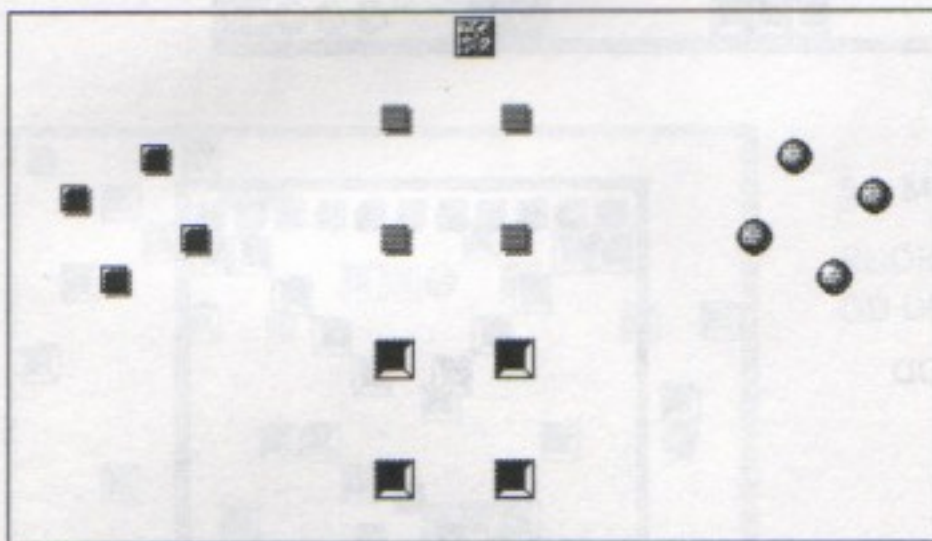
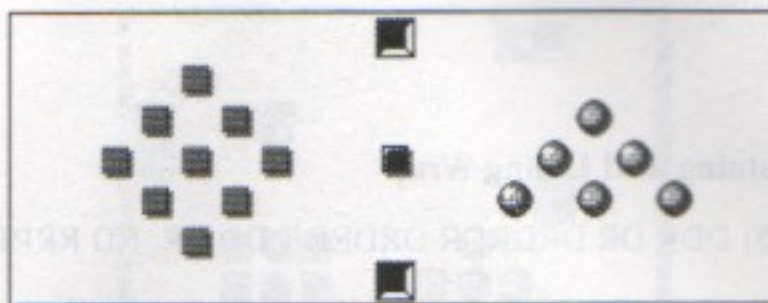
DDDD RR UUUU L(6)  
UUU D R(8) LL D(8)  
L(6) RRRD\*\*\*\*\*





### 10 Holey Mountain

LL DDD LLUD LL UUU DD  
 R(6) DURR DUL UU UU  
 DDD LLL DLL UU R(6) UDD  
 RR RR\*\*\*\*\*

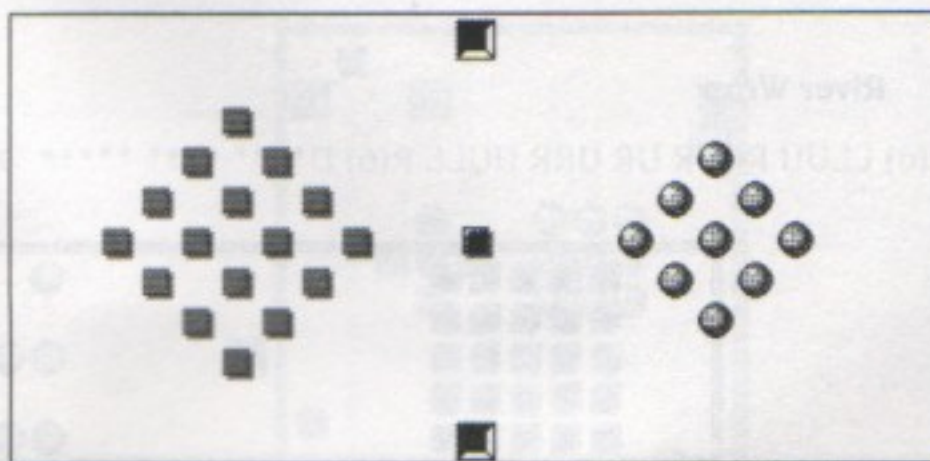


### 11 On the Other Hand

UU R(5) LL D(8) R(10)  
 U(6) LLLU RR D(5)  
 LLLD UUUU RUUU LLU  
 LL DDDD RDUU  
 R(10)\*\*\*\*

### 12 Holey Island

UUU L(5) U RRRR  
 DDDD R UUUU L(5)  
 DLUU R(6) DRRU DLLL  
 DU L(7) DD UUU R(8)  
 DDDR DDDL DDU RRD  
 U(7) L(6) DD R(5)  
 DDDD UUUU L(6) D  
 R(7) DD UUU R(5)  
 \*\*\*\*\*

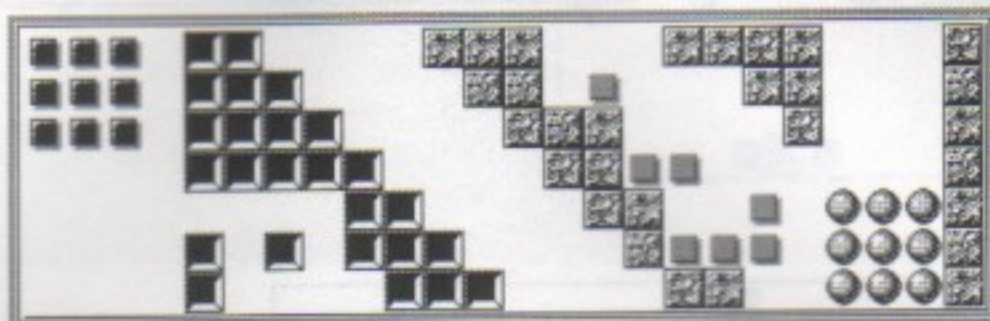




## SKY

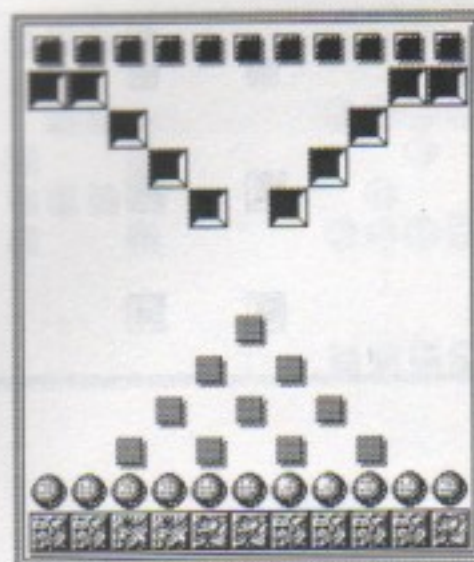
### 1 Gaining and Losing Wrap

DD R(5) DDR DR DRDRDR DRDRDR DD RR RD RRRR D\*\*\*\*\*



### 2 Sands of Time

D(5) LLLL D(5) UUU LLL DDD  
UUR DDU DD\*\*\*\*\*



### 3 River Wrap

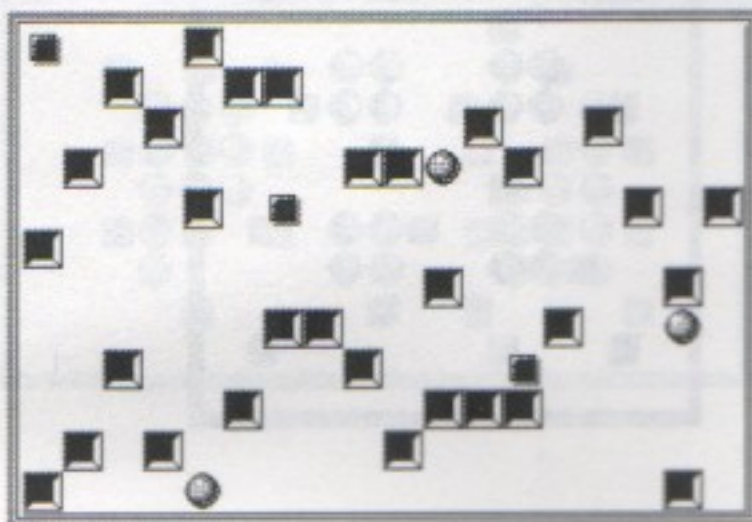
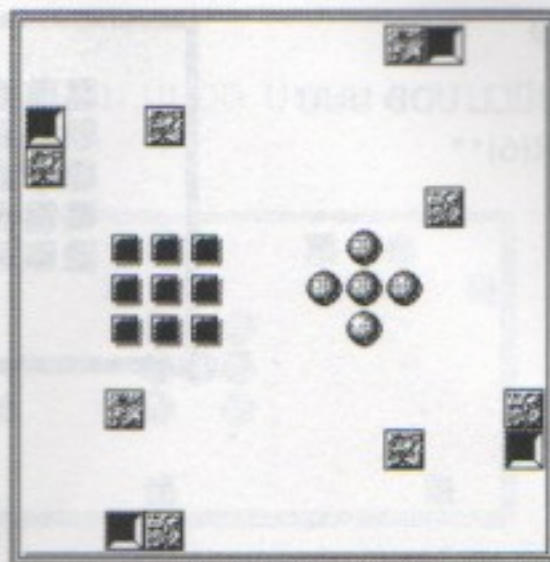
R(6) LLUU RRUR UR URR UULL R(6) D\*\*\*\*\*





#### 4 Subtraction Wrap

R(5) UUUU RRRU R  
UU LUDR DDLD LLL  
DDD D\*\*\*\*\*

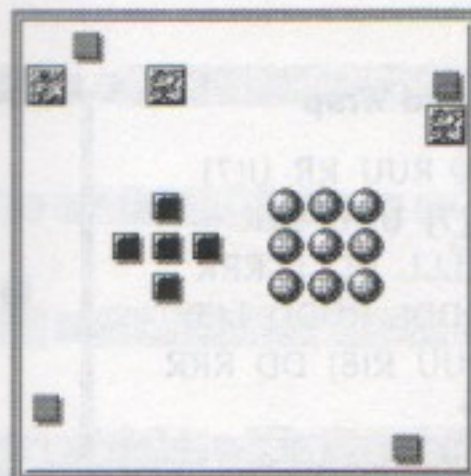


#### 5 Minefield

RDDR DRDD LL  
DD DLLU L\*\*\*

#### 6 Addition Wrap

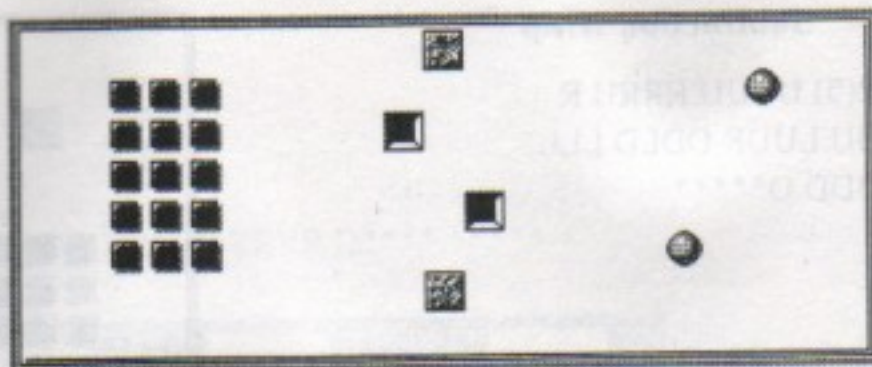
DDDD DLL RRRR D  
RRRR LL D(5)\*\*\*\*\*





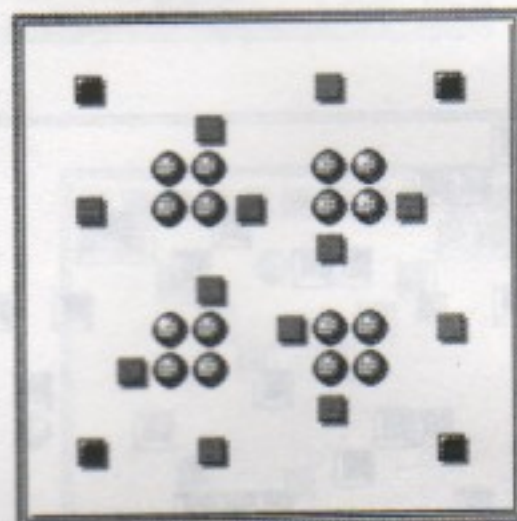
### 7 Clean Up

R(9) UDDL ULLL UDD UUU  
RUU RRUD R(6)\*\*



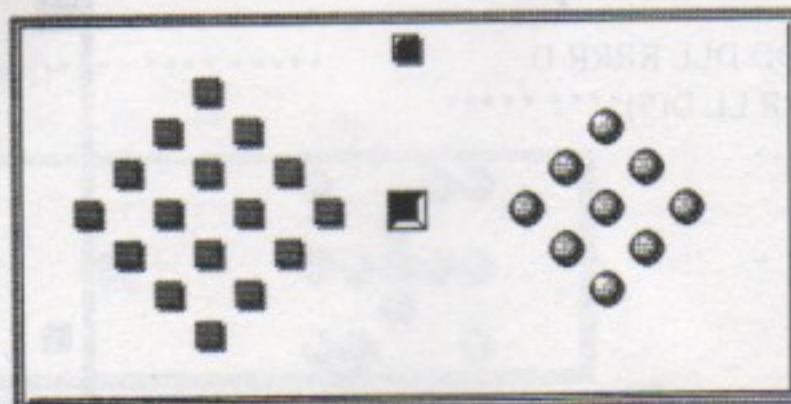
### 8 Four Times Four

U(9) LL DD RRRR LLL DDL RRR DRL  
DDDD RRR DD RRRR DDD LLD\*\*\*\*  
\*\*\*\* \*



### 9 Holey Island Wrap

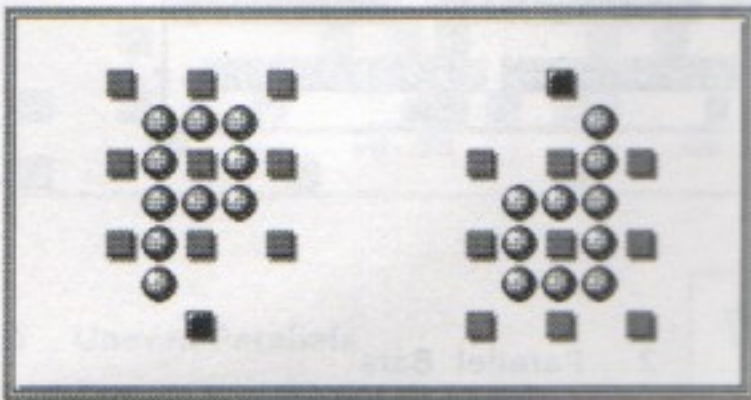
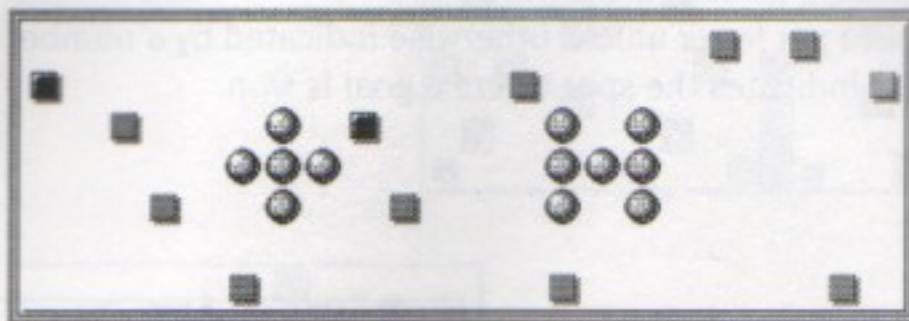
R D(6) LLLL RUU RR U(7)  
DD LLLD R(7) UUU LLR  
UULR UU LLLL DDLL RRR  
UU RRRR DDDL RDDD L(5)  
UUU LLL UUU R(8) DD RRR  
D \*\*\*\*\*





### 10 Slow Going

LDDD RDD UUR LLL UUU DDR DDDL UULL UDDD UUUU R(11) DDD UU  
 \*\*\*\*\*

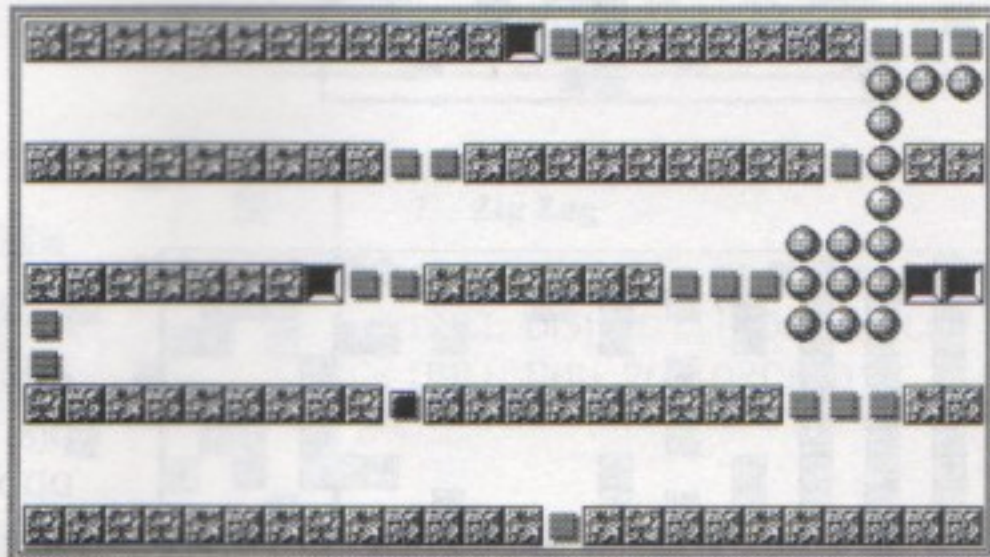


### 11 Pod

R(5) DDD RRRR LLLL UUU RR  
 DDD RRDD RDD U(5) LLL DD  
 L(8)\*\*\*\*\*

### 12 Wrap Music

DD RRRR DD LLL  
 DL DDD L(7) R(16)  
 URRR DUUU D\*\*\*\*\*  
 \*\*\*\*\*





## Identify Maze

KEY:

R=Right, D=Down, L=Left, U-Up

Move one space per letter unless otherwise indicated by a number in ( ).

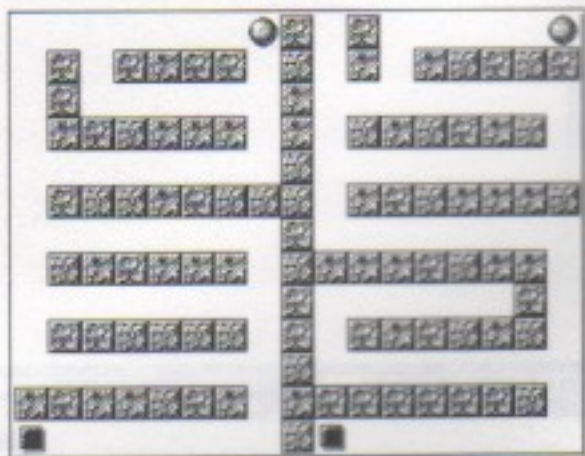
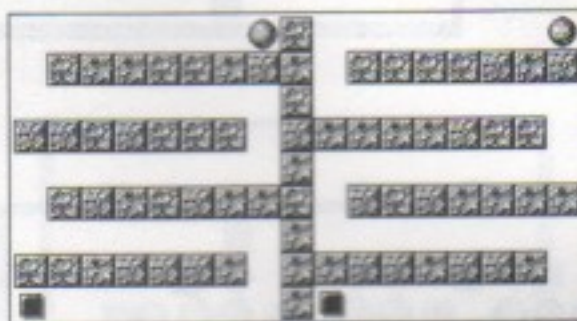
An asterisk (\*) indicates the spot where a goal is won.

### OCEAN

#### 1 Parallel

R(7) UU L(7) UU R(7) UU L(7)

UU R(7)\*\*



#### 2 Parallel Bars

R(7) U(6) L(7) UU R(7)

UU L(5) UU R(5)\*\*



#### 3 Parallel Motion

D(8) RR U(8) RR

D(8) RR UUU RR

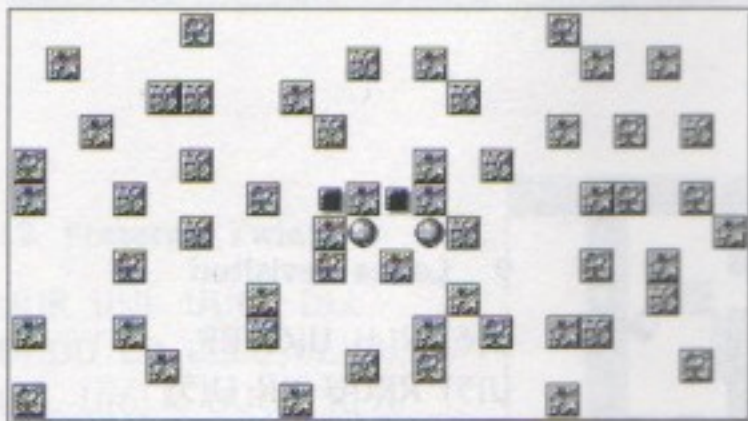
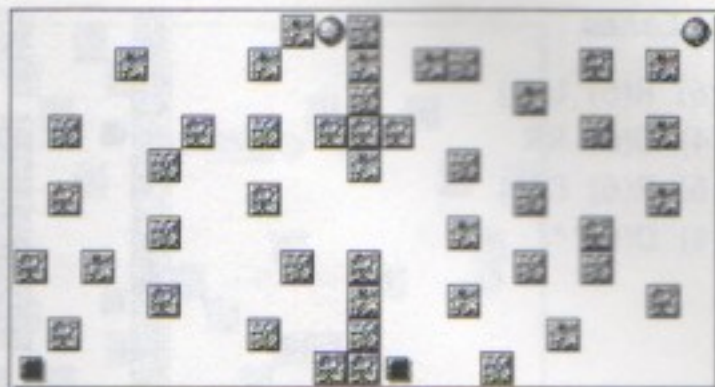
DDD R(4) URRR

U(5) LUU R(4)\*\*



#### 4 Identical Twins

RRUR U(7) LLL UU  
R(5) DD R(4) UU\*\*

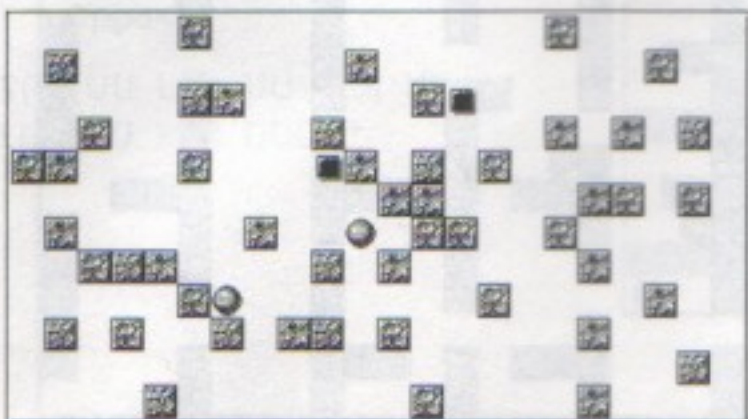
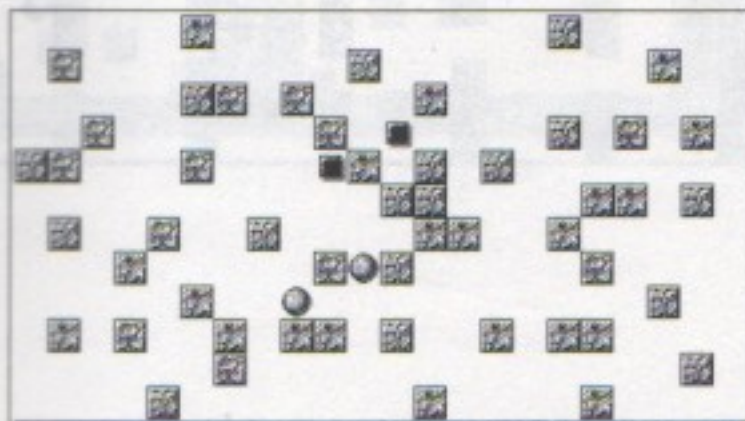


#### 5 Parallel Lives

ULLL DDD LLD LL U(4) LUUL  
UURR D R(5) URR DDRD RRR  
DDR DDD RRUU RR DDRD DLLL  
U L(4) D L(4) UUU RUU\*\*

#### 6 Uneven Parallels

LULU URRD RRD R(4) UURR RDR  
D(5) LDDD LLD LLL UUU LLL  
DDD L(5) UUL ULL DDD LL U(6)  
RRU RRD RDR DRRD\*\*



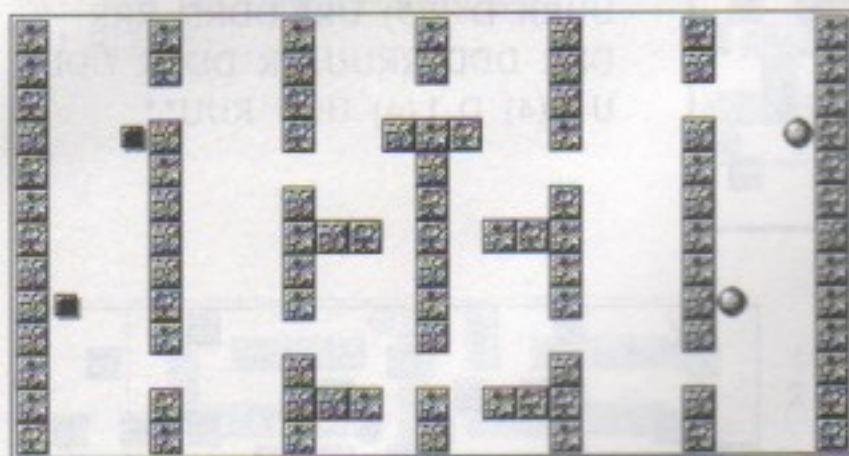
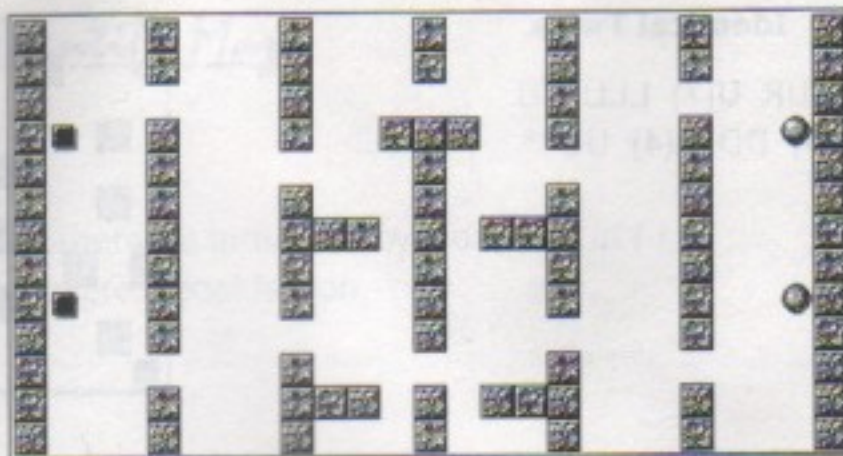
#### 7 Zig Zag

DLL UUU RRRR DRRR URRR  
DDLL D(5) LD LLL DLLL U L(6)  
UULL UUU R(4) DRDR D\*\*



### 8 Lanes

U(6) R(6) U(6)  
R(4) D(6) RR  
U(6) R(6) D(6)  
R(4) D(6)\*\*

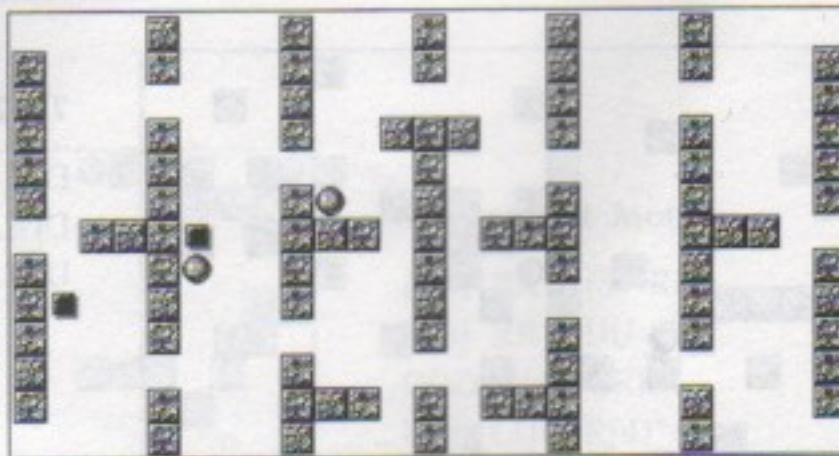


### 9 Lanes Revisited

U(6) R(4) U(6) RR  
U(5) RRUU RR U(5)  
RRU R(4) D(6) R(4)  
D(6)\*\*

### 10 Pass Thru

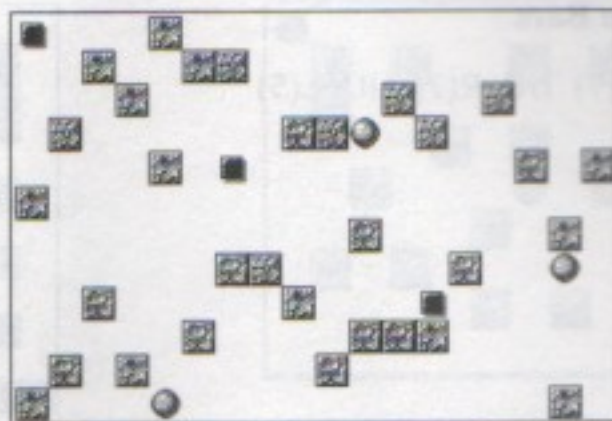
D(4) L(4) DDD L(5) DD L(4)  
D(6) L(4) UUU RR UUU L(6)  
DDD\*\*





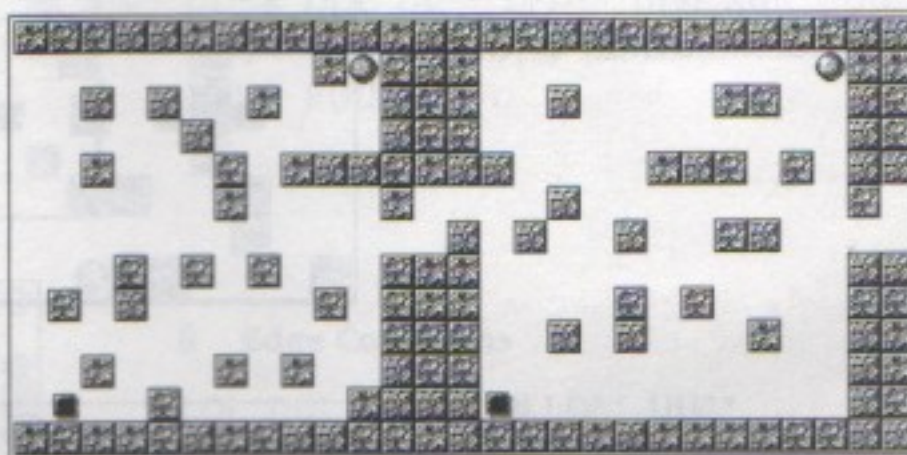
# 11 Triplets

RDD LLL DLLL DLL UL\*\*\*



# 12 Fraternal Twins

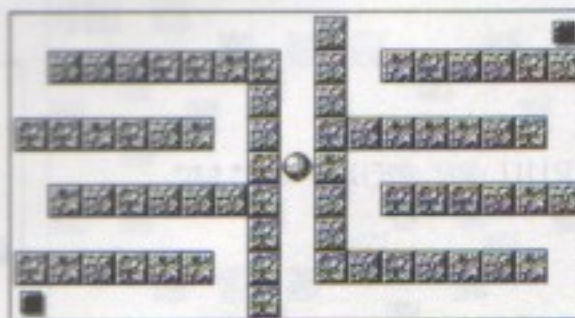
UUR UUL UULL DLL  
 DDDD LD LLLL ULLD  
 LLL U(6) R UUUU R(5)  
 DD RRRR UU\*\*



## DESERT

# I Opposite

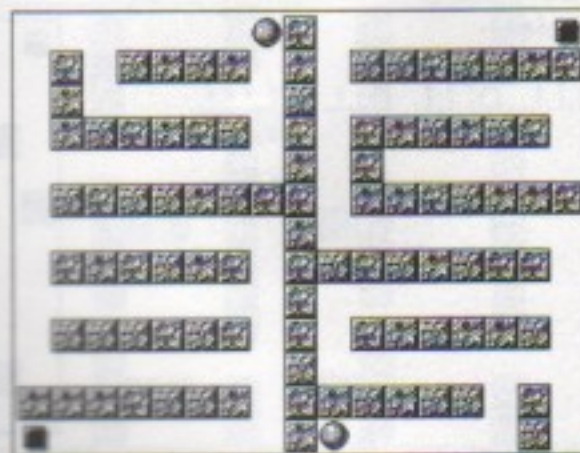
R(6) UU L(6) UU R(6) UU  
 L(6) UU R(8) DDDD\*





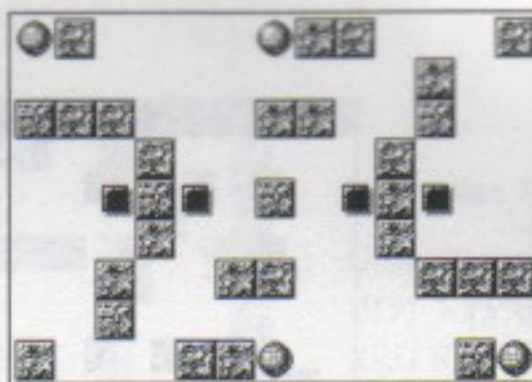
## 2 Opposite Bars

R(7) U(6) L(7) UU R(7) UU L(5)  
UU R(5)\*\*



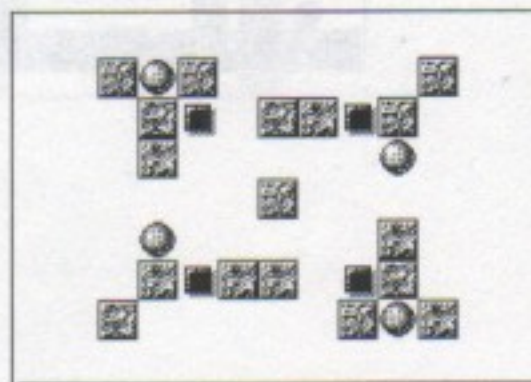
## 3 Quartet

L DDDD RR U RRR D\*\*\*\*



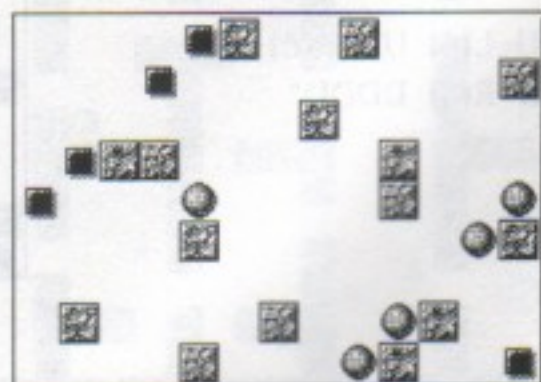
## 4 Round

DD LLL UUUU RR D\*\*\*\*



## 5 Concerto

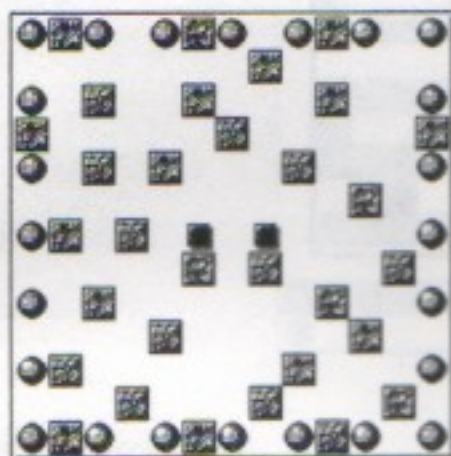
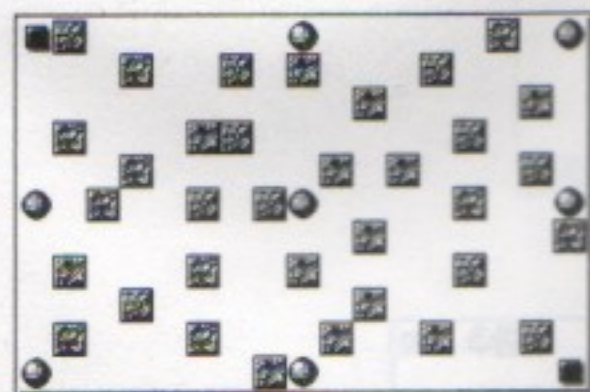
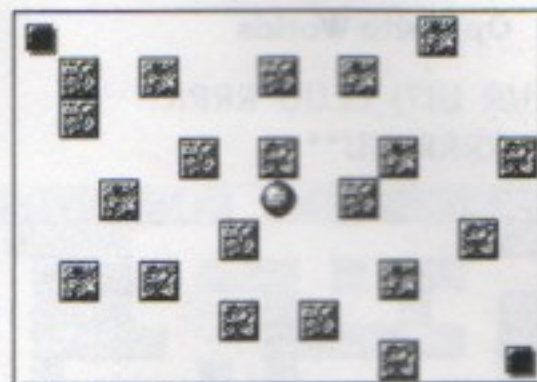
DRDR DRRU RUU RR DDDD R\*\*\*\*\*





### 6 Opposite Motion

UUUU LUL UULU L(5) DDR DDR\*



### 7 Opposing Forces

DDRR DDL DL\*\* D(5)\*\* U(5) RUR UUUU  
R(6)\*\* LLL DDL D(4) LL DDD RD RRR  
URUR RUU LU\*

### 8 Edge Conditions

LDL DDL DDD\*\* ULLD\*\* UU\*\*  
DRR UUL UL\*\* UU\*\* UU\*\* RUU  
L\*\* UU\*\* DDR DDL D(4) RDRR  
UURU RRDD RDRR DDRD\*\* UL  
LD\*\* URUU LL ULL DDR DD\*\*  
UULL DD\*\*

### 9 Two at a Time

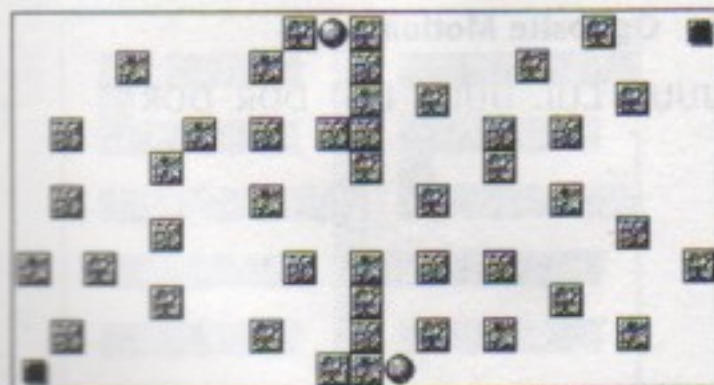
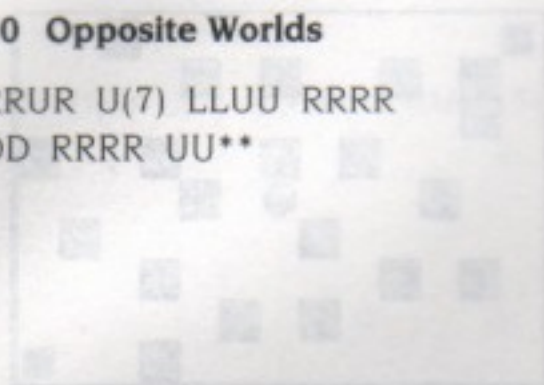
LLD L(4) DDR DDD LLU LLL  
D\*\* URRR DRR UUUL UU R(4)  
URRR DDLL DDRD RRD R(6)  
UR UURR DRDD\*\*





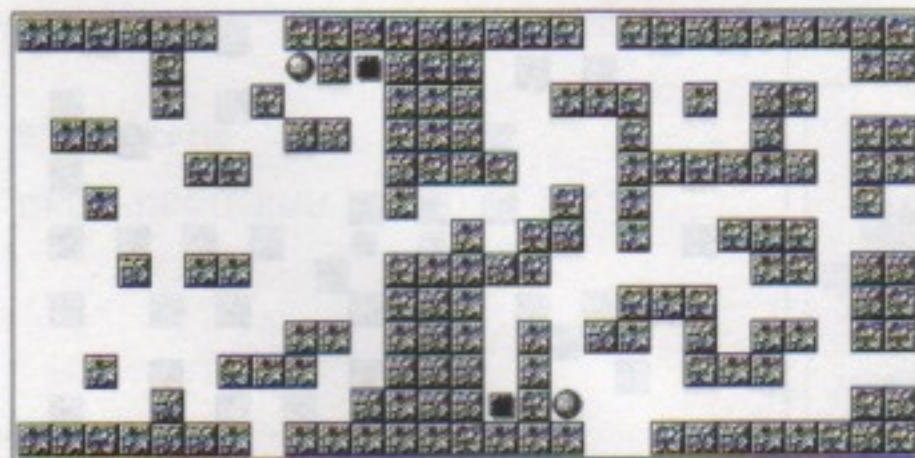
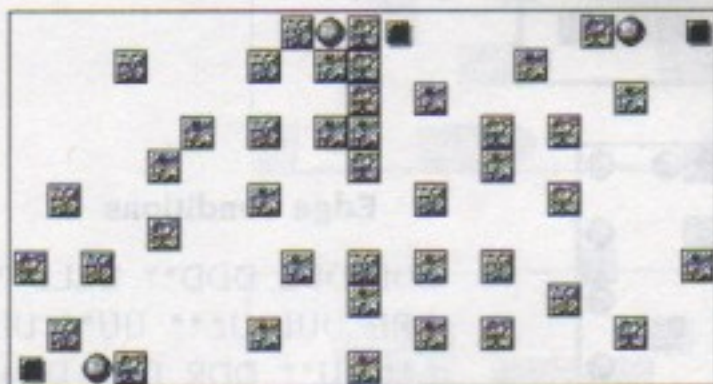
### 10 Opposite Worlds

RRUR U(7) LLUU RRRR  
DD RRRR UU\*\*



### 11 Twist

RRDD RR DDDD L(7) U(4) LLL UUU R(4) D\*\*\*



### 12 Opposites Attract

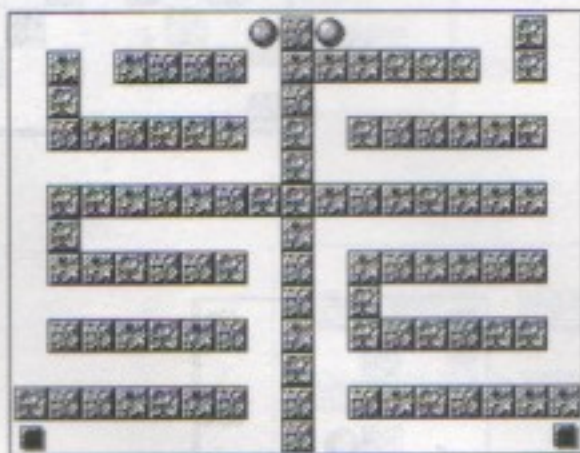
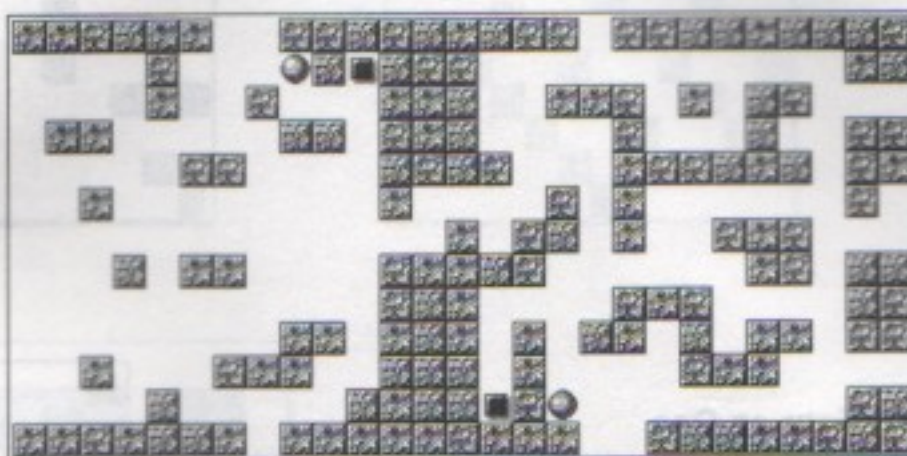
DDD LLD L(5) ULLL UU  
LLL ULLL DDLL UULL  
UUUL\*\*



## MOUNTAIN

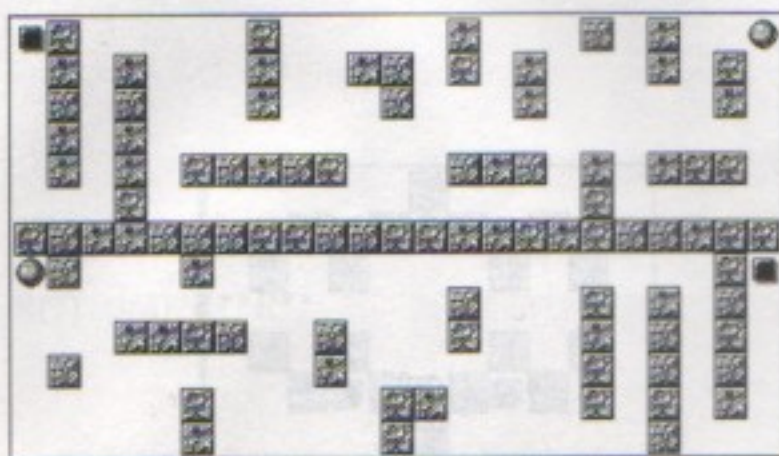
### 1 Mirror

R(7) UU L(7) UU R(7)  
UU L(7) UU R(8)\*



### 2 Mirror Bars

R(7) UU L(7) U(6)  
R(7) UU L(5) UU  
R(5)\*\*



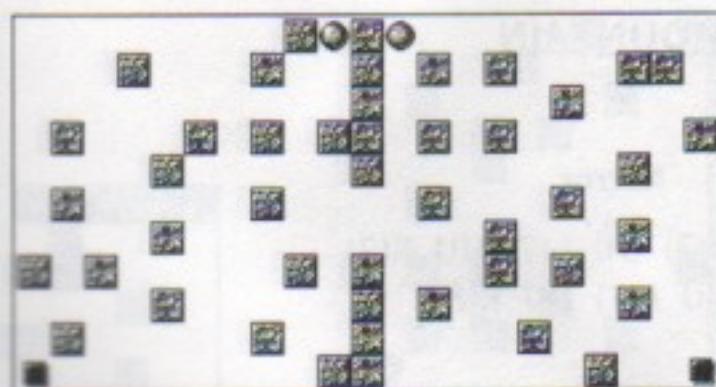
### 3 Mirror Motion

D(5) RR U(5) R(4) DDD  
R(6) DD R(4) UURR DD R(4)  
U(5)\*\*



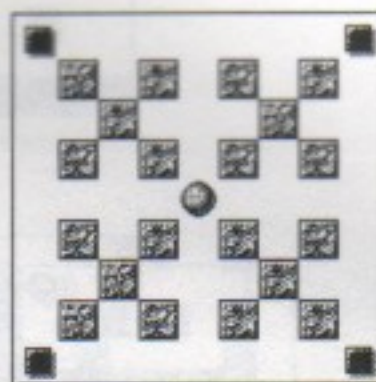
#### 4 Mirror Worlds

RRUR U(6) LULL UU R(5)  
DD R(4) UU\*\*



#### 5 Four on One

R(4) D(4)\*



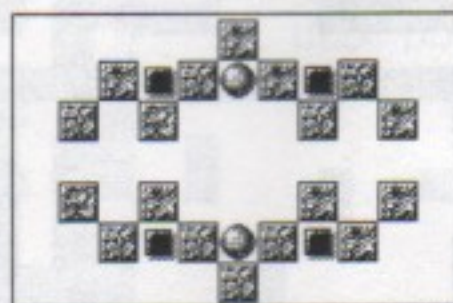
#### 6 Four to One

ULU LLU



#### 7 Four to Two

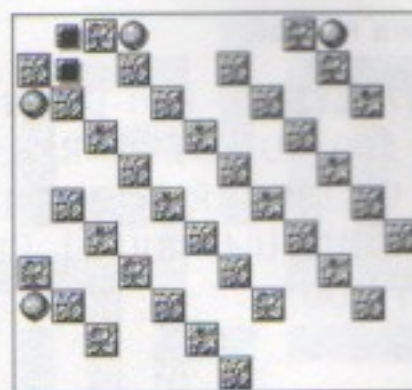
ULLL DDD R(5) DD\*\*





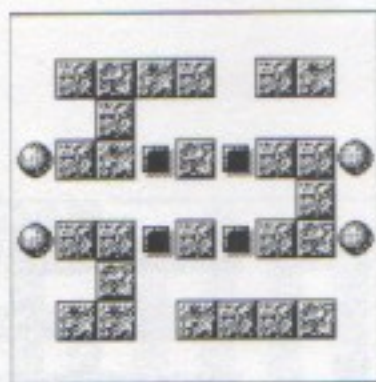
# 8 Rattling

RDRD RDRD RDRD RDRD RDR UUU  
LULU LULU LU LU LUL\*\* R(4) DRDR  
DRR UUU LL\*\*



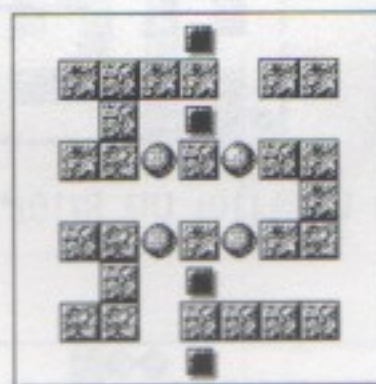
# 9 Rearrange

ULLL D\*\*\*\*



# 10 Four Corners

U(4) L(4) DDD R\*\*\*\*



# 11 Double Mirror

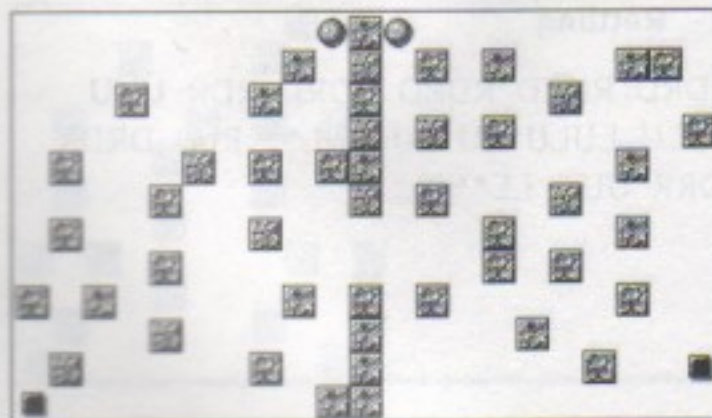
R(7) U(4) R\*\*R\*\*





## 12 Broken Mirror

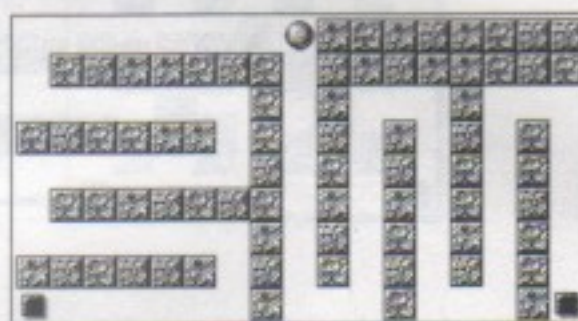
RRUR U(7) LLL UU R(5) DD R(4)  
 UU\* DD L(4) UU L(5) DD RRR D(7)  
 RD R(4) UR UUU RR DDD R(4)  
 DRRR UR UUR U(4) LUU LL ULL  
 DDD L(4) UUU\*



## SKY

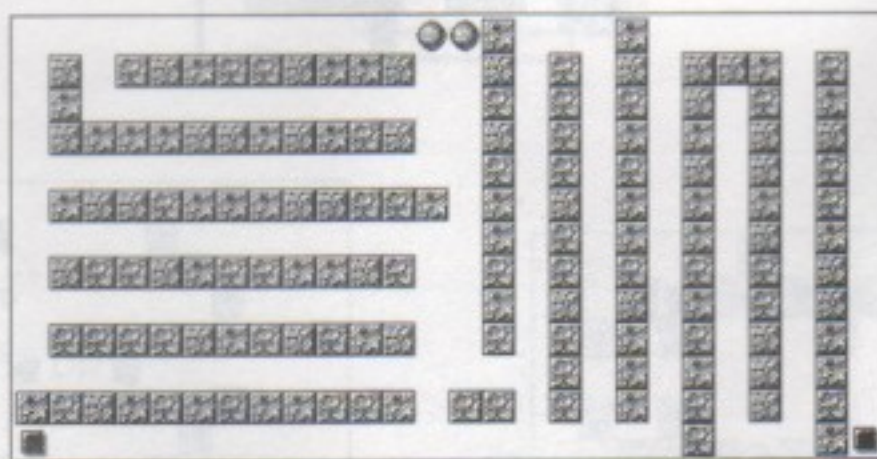
### 1 Rotation

R(6) UU L(6) UU R(6) UU L(6)  
 UU R(8)\*



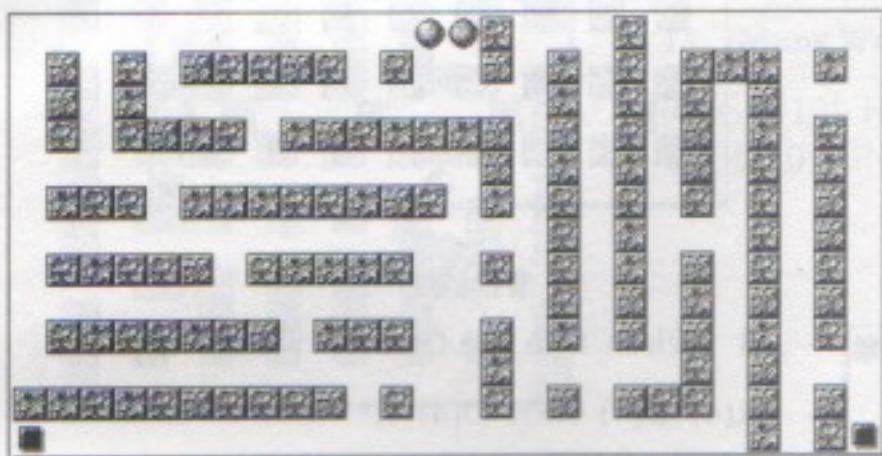
### 2 Rotated Bars

R(12) U(6) L(12) UU R(12) UU L(10) UU R(10)\*\*





DD L(4) DD R(6) U(6)

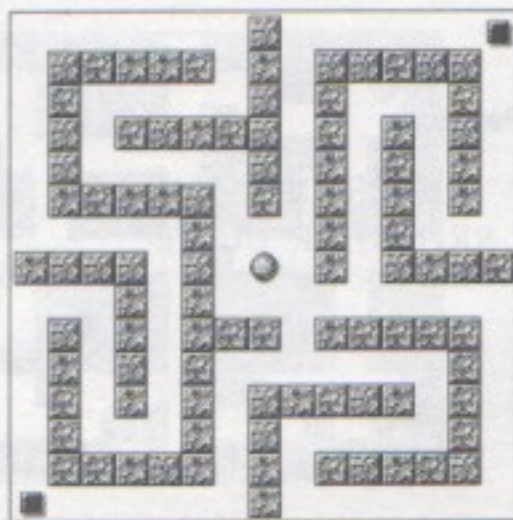


#### 4 Rotated Broken Bars

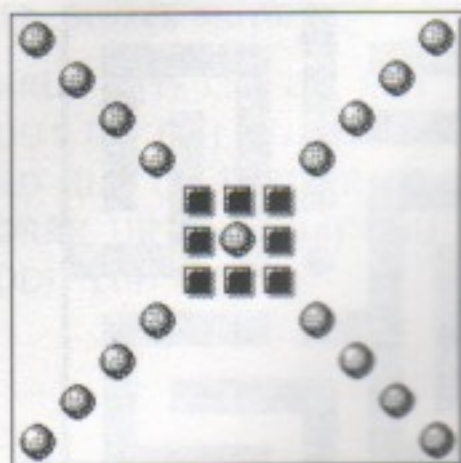
R(12) U(6) L(6) DD L(6)  
U(8) R(4) DD R(6) UU  
RR\*\*

## 5 Rotated Motion Wrap

R(6) DDD L(4) DD R(4) DDDR\*





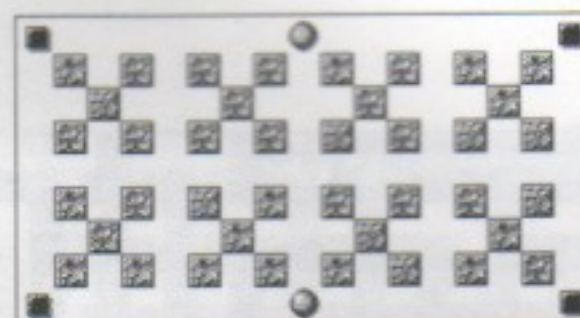


## 6 Square Dance

L(4) UUU\*\* U\*\*\*\* R\*\*  
DR\*\* D\*\* R\*\* D\*\* RDR\*

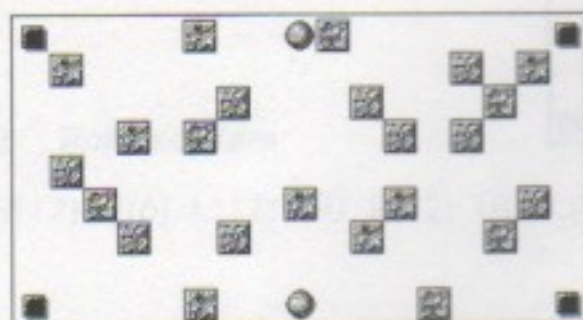
## 7 Turns

D(8)\*\*



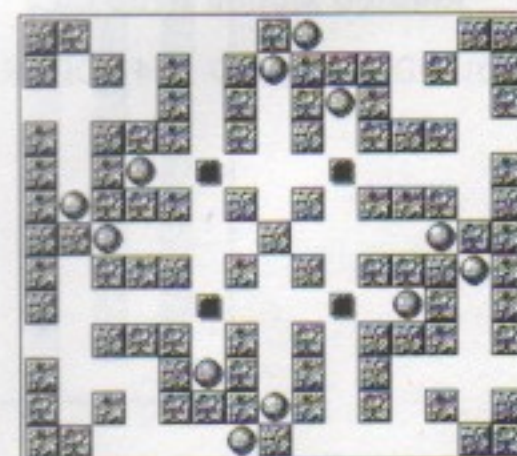
## 8 When Two are One

R(4) D(4) RRR D(4) R\*\*



## 9 Patterns

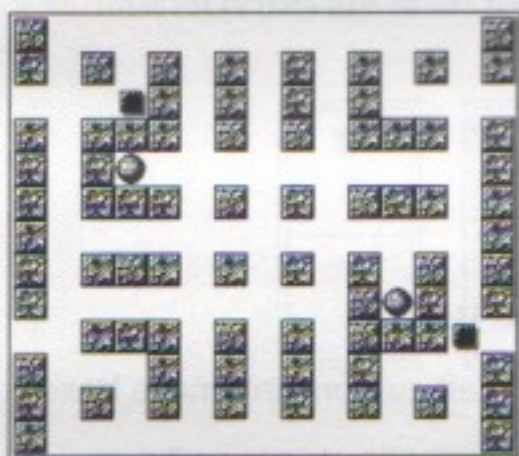
DD\*\*\*\* UURR DDD\*\*\*\*  
UUU RR D(4) RR UU RR  
UUU\*\*\*\*





### 10 Move Carefully

L(6) D(9) LLL D(4) R\*



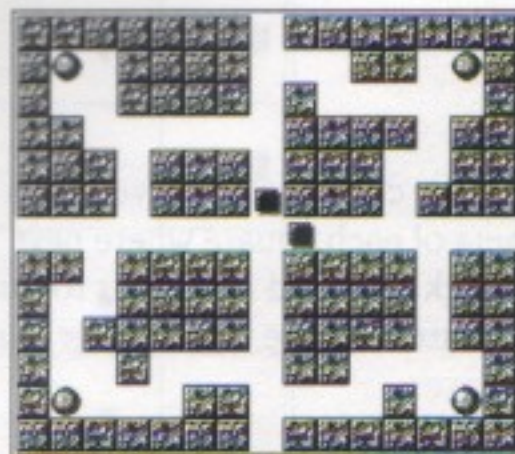
### 11 Many Wraps

RRR D(10) R(10) DD\*

UU L(10) U(6) R(8) U(4)\*

### 12 Tunnels

D(48) RRD RRRD\* ULLL ULL D(31)  
L(5) D\* U R(5) U(65) R(70) DDL  
DDD\* UUU RUU R(125) U(34) RRRU  
RRU\*





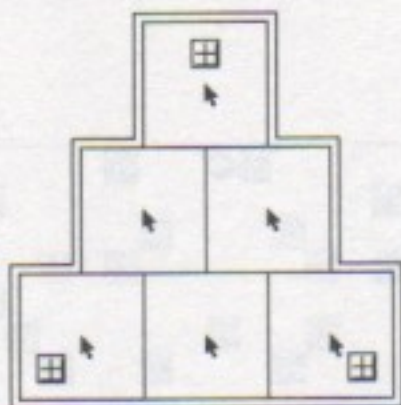
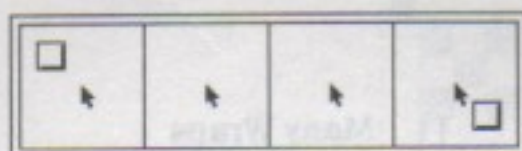
## Multiple Cursors

### OCEAN

Note: Overlapping cursors will move boxes twice as far.

#### 1 Destiny

Use an outer cursor to drag box to next line where it can be picked up by next cursor. Repeat three times and then place on goal.



#### 2 Three-Cornered Hat

Use lower right and left cursors and move boxes up to top.

#### 3 Daisies

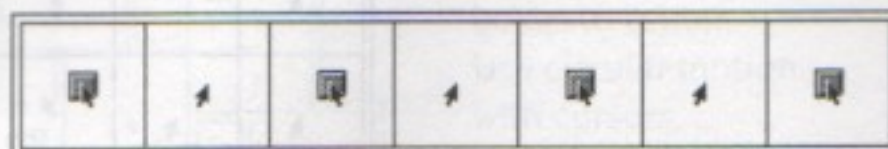
Start with outer cursors and move boxes to inner corners of each square where next cursor can pick it up and move box to outer corners of central square. Use center cursor to pile up boxes.





**4 Hall of Mirrors**

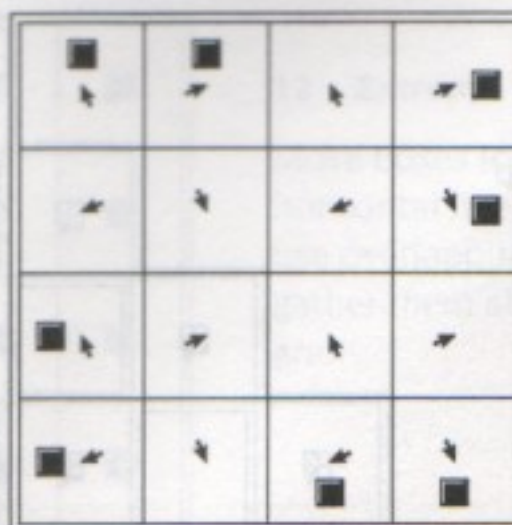
Move box on right as far right as possible and then move remaining boxes from left to right in a bucket brigade manner.

**5 Outreach**

Move five boxes to center, just crossing the horizontal line.  
Overlap cursors to move boxes to next square.  
Repeat until all boxes are at far left.

**6 Scottish Dance**

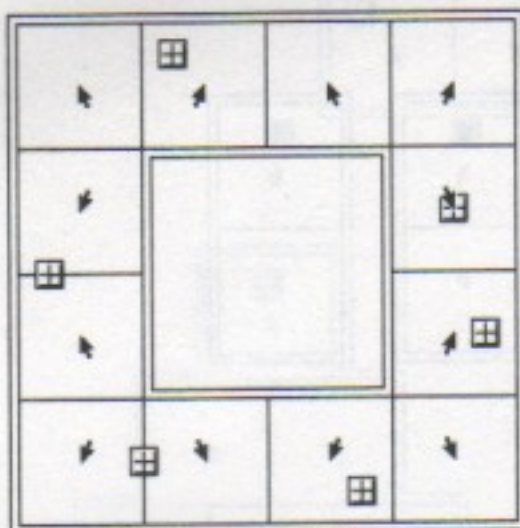
Grab four boxes at once and move them to the center.  
Repeat. Move cursors in circular motion.





## 7 Random Reflections

Move only one box at a time and be careful NOT to overlap cursors.

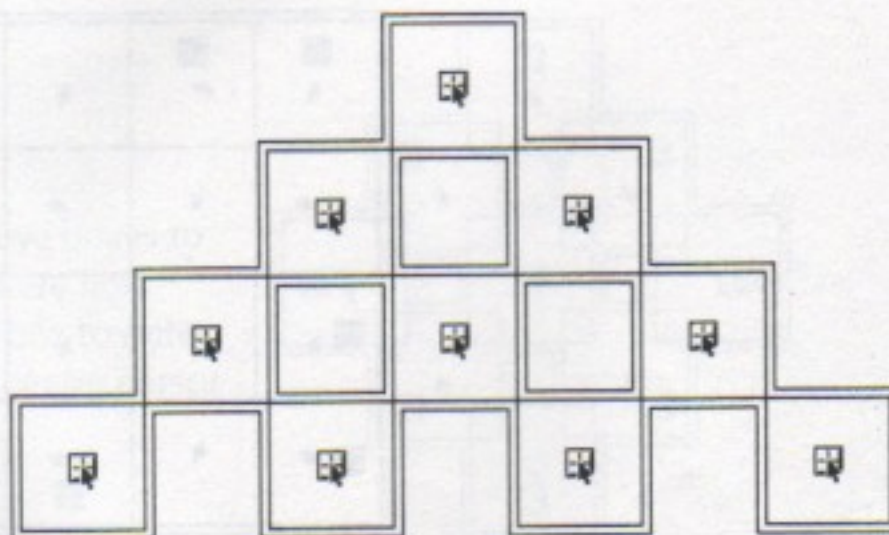


## 8 Pass It Around

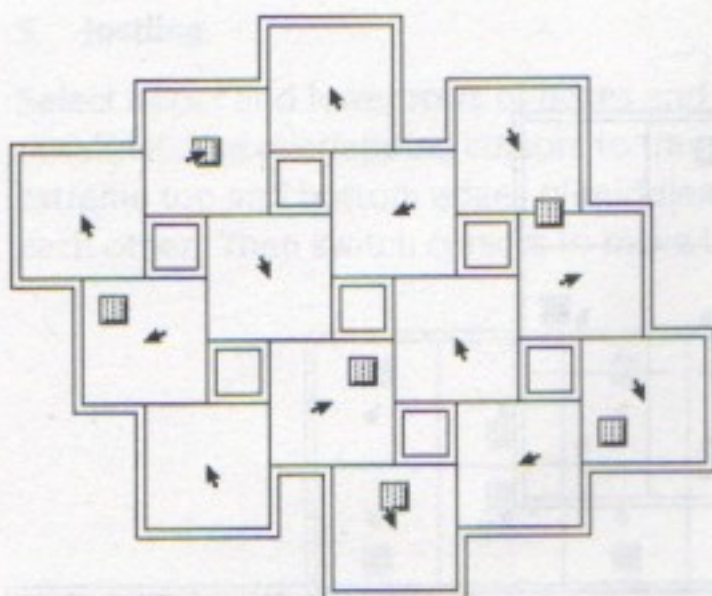
Move each box until it touches an outer line at right and/or left. Select the far left side of a box with two cursors at once and drag to center. Repeat on right side.

## 9 Cutting Corners

Move all boxes to the top of the grid, one side at a time.





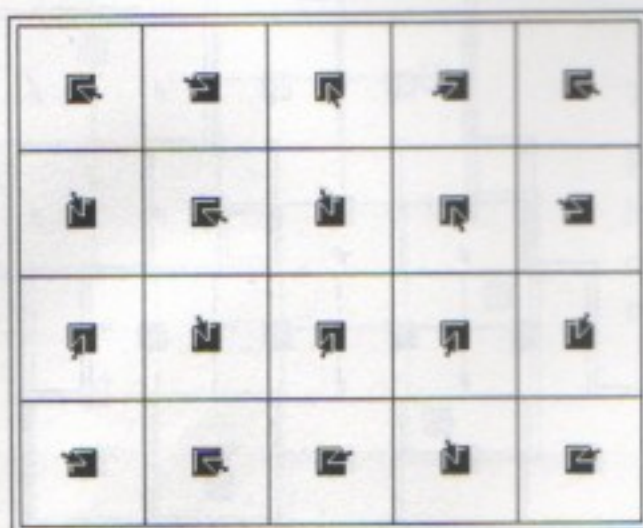
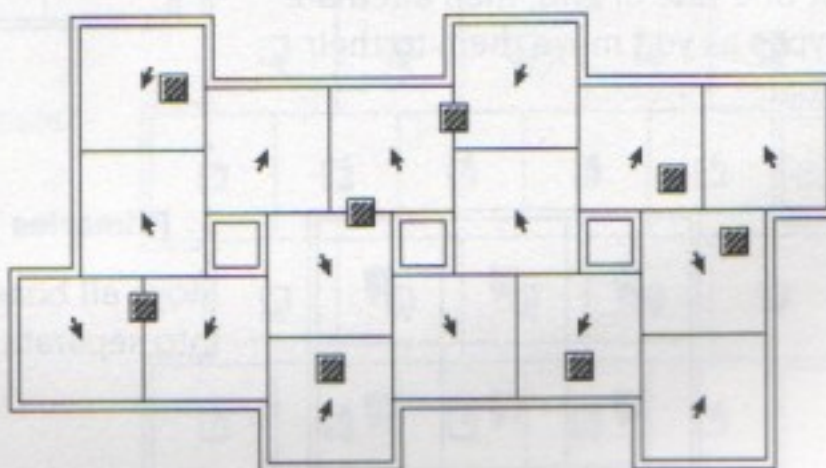


### 10 Whirlwind

Use smaller squares which are shared by four cursors to transfer boxes to center. Use circular motion with cursors.

### 11 Whirlpools

Use smaller shared squares to transfer boxes. Pick up one box at a time and move all to center.



### 12 Entropy

Move boxes to center horizontal line and then use overlapping cursors to gather them all outside of grid.



## DESERT

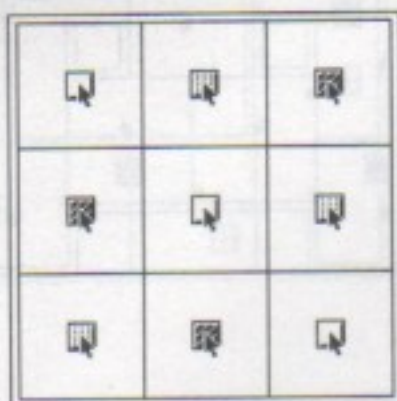
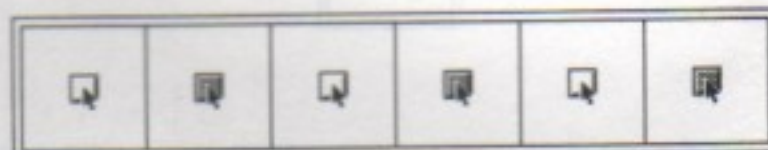
### 1 Two Pairs

Use the in-out process to move boxes to center.



### 2 Oil and Water

Separate types into different corners at one side of grid, then alternate types as you move them to their goal.

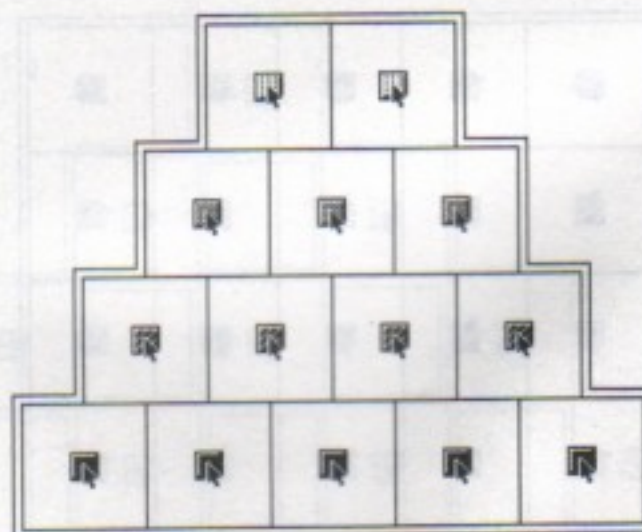


### 3 Primaries

Move all boxes to one side, then gather them into separate piles.

### 4 Ziggurat

Move all boxes to a corner. Transfer boxes until all have been passed. As you place each box on top of the previous, place it off-center so you don't move boxes in opposite directions.



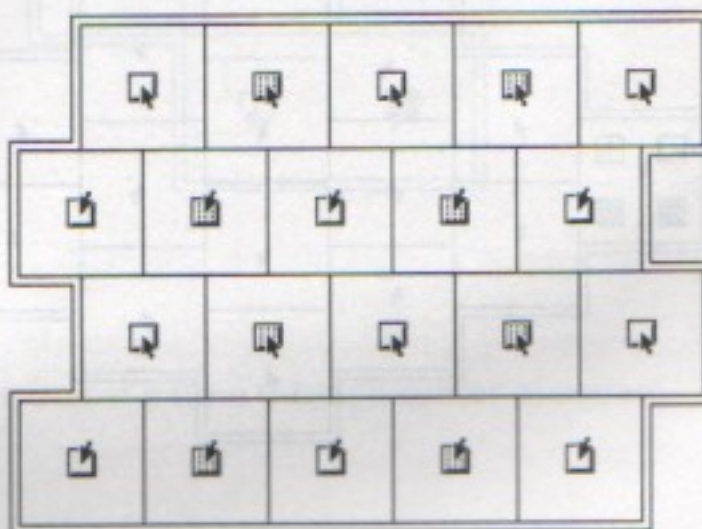


**5 Jostling**

Select upper and lower rows of boxes and move them to opposite corners as far as possible. Use overlapping cursors to transfer to one side of grid. Place cursors at extreme top and bottom edges of middle rows and move them to center, passing over each other. Then switch cursors to move boxes to side.

**6 Brick Wall**

Move boxes to inner corners to transfer. Collect boxes at one side. When changing types, collect in opposite corner and stack them off-center.

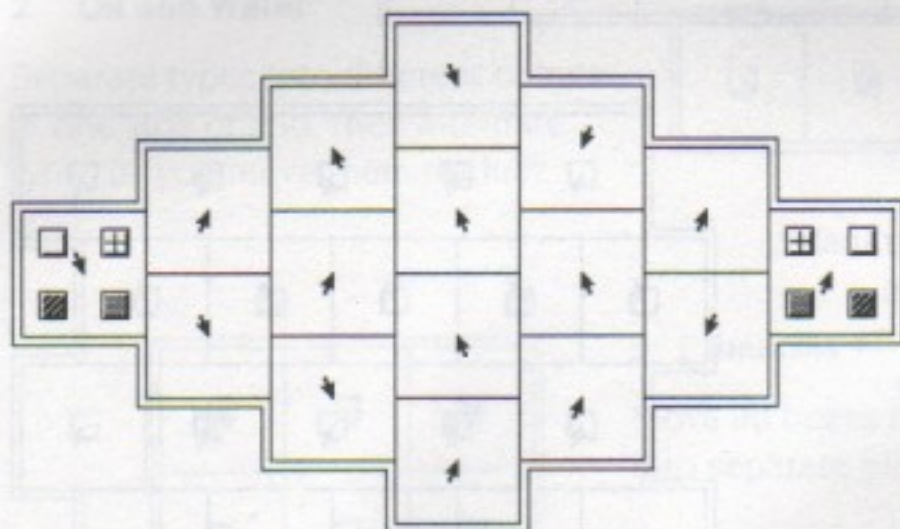
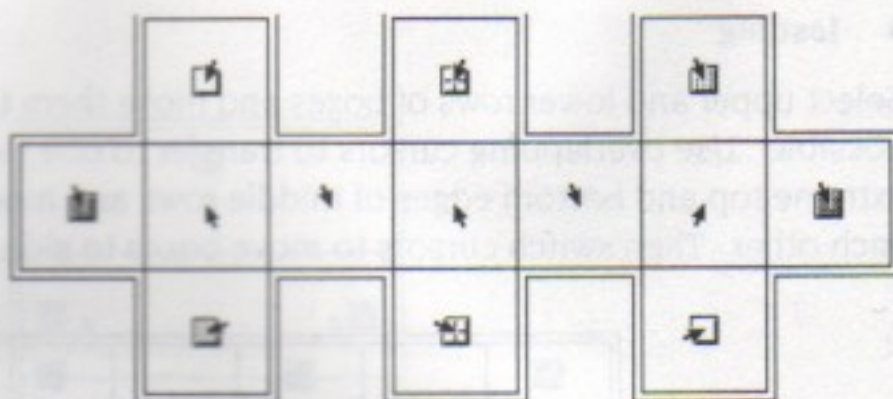
**7 Relativity**

Pass all boxes to center of puzzle and use four inner cursors to rotate them around center until types are paired. Use circular motion and do one box at a time.



## 8 Pairs

Gather boxes in separate squares. Do not overlap cursors.



## 9 Seeds

Move all four boxes from one side to other side. Take one box at a time and transfer where other cursors will not grab boxes from opposite side.

## 10 Palette

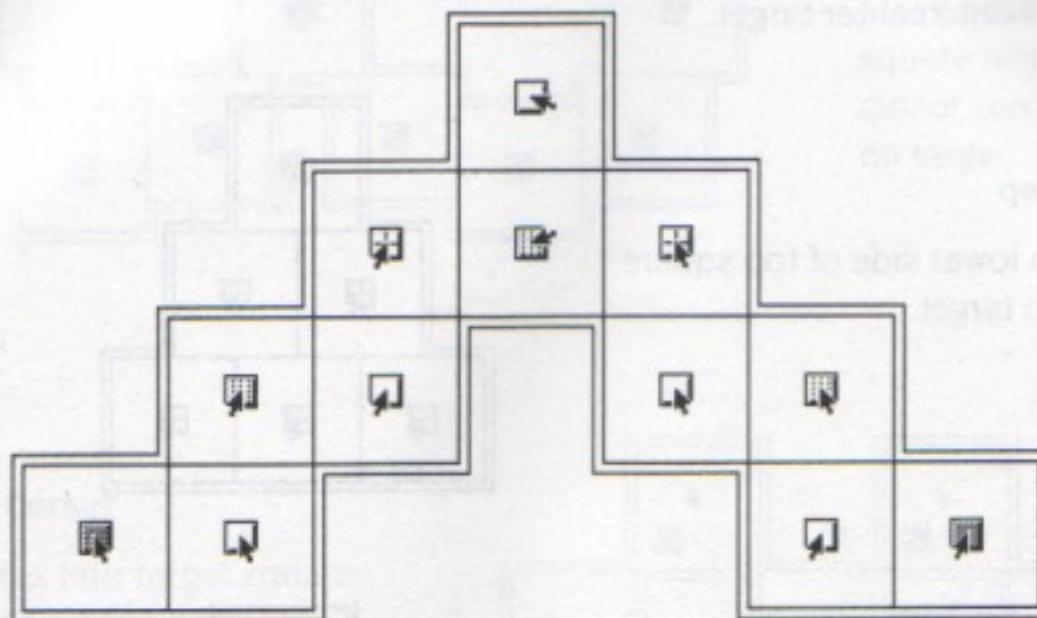
Grab boxes from extreme edges and cross them at center. Collect one type at a time in separate areas of the grid.



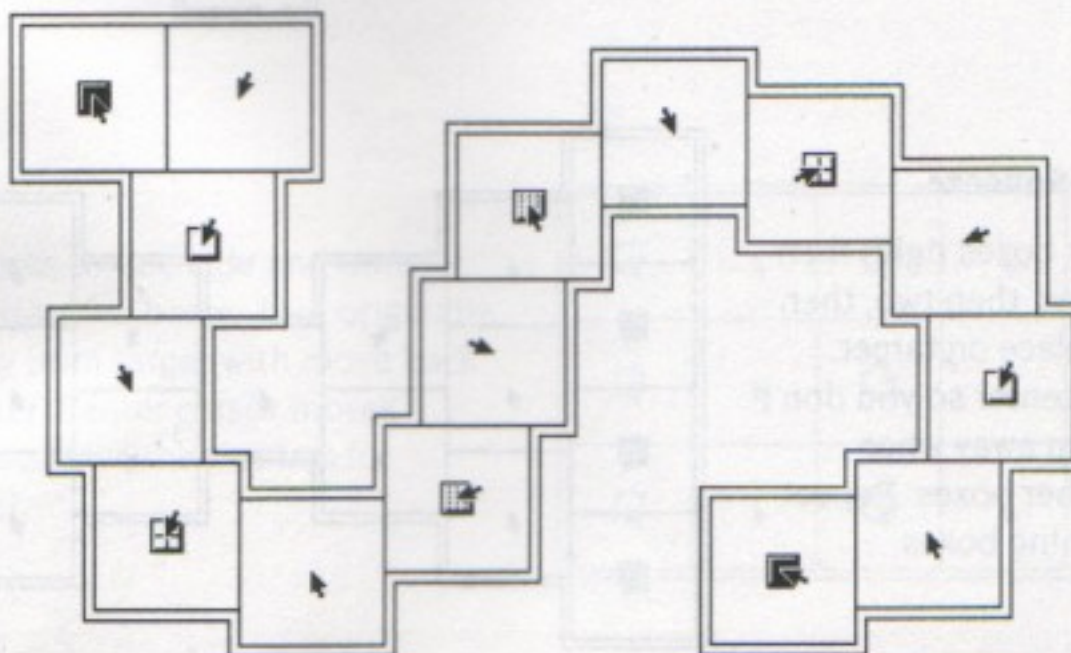


**11 Rainbow Fountain**

Gather five boxes of one type at top. Gather three boxes of one type at center and two pairs of other two types in lower corners.

**12 Dragon**

Move boxes to corners and then transfer one box at a time through center of square sides (avoid boxes in corners).

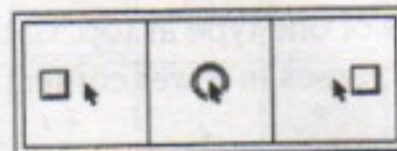




## MOUNTAIN

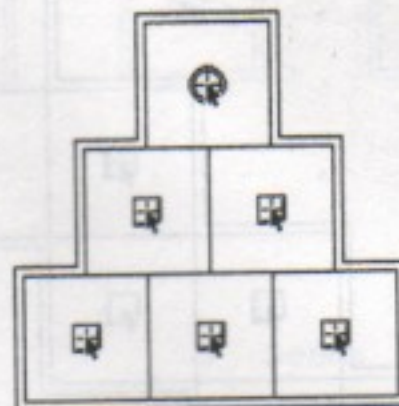
### 1 Bring to Center

Move all boxes onto center target.



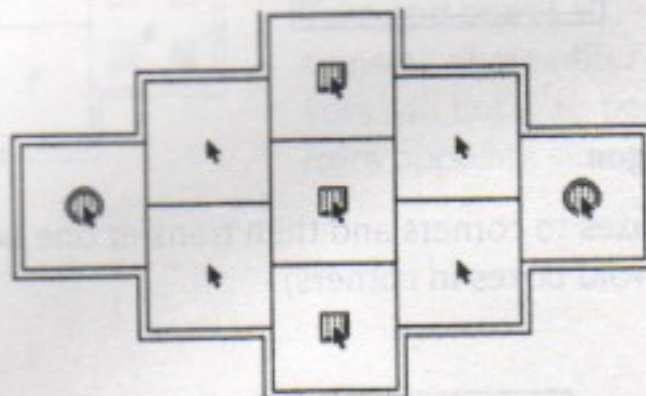
### 2 Carry to Top

Move boxes to lower side of top square first, then onto target.



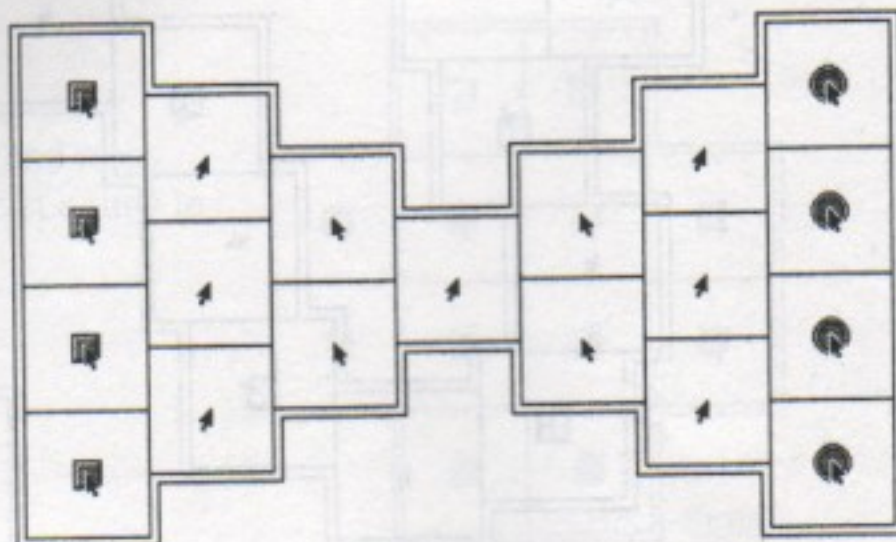
### 3 Three Against Two

All goals must be used at least once. Drag boxes to top of their squares, then move cursor down and pick up only two boxes and move to one side and onto target. Repeat for last box, but use other target.

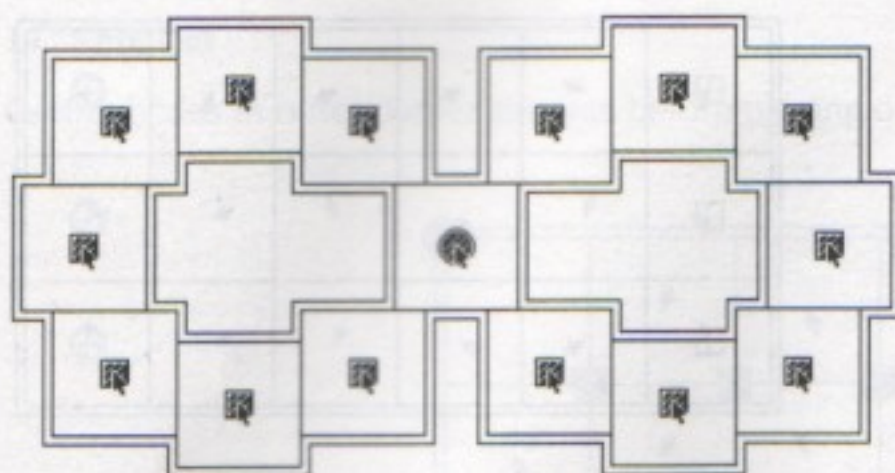


### 4 Tight Squeeze

Move four boxes right, then three boxes, then two, then one and place on target. Place off-center so you don't move them away when placing other boxes. Repeat for remaining boxes.





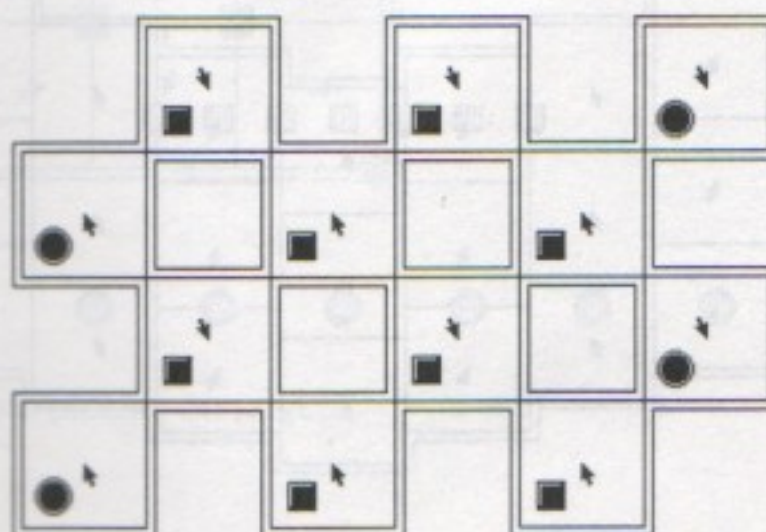


### 5 Inward Journey

Move boxes to center square where center cursor can place them on target.

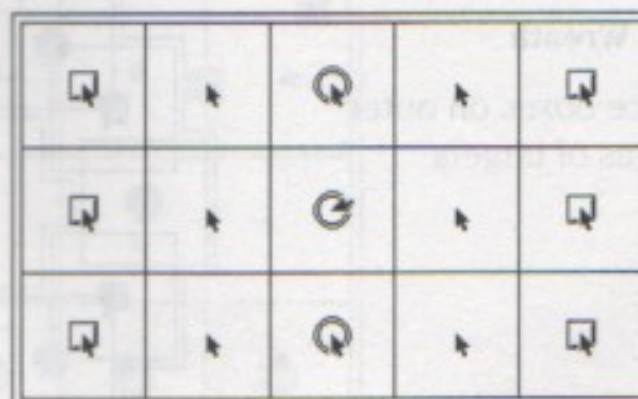
### 6 Kitty Corner

Move boxes into target squares first before placing on target. As you place on target, lay them off-center.



### 7 Misfit

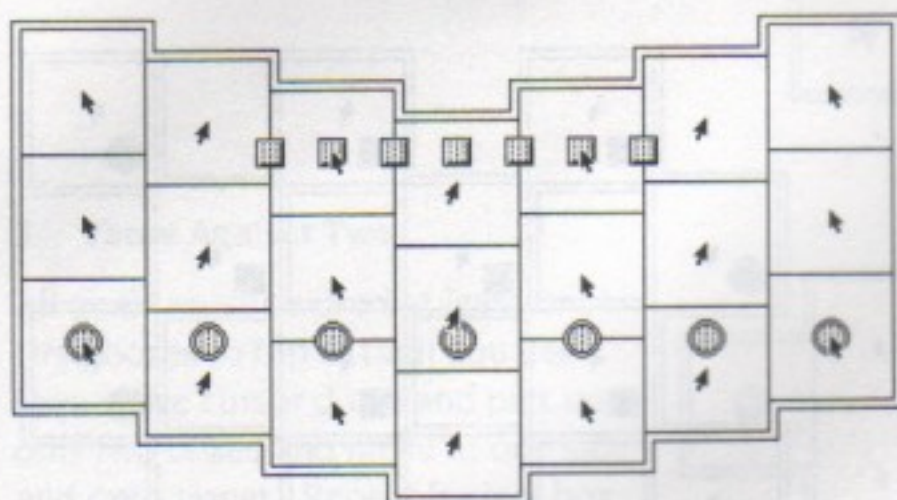
Move all boxes to one side and transfer. On second transfer, boxes that originally moved away from target with move back toward center. Center cursor moves differently, so leave the last box for center target.





## 8 Crossing the River

Easiest to solve by passing each box in turn through the center of middle horizontal row of squares. Use circular cursor motion.

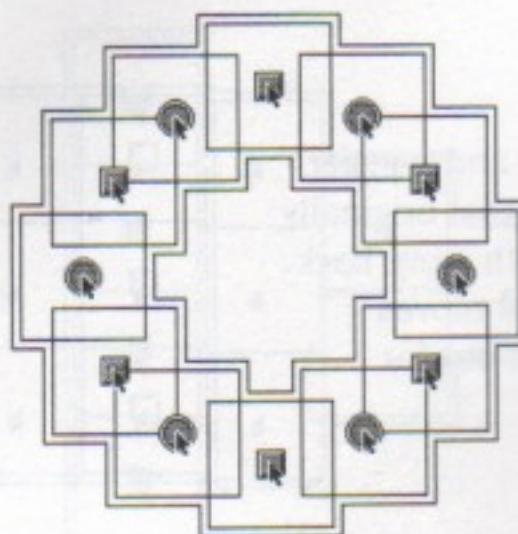


## 9 Straight Line

Move boxes down first and then out, covering outer targets first. Transfer at corners of squares when passing from side to side.

## 10 Wreath

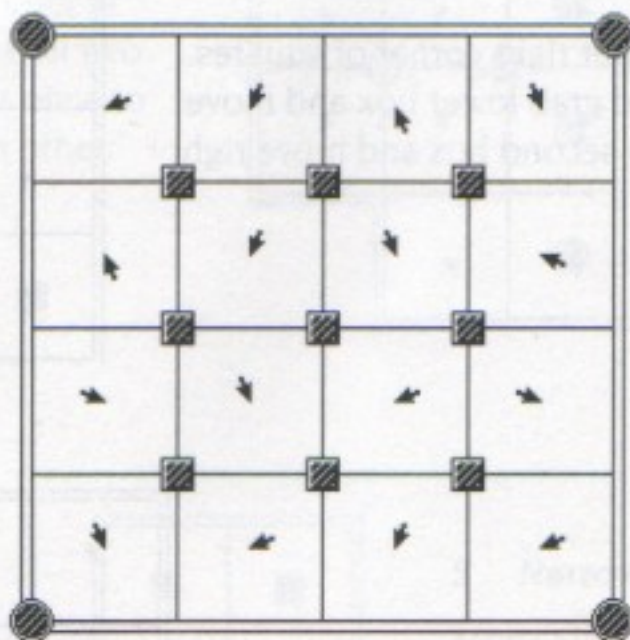
Place boxes on outer edges of targets.



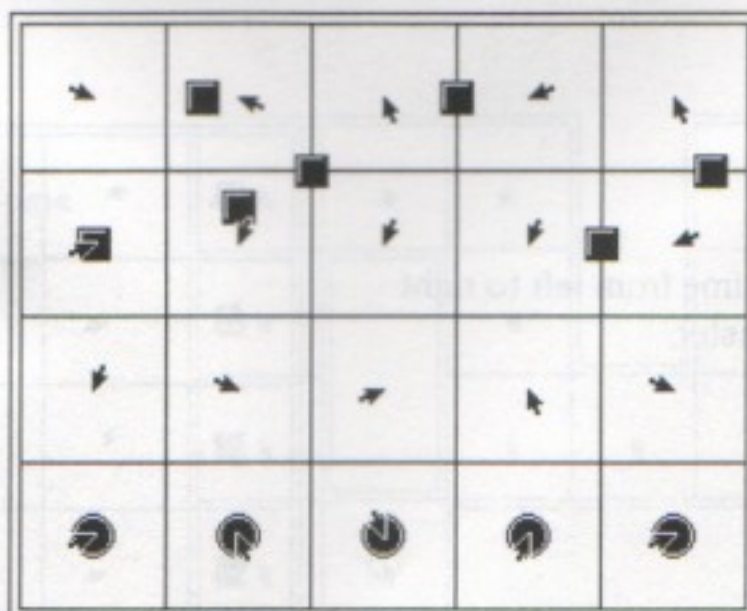


**11 Spin Out**

Gather boxes in outer corner squares before placing on targets.

**12 Chaos and Order**

Move all boxes into lower squares before placing on targets.





## SKY

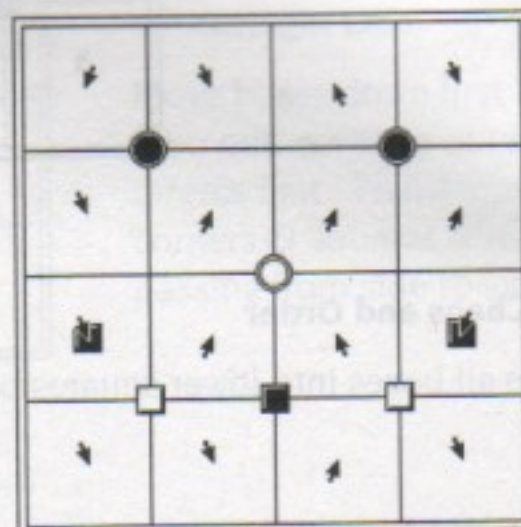
### 1 Crossing Paths

Move both boxes to upper right corner of squares. Move cursors down and grab lower box and move right and up. Then grab second box and move right and down.



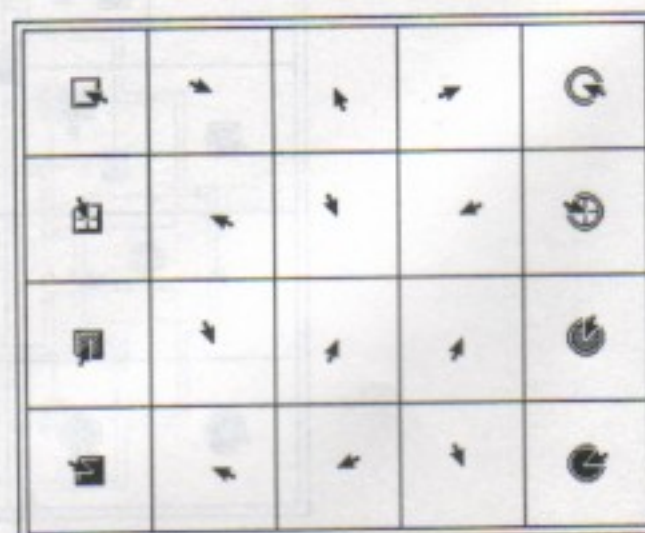
### 2 Be Happy

First move box 2nd from the left onto the box 2nd from the right.



### 3 Race

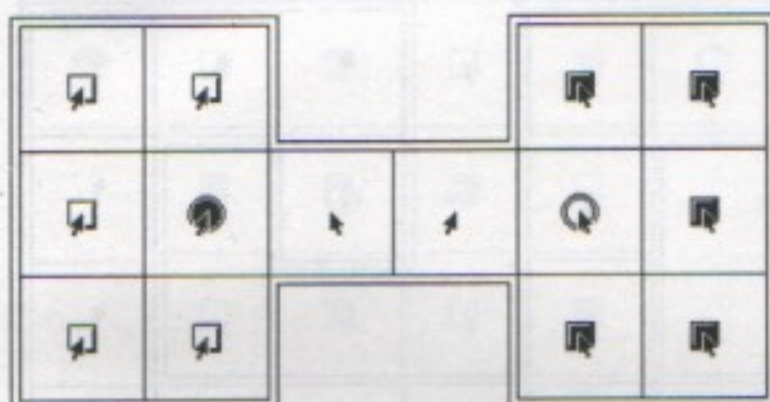
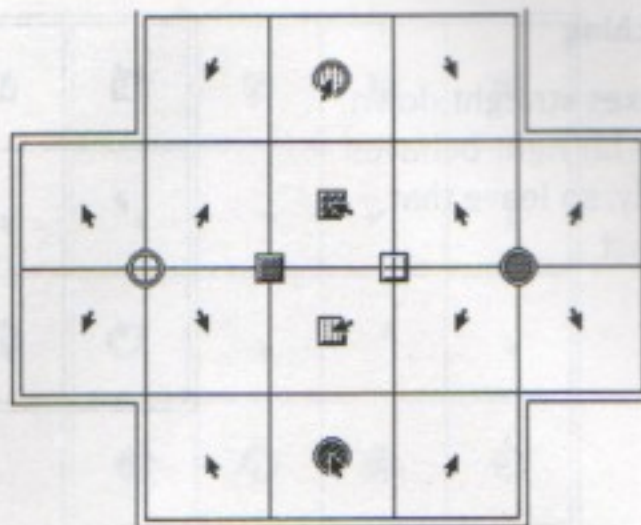
Move one type at a time from left to right using corners to transfer.





**4 Getting Home**

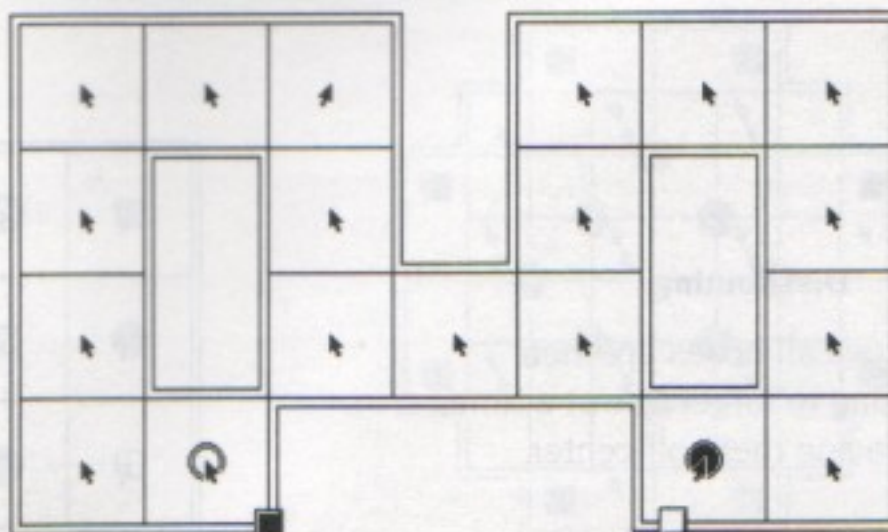
Select the extreme top of upper box and extreme bottom of lower box so that they can pass each other at center. Then select the other two boxes with two cursors at once to slingshot them past each other.

**5 Narrow Passage**

Move all boxes toward center passage and then select outer edges to pass them over each other at center.

**6 The Long Way Home**

Drag one box at a time.





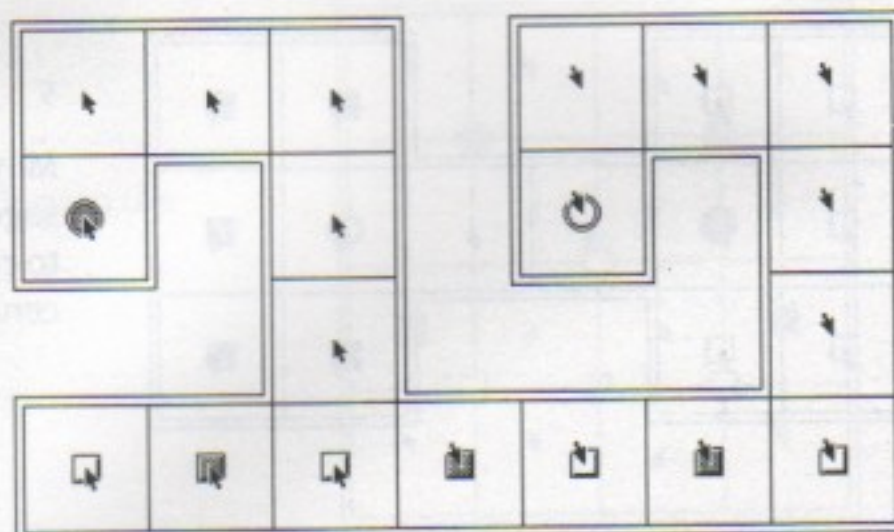
## 7 Matching

Move boxes straight down.  
Cursor at far right behaves differently, so leave that box for last.



## 8 Round the Bend

Select outer edges to pass boxes at bottom. Since cursors on right behave opposite to left cursors, move one type at a time up and around the bend and onto targets.



## 9 Distributing

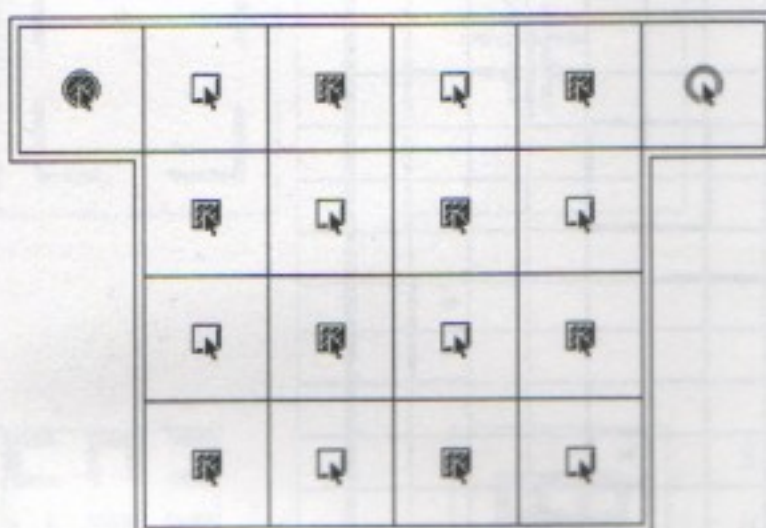
Move all boxes up, then bring to target one at a time, placing them off-center.





### 10 Rearranging

Move down one at a time; overlap cursors to move further.

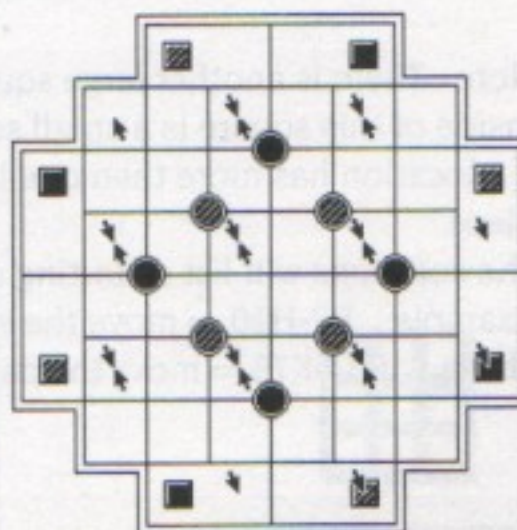


### 11 Shirt

Move all boxes to top, separating types. Pass all of one type on goal first, then start on second type. Place on opposite sides of goal (far right of one and far left of other, or top and bottom).

### 12 Game Board

Place on extreme corners of goals.





## Regrouping

### KEY:

For all Ocean, Desert, and Mountain puzzles regard each puzzle as having an overlaid grid with the horizontal rows defined by numbers and the vertical columns defined by letters. Empty rows and columns are counted. Moves are made using a mock chess notation. Refer to sample pieces in grid below:

The sideways T is located at JK23. The backward L is located at D34. The S is located at B678. The line is located at EFG6 (line). Notice the partial figure locations are given as if they were complete rectangles.

	A	B	C	D	E	F	G	H	I	J	K	L
1												
2												
3												
4												
5												
6												
7											*	
8											*	
9												
10								*				
11												
12												

Note: There is another large square located at CD10,11.

Inside of this square is a small square located at D11.

If a location has more than one letter or number, you know it is not a single square piece.

The solutions will list a starting and ending location for a piece,

Example: B2-H10 = move the square located at B2 to the H10 position (see \* in grid above.). D34-K78 = move the partial rectangle from D34 to K78 (see \*\* in grid above).

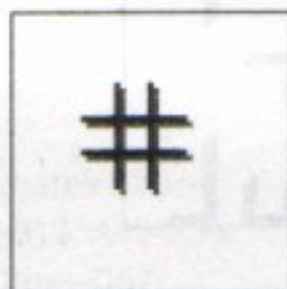
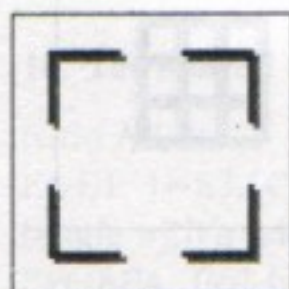
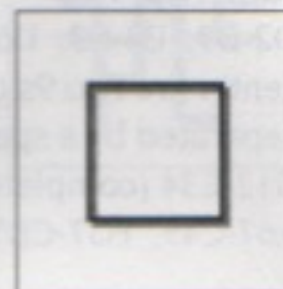


**OCEAN****1 Four Angles**

Grid A-H, 1-8):

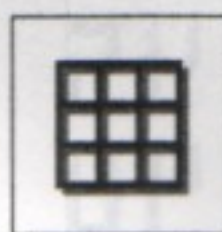
BC23-CD34, FG23-EF34, BC67-CD56,  
FG67-EF56

Figure must be moved to center of  
screen to be mastered.

**2 Tic Tac Toe**

(Grid A-H, 1-8):

BC23-DE45, FG23-CD45, (the figure  
should now look like a  $\pi$  sign) BC67-  
DE34, FG67-CD34.

**3 Nine Boxes**

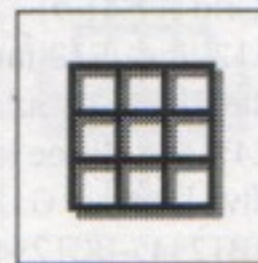
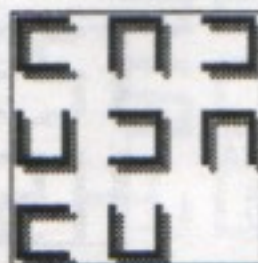
(Grid A-E, 1-5):

C1-C2, A3-B3, C5-C4, E3-D3,  
A1-B2, E1-D2, A5-B4, E5-D4

**4 Eight Boxes**

(Grid A-E, 1-5):

C3-E4 (creates a 9), E-34-C-23 (cre-  
ates an 8 with a tail) A1-B1, A5-A1,  
A3-A2, C5-A3, E1-B3, ABC123-  
BCD234 (moves figure to center)

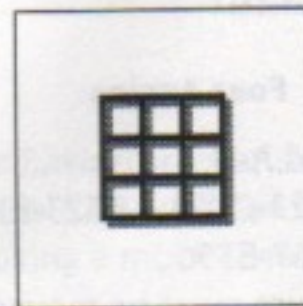
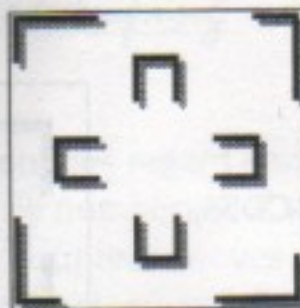




## 5 Power Grid

(Grid A-G, 1-7):

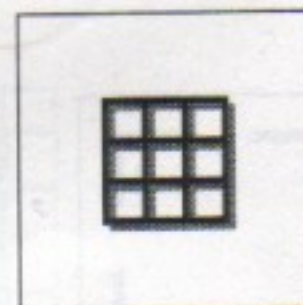
D2-D3, B4-C3, D6-D5, F4-E5, (at center are two 9s on their sides separated by a space) AB1-DE4, G12-E34 (completes 3 boxes), A67-C45, FG7-CD5



## 6 Magnetic Storm

(Grid A-G, 1-7):

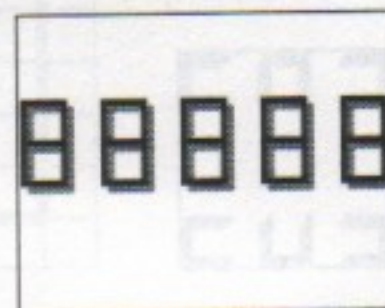
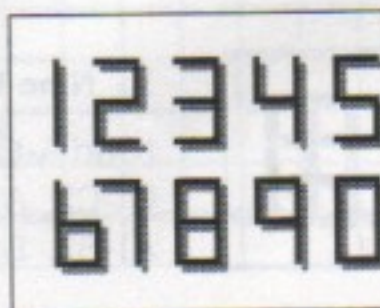
CD4-AB4, AB7-DE4, F67-A67D7-E5 (completes first box), FG1-CD5 (second box), E12-G12, C12-E34 (third box), AB1-DE3, AB4-CD3, G12-C34, A67-C45



## 7 Pieces of Eight

(Grid A-I, 1-7):

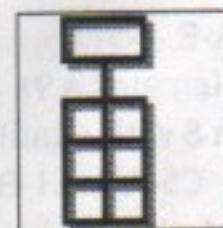
I23-C23 (creates first 8), E23-G23 (creates a 9), A23(line)-G23 (9 becomes 2nd 8), C56-B56 (third 8), G(56)-I56 (last 8), B56-A34, C23-C34, E56-E34, G23-G34, I56-I34



## 8 123456

(Grid A-E, 1-5):

A12(line)-E12(far right)C45-A12 (head and shoulders), A45-A34, E45-A45 (three left boxes), D12-B45 (five boxes), G12-C12 (six boxes), AB12345-BC12345





## 9 Making Space

(Grid A-G, 1-6):

A3-D2 (makes E), B4-A1, F56-A23,  
DE1(line)-AB3 (makes S) G3-E5  
(makes P), F3-G6, D23-F23,  
E56-D23 A56-E34(P becomes an A),  
G6-E5 (makes C), C56-C45,  
AB123-BC234 (moves S down  
and right and makes P)



## 10 Yes Indeed

(Grid A-I, 1-7):

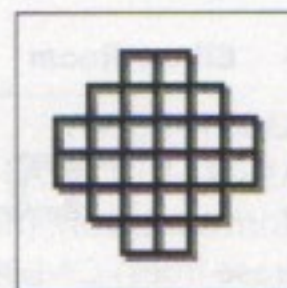
E4-E1, I1-E3, C1-D4 (creates a rec-  
tangle with a tail), B23-B12, A45-A56  
EF6-AB4, C67 (vertical line)-G67,  
C56-I23, DE34-DE67, G34-C67 A56-  
F45, H6-F3, AB4-DE3, I23-D45(completes the S), A7-D4, H234-A345, CDEF34567-  
DEFG34567 (moves S and partial E to right), I567-C345, B12-B67, A12345-A34567,  
E1-B4, GH1-CD3, ABCDEFG34567-BCDEFGH23456 (moves completed word to center)



## 11 Overlaps

(Grid A-H, 1-8):

DE45-AB12 (big 8 in corner), (Next five moves move pieces into new start positions)  
DE78-DE45, AB45-DE78, DE12-AB45 DE45-DE12, AB45-DE45, AB12-AB34, DE12-  
CD12, DE45-BC23 (4 boxes), GH12-  
BC45 (seven boxes),  
GH78-DE23(11 boxes), GH45-EF34(15  
boxes), DE78-DE45(19 boxes), AB78-  
CD56 (24 boxes), ABCDEF123456-BCDE-  
FG234567 (moves figure to center)

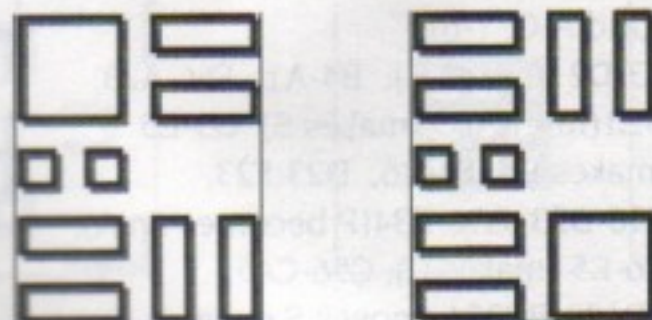




## 12 Red Star

(Grid A-G, 1-9):

(No pieces should touch as you move the figures around) C5-G5, A5-E5, ABC123-ABC345, ABC7-ABC1 ABC345-ABC567, ABC9-ABC3, ABC567-ABC789, EFG3-ABC5, E5-G3, E789-E345, ABC789-CDE789, G5-A9, G3-A7, G789-G345, CDE789-EFG789, A9-C7, EFG1-ABC9, E345-E123, G345-G123, ABC5-EFG5, A7-A5, C7-C5, EFG5-ABC7



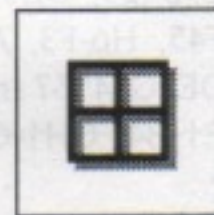
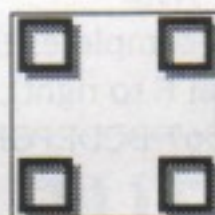
## DESERT

NOTE: Merged lines do not hold together, and when separated the shared lines of the remaining square disappear. Only squares will move. Partial squares will not.

### 1 Four-Square

(Grid A-D, 1-4):

A1-B2, D1-C2, D4-C3, A4-B3

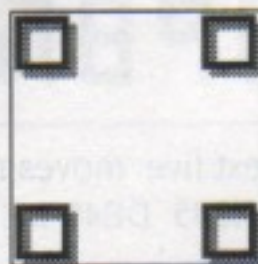


### 2 Plus or Minus

(Grid A-E, 1-5):

A1-C1, E1-D2, A5-B2, E5-C3

(forms a cross), C2-C5 (removes center of cross)

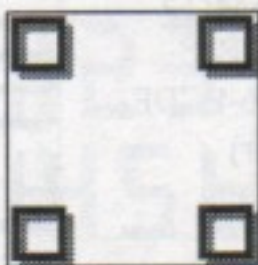


### 3 Elbow Room

(Grid A-E, 1-5):

A1-C2, E1-D3, A5-B3, E5-C4

(forms a cross), (next four moves erase lines) C3-B2, B2-B4, B4-D2, D2-D4, D4-C3





#### 4 IOU

(Grid A-F, 1-5):

(First six moves erase all I's and U's)

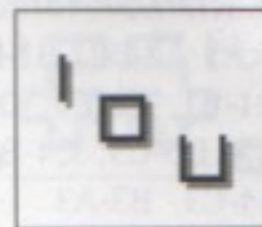
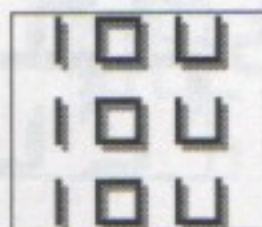
C1-B1, B1-E1, E1-E3, E3-E5, E5-A5,

A5-A3, A3-B2, C5-E4,

(next four moves create new I and U),

C3-B3, B3-C2, C2-B1,

B1-E3, E3-C3 (places O)

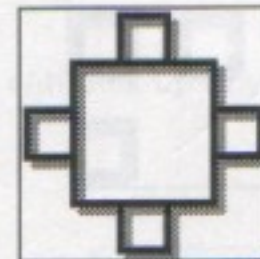
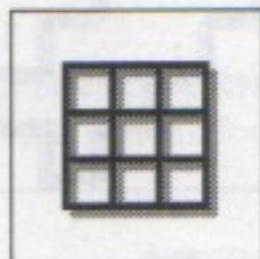


#### 5 Pushing Squares

(Grid A-E, 1-5):

(Four moves in any order)

C2-C1, C4-C5, B3-A3, D3-E3

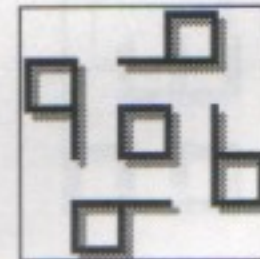
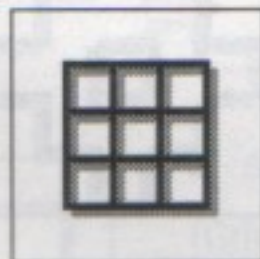


#### 6 Spinning Square

(Grid A-E, 1-5):

(Four moves in any order)

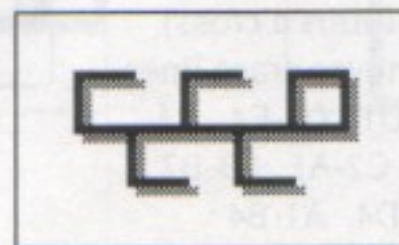
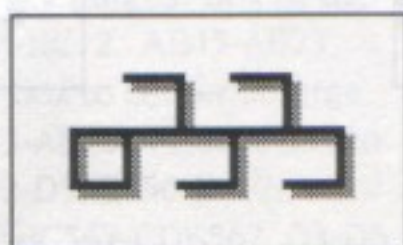
B2-A2, D2-D1, B4-B5, D4-E4



#### 7 Lizard

(Grid A-G, 1-4):

(Each move forms a new box) B3-B2, C3-C4, D4-D3, E3-E4, F4-F3

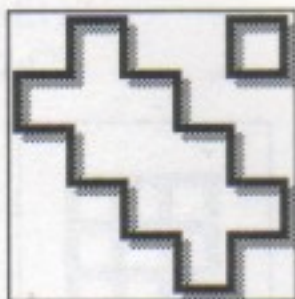
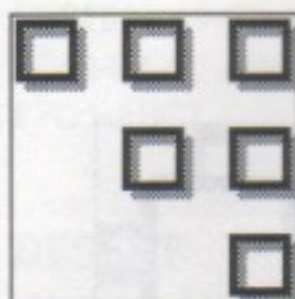
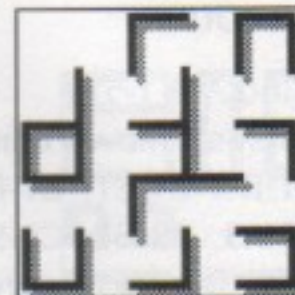
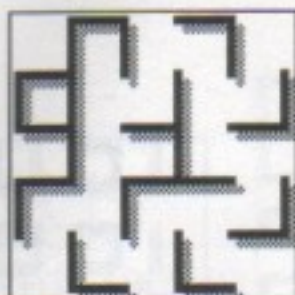




## 8 Snake

(Grid A-E, 1-5):

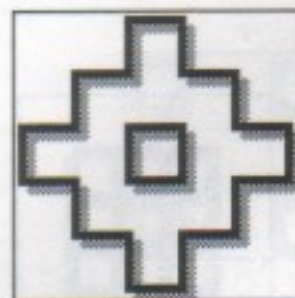
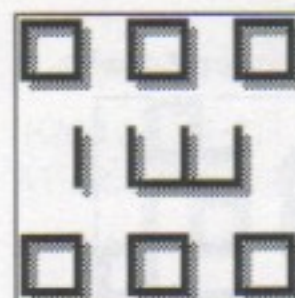
(Each move forms a new box) A2-B2, B1-C1, C2-D2, D1-E1, E2-E3, D3-D4, E4-E5, D5-C5, C4-B4, B5-A5, A4-C3, B3-A3



## 9 Negative Space

(Grid A-E, 1-5):

A1-A2, C1-B1, C3-B3,  
E3-C2 (forms a cross),  
B2-C4, E5-D3, C3-D5,  
E1-E4, D4-E1



## 10 Holes

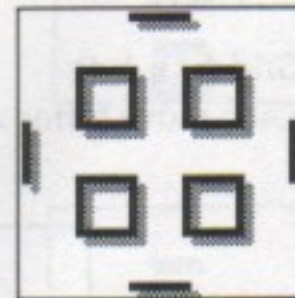
(Grid A-E, 1-5):

C1-C2 (two boxes), E1-D2 (four boxes), A1-B2 (five boxes), A5-B4 (seven boxes), E5-D4 (ten boxes), C2-C1, B3-A3, D3-E3, C4-C2, C2-B3, B3-D3, D3-C3

## 11 Making Squares

(Grid A-E, 1-5):

(Each move forms a new box) C3-E3, E4-C5, B5-A3, A2-C1, D1-D4, D5-D2, E2-B2, B1-B4 (forms a cross), (next four moves erase lines) A4-A2, A2-D1, D1-E4, E4-B5, B5-C3, C2-A1, B3-B2, D3-D2, C4-D4, A1-B4





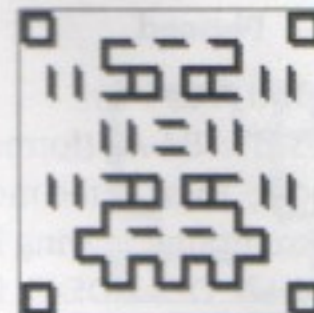
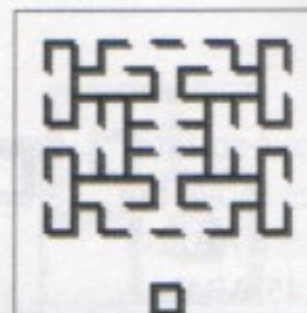
**12 Doubling**

(Grid A-K, 1-11):

F11-F5, E5-D5, G5-H5, D4-D3, H4-H3,  
D6-D7, H6-H7 (12 squares and center isdone) C3-B3, C7-B7, I3-J3, I7-J7 (12  
squares and top center is done) B8-C9,

J8-I9, B6-D10, J6-H10, B4-E9, J4-G9,

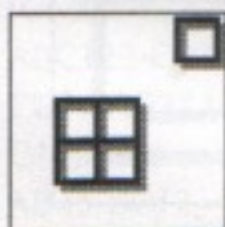
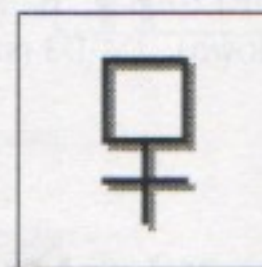
J2-F10, B2-A1 (10 squares &amp; UL corner done) D9-A11, F9-K11, H9-K1

**MOUNTAIN**

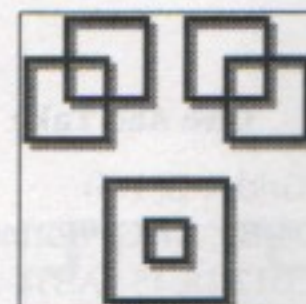
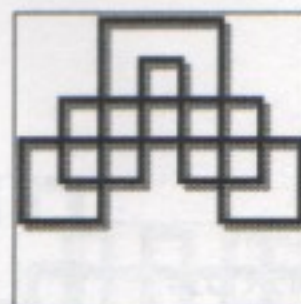
Note: Now you are dealing with squares of several sizes and you can pick up any or all of them as long as they are complete on all four sides.

**1 Female**

(Grid A-F, 1-6):

A1-C4, A6-C5, F1-D4, F6-D5 (forms  
four-square box), CD45-CD23 (moves  
box, leaving lines)**2 Square Deal**

(Grid A-E, 1-5):

BC34-DE12 (big box to UR corner),  
DE12-CD23**3 Separation**

(Grid A-G, 1-7):

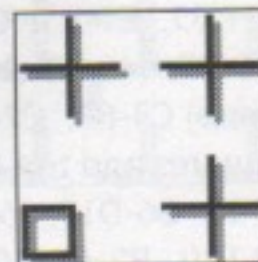
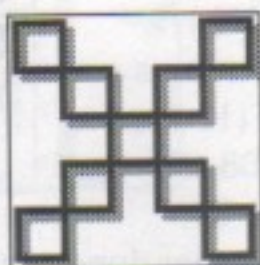
FG45-FG67, EF34-EF56, D2-D7,  
CDE123 EFG123 (largest box to UR  
corner), BC34-BC12, AB45-AB23,  
D7-F2 (small box to center of large  
box), EFG123-ABC567 (large box to  
LL corner), F2-D3, EF56-EF12,  
FG67-FG23, ABC567-CDE567, D3-D6



#### 4 Plussed

(Grid A-E, 1-5):

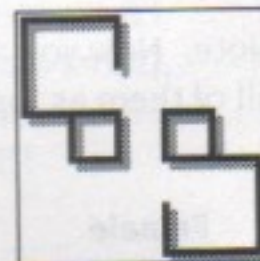
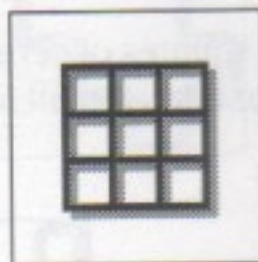
C3-B1, B4-A2 (forms four-square box), (next three moves move big box around leaving lines) AB12-DE12, DE12-DE45 DE45-AB45, (next three moves erase lines) A5-B5, B5-B4, B4-A4, A4-A5



#### 5 Corners

(Grid A-E, 1-5):

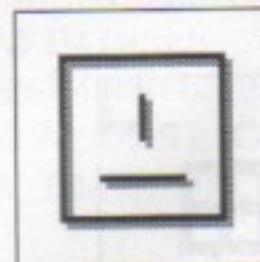
CD23-AB45 (moves big box, leaves lines), BC34-DE12, AB45-DE45, DE12-AB12, B2-B3 (small box down), D4-D3 (small box up)



#### 6 Making A Face

(Grid A-F, 1-6):

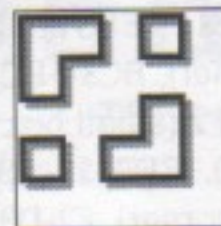
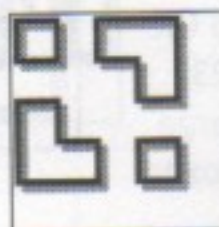
D4-D3 (forms larger box), CD23-CD34 (forms larger box), BCD345-CDE345 (forms larger box), CDEF3456-BCDE2345



#### 7 Give And Take

(Grid A-E, 1-5):

D4-B2, A1-C3 (forms new big box), CD12-DE45, AB34-AB12, DE45-CD34, C2-D1 (small box up and right), B3-A4 (small box down and left)





**8 Loops**

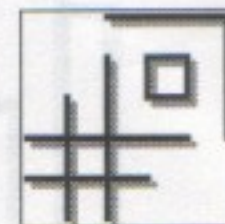
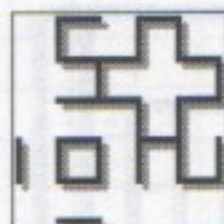
(Grid A-E, 1-5):

D4-C3, B2-E1 (two large boxes intersect center), CDE345-BCD234 (forms medium box), BC23-DE45 (medium box to LR corner), D4-A5

**9 Crosses**

(Grid A-E, 1-5):

B4-D2 (forms five-square cross), D1-A5, C2-A3, E2-C5, D3-C3 (have large box with small boxes in corners), ABC345-CDE123 (large box to UR corner), B1-B4, E4-D2

**10 Diagonals**

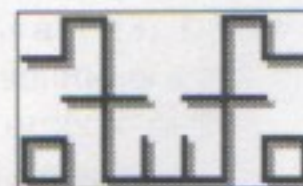
(Grid A-E, 1-5):

ABC123-CDE345 (large box to LR corner), CD34-AB23 (medium box Left and Up, E5-C4 (forms two medium and one small box), AB45-BC12, B2-D3, C3-E5, DE12-BC23

**11 Twin Cities**

(Grid A-G, 1-4):

EF23-CD34 (forms two intersecting four-square boxes), BC23-DE34 (leaves two small boxes), D3-A4, D1-G4

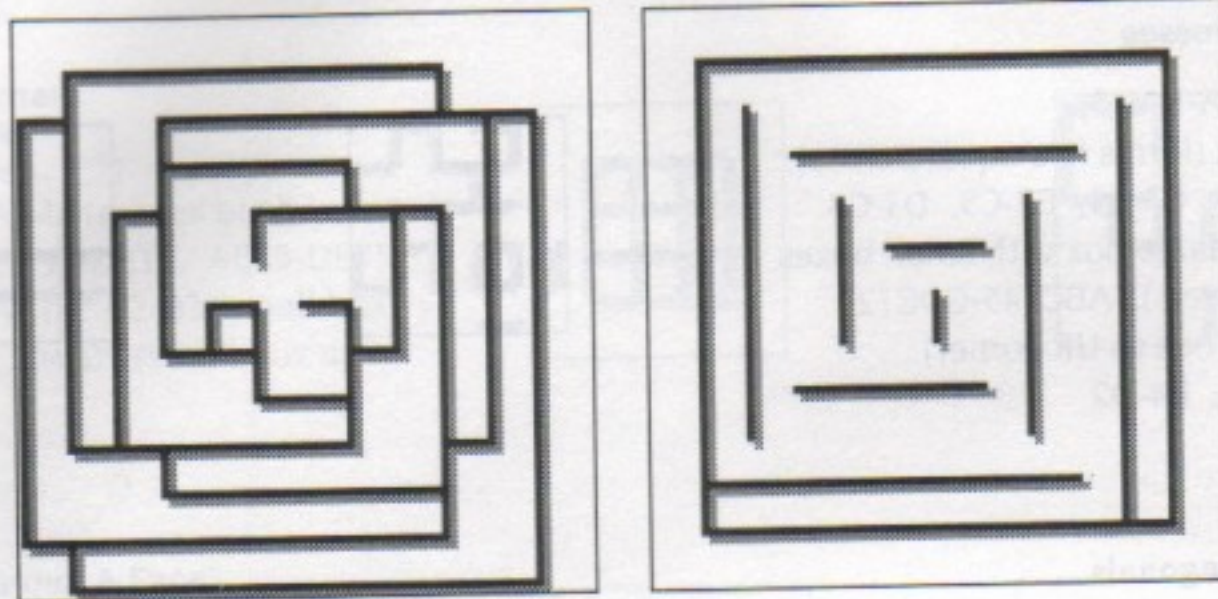




## 12 Square Galaxy

(Grid A-L, 1-12):

(Each move forms a new and larger box) E7-F7, FG78-FG67, FGH567-EFG567, DEFG4567-DEFG567, CDEFG56789-DEFGH56789, DEFGHI56789, 10-DEFGHI456789, DEFGHIJ3456789-CDEFGHI3456789, BCDEFGHI23456789-BCDEFGHI3456789, 10; ABCDEFGHI3456789, 10, 11-BCDEFGHIJ3456789, 10, 11; (last move moves largest box Up) BCDEFGHIJK3456789, 10, 11, 12-BCDEFGHIJK23456789, 10, 11





**SKY**

KEY: Now you are dealing only with L-shaped pieces, and since there are several ways to pick up each piece, a new grid formula is necessary. Now the designated location will be referring to the point of the angle of the L, the letters and numbers refer to cross sections of the grid, and the number in ( ) designates where on the + the point sits. Refer to the following grid for examples.

	1	A	B	C	D	E	F	G	H	I	J	K	L
2													
3			A						B				
4													
5				1						2			
6													
7					C								
8						3			D				
9											4		
10			E										
11			2		1								
12					3	2							
13													

	1	2
	3	4

Example:

Figure A has its point located at D5(1) — the intersection of column D and row 5 with the angle inscribing the upper left quadrant. Figure B is at H5(2), C is at F7(3), D is at I8(4). Figure E has points at B11(2), E11(1), E11(3), and E12(2). The solutions are written so that your cursor should point to the intersection specified in order to pick up the angled piece needed. Since the angle will not change when a piece is moved, the angle is only described once.





### 1 Assemb-L

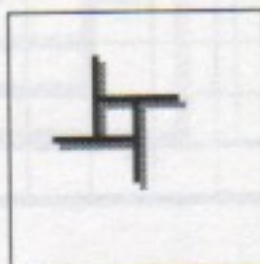
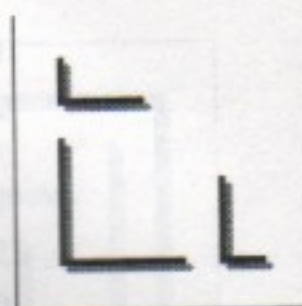
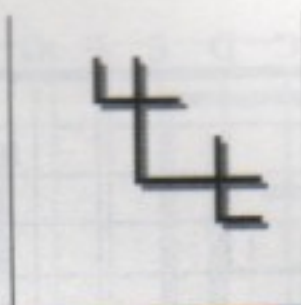
(Grid A-F, 1-6):

B2(4)-B3, D5(1)-C(5), D3(2)-C4

### 2 Disassemb-L

(Grid A-H, 1-8):

D5(2)-B7(moves big angle Down and Left), C3(2)-B3, F6(2)-F7



### 3 Vortex

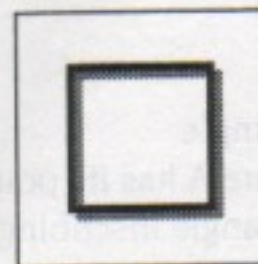
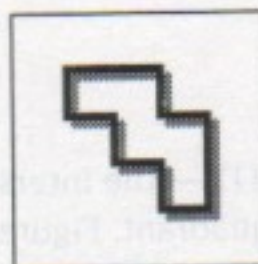
(Grid A-G, 1-7):

D4(1)-E5 (forms small box), E4(2)-C3,D5(3)-D6 (two angles and a box), E5(1)-C4, D4(4)-D3, D6(3)-D4

### 4 Inside Out

(Grid A-F, 1-6):

D3(2)-B4 (forms small box), D5(2)-B5, C4(2)-C5 (new box), C4(3)-D3, D3(3)-F5 (large box with UR corner missing), E5(1)-D5 (leaves small angle in LR corner), F5(3)-E2 (completes UR corner), D5(1)-E5 (moves lower part back in place)

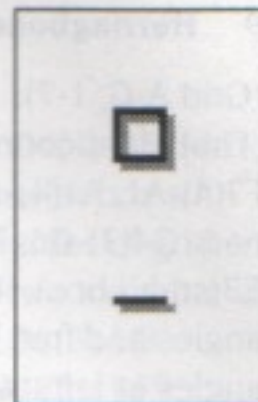
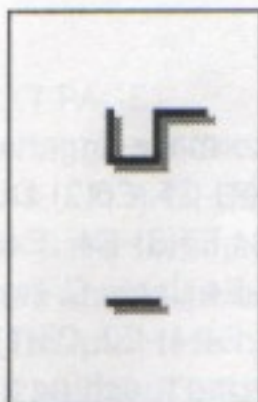




**5 Closing the Lid**

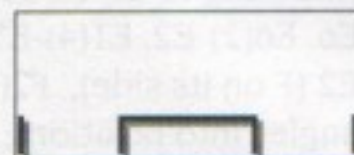
(Grid A-F, 1-9):

C4(2)-D7 (upside-down T), D3(4)-C6 (forms small box), C7(2)-B7 (forms rectangle with line missing), D6(3)-C6 (small box), C7(1)-D4, B6(4)-C3

**6 Widespread**

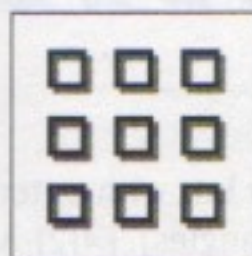
(Grid A-K, 1-5):

(First four moves put all angles into line at bottom), E3(4)-E4, F2(4)-F4, G1(4)-G4, D4(4)-A4 (forms table at left and two free vertical lines at center), E4(3)-K4 (forms table at right with vertical lines at far left and center), G4(4)-D4 (free vertical line at right and F on its side), F4(3)-J4 (three vertical lines and an L on its side), J4(4)-H4

**7 Perimeter**

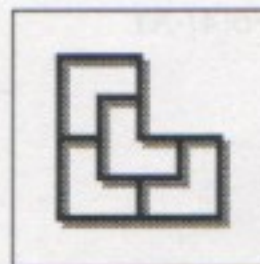
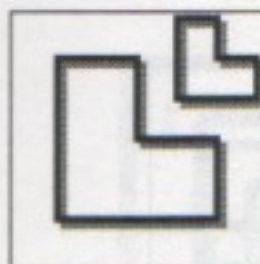
(Grid A-H, 1-8):

C3(1)-D4, D4(1)-H8, F3(2)-E4, E4(2)-A8, C6(3)-D5, D5(3)-H1, F6(4)-E5, E5(4)-A1, B2(4)-C3, A1(4)-B2, G2(3)-F3, H1(3)-I2, B7(2)-C6, A8(2)-B7, G7(1)-F6, H8(1)-G7

**8 Part and Whole**

(Grid A-G, 1-7):

F4(3)-E3, E3(2)-C4 (three small boxes), D3(3)-D5, D2(3)-D1, E3(3)-G5, C4(2)-E4, D1(3)-C1, F1(3)-C4 (forms LL part of figure), G2(3)-F3 (small box), F4(2)-D3 (figure center is crossed Ls), E3(1)-G2, E3(4)-C3, C1(3)-D1, D1(3)-D2 (finishes top part), G5(3)-G4, G4(3)-F4, G2(1)-E5





## 9 Herringbone

(Grid A-G, 1-7):

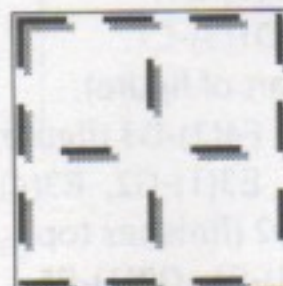
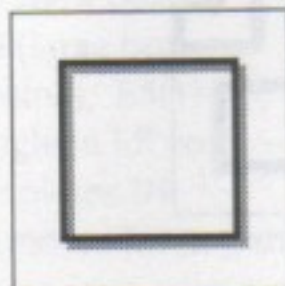
(First eight connect short lines to make larger angles), F2(2)-E2, E1(3)-E2, E4(2)-F4, F3(4)-A1, A1(4)-A3, A4(4)-A5, A5(4)-C5, C6(2)-D6, D6(2)-A7 (forms large C in LL corner), G4(3)-G6, F6(2)-E6, E6(4)-B4, E5(3)-E4, E4(3)-E6, G7(1)-D3, D2(3)-C2, C3(2)-E3 (small box), E2(4)-C5, C5(4)-E4 (large C, two large angles touching, two small angles and free horizontal line), E4(4)-C2, C3(1)-E7, B2(2)-B4, C4(4)-E5 (two large angles at left, two small angles—one touching a large angle— and medium angles LR touching both large angles), E5(4)-E1, C4(1)-G2, E3(2)-C5, G2(1)-F2 (Now have three angles at left and a T UR with an extra line on its vertical side), F2(3)-E5, F1(4)-E6, E6(2)-E2, E1(4)-E5, E5(4)-E1 (three complete angles and an F), E2(4)-F2, E1(4)-E2 (F on its side), F2(3)-F3, E3(2)-E2, E2(2)-E4 (F moved down), (Last five moves angles into position); F4(2)-F2, E4(2)-E3, C5(2)-D4, B6(2)-C5, A7(2)-B6



## 10 Deconstruction

(Grid A-G, 1-7):

B2(4)-C3 (forms smaller box with outer angles), F3(2)-A4, C6(3)-G1, C3(4)-D4 (forms smaller box with outer angles), F4(2)-A6, D6(3)-G3, D4(4)-E5 (forms smaller box with outer angles), F5(1)-B7, E6(1)-D7 (now have six small angles around sides of grid—two touching in LL corner and step figure at LR), (next five pull tails off outer angles), B6(3)-F3, F3(4)-B4, B4(3)-D5, D5(3)-F1, F1(4)-E2 (7 outer lines, step figure, free horizontal line and an F), E3(4)-D2, E2(3)-F4, F5(2)-D6, E6(3)-D1, F6(1)-E2, E2(2)-C2 (small box), C2(2)-B2, D2(1)-C2 (four center lines in place), B2(1)-G6, C2(1)-F7, F6(4)-A1



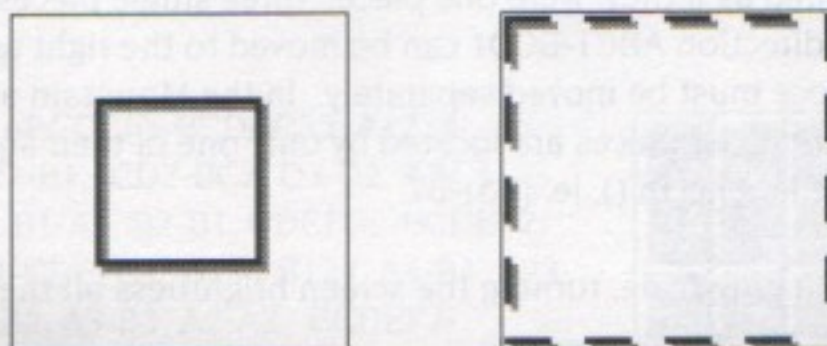


# 11 Dotted Square

(Grid A-I, 1-9): (SEE GRAPHIC ON NEXT PAGE)

C3(4)-D4 (forms smaller box with outer angles), G4(2)-A6, D7(3)-I1, D4(4)-E5 (forms smaller box with outer angles), G5(2)-A8, E7(3)-I3, E5(4)-F6 (forms smaller box with outer angles), G6(1)-B9, F7(1)-D9 (now have six small angles around sides of grid-two touching at LL), (now have six small angles around sides of grid-two touching in LL corner and step figure at LR), (next five pull tails off outer angles), B8(3)-H3, H3(4)-B6, B6(3)-D7, D7(3)-H1, H1(4)-G2, G3(4)-A3, G2(4)-E1, G6(4)-D2, E2(1)-F9, F7(4)-B2, B3(3)-I5, B2(4)-G5, G5(4)-C2 (11 outer lines, free horizontal line and an F on its side), D2(3)-D1, D2(2)-B3, C3(1)-D6, D6(1)-C3 (12 outer lines and F on its side touching an outer line), B3(1)-I8, C3(1)-H9, H8(4)-A1

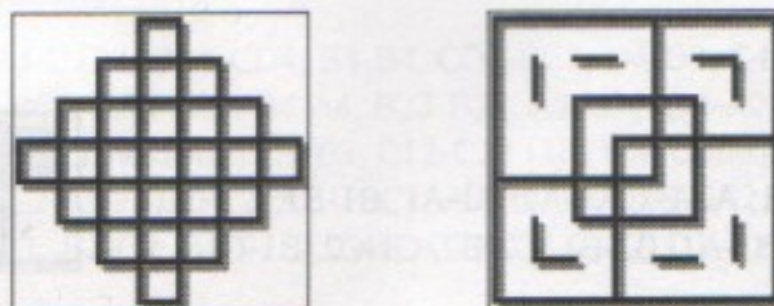
(SEE SOLUTION ON PREVIOUS PAGE)



# 12 Matter and Energy

(Grid A-H, 1-8):

D4(1)-H8, E5(4)-A1, C3(1)-G7, F6(4)-B2 (four large boxes in a diagonal), C6(2)-A8, F3(3)-H1 (outer border done), C6(3)-B7, F3(2)-G2, B2(4)-C3, G7(1)-F6, C6(3)-C7, F3(2)-F2 (center done with two small boxes DL and UR), B7(4)-B2, G2(2)-C2, C2(1)-G7 (UL done), F2(2)-B7, B7(1)-G5, C7(3)-F7, F7(4)-B4 (LR done), D5(2)-B7 (LL done), E4(3)-G2 (UR done), B4(4)-D4, G5(1)-E5





## Sliding Graphics

### KEY:

Goals only are shown.

All solutions use a grid formula (letters across the top, numbers down the side). Grid location will include all sections of a piece that is more than one square in size. For example, a single square piece will have one letter and one number to locate it (B6 for instance) while a double square piece will have two letters or two numbers depending on its orientation in the puzzle (a double horizontal piece will have two letters (AB4) while a vertical will have two numbers (C23)).

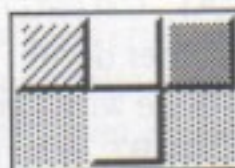
When several pieces are to move in the same direction and the same number of spaces they are labelled as if they were one piece: three single pieces in a row, all moving in the same direction ABC1-BCD1 can be moved to the right as a unit; but for ABC1-ABC2, each piece must be moved separately. In the Mountain and Sky levels, odd shaped or disconnected pieces are located by only one of their squares, but when this occurs, the label is in (), ie. (B5)-B7.

Note: When played in gray scale, turning the screen brightness all the way up is helpful.

## OCEAN

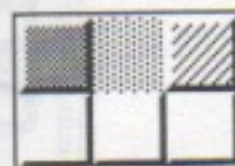
### 1 Viva Italiano

(Grid A-C, 1-2) B2-C2, A1-B2, B1-A2, C1-A1, B2-C1, C2-B1, A2-B2



### 2 Ole Mexico

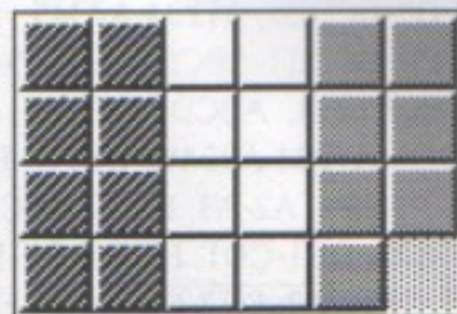
(Grid A-C, 1-2) B2-B1, A2-B2, A1-A2, B1-A1, C1-B1, C2-C1, B2-C2, A2-B2, A1-A2, B1-A1, B2-B1, C2-B2, C1-C2, B1-C1





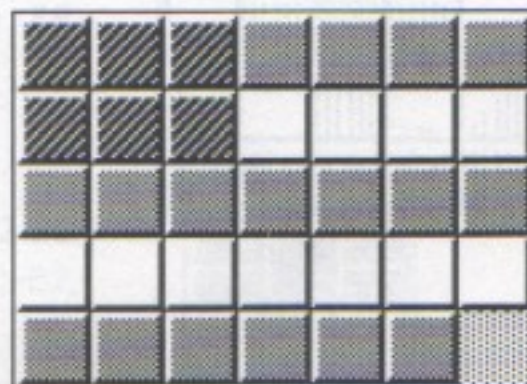
### 3 Vive La France

(Grid A-F, 1-4) BCDE4-CDEF4, B123-B234, CDE1-BCD1, E234-E123, CD4-DE4, C3-C4, AB3-BC3, A2-A3, B2-A2, B1-B2, C1-B1, C2-C1, DEF2-CDE2, F1-F2, DE1-EF1, D2-D1, E2-D2, E3-E2, ABCD3-BCDE3, A12-A23, BCD1-ABC1, D2-D1, E2-D2, E3-E2, ABCD3-BCDE3, A12-A23, BCD1-ABC1 (left column done) D23-D12, BC3-CD3, B12-B23, CDE1-BCD1, E234-E123, F4-E4, F23-F34, DE2-EF2, D3-D2, BC3-CD3, B12-B23, CD1-BC1 (two left columns done) D234-D123, EF4-DE4, F3-F4, CDE3-DEF3 (right Column done) C4-C3, DE4-CD4, E3-E4, D3-E3, D4-D3, EF4-DE4



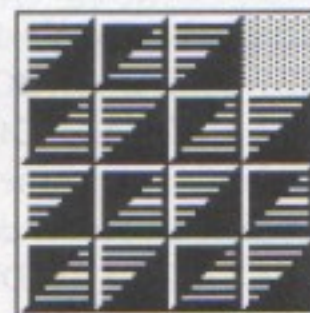
### 4 All American

(Grid A-G, 1-5) ABCDEF5-BCDEFG5, A1234-A2345, B1-A1, B2-B1, CD2-BC2, D3-D2, ABC3-BCD3, A12-A23, B1-A1, B2-B1, CDEFG2-BCDEF2, G1-G2, BCDEF1-CDEFG1, B234-B123, A4-B4, A23-A34, B2-A2, B3-B2, A3-B3, A2-A3, BCDEF2-ABCDE2, F1-F2, CDE1-DEF1, C2-C1, DE2-CD2, E1-E2, CD1-DE1, C2-C1 (top row done) D2-C2, D34-D23, EFG4-DEF4, G23-G34, DEF2-EFG2, D3-D2, BC3-CD3, B2-B3, CDE2-BCD2, E34-E23, CD4-DE4, C3-C4, DEF3-CDE3, F4-F3, ABCDE4-BCDEF4, A3-A4, BCD3-ABC3, D4-D3, BC4-CD4, B23-B34, C2-B2, C3-C2 (2nd row done) AB3-BC3, A45-A34, BCDEFG5-ABCDE5, G34-G45, ABCDEF3-BCDEFG3, A45-A34 (3rd row done) B5-A5, B4-B5, C4-B4, C5-C4, DEF5-CDE5, F4-F5, DE4-EF4, D5-D4, EF5-DE5, F4-F5, G4-F4, G5-G4



### 5 Beeline

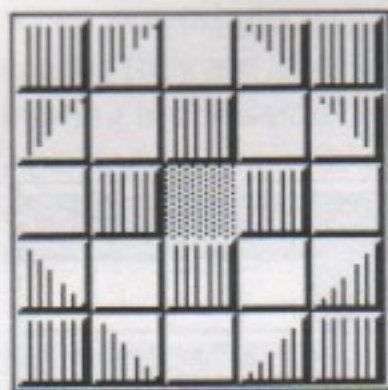
(Grid A-D, 1-4) D234-D123, BC4-CD4, B3-B4, CD3-BC3, D4-D3, C4-D4, C23-C34, AB2-BC2, A34-A23, B4-A4, B23-B34, A2-B2, A34-A23, B4-A4, B3-B4 (bottom row done) C3-B3, C12-C23 (3rd row done) AB1-BC1, A2-A1, BC2-AB2, C1-C2, AB1-BC1, A2-A1, BCD2-ABC2, D1-D2, C1-D1, C2-C1, B2-C2, B1-B2, C1-B1, C2-C1, D2-C2, D1-D2





## 6 Iris & Lily

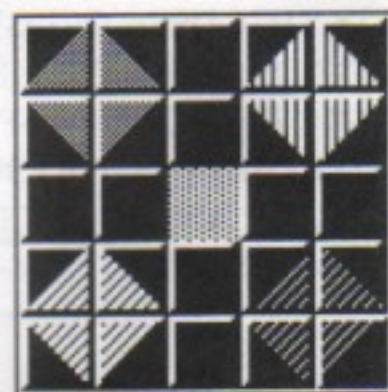
(Grid A-E, 1-5) (steps 2 - 30 move outer tiles around in a circle) C45-C34, AB5-BC5, A1234-A2345, BCDE1-ABCD1, E2345-E1234, ABCD5-BCDE5, A1234-A2345, BCDE1-ABCD1, E2345-E1234, ABCD5-BCDE5, A1234-A2345, BCDE1-ABCD1, E2345-E1234, ABCD5-BCDE5, A1234-A2345, BCDE1-ABCD1, E2345-E1234, ABCD5-BCDE5, A1234-A2345, BCDE1-ABCD1, E2345-E1234, ABCD5-BCDE5, A1234-A2345, BCDE1-ABCD1, E2345-E1234, ABCD5-BCDE5, A1234-A2345, BCDE1-ABCD1, E2345-E1234, ABCD5-BCDE5, A1234-A2345, B1-A1, B2-B1, A2-B2, A1-A2, B1-A1, C2-C1, D2-C2, D3-D2, ABC3-BCD3, A2-A3, BCD2-ABC2 (UL corner done) D1-D2, E1-D1, E23-E12, CD3-DE3, C12-C23, DE1-CD1, E2-E1, D2-E2 (UR corner done) D34-D23, E4-D4, E5-E4, CD5-DE5, C34-C45, DE3-CD3, E45-E34, D5-E5, D4-D5 (LR corner done) C4-D4, C5-C4,



AB5-BC5, A4-A5, BC4-AB4, C5-C4, AB5-BC5, A4-A5, BC4-AB4, C3-C4, AB3-BC3, A4-A3, BCD4-ABC4 (LL corner done) D23-D34, ABC2-BCD2, A3-A2, B3-A3, B2-B3, A2-B2, A3-A2, B3-A3, B4-B3, CD4-BC4, D3-D4, BC3-CD3, B4-B3, C4-B4, C23-C34, AB2-BC2, A3-A2, BC3-AB3

## 7 Kali Flower

(Grid A-E, 1-5) B3-C3, B12-B23, CD1-BC1, D234-D123, BC4-CD4, B123-B234, C1-B1, C2-C1, AB2-BC2, A34-A23, BC4-AB4, C23-C34, AB2-BC2, A3-A2, BCD3-ABC3, D12-D23, C1-D1, C23-C12, B3-C3, B2-B3, C2-B2 (UL corner done) C345-C234, D5-C5, D1234-D2345, C1-D1, C234-C123, B4-C4, B5-B4, C5-B5, C34-C45, D3-C3, D12-D23, C1-D1, C2-C1, D2-C2, D345-D234, C5-D5, C234-C345, DE2-CD2, E34-E23, D4-E4, D5-D4, C5-D5, C4-C5, AB4-BC4, A3-A4, BCD3-ABC3, D4-D3, ABC4-BCD4, A3-A4, BC3-AB3, C4-C3, AB4-BC4, A3-A4, BC3-AB3, C45-C34, D5-C5, D1234-D2345, C1-D1, C23-C12, B3-C3, B4-B3, CD4-BC4 (LL corner done) D23-D34, E2-D2, E34-E23, CD4-DE4, C3-C4, D3-C3, D4-D3, C4-D4 (LR corner done) C3-C4, D3-C3, D2-D3, C2-D2, C1-C2, D1-C1, D23-D12, C3-D3, C2-C3, D2-C2, D3-D2 (UR corner done) C3-D3





**8 Stop & Go**

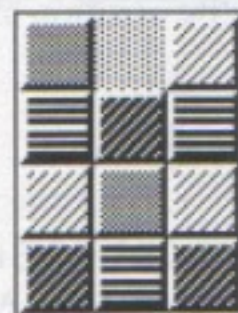
(Grid A-C, 1-3) C2-C3, AB2-BC2, A1-A2, BC1-AB1, C2-C1, AB2-BC2, A3-A2, B3-A3, B2-B3, A2-B2, A1-A2, BC1-AB1, C23-C12, B3-C3, B2-B3, A2-B2, A1-A2, BC1-AB1, C2-C1, AB2-BC2, A1-A2, BC1-AB1, C2-C1, AB2-BC2, A1-A2, BC1-AB1, C23-C12

**9 Color Shuffle**

(Grid A-C, 1-3) B23-B12, C3-B3, C2-C3, B2-C2, B3-B2, A3-B3, A2-A3, B2-A2, B3-B2, C3-B3, C2-C3, B2-C2, B3-B2, C3-B3, C2-C3, AB2-BC2, A3-A2, BC3-AB3, C2-C3, B2-C2, B1-B2

**10 Color Mosaic**

(Grid A-C, 1-4) B2-B1, C2-B2, C3-C2, B3-C3, B2-B3, C2-B2, C34-C23, B4-C4, B123-B234, C1-B1, C2-C1, B2-C2, B1-B2, C1-B1, C23-C12, B3-C3, B2-B3, C2-B2, C1-C2, B1-C1

**11 Color Exchange**

(Grid A-C, 1-5) B5-A3, C5-B2, A3-C5, B2-A3, B1-B5, C1-B4, A3-C1, B4-A3, B5-B1, A5-B2, A3-A5, B2-A3, B1-B5, A1-B4, A3-A1, B4-A3, B5-B1, C5-B2, A5-C5, A3-A5, B2-A3, B1-B5, A3-B1



## 12 Color Bridge

(Grid A-I, 1-3) C2-E1, B2-E3, G2-B2, G1-C2, E1-G1, H2-D2, H3-E1, I3-F2, G1-I3, F2-G1, E3-H3, D2-H2, G1-E3, C2-G1, B2-G2, C1-F2, E3-C1, B3-E3, A3-D2, C1-A3, D2-C1, E1-B3 (LL done) F2-B2, G2-E1, H2-C2, E3-H2, C2-E3, B2-G2, E3-B2, C1-E3, G2-C2, G1-D2, E3-G1, D2-E3, C2-F2, E3-C1, E1-C2 (left side done) F2-D2, H2-E1, H3-E3, I3-F2, G1-I3, F2-G1, E1-H3 (LR done) E3-H2, G1-E1, D2-G1, E1-G2

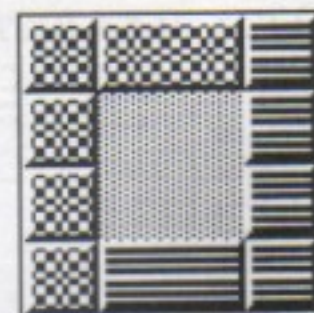


## DESERT

Note: Some puzzles contain pieces of varying shapes, but all sections move as one unit. Despite the presence of other pieces, the puzzle is solved when the central piece matches the position shown in the goal.

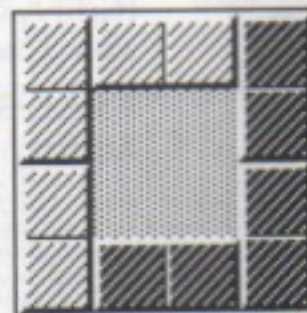
### 1 Two Walls

(Grid A-D, 1-4) BC1-BC3, A1-C1, A2-C2, A34-A12, BCD4-ABC4, D3-D4, BC3-CD3, A2-B1, AB4-AB2, CD4-AB4, CD3-CD4, D2-A3, D1-B3, C2-D3, C1-D2, AB1-CD1, AB2-AB1, B3-A2, C1-C2, AB1-BC1, A234-A123, BCD4-ABC4, D23-D34, C2-D2



### 2 Six Walls

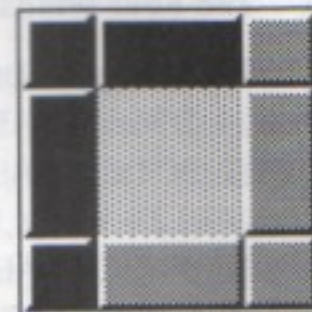
(Grid A-D, 1-4) BC1-BC3, A12-C12, A34-B12, BC3-AB3, BC4-AB4, D34-C34, D12-D34, BC12-CD12, AB34-AB12, CD34-AB34, CD12-CD34, AB1-CD2, AB2-BC1, A34-A12, B34-A34, CD2-BC2, D34-D12, C34-D34, BC2-BC4



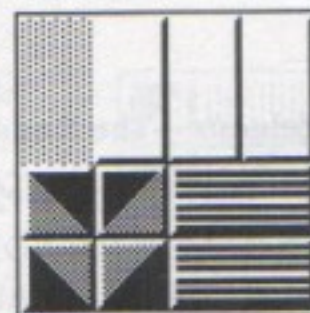


**3 Four Walls**

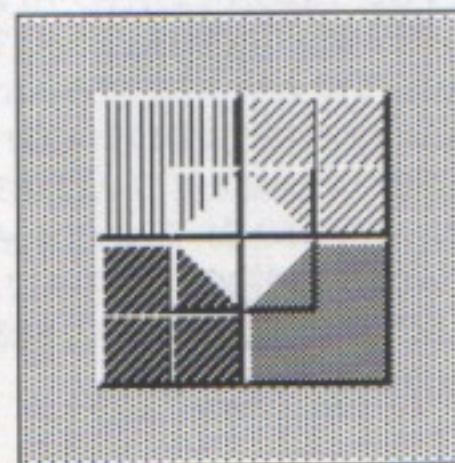
(Grid A-D, 1-4) A23-C23, A4-A3, BCD4-ABC4, D23-D34, A1-A2, BC1-AB1, C234-C123, C3-B3, D34-C34, D1-D4, C12-D23, AB1-CD1, A2-B1, A3-A1, B3-C2, AB4-AB2, C34-A34, D4-B4, C2-B3, D23-D34, CD1-CD2, AB1-CD1, AB2-AB1, B3-A2, CD2-BC2, D34-C34, D1-D4, ABC1-BCD1, A2-A1, BC2-AB2, C34-D23, AB2-BC2, A34-A23, B4-A4, BC2-BC4

**4 Change of Direction**

(Grid A-D, 1-4) B12-A12, B34-B12, CD34-BC34, D12-D34, ABC12-BCD12, A34-A12, BC34-AB34, C12-C34, D12-C12, D34-D12, C34-D34, C12-C34, D12-C12, D34-D12, C34-D34, AB34-BC34, A12-A34, BCD12-ABC12, D34-D12, BC34-CD34, B12-B34, A12-B12, A34-A12, B34-A34, CD34-BC34, D12-D34, ABC12-BCD12, A34-A12, BC34-AB34, C12-C34, D12-C12, D34-D12, C34-D34, AB34-BC34, A12-A34, BCD12-ABC12, D34-D12, BC34-CD34, B12-B34, A12-B12, A34-A12, B34-A34, B12-B34, A12-B12

**5 Inner Peace**

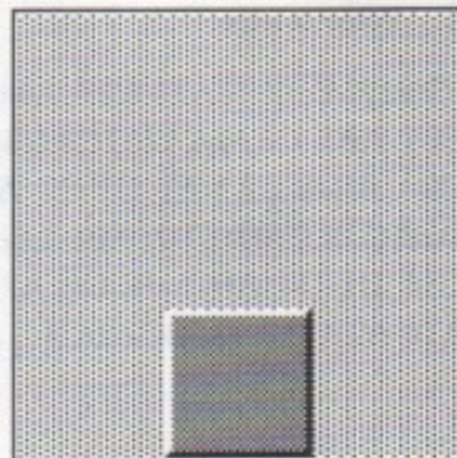
(Grid A-F, 1-6) F6-B6, F2345-F3456, DE2345-DE3456, EF1-EF2, ABCD1-CDEF1, A23456-A12345, B6-A6, BC2345-BC3456, CD1-CD2, E1-B2, F1-B1, CD2-EF1, AB12-CD12, A34-B12, A56-A12, BCDEF56-ABCDE56, F34-F56, BCDEF34-CDEF34, AB56-AB34, CD56-AB56, EF56-CD56, EF1234- EF3456, ABCD12-CDEF12, AB3456-AB1234, CDEF56-ABCD56, EF34-EF56, F2-E4, F1-E3, E12-F34, ABCD12-CDEF12, AB34-AB12, B56-A34, CD3456-BC3456, E4-D6, E3-D5, E12-E34, ABCD12-BCDE12, A3456-A1234, BCD56-ABC56, E4-D6, E3-D5, BC34-DE34, C56-C34, AB56-BC56, A34-A56, C34-A34, BC56-BC34, D56-B56, EF5-CD6, B5-F5, BCDE1234-BCDE2345





## 6 The Four Winds

(Grid A-F, 1-6) C5-D6, AB56-BC56, A34-A56, BCD34-ABC34, D56-D34, ABC56-BCD56, A34-A56, BCD3-ABC3, D4-D3, BC4-CD4, AB3-AB4, CD3-AB3, CD4-CD3, AB4-CD4, AB123-AB234, CD1-AB1, CD234-CD123, AB4-CD4, AB23-AB34, CD2-AB2, CD3-CD2, C4-D3, AB34-BC34, A56-A34, BCD56-ABC56, D34-D56, ABC34-BCD34, A56-A34, BC56-AB56, D5-C6, CD234-CD345, AB2-CD2, AB3456-AB2345, CD6-AB6, CD45-CD56



## 7 Betelgeux—The Red Star

(Grid A-D, 1-4) D4-C4, D12-D34, C12-D12, C34-C12, D34-C34, D12-D34, C2-D1, CD34-CD23, AB4-CD4, AB123-AB234, CD1-AB1, CD234-CD123, AB4-CD4, AB23-AB34



## 8 Polaris

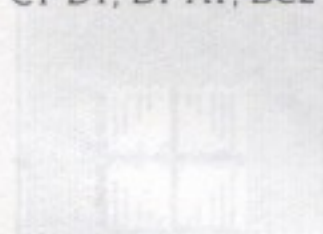
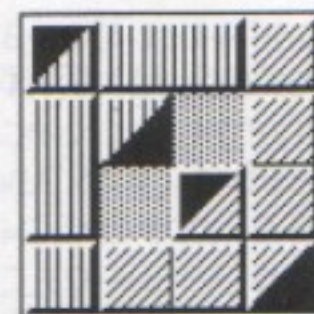
(Grid A-D, 1-5) AB3-CD3, AB12-AB23, CD1-AB1, CD2-CD1, C3-D2, AB23-BC23, A45-A23, B45-A45, CD56-BC56, D23-D45, ABC23-BCD23, A45-A23, BC45-AB45, D4-C5, AB4-CD4, AB5-AB4, CD5-AB5, CD4-CD5, AB4-CD4, AB5-AB4, CD5-AB5, CD1234-CD2345, AB1-CD1, AB23-AB12, A4-B3, A12-A34, B12-A12, B34-B12, A34-B34, A12-A34, B1-A2, CD1-AB1, CD2-CD1, AB2-CD2, AB1-AB2, CD1-AB1, C2-D1, AB12-BC12, A34-A12, BCD34-ABC34, D12-D34, ABC12-BCD12, A34-A12, BC34-AB34, D4-C3, CD5-CD4, AB5-CD5, AB34-AB45



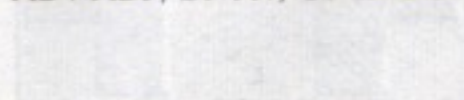


**9 Walled City**

(Grid A-D, 1-4) C3-B3, D23-C23, D4-D3, BC4-CD4, D1-D2, B3-B4, BC1-CD1, B2-B1, C23-B23, D2-C3, CD1-CD2, AB1-CD1, A234-A123, B4-A4, B23-B34, A12-B12, A34-A12, B34-A34, B12-B34, A12-B12, A34-A12, B34-A34, B12-B34, C1-B2, D1-B1, CD234-CD123, B4-D4, B3-C4, A34-B34, A12-A34, B1-A2, CD1-AB1, CD23-CD12, C4-D3, B34-C34, B2-B4, A2-B3, AB1-AB2, CD1-AB1, CD2-CD1, AB2-CD2, AB1-AB2, CD1-AB1, CD2-CD1, AB2-CD2, A34-A23, B4-A4, B3-B4, A23-B23, A4-A3, B4-A4, B23-B34, CD2-AB2, CD1-CD2, AB1-CD1, A2-B1, A34-A12, BC34-AB34, D4-C4, D3-D4, CD2-CD3, B2-D2, B1-C2, B34-B12, C4-B3, D4-B4, CD3-CD4, B3-D3, C2-C3, D2-C3, D3-D2, C3-D3, C2-C3, B4-B3, CD4-BC4, D3-D4, BC3-CD3, B12-B23, A1-B1, A234-A123, BCD4-ABC4, D3-D4, C3-D3, D2-C3, D3-D2, C3-D3, B23-C23, B1-B3, A1-B2, CD1-AB1, C23-C12, D3-C3, D2-D3, C12-D12, C34-C12, D4-C3, AB4-CD4, AB23-AB34, C2-A2, C3-C2, B3-C3, A2-B3, C2-B2, C1-C2, A34-A23, B4-A4, B23-B34, C2-B2, AB1-BC1, C3-C2, D3-C3, D12-D23, BC1-CD1, B2-A1, CD1-BC1, C2-B2, C3-C2, D23-D12, CD4-CD3, AB4-CD4, A123-A234, BC1-AB1, C2-C1, CD4-BC4, B2-C2, B34-B23, C4-B4, CD3-CD4, C2-D3, B23-C23, B4-B3, CD4-BC4, D123-D234, ABC1-BCD1, A234-A123, BC4-AB4, C23-C34, BC1-BC2, A1-B1, D1-C1, A23-A12, B3-A3, D234-D123, C3-B3, C4-C3, AB4-BC4, A123-A234, D123-D234, C1-D1, B1-A1, BC2-BC1, B3-B2

**10 Supernova**

(Grid A-D, 1-5) BC4-BC5, B3-C4, A3-B4, A45-A34, BC5-AB5, C4-C5, B4-C4, A34-B34, A12-A34, BC12-AB12, C345-C123, D45-C45, D123-D345, C12-D12, AB12-BC12, A34-A12, B34-A34, C3-B4, BC12-BC23, D1-B1, D2-C1, D345-D123, C45-D45, B4-C5, BC23-BC34, B1-C2, A12-B12, A34-A12, BC34-AB34, D3-C3, D45-D34, C5-D5, C3-C5, AB34-BC34, A12-A34, BCD12-ABC12, D34-D12, BC34-CD34, B12-B34, A12-B12, A34-A12, B4-A3, AB5-AB4, CD5-AB5, CD34-CD45, AB3-CD3, AB4-AB3, B5-A4, CD45-BC45





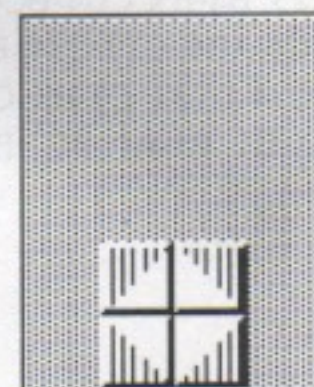
## 11 In the Balance

(Grid A-D, 1-5) BC1-AB1, C2-D1, B2-C1, B3-C2, A23-B23, A45-A23, BC45-AB45, C123-C345, D1-C2, AB1-CD1, AB2345-AB1234, C5-A5, C4-B5, C3-C5, AB34-BC34, A12-A34, B12-A12, C2-B1, BC34-BC23, C5-B4, D45-C45, D23-D45, BC23-CD23, B45-B23, A5-B5, A1234-A2345, B1-A1, B2-B1, B3-B4, CD23-BC23, D45-D23, ABC45-BCD45, A23-A45, BC23-AB23, C45-C23, D45-C45, D23-D45, C2-D3, CD1-CD2, AB1-CD1, AB23-AB12, CD3-AB3, CD2-CD3, C1-D2, AB12-BC12, A3-A2, BCD3-ABC3, D12-D23



## 12 Sirius

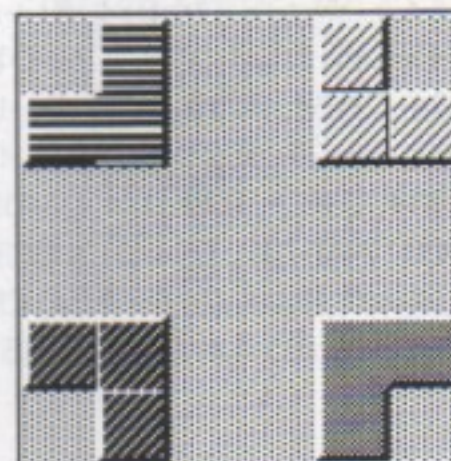
(Grid A-D, 1-5) D5-B5, CD4-CD5, AB4-CD4, AB5-AB4, CD5-AB5, CD4-CD5, B4-D4, BC3-BC4, A3-C3, A4-B3, A12-A34, BC12-AB12, C3-C1, B3-C2, BC4-BC3, D4-B4, D3-C4, D12-D34, ABC12-BCD12, A34-A12, B4-A3, AB5-AB4, CD5-AB5, D34-D45, C4-C5, ABC3-BCD3, AB4-BC4, A12-A34, BC12-AB12, D2-C1, CD3-CD2, D45-D34, C5-D5, B3-C3, AB5=BC5, AB34-AB45, AB12-AB23, CD1=AB1, CD2-CD1, C3-D2, AB23-BC23, A1-A3, B1-A2, CD1-AB1, D2-C1, D345-D123, ABC45-BCD45, A23-A45, BC23-AB23, D3-C3, C1-C2, D12-D23, AB1-CD1, AB23-AB12, AB45-AB34, CD5-AB5, CD4-CD5, D23-D34, C2-D2, C3-C2, B23-C23, A3-B4, AB12-AB23, CD1-AB1, CD2345-CD1234, AB5-CD5, AB1234-AB2345, CD1-AB1, CD2345-CD1234, AB5-CD5, AB34-AB45, CD3-AB3, CD4-CD3, C5-D4, AB45-BC45



## MOUNTAIN

### 1 Opposite Corners

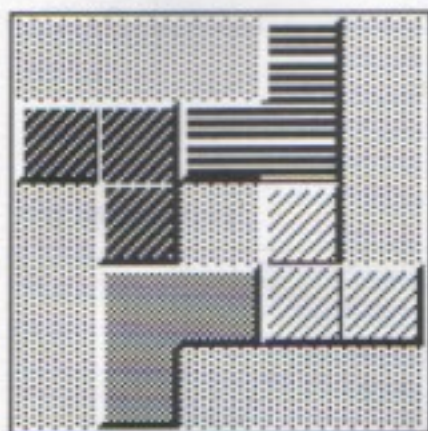
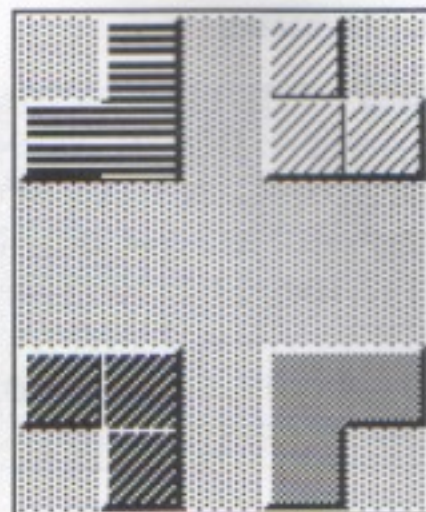
(Grid A-F, 1-6) (A1)-C5, (F6)-B2, (C5)-E5, (F1)-B3, (A6)-E2, (B3)-B5





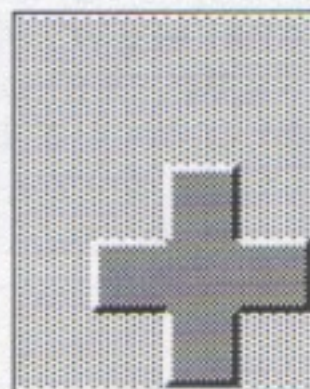
## 2 Tight Corners

(Grid A-E, 1-6) (A1)-A3, (E1)-C1, (E6)-E2, (A6)-D4,  
(A3)-D5, (C1)-B5, (E2)-B2, (D4)-D2



## 3 Turning the Corners

(Grid A-E, 1-5) (A1)-A2, (E1)-C1, (E5)-E2, (A5)-D4,  
(A2)-B4, (C1)-B2, (E2)-D2

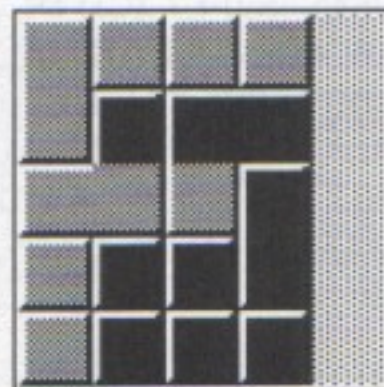


## 4 Red Cross

(Grid A-D, 1-5) D4-D1, (B2)-C2, A45-A12, B45-A34,  
CD5-AB5, C4-D5, (C2)-C4

## 5 FF

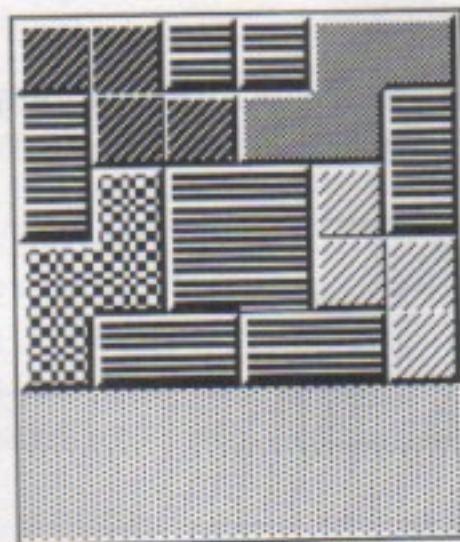
(Grid A-E, 1-5) D5-E2, C5-E3, B5-E4, A5-E5, (C4)-C5, A34-  
A45, B3-A3, C2-B3, D2-C3, D34-D23, (C5)-D5, C3-B4, D23-  
C34, D1-D3, (B1)-D1, A12-C12, B3-A1, B4-A2, C34-B23,  
(D5)-C4, E4-B5, E3-C5, D3-D5, E2-E4, (D1)-D3, C12-E12,  
A1-D1, A2-C1, B23-A12, A3-D2, (C4)-B3, CD1-BC1, A4-C4,  
A5-B4, B5-A4, C5-A5, C4-B5, D2-C5, (D3)-C2, C5-C4, DE5-  
CD5, E4-E5, E12-D34, E5-D1





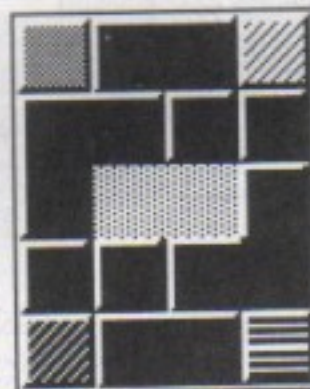
## 6 Lightning

(Grid A-F, 1-7) F4-A5, CD56-DE67, (B4)-B6, A5-C4, (B6)-A5, DE67-BC67, (D4)-D6, (E2)-D3, F12-F67, (D3)-E4, DE1-EF3, BC1-EF2, (B2)-D1, C4-C1, A4-B1, A12-A34, BC1-AB1, (D1)-C1, EF23-EF12, (D4)-C3, EF12-EF34, (C1)-E1, AB1-CD1, (C3)-B1, A34-A23, (A5)-A4, EF45-CD34, F67-F23, (D6)-E4, CD4-EF7, CD3-EF6, BC67-CD34, EF6-BC5, EF7-DE5



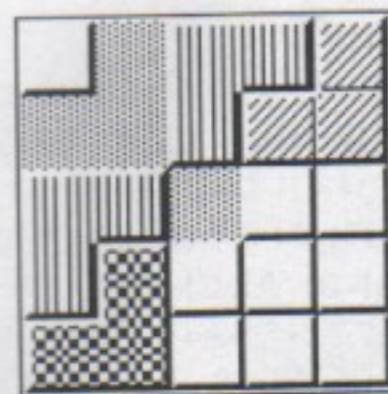
## 7 Dispersion

(Grid A-D, 1-5) B2-C3, A3-B3, (A1)-A2, CD1-AB1, C2-D1, D2-C1, D3-D2, C34-C23, (D5)-D4, AB5-CD5, A4-A5, B34-B45, (A2)-A3, AB1-AB2, C1-A1, C2-C1, AB2-BC2, A1-A2, C1-A1, BC2-BC1, A2-C2, (A3)-A2, A5-A4, B5-A5, C3-B3, B34-B45, C2-B3, D2-C2, (D4)-D3, CD5-CD4, B5-D5, B4-B5, CD4-BC4, D5-D4, B5-D5, BC4-BC5, D4-B4, (D3)-D4, C2-D2, B3-C2



## 8 Star Steps

(Grid A-E, 1-5) (A3)-A2, (B5)-B4, CDE5-ABC5, DE34-DE45, (E2)-E3, (C1)-D1, A1-C3, (A2)-A1, (B4)-B3, CDE4-ABC4, (E3)-E4, (D1)-D2, C3-E1, C4-D1, (B3)-C2, AB45-AB34, CDE5-ABC5, (E4)-E5, (D2)-D3, D1-E2, (C2)-D2, (A1)-B1, A345-A123, BC5-AB5, (D3)-C4, AB3-DE3, B4-C3, AB5-AB3, (C4)-A4, (E5)-C5, D3-E5, C3-D4, B3-D5, A3-D4, A2-D3, (A4)-A3, (C5)-B5, D3-C5, E3-C4, E2-D3, E1-E3, (D2)-E2, (B1)-C1



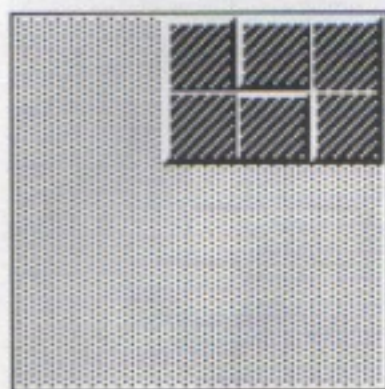


**9 Daybreak**

(Grid A-F, 1-5) C3-C5, D3-C4, EF3-CD3, (F4)-F3, (D5)-E5, ABC45-BCD45, A3-A5, B3-A4, (A2)-A3, (C1)-B1, D2-C1, CD3-CD2, D4-C3, D5-D3, BC45-CD45, A4-B5, (A3)-A4, (B1)-B2, CD1-AB1, CD2345-CD1234, AB45-CD45, (A4)-A5, (B2)-B3, AB1-AB2, CD1-AB1, CD234-CD123, D5-C4, (E5)-D5, (F3)-F4, EF12-EF23, CD1-EF1, AB1-CD1, AB2-AB1, (B3)-B2, (A5)-A4, C5-A5, C4-B5, (D5)-C5, (F4)-E4, F23-F45, CDE23-DEF23, (B2)-C2, (A4)-A3, B5-A4, (C5)-B5, (E4)-D4, F45-E45, F23-F45, DE23-EF23, (C2)-D2, (A3)-B3, A1-A3, B1-A2, CDEF1-ABCD1, EF23-EF12

**10 Nightfall**

(Grid A-F, 1-5) E2-F1, EF3-EF2, ABCD3-CDEF3, AB12-AB23, CDEF1-ABCD1, EF23-EF12, CD3-EF3, CD12-CD23, EF1-CD1, EF23-EF12, CD3-EF3, CD2-CD3, EF2-CD2, E3-F2, D3-E2, (D4)-D3, (F5)-E5, F23-F45, E2-F3, CD2-EF2, C3-D2, AB23-BC23, A1-A3, B1-A2, CDEF1-ABCD1, EF2-EF1, F3-E2, F45-F23, (E5)-F5, (D3)-D4, D2-E3, BC23-CD23, A2-B3, AB1-AB2, CDEF1-ABCD1, E2-F1, E3-E1, CD23-DE23, B3-C2, A3-C3, (A4)-A3, (C5)-B5, (D4)-C4, (F5)-E5, F23-F45, DE23-EF23, C3-D2, (C4)-C3, (E5)-D5, F4-E5, EF23-EF34, CD2-EF2, (C3)-C2, (D5)-D4, EF5-CD5, EF34-EF45

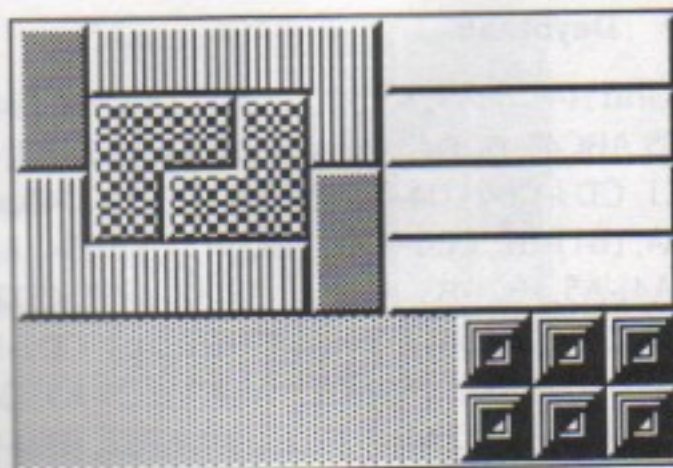
**11 Meeting**

(Grid A-E, 1-5) C5-A5, CDE4-CDE5, DE3-DE4, BC3-DE3, (A4)-B4, A5-A4, CDE5-ABC5, DE34-DE45, CD2-CD3, (E1)-E2, ABC1-CDE1, AB2-AB1, A4-C2, (B4)-A3, DE4-AB4, CD3-DE4, C2-C4, (E2)-C2, DE4-DE2, C4-D3, AB4-DE4, (A3)-A4, (C2)-B2, D3-C3, DE2-DE3, CDE1-CDE2, AB1-DE1, (B2)-B1, (A4)-A3, DE4-AB4, CDE23-CDE34, (B1)-C1, (A3)-A2, CDE3-ABC3, DE1-DE3, (C1)-E1, (A2)-C2



## 12 Pool of Radiance

(Grid A-I, 1-6) (F1)-I1, F34-I34, (B2)-E2, (B3)-E3, (B4)-E4, A34-D34, (A1)-A3, (E2)-A1, (E3)-A2, (E4)-E2, D34-H34, (B5)-D4, (A3)-B4, (D4)-A3, (F6)-D5, H34-E56, I34-F56, (E2)-E3, (I1)-I2, (A1)-F1, (A2)-A1, (A3)-A2, (E3)-A3, (I2)-I3, (A2)-F2, (A3)-A2, (I3)-E3, (F2)-F4, (F1)-F3, (A1)-F1, (A2)-F2, (E3)-E1, (B4)-B2, (D5)-C5, E56-D23, F56-E34, (C5)-D5, (B2)-B4, D23-A12, (B4)-B2, (D5)-D3, (A6)-A4

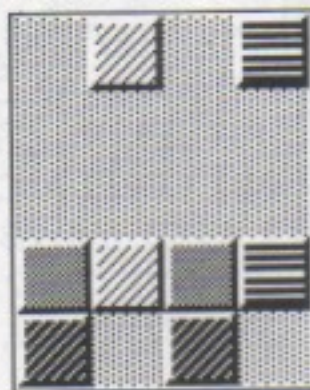


## SKY

Note: The asterisk (\*) indicates that the piece you are moving will push another piece at this point. Be careful not to move any other pieces unless directed to do so.

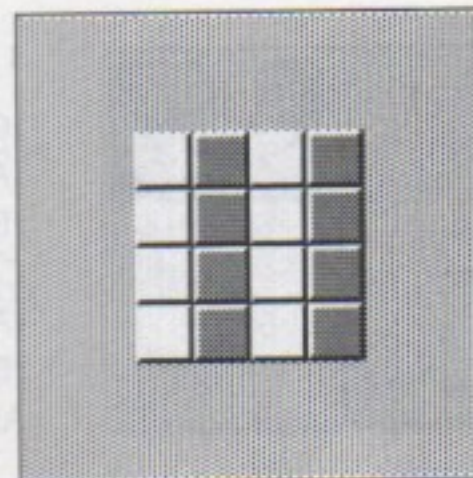
### 1 Getting By

(Grid A-D, 1-5) (B2)-B3, (C2)-C1, (D1)-C1\*, (A2)-D1, (A1)-A5, (B3)-A4



### 2 Sliding Through

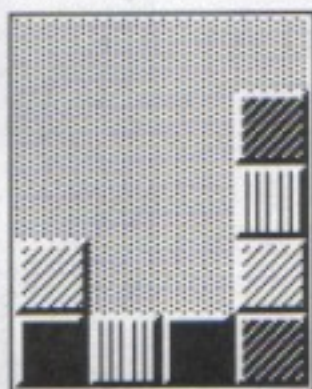
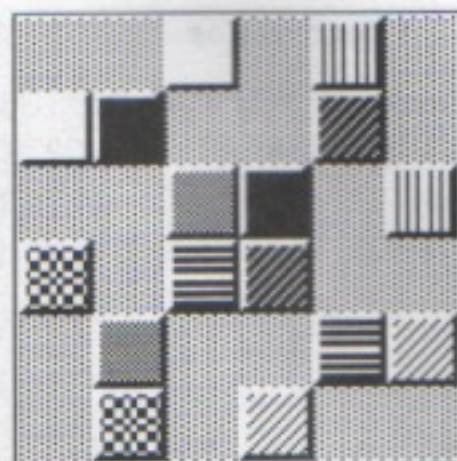
(Grid A-H, 1-8) (D6)-A6, (E6)-B6, (F4)-E5, (D1)-C1, (E1)-D1, (D1)-H4, (C1)-G4, (A4)-F3, (A5)-E3, (A6)-D4, (B6)-C4, (F3)-D3, (H4)-F4, (H5)-F5





### 3 Turning Around

(Grid A-F, 1-6) (E1)-D1, (E3)-E1, (E4)-D4, (D5)-F5,  
(E6)-E5, (A2)-A4, (A5)-B5, (D1)-C1, (B1)-B2

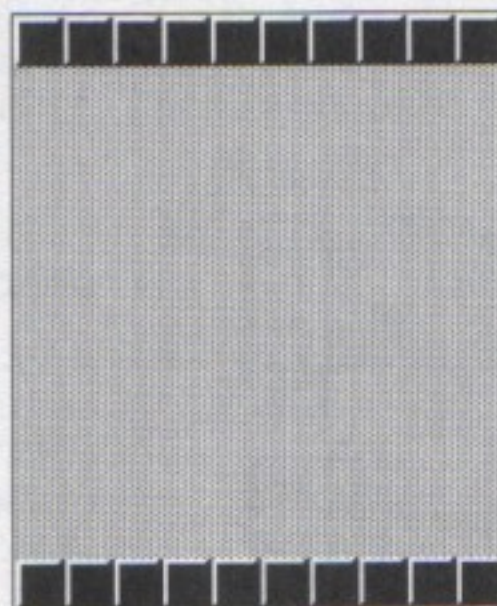


### 4 Settling Down

(Grid A-D, 1-5) (A2)-B2, (B3)-A5, (B4)-A4, (A1)-A3,  
(B2)-D1, (A4)-B5\*

### 5 Fitting In

(Grid A-J, 1-12) (A2)-A1, (A3)-A12, (A4)-B11,  
(B11)-C11\*, (C11)-C12, (B11)-A11, (A5)-B1,  
(A6)-D1, (A7)-B12, (A8)-C1, (A9)-E12,  
(A10)-D12, (A11)-E1





## 6 Friend or Foe

(Grid A-H, 1-8) (D4)-D1, (G8)-H7, (C4)-C1, (B5)-B3, (B6)-A3, (C1)-C2, (C2)-A2, (A2)-A1, (A3)-A2, (D1)-C3, C5-H4, (C8)-C5, (C5)-A5, (D7)-D5, (B7)-B6, (G1)-D1, (B6)-E7



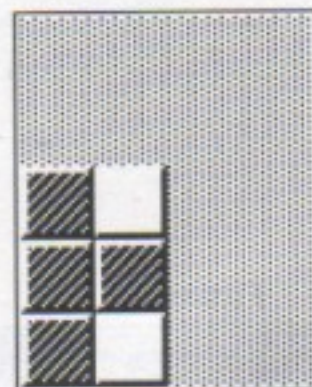
## 7 Heat Wave

(Grid A-D, 1-5) B2-B1, D2-D1, C2-B2, C3-D2, C45-C23, B45-C45, B23-B45, C23-B23, C45-C23, D45-C45, D123-D345, ABC1-BCD1, A2345-A1234, B5-A5, B234-B345, (B1)-B2, A1-B2, C1-D1, A2345-A1234, C23-C12, B5-A5, D3-C3, B34-B45, (B2)-B3, B1-B2, A1-B1, A23-A12, BCD3-ABC3, D45-D23, BC45-CD45, B123-B345, C12-B12, D12-C12, D345-D123, C45-D45, B4-C5, A4-B4, (A3)-A4, B3-A3, B4-C3, B5-B3, A5-B4, C5-B5, (A4)-A5, B4-A4, C3-B4, C2-C4, D23-C23, D45-D23, ABC5-BCD5



## 8 Binary Star

(Grid A-D, 1-5) B45-B23, A45-B45, A123-A345, B1-A2, CD1-AB1, CD234-CD123, C5-D4, B45-C45, B23-B45, A2-B3, CD2-AB2, CD3-CD2, D4-C3, D5-D3, BC45-CD45, B3-B5, C3-B4, D3-B3, CD2-CD3, AB2-CD2, B3-A2, B4-B2, B5-B4, (A3)-B3, A4-A5, A2-A4, B2-A3



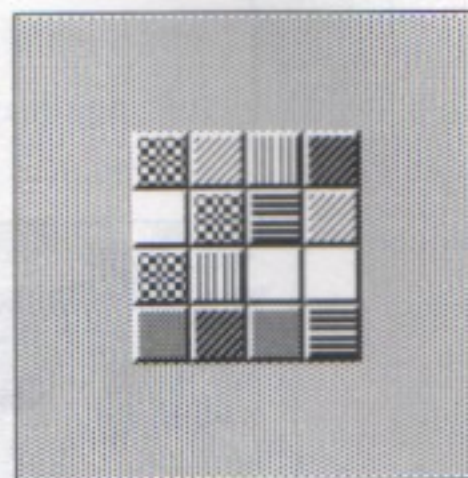
## 9 Star Cluster

(Grid A-E, 1-5) (B1)-A1, DE2-DE1, AB2-DE2, (A1)-A2, DE1-AB1, DE2-CD1, (A2)-B2, (C3)-C2, DE3-CD3, E45-E23, D45-E45, C234-C345\*, (B2)-A2, E23-D23, E45-E12, CD4-DE5, D23-E34, (A2)-B2, (C3)-C2, AB3-CD3, C234-C345\*, (B2)-B3, CD1-AB2, E12-D12, E34-E12, CD4-DE4, (C3)-C2



**10 Coming Together**

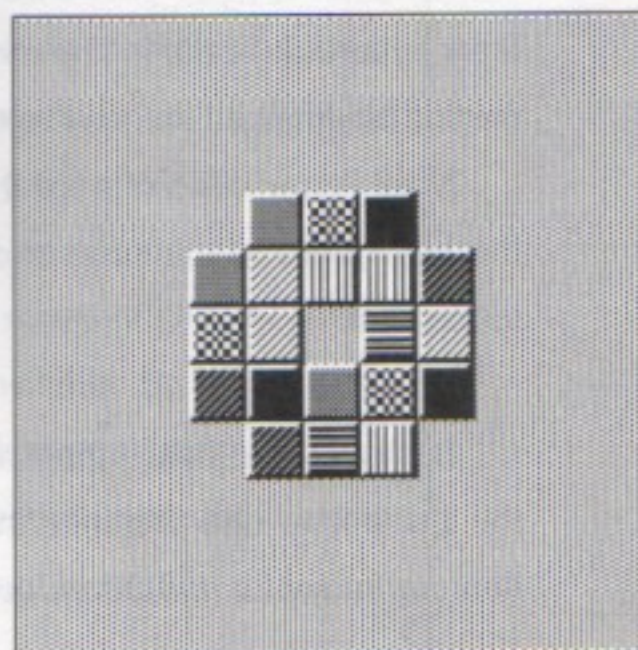
(Grid A-H, 1-8) (D2)-D5, (A1)-A4, (D5)-C5, (H8)-E7,  
(H3)-E4, (C5)-C4, (D5)-C5, (C3)-B4, (A5)-A4\*, (H1)-  
D3, (A8)-A6, (A6)-C6\*

**11 Coming Together 2**

(Grid A-E, 1-12) (A1)-D1, (B11)-C4, (C4)-B4\*, (B4)-A2, (D1)-  
D2, (A4)-B4, (A6)-B6\*, (A2)-B2, (E12)-A3, (D1)-C1, (B6)-A6,  
(B4)-B1, (A6)-A9\*, (D2)-B2, (B2)-B5\*, (B1)-C2, (C11)-D6,  
(B5)-C4, (C4)-C8\*, (C8)-C6\*, (C6)-D6\*, (A12)-B8, E6)-C6\*,  
(C6)-C3\*, (E9)-D6, (E10)-D7, (C3)-C6\*, (C2)-B5, (B5)-B1\*

**12 Coming Together 3**

(Grid A-K, 1-11) (K6)-I6, (A2)-B3, (B10)-  
D8, (G1)-D2, (A6)-B5, (D2)-C2\*, (B2)-B3\*,  
(H3)-G4, (H6)-H5, (K11)-K9, (K9)-G9\*,  
(G9)-G8, (F9)-G7, (A5)-C5\*, (C5)-C6\*,  
(D5)-E5\*, (F9)-F8, (E4)-F4, (E3)-E4





## Book Five



# The Pilgrimage

If you haven't reached the 108th step of The Pilgrimage yet (and no doubt you haven't, or you wouldn't be reading this book), we certainly don't want to show it to you. But we will talk about it a bit, just to whet your appetite. For example, Michael Feinberg (with his trademark hyperbole) calls it "the most absolutely beautiful, vibrant, shimmering bit-mapped screen I've ever seen on a computer."

Mark Ferrari, who created it, says: "I wanted that last picture to be the best piece of art I'd ever done on a computer." He believes he succeeded.

So do we.

Basically, the final screen incorporates every thematic aspect of the game into one picture. And Ferrari made use of virtually every new technique he had developed during the course of the project.



## Book Five: *The Pilgrimage*



The "108th Step" is Ferrari's interpretation of Shambhala, the mythical city that is the ultimate destination of The Pilgrimage. But Shambhala itself — the city, its architectural structures — wasn't as important to the artist as was the city's natural surroundings. Why? "Given the whole foundation of Tibetan mysticism, it seems obvious that the city would have been built to celebrate the place," he explains.

So Ferrari focused on the geographical splendor surrounding Shambhala — which, according to legend, lay nestled in a marvelous valley amongst the peaks of the Himalaya mountains.

Feinberg sums it up this way: "A lot of people have done beautiful things using all kinds of drawing tools and scanned-in images and such," he says. "But this screen was built pixel by pixel. It's alive. You can stare at it for hours and still not see everything that's going on. It's a heck of a great reason to go through that Pilgrimage."

"It comes as close as anything in the game to being a living place," adds Ferrari. "A place that you can step into through that computer screen. That's what I wanted."

Interspersed among the 108 steps you will find The Tantra, which are "free" Pilgrimage steps that contain inspiring quotes or verses. Enjoy them; they are a welcome relief from the challenge of the new Card hands, Illusions and Pendulums you meet along the way.

And if things aren't tough enough on this epic journey, producer Fregger thought that it would be terrific if some of the "negative vortices" in the Pilgrimage pendulums were invisible. So if your pendulum seems to be pulled off target for no apparent reason, that's why. Closely watch the movement of the swinging pendulum and "plot" in your mind's eye where these vortices are hiding.

*I know God will  
not give me  
anything I can't  
handle. I just  
wish He didn't  
trust me so  
much.*

*— Mother Teresa*





## Heaven & Earth: The Official Strategy Guide

*There is no  
security on this  
earth, there is  
only  
opportunity.*

— Gen. Douglas  
MacArthur

*Take what you  
can use and let  
the rest go by.*

— Ken Kesey

We tried in vain to get Fregger to give us the names of the scenarios that contain these hidden vortices, but he would divulge only clues. "Some things should remain a mystery," he explains.

So in the spirit of eternal mysteries, here is Fregger's first clue: For the most part, the invisible vortices are negative vortices, but there is one scenario which holds an invisible positive vortex. "But that one is easy to spot," Fregger says, "because there are no vortices at all showing on the screen."

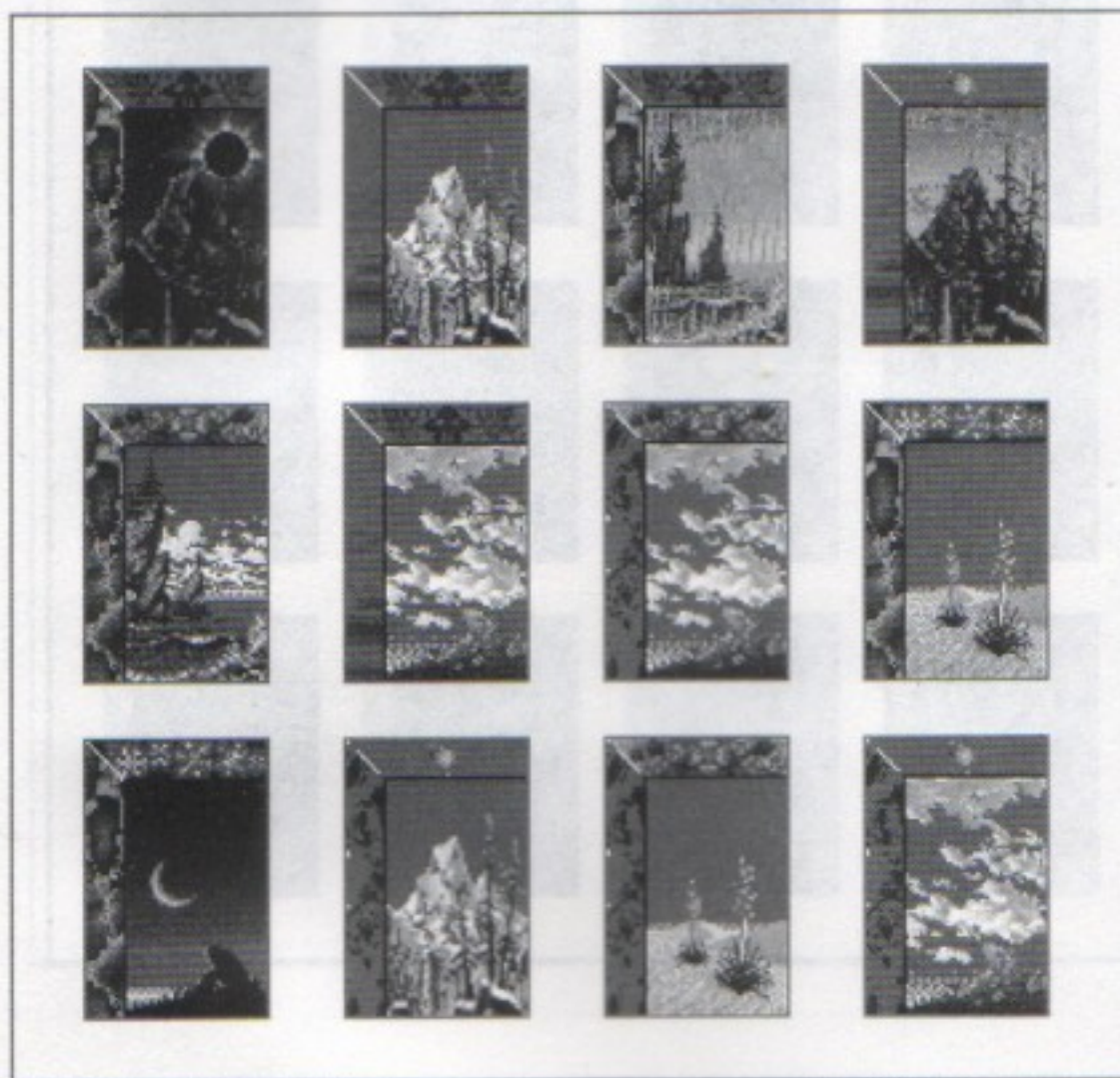
Once you spot it, he recommends that you look with a lucid mind at the title of the scenario; it hints strongly at the location of the secret vortex.

Clue number two: As far as the invisible negative vortices are concerned, pay close attention to the title of each scenario; it will suggest whether or not that scenario has incognito vortices. "Then play it carefully," says Fregger. "The actual location of the invisible force fields will become apparent as you play." Pressed for more information, he would say only this: "Expect them to be in about the same locations that you found them when you played The Pendulum.s in the regular game." Thanks for nothing, Brad.



*The Pilgrimage: The Cards*

Authentic Presence — Goal: 2400



Whatever you can  
do, or dream you  
can, begin it.  
Boldness has  
genius, power and  
magic in it.

— Goethe

Trick 1- November Mountain, May Ocean

Trick 2- April Sky, April Desert

Trick 3- January Sky Crescent Moon, November Sky,

August Sky

Trick 4- September Mountain Solar Eclipse, August

Mountain, July Mountain Setting Sun

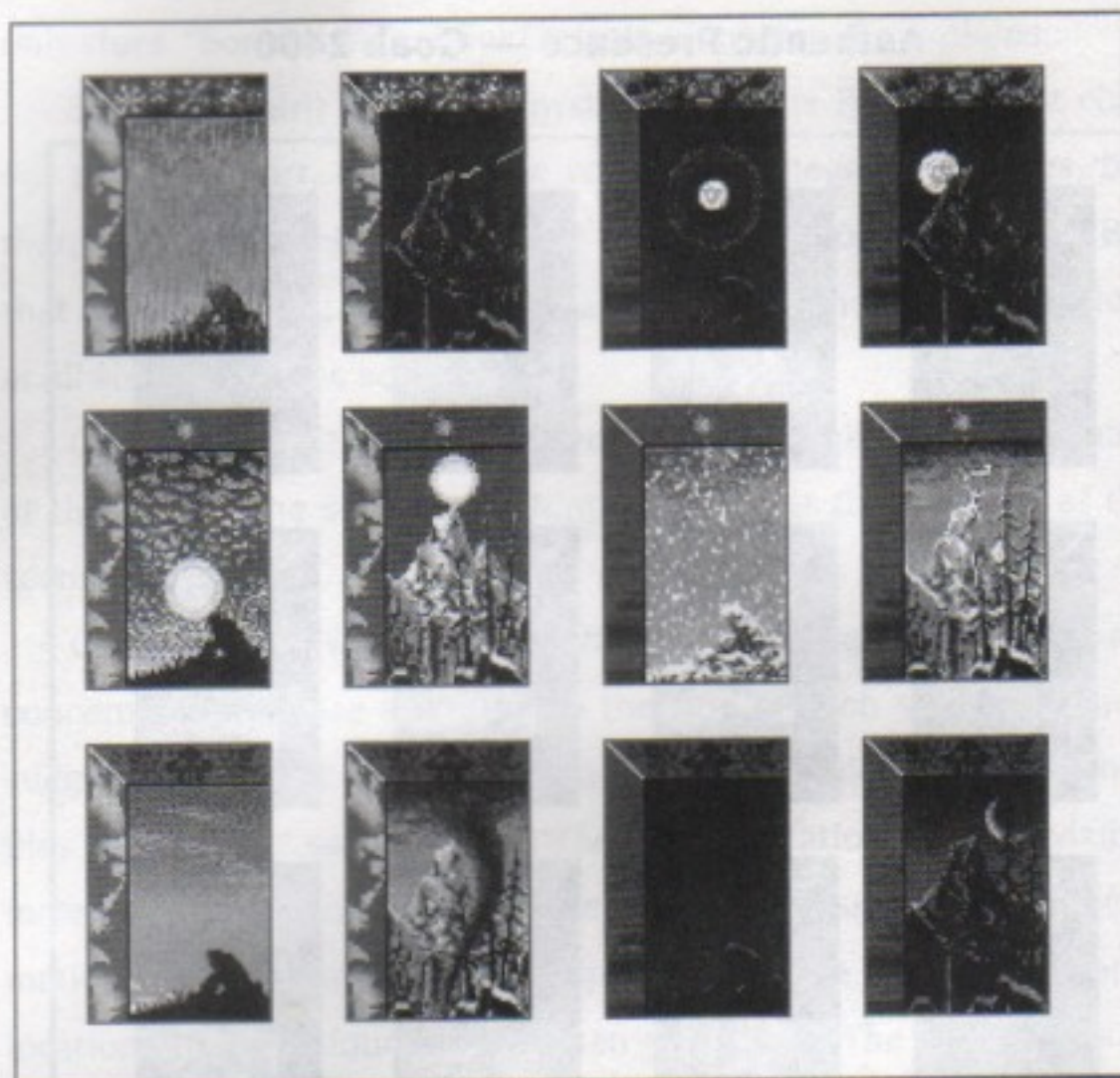


Awakened Heart — Goal: 7500

You can't change the  
world, but you can  
definitely trans-  
form yourself.

— Sri Swami Rama

The time to commit  
is now. And now.  
And now. And now.  
And now. And  
now... —  
Anonymous



Trick 1- March Sky Halo Moon, October Sky Setting Sun,  
November Sky New Moon

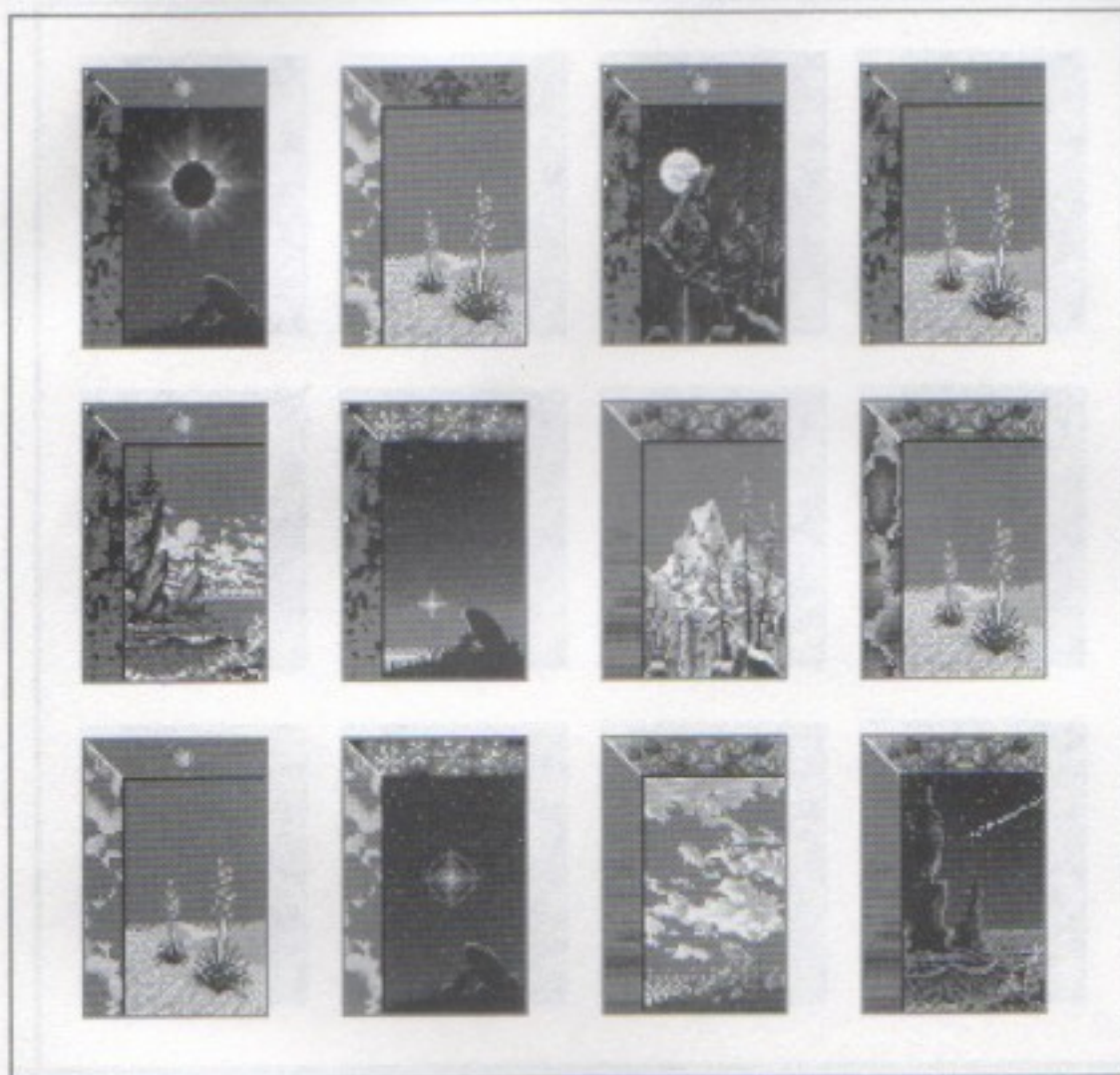
Trick 2- June Sky Rising Sun, July Sky Snow,  
February Sky Rain

Trick 3- October Mountain Tornado, February Mountain  
Shooting Star, June Mountain Apex Sun

Trick 4- March Mountain Full Moon, July Mountain Lightning,  
November Mountain Crescent Moon



Basic Goodness — Goal: 10400



Swim to the light.  
— Sting

Trick 1- August Sky Solar Eclipse, February Sky Supernova

Trick 2- October Desert, May Desert, June Desert

Trick 3- March Ocean Shooting Star, March Sky,

March Mountain

Trick 4- August Mountain Full Moon, August Ocean,

December Sky Evening Star



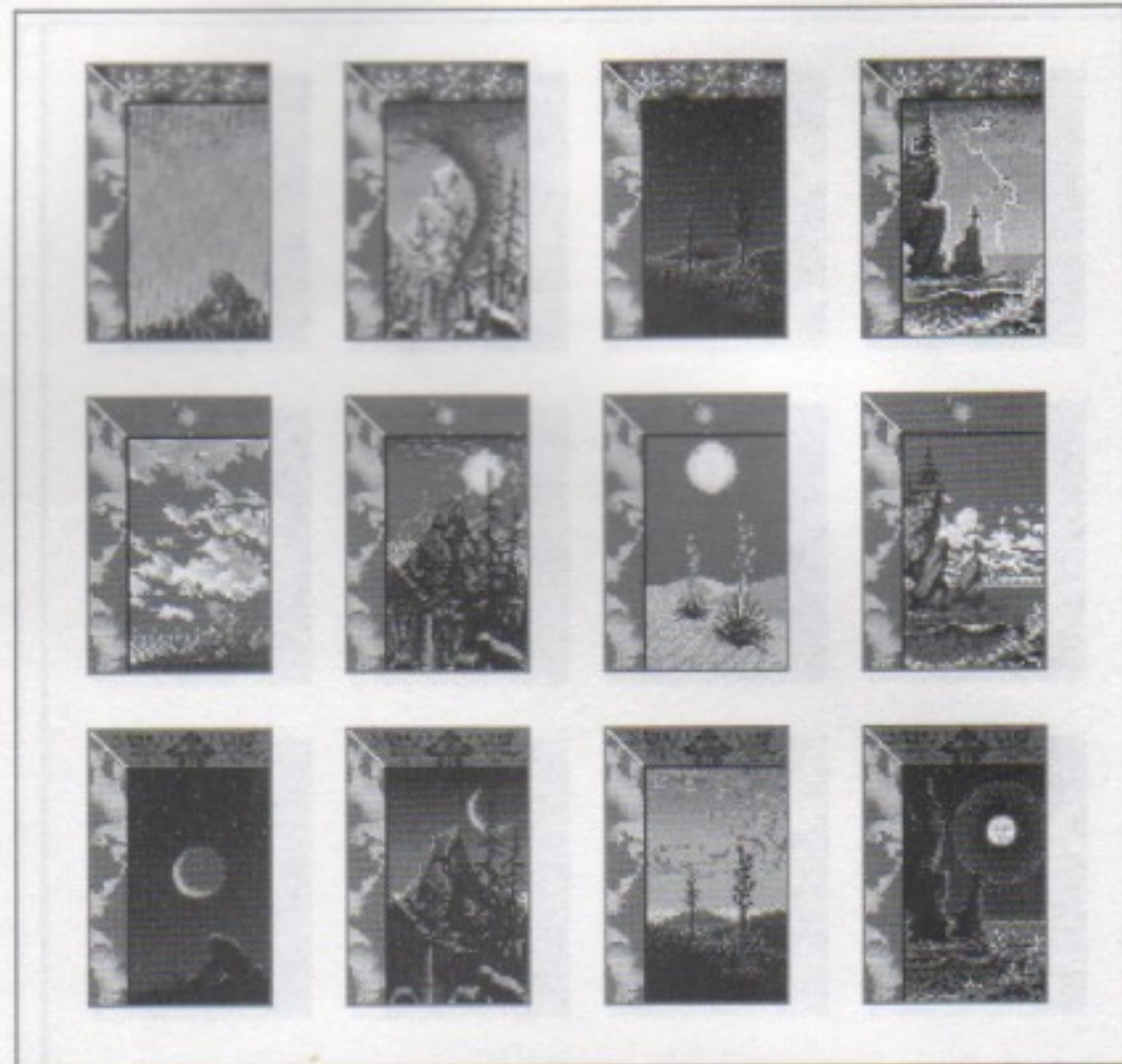
Being Without Deception — Goal: 20400

*The thing always happens that you really believe in; and the belief in a thing makes it happen.*

— Frank Lloyd Wright

*Any activity becomes creative when the doer cares about doing it right, or better.*

— John Updike



Trick 1- June Sky, June Mountain Rising Sun

Trick 2- June Ocean, June Desert Apex Sun

Trick 3- February Sky Rain, February Mountain Tornado,

February Desert New Moon, February Ocean Lightning

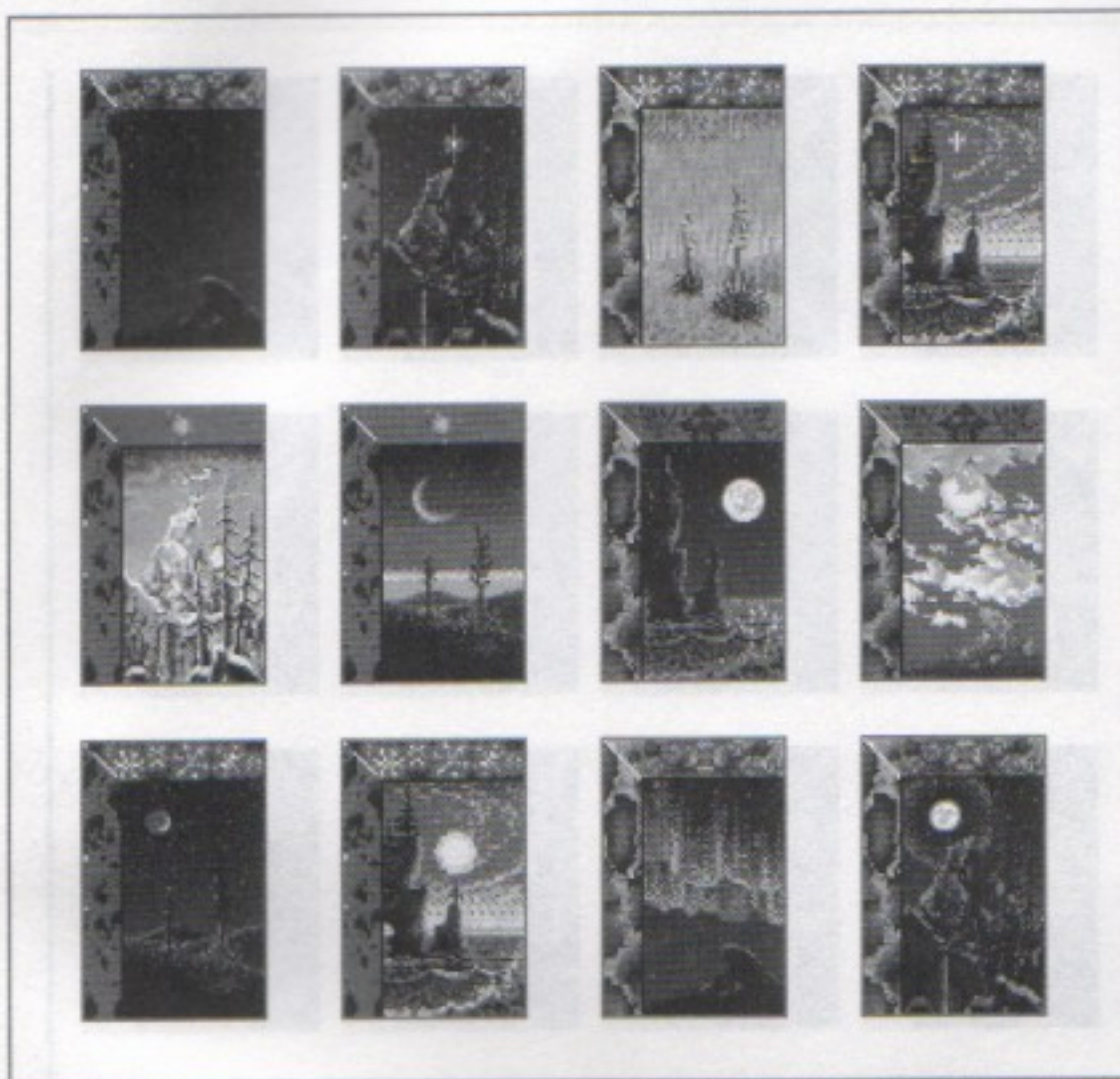
Trick 4- October Sky Earthshine, October Mountain Crescent

Moon, October Desert Aurora Borealis, October Ocean

Halo Moon



**Celebration and Discipline — Goal: 5050**



They always say  
that time changes  
things, but you  
actually have to  
change them  
yourself.  
— Andy Warhol

Trick 1- August Mountain Lightning, April Mountain

Betelgeux, May Mountain Halo Moon

Trick 2- September Sky Apex Sun, May Sky Aurora Borealis,

April Sky New Moon

Trick 3- December Ocean Rising Sun, January Ocean North

Star, September Ocean Full Moon

Trick 4- August Desert Crescent Moon, January Desert Rain,

December Desert Earthshine



Cosmic Mirror — Goal: 12550

To oppose something  
is to maintain it  
— Ursula K. LeGuin

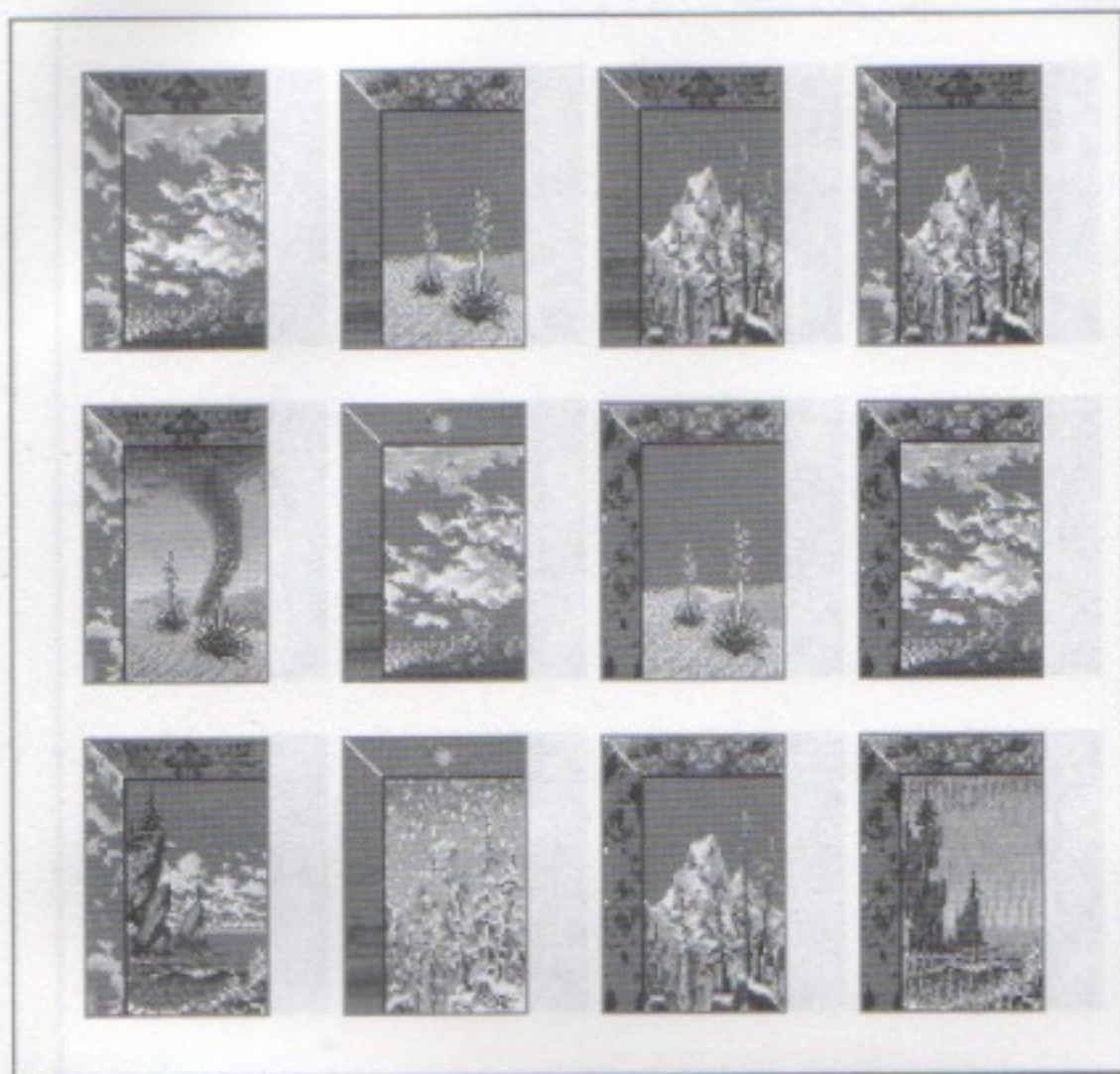


Satisfaction is a  
decision, not a  
condition.  
— Anonymous

- Trick 1- April Desert Rainbow, April Ocean Lightning, April  
Sky Aurora Borealis, April Mountain Shooting Star
- Trick 2- May Mountain, May Desert, May Ocean
- Trick 3- March Ocean, March Desert
- Trick 4- May Sky Snow, March Sky Rain, March Mountain



**Daring — Goal: 3150**



*Give the world your  
best and the best  
will come back to  
you.*

*— Madeline Bridge*

Trick 1- October Desert Tornado, April Ocean Rain

Trick 2- October Sky, April Sky

Trick 3- April Desert, October Ocean

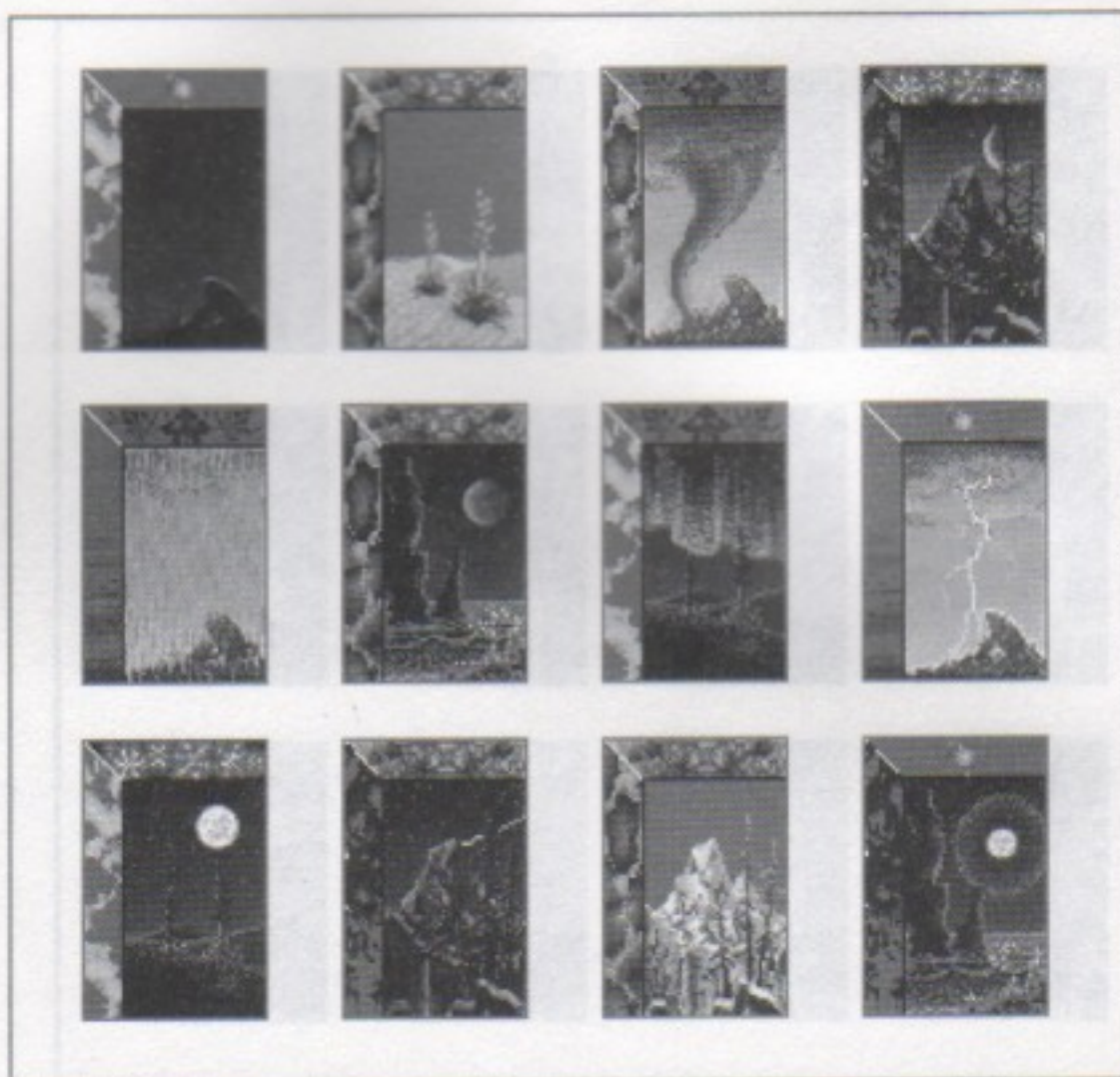
Trick 4- October Mountain, April Mountain

Trick 5- November Mountain, March Desert, July Sky



Discriminating Awareness — Goal: 6450

Pain is inevitable.  
Suffering is  
optional.  
— Kathleen Casey



No one can make  
you feel inferior  
without your  
consent.  
— Eleanor Roosevelt

Trick 1- June Sky New Moon, December Mountain Crescent  
Moon

Trick 2- April Mountain Shooting Star, October Desert  
Aurora Borealis

Trick 3- February Desert Full Moon, August Ocean Halo Moon

Trick 4- May Desert, May Ocean Lunar Eclipse, May Mountain

Trick 5- September Sky Tornado, July Sky Lightning,  
November Sky Rain



**Fear and Fearlessness — Goal: 1750**



*It is never too late  
to be what you  
might have been.  
— George Eliot*

Trick 1- January Ocean, July Mountain

Trick 2- May Desert, November Sky

Trick 3- September Mountain, March Ocean Aurora Borealis

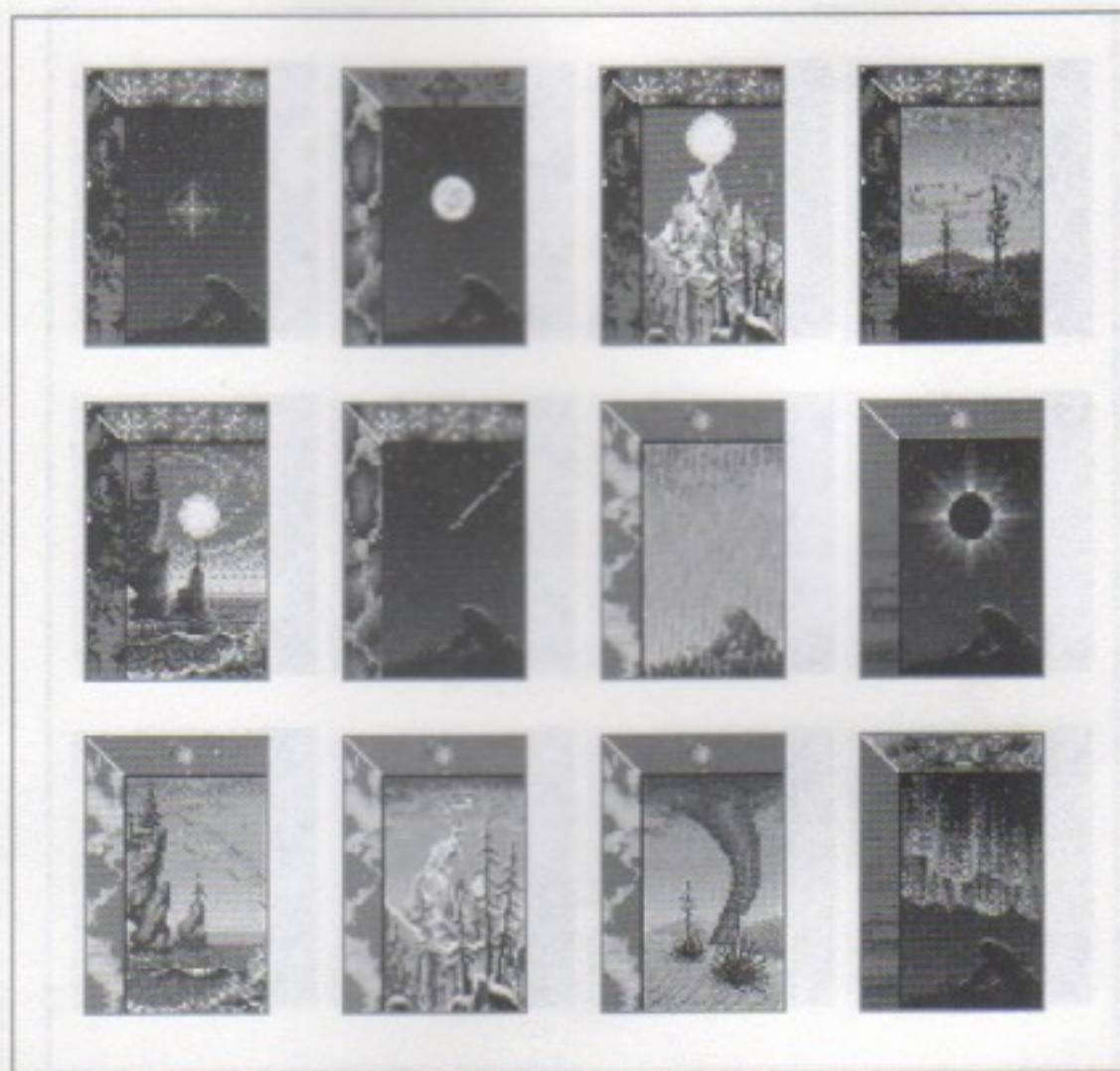
Trick 4- April Desert Rain, August Mountain Apex Sun,

December Sun Snow

Trick 5- October Sky, February Ocean, June Desert



Field of Power — Goal: 42000

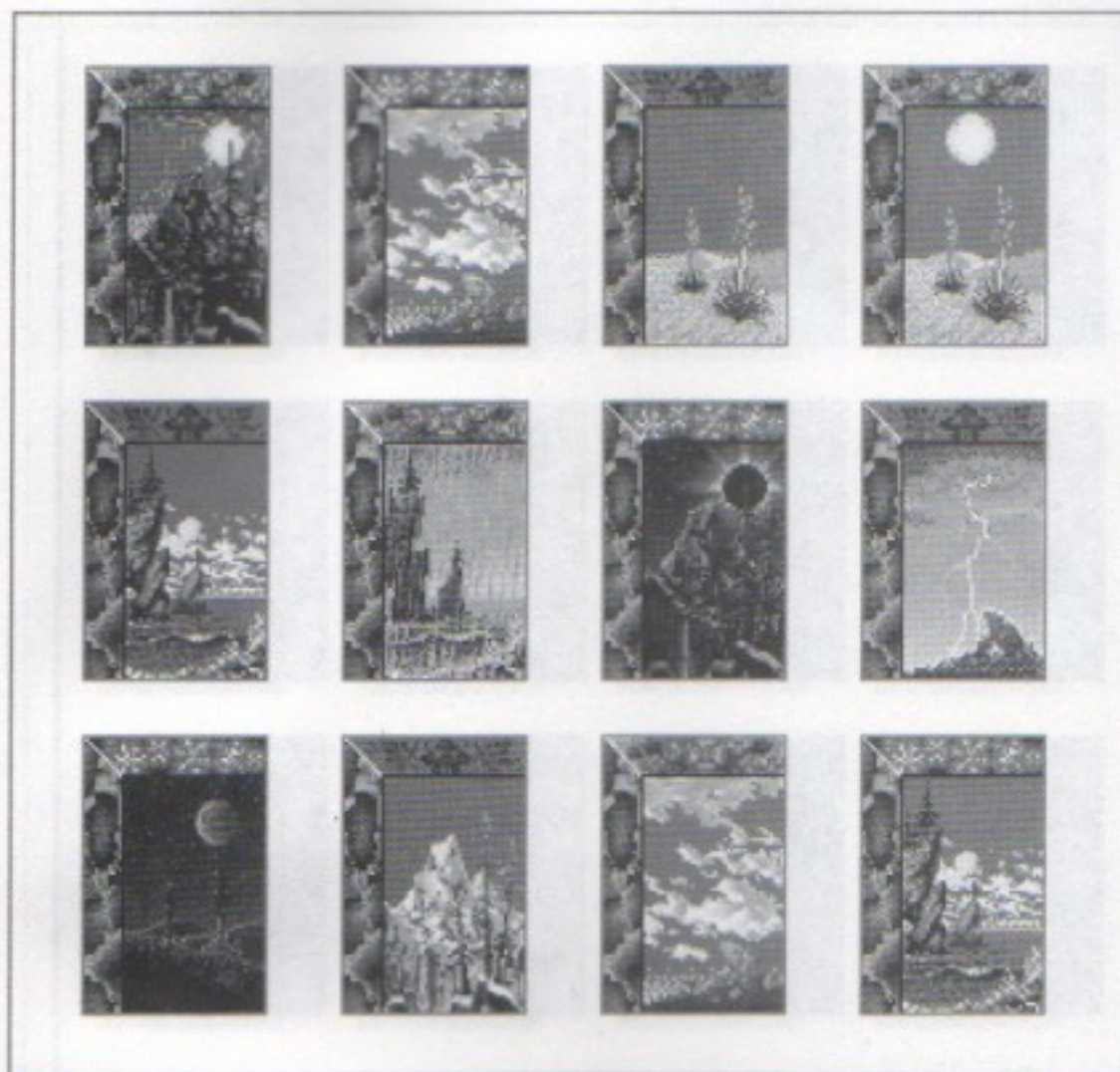


Action is the  
antidote to despair.  
— Joan Baez

- Trick 1- June Sky Rain, June Ocean Rainbow, June Mountain  
Lightning, June Desert Tornado
- Trick 2- December Sky Supernova, December Mountain Apex Sun,  
December Desert Setting Sun, December Ocean Rising  
Sun
- Trick 3- July Sky Solar Eclipse, January Sky Shooting Star
- Trick 4- September Sky Full Moon, March Sky Aurora Borealis



**Gentleness and Precision — Goal: 9200**



*If you obey all the  
rules you miss all  
the fun.  
— Katherine Hepburn*

Trick 1- September Desert, September Ocean, September Sky

Lightning, September Mountain

Trick 2- January Sky, January Mountain Solar Eclipse, January

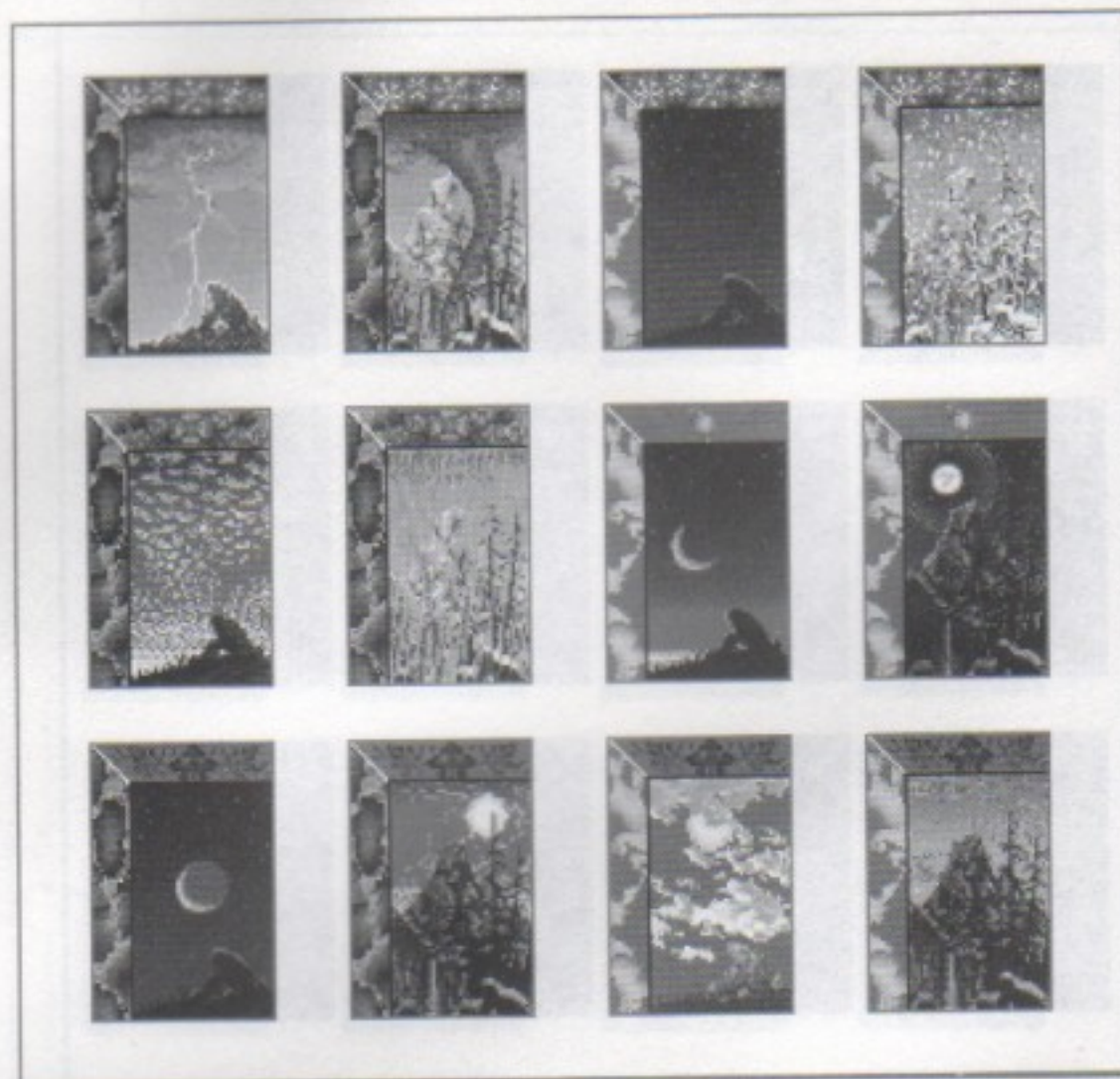
Desert Lunar Eclipse, January Ocean

Trick 3- May Desert Apex Sun, May Sky



*Mastery is not  
perfection, but  
rather a journey;  
and the true master  
must be willing to  
try and fail and  
try again.*

*— George Leonard*



### **Genuine Heart of Sadness — Goal: 11700**

Trick 1- January Sky Lighting, May Sky North Star, September Sky Earthshine

Trick 2- January Mountain Tornado, May Mountain Rain, September Mountain Rising Sun

Trick 3- February Sky New Moon, June Sky Crescent Moon, October Sky Apex Sun

Trick 4- February Mountain Snow, June Mountain Halo Moon,



October Mountain Setting Sun  
**Invoking Magic — Goal: 6800**



*Kind words can be  
 short and easy to  
 speak, but their  
 echoes are truly  
 endless.*

*— Mother Teresa*

Trick 1- June Ocean, December Ocean

Trick 2- July Mountain, January Mountain North Star

Trick 3- February Desert, August Desert Double Star

Trick 4- October Ocean Supernova, April Ocean Shooting Star

Trick 5- April Desert Evening Star, March Mountain,

May Mountain Betelgeux



Letting Go — Goal: 10000

Shut your mouth,  
close your lips, and  
say something!  
— Zen Master  
Paichang



Trick 1- January Desert Earthshine, July Desert

Trick 2- January Mountain, July Mountain Lunar Eclipse

Trick 3- March Mountain, September Mountain Full Moon

Trick 4- March Desert Crescent Moon, September Desert

Trick 5- May Mountain, November Mountain Halo Moon

Trick 6- May Desert New Moon, November Desert



Looking and Seeing — Goal: 8700



If the world were  
clear, art would not  
exist.

— Albert Camus

Trick 1- May Sky Supernova, November Mountain Solar Eclipse

Trick 2- March Ocean Rainbow, September Desert Shooting Star

Trick 3- January Mountain Tornado, July Mountain Rain

Trick 4- February Desert Apex Sun, December Desert Rising Sun,

January Desert Setting Sun



Nowness — Goal: 5450

You can't know it,  
but you can be it.  
— Lao Tzu

None attains to the  
Degree of Truth  
until a thousand  
honest people have  
testified that he is a  
heretic.

— Sufi saying



Trick 1-December Ocean, June Ocean Rising Sun

Trick 2- April Ocean Rainbow, October Ocean

Trick 3- September Ocean Evening Star, March Ocean

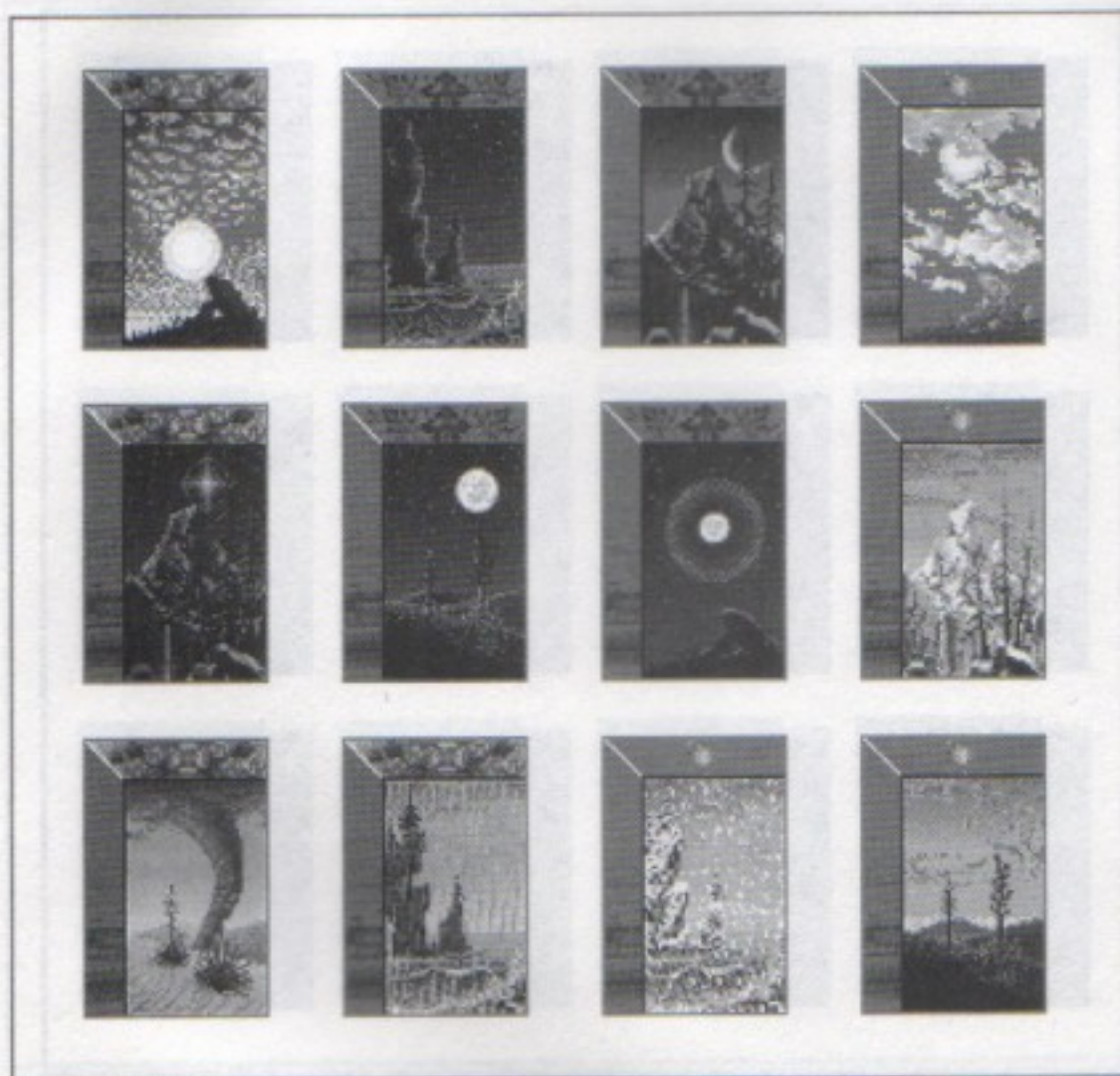
Trick 4- November Ocean Aurora Borealis, May Ocean

Trick 5- January Ocean Tornado, August Ocean Setting Sun,

February Ocean Rain



**Paradox — Goal: 21600**



*At the moment you  
are most in awe of  
all there is about  
life you don't  
understand, you are  
closer to  
understanding it  
all than at any  
other time.*

*— Jane Wagner*

Trick 1- July Mountain Rainbow, July Desert Setting Sun

Trick 2- November Ocean New Moon, November Mountain

Crescent Moon, November Desert Full Moon,

November Sky Halo Moon

Trick 3- March Sky Rising Sun, March Mountain Supernova,

March Desert Tornado, March Ocean Rain

Trick 4- July Ocean Snow, July Sky Apex Sun



Renunciation — Goal: 1500

When you try to understand everything, you will not understand anything. The best way is to understand yourself. Then you will understand everything.

— Shunryu Suzuki

The meaning of life is that it stops.

— Franz Kafka



Trick 1- March Sky, March Ocean

Trick 2- December Mountain, June Desert

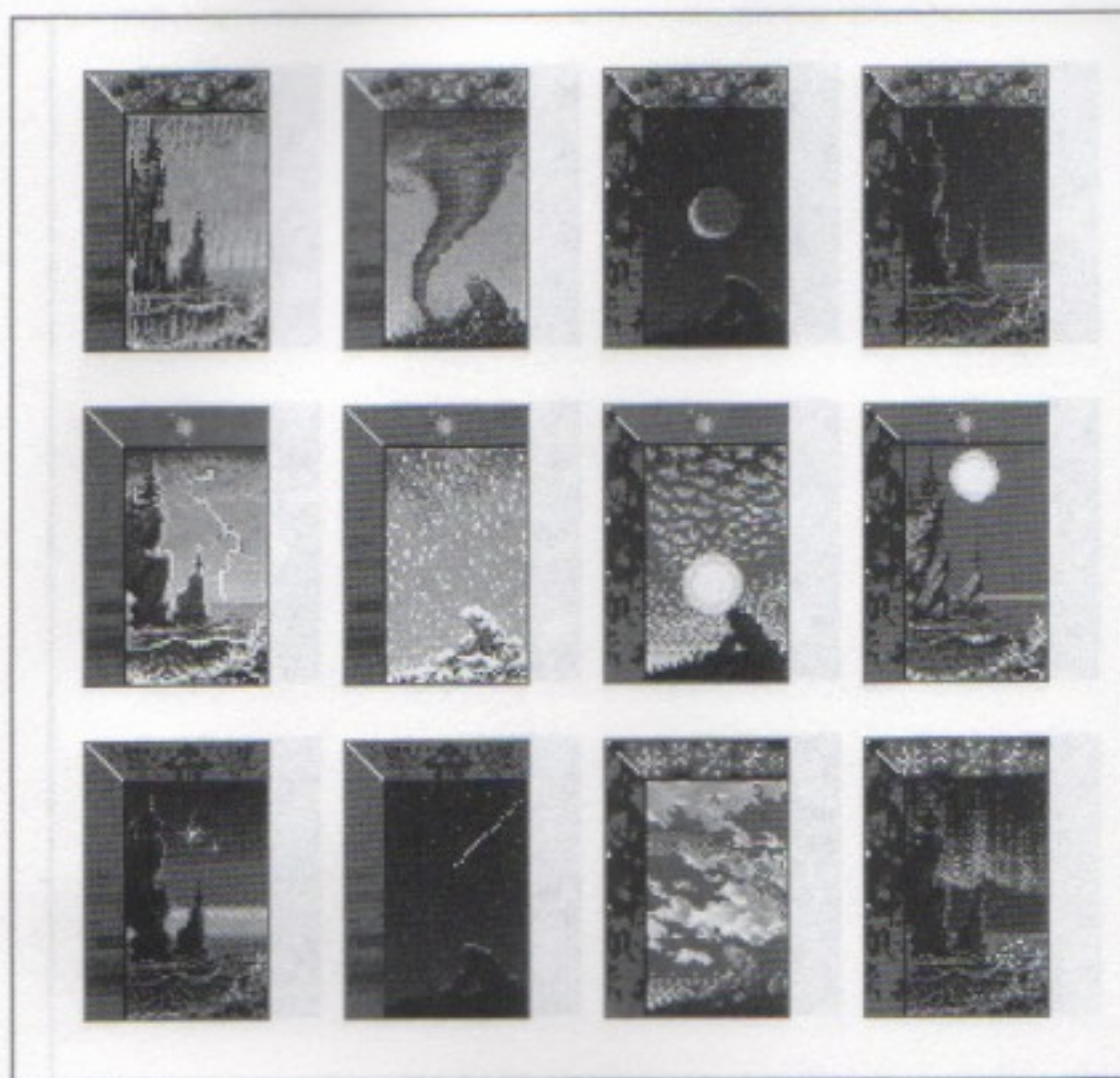
Trick 3- August Ocean Rain, August Mountain Snow

Trick 4- March Mountain, September Desert

Trick 5- July Desert, January Sky Rainbow



**Return to Silence — Goal: 9000**



There ain't no  
answer. There ain't  
going to be any  
answer. There never  
has been an answer.  
That's the answer.

— Gertrude Stein

Trick 1- March Sky Tornado, July Sky Snow, November Sky

Shooting Star

Trick 2- March Ocean Rain, July Ocean Lightning,

November Ocean Double Star

Trick 3- April Sky Earthshine, August Sky Rising Sun,

December Sky Rainbow

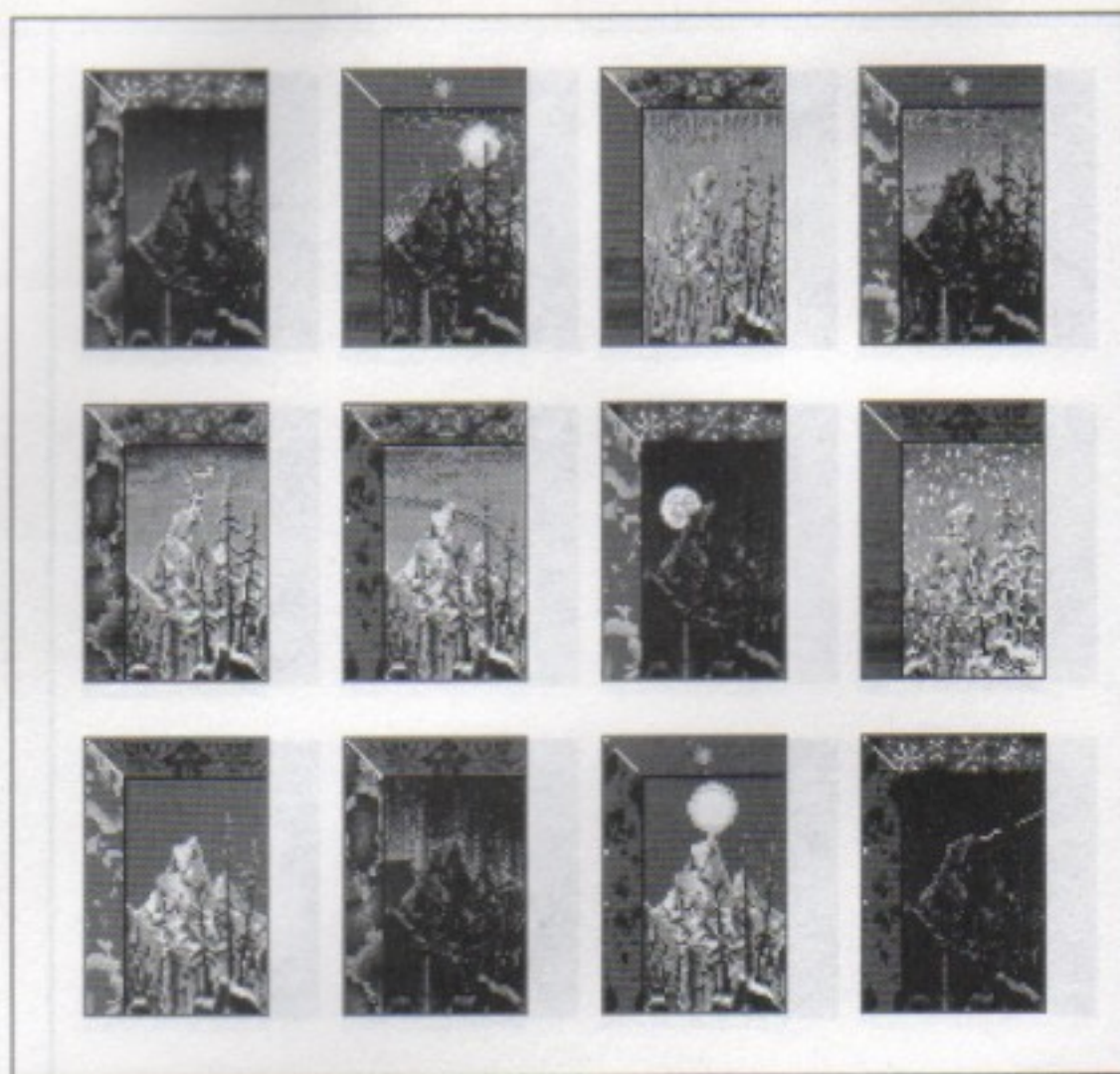
Trick 4- April Ocean New Moon, August Ocean Apex Sun,

December Ocean Aurora Borealis



Sacred World — Goal: 16700

*I used to believe in  
reincarnation, but  
that was in a  
previous life.*  
— Paul Krassner



*You are not  
thinking. You are  
merely being logi-  
cal.*

— Neils Bohr

Trick 1- August Mountain Apex Sun, February Mountain

Full Moon

Trick 2- December Mountain Shooting Star, June Mountain

Setting Sun

Trick 3- Spring Mountain Rainbow, October Mountain

Trick 4- July Mountain Rising Sun, March Mountain Rain,

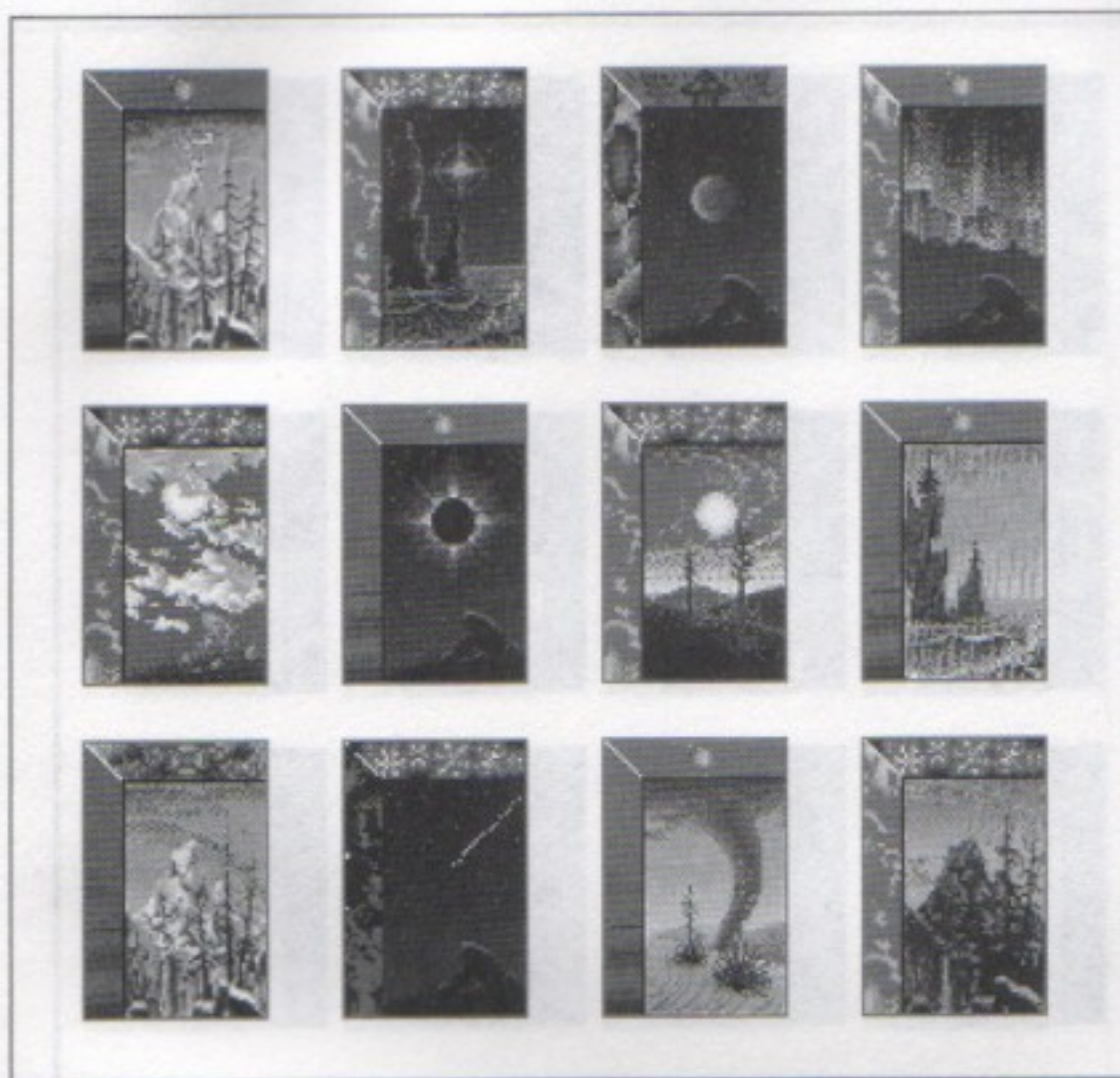
November Mountain Rain

Trick 5- September Mountain Aurora Borealis, May Mountain

Lightning, January Mountain Evening Star



Seeing with the Heart — Goal: 36400



In order to experience fearlessness it is necessary to experience fear. The essence of cowardice is not acknowledging the reality of fear. True fearlessness is not the reduction of fear; but going beyond fear.

— Chogyam Trungpa Rinpoche

Trick 1- July Mountain Lightning, July Sky Solar Eclipse,

July Ocean Rain, July Desert Tornado

Trick 2- February Ocean Supernova, February Sky Apex Sun,

February Desert Rising Sun, February Mountain

Setting Sun

Trick 3- June Sky Aurora Borealis, December Sky Shooting Star

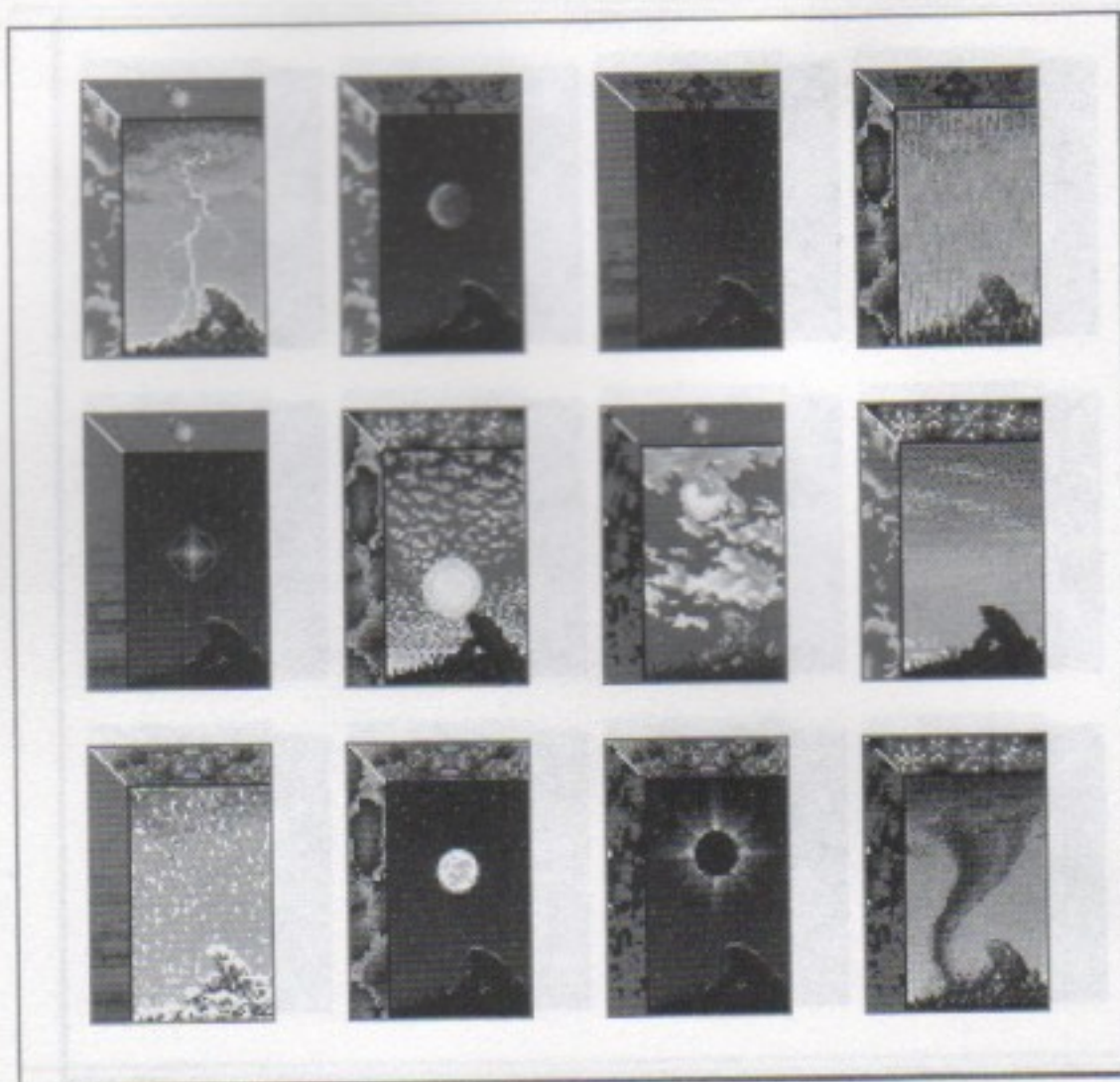
Trick 4- March Mountain Rainbow, September Sky Lunar Eclipse



## Skillful Intelligence — Goal: 26000

If God lived on Earth, people would break out all His windows.  
— Hasidic saying

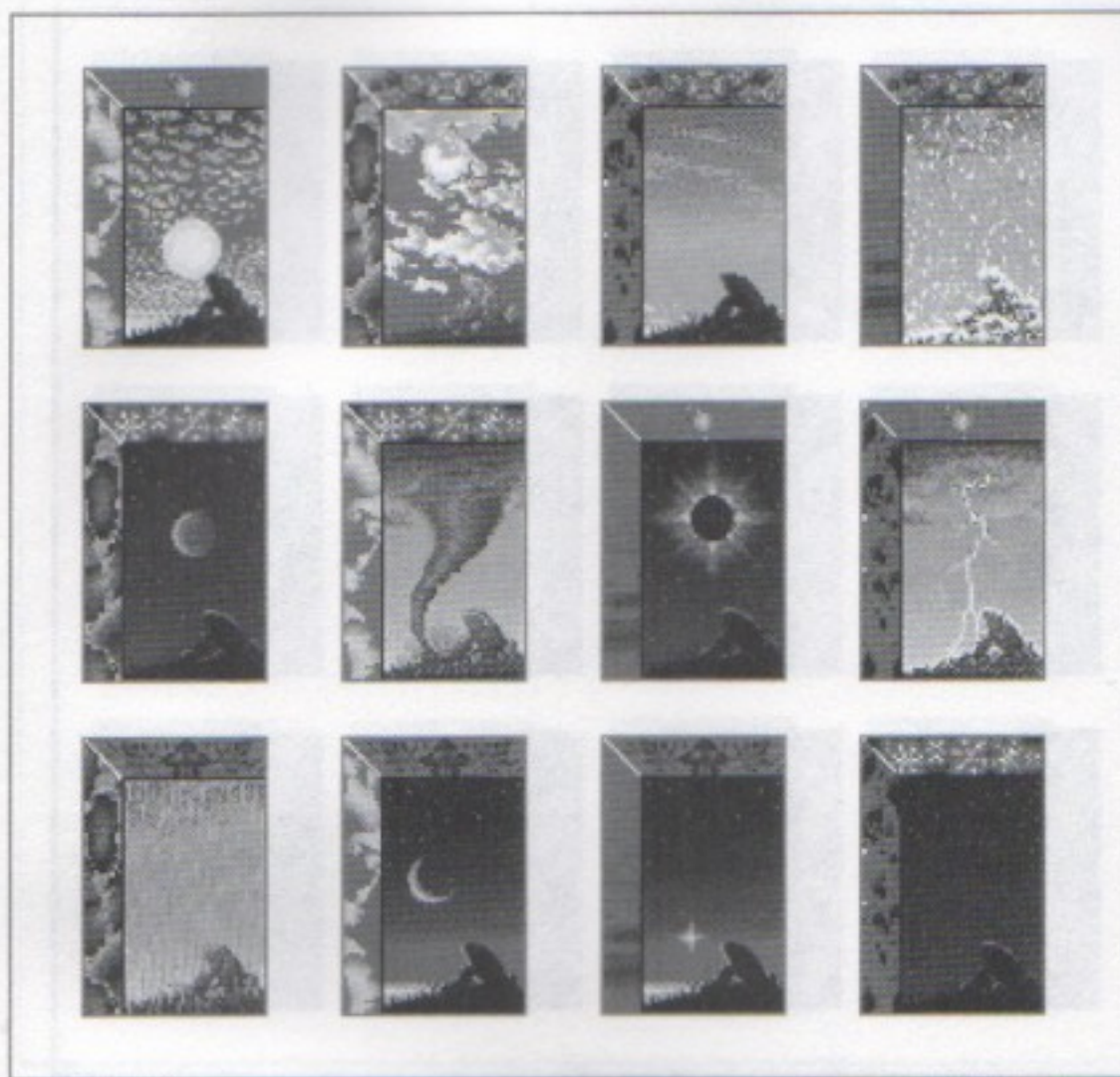
God is the shortest distance between zero and infinity.  
— Alfred Jarry



- Trick 1- September Sky Rain, March Sky Snow
- Trick 2- July Sky Supernova, January Sky Rising Sun
- Trick 3- October Sky Earthshine, April Sky Solar Eclipse
- Trick 4- December Sky Tornado, June Sky Lightning
- Trick 5- May Sky Full Moon, November Sky New Moon



Steady Mind – Goal: 26000



People like us, who  
believe in physics,  
know that the  
distinction between  
past, present, and  
future is only a  
stubbornly  
persistent illusion.  
— Albert Einstein

Trick 1- February Sky Tornado, August Sky Lightning

Trick 2- March Sky Snow, September Sky Rain

Trick 3- January Sky Lunar Eclipse, July Sky Solar Eclipse

Trick 4- November Sky Evening Star, May Sky Apex Sun

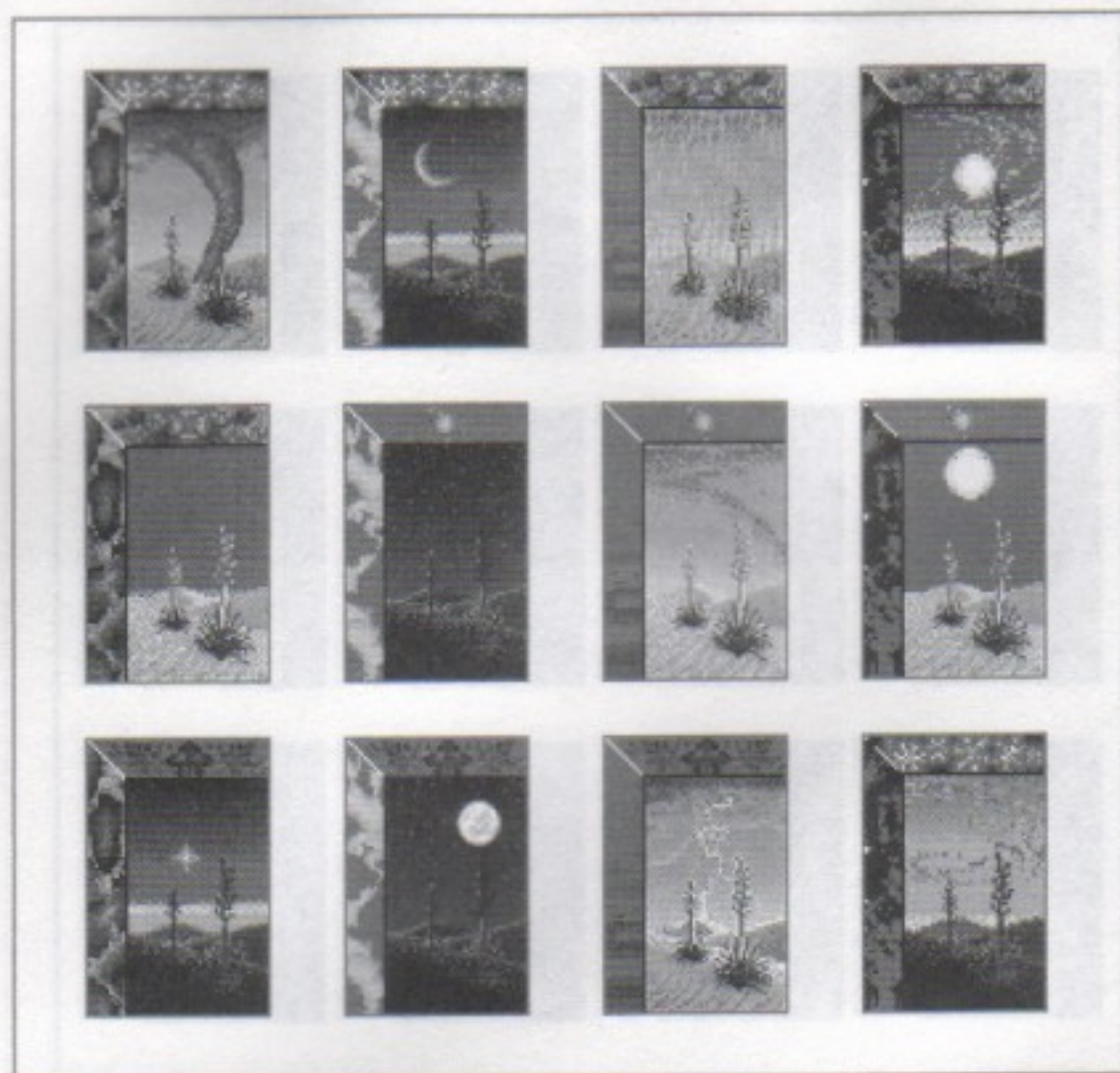
Trick 5- October Sky Crescent Moon, April Sky Aurora Borealis

Trick 6- June Sky Rising Sun, December Sky Setting Sun



**Synchronized Mind and Body — Goal: 11000**

*The reverse side also  
has a reverse side.  
— Japanese proverb*

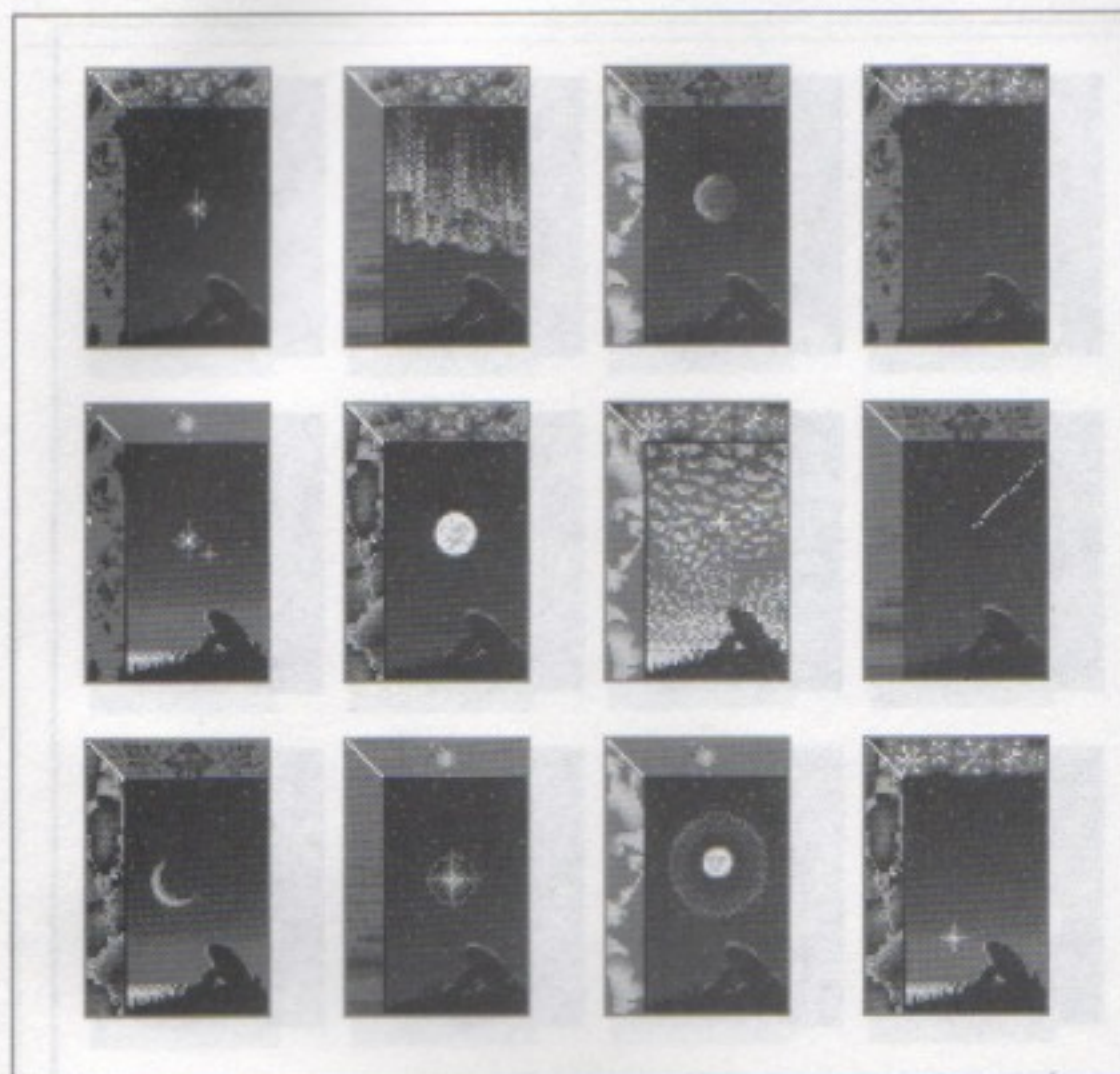


*If you think you  
can, you can. And  
if you think you  
can't, you're right.  
— Mary Kay Ash*

- Trick 1- April Desert Rising Sun, October Desert Full Moon
- Trick 2- August Desert Apex Sun, February Desert Crescent Moon
- Trick 3- December Desert Setting Sun, June Desert New Moon
- Trick 4- January Desert Tornado, March Desert Rain,  
November Desert Lightning
- Trick 5- February Desert Crescent Moon, July Desert Rainbow,  
May Desert



**The Great Eastern Sun — Goal: 31000**



He who knows he is a  
fool is not the  
biggest fool; he who  
knows he is con-  
fused is not in the  
worst confusion.

— Chuang Tzu

Trick 1- February Sky North Star, August Sky Double Star

Trick 2- April Sky Betelgeux, October Sky Lunar Eclipse

Trick 3- May Sky Full Moon, November Sky Shooting Star

Trick 4- September Sky Crescent Moon, March Sky Aurora Borealis

Trick 5- June Sky Halo Moon, December Sky New Moon

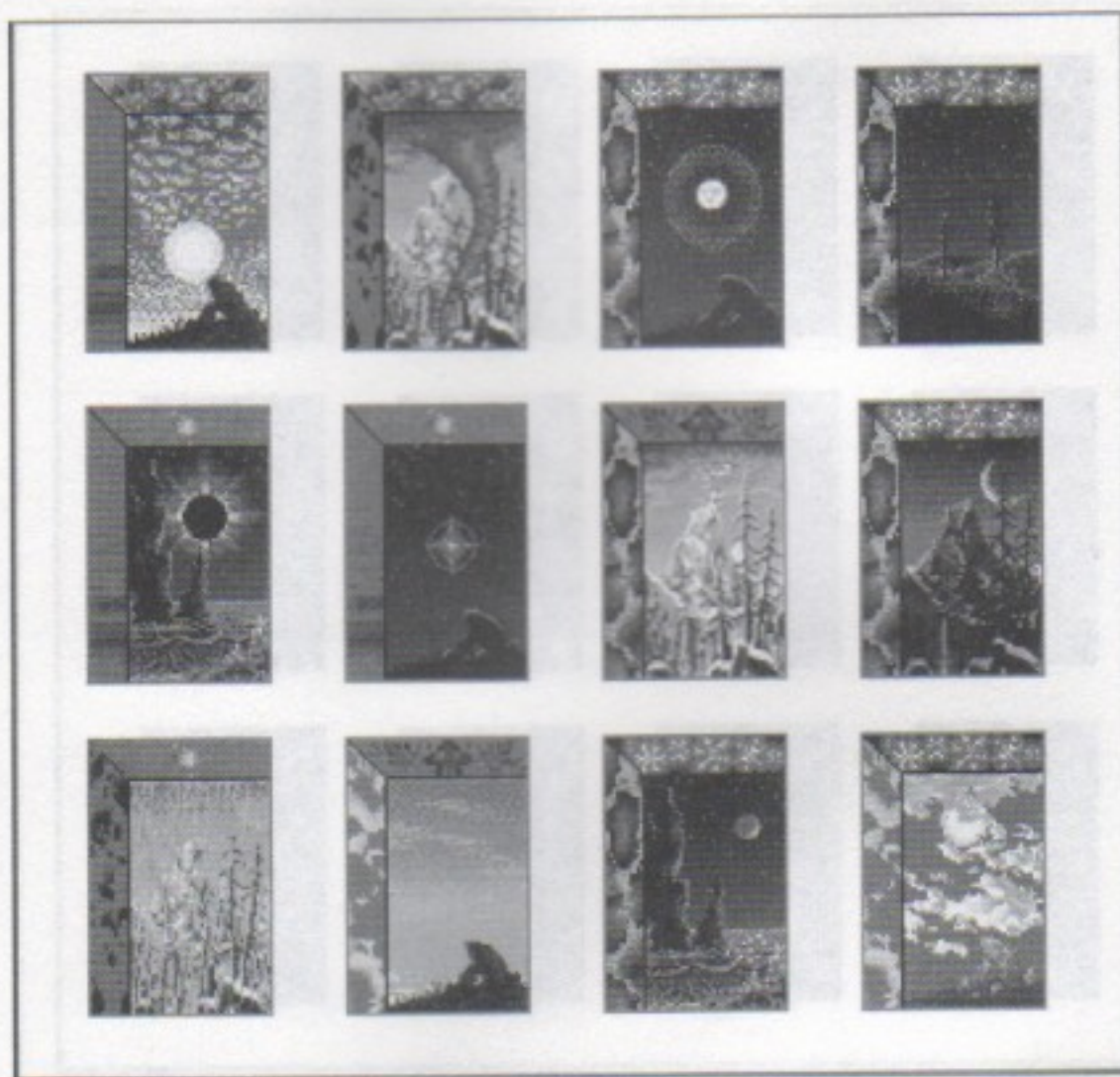
Trick 6- July Sky Super Nova, January Sky Evening Star



Touching Earth — Goal: 15300

*You don't get to  
choose how you're  
going to die. Or  
when. You can only  
decide how you're  
going to live. Now.*

*— Joan Baez*



*You can't change the  
world, but you can  
definitely  
transform yourself.*

*— Sri Swami Rama*

Trick 1- April Mountain Tornado, August Mountain Rain,  
September Mountain Lightning

Trick 2- January Sky Halo Moon, July Sky Supernova

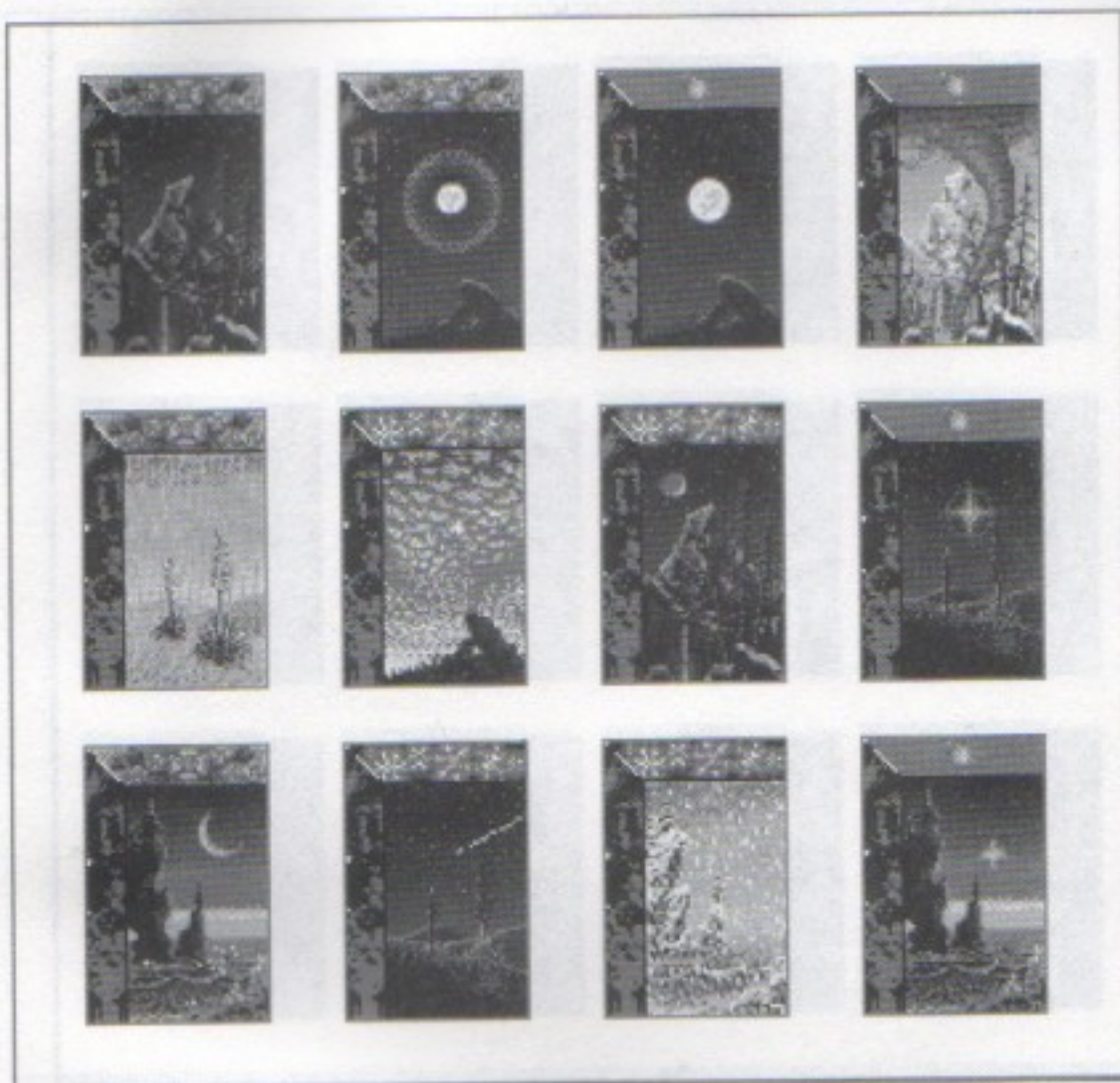
Trick 3- January Desert New Moon, January Mountain  
Crescent Moon

Trick 4- July Ocean Solar Eclipse, January Ocean Earthshine

Trick 5- March Sky Rising Sun, October Sky Setting Sun,  
February Sky Apex Sun



000 Unafraid of Space — Goal: 16000 000



Kindness in words  
creates confidence.  
Kindness in  
thinking creates  
profoundness.  
Kindness in giving  
creates love.

— Lao Tzu

Trick 1- April Mountain New Moon, April Sky Halo Moon,

April Desert Rain, April Ocean Crescent Moon

Trick 2- August Sky Full Moon, August Mountain Tornado,

August Desert Supernova, August Ocean Evening Star

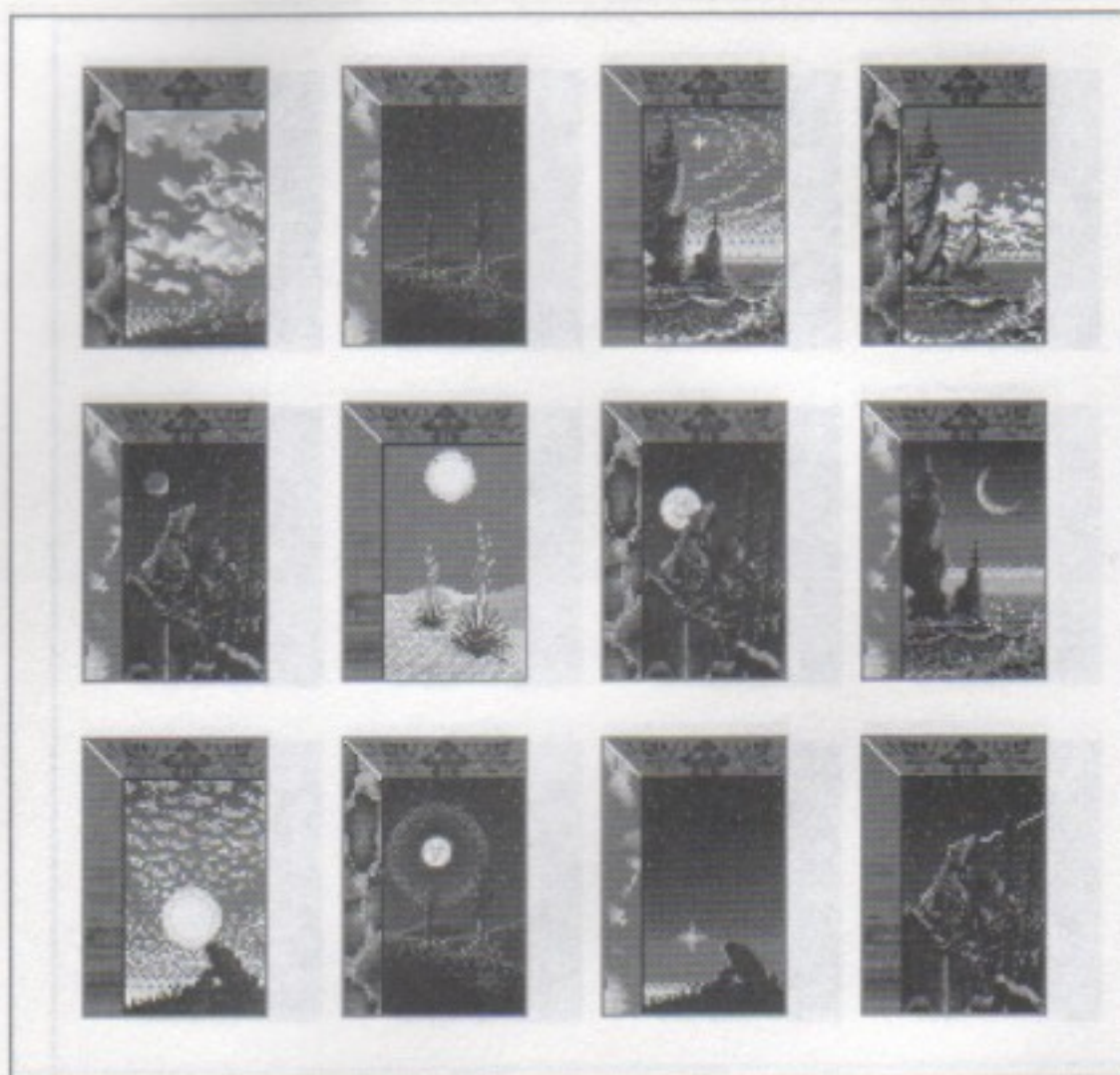
Trick 3- December Sky North Star, December Mountain Earthshine,

December Desert Shooting Star, December Ocean Snow



Unconditional Confidence — Goal: 16000

Victory lies not in  
realization of the  
goal, but in a  
relentless pursuit  
after it.  
— Romain Rolland



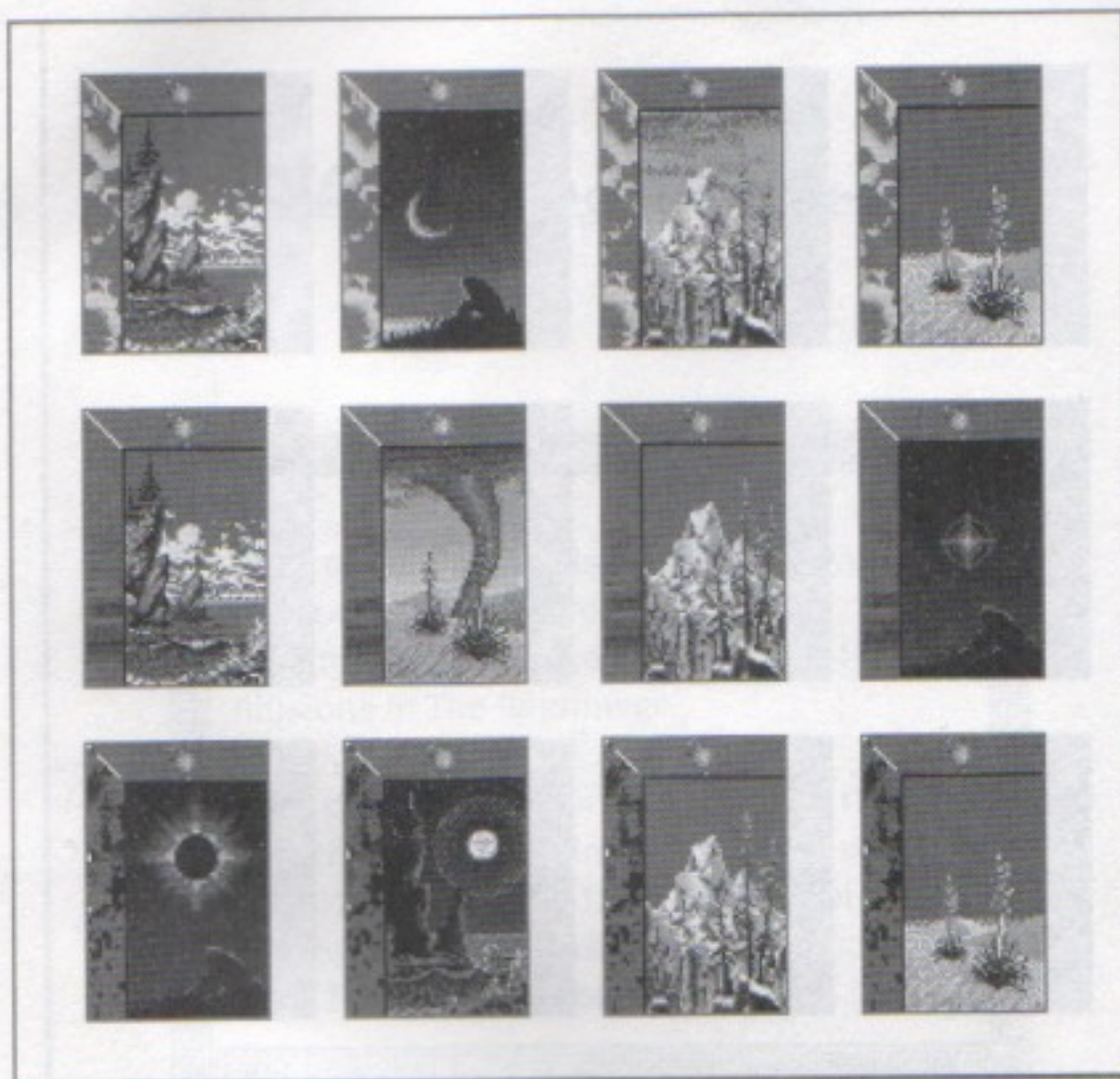
Who is wise? He who  
learns from all  
men and women.  
— The Talmud

- Trick 1- September Sky, September Ocean, September Mountain  
Full Moon, September Desert Halo Moon
- Trick 2- October Desert New Moon, October Mountain Earthshine,  
October Ocean Crescent Moon, October Sky Evening Star
- Trick 3- November Ocean North Star, November Desert Apex Sun,  
November Sky Rising Sun, November Mountain  
Shooting Star



# Book Five: *The Pilgrimage* The Cards

0000 Windhorse — Goal: 14000



*I consider that it is  
unmanly for any  
person to claim  
superiority over a  
fellow being. He who  
claims superiority,  
at once forfeits the  
claim to be called a  
man.*

*— Mahatma Gandhi*

Trick 1- June Ocean, June Sky Crescent Moon, June Mountain

Rainbow, June Desert

Trick 2- July Ocean, July Desert Tornado, July Mountain,

July Sky Supernova

Trick 3- August Sky Solar Eclipse, August Ocean Halo Moon,

August Mountain, August Desert



Wisdom Beyond Aggression — Goal: 9000

*Life does not need to  
be changed. Only  
our attitudes do.*

— Sri Swami Rama

*God respects me  
when I work, but he  
loves me when I  
sing.*

— Tagore



Trick 1- January Sky Crescent Moon, January Mountain,

January Desert New Moon, January Ocean Earthshine

Trick 2- December Mountain, December Ocean Aurora Borealis,

December Desert, December Sky Snow

Trick 3- February Ocean, February Desert, February Mountain

Apex Sun, February Sky





### *The Pilgrimage: Illusions*

Each of the four levels in all twelve types of Illusions is represented once in The Pilgrimage. Thus there are a total of 48 Illusions in The Pilgrimage.

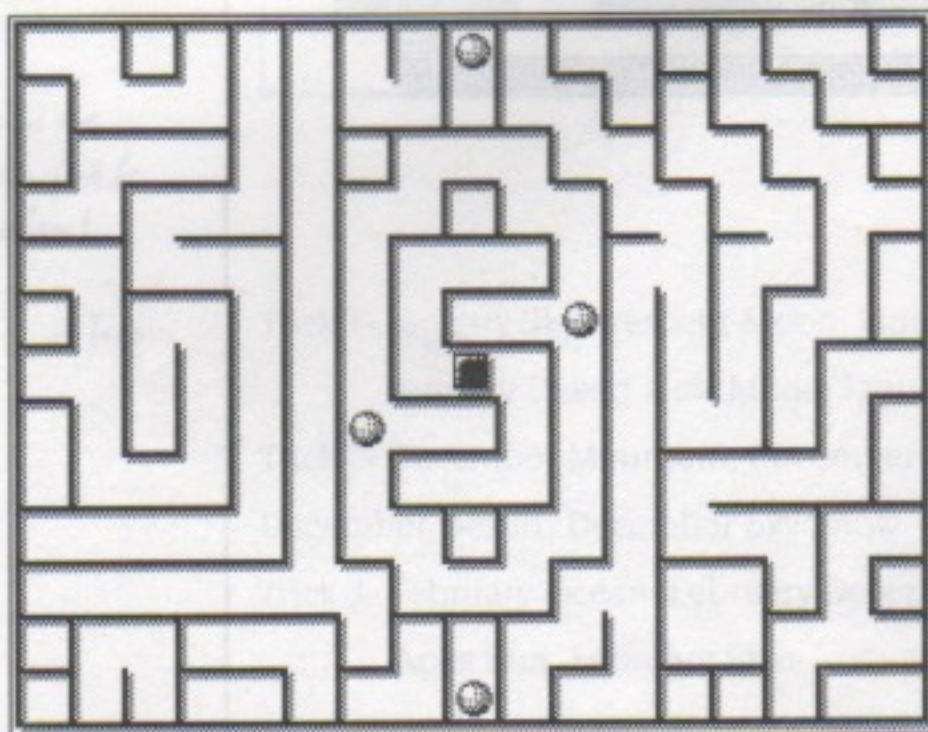
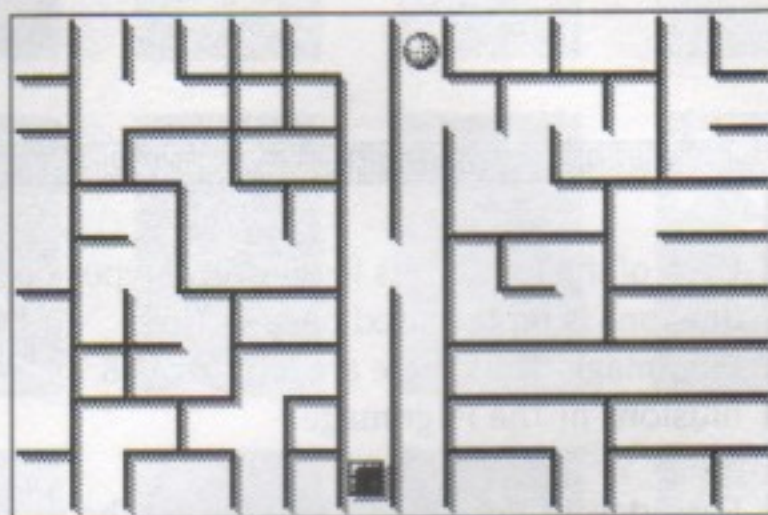
For a description of how to interpret the various notations used in the following solutions, please refer to the beginning of the corresponding individual Illusion section in Book Four: The Illusions.



## Anti-Maze

### After A Journey

LLL ULUL ULUR UUL UU R(5) DDD RRR DR DDDD RR  
UUUU LURU RDDD DDDR U(8) LLDL ULDL UL\*



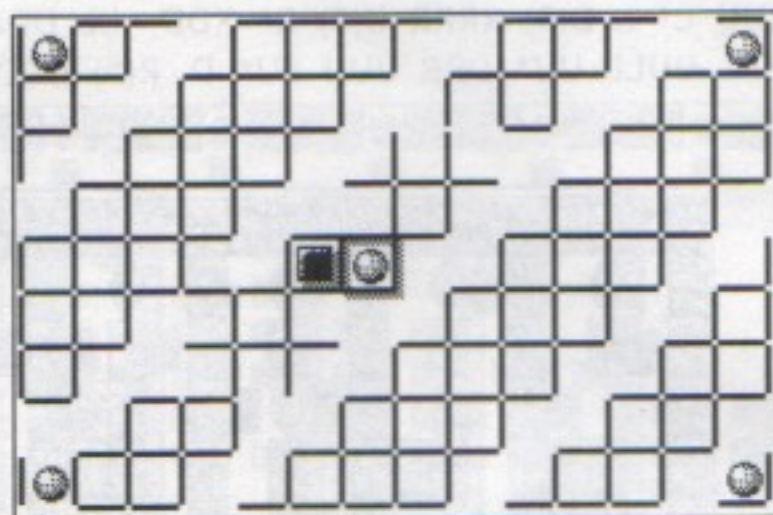
### Money?

UUU RDDD R(6)  
URDD LLL DDD  
RDLD LULL DLL\*  
RRU RRD RURU  
LUUU RRR UULD  
L(6) UUUL D(6) LU  
LLLL DDDL UUUU  
RRRR\* L(6) UURR  
ULUR UUU R(6)\*  
RRDD RRU RRD  
RDR DDLL D LLLL\*



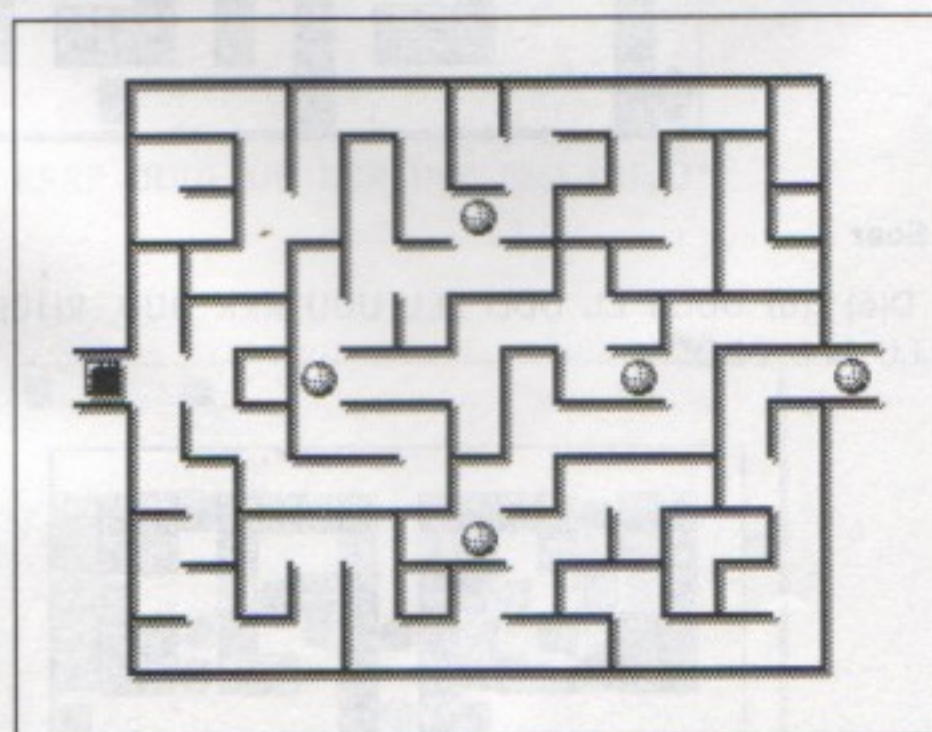
### Wisdom Through Failure

DDLL DLDL L\* ULD\* D\* UUR DD\* LDLD LDLD  
LDLD LDLD LDD DLDL DDR URR\*



### The Reverse Side

L D(6) R(16) U(6) L\* UL UUU LLLL DDR DD\* RD LLL DLD\* D L(5) URUL ULL  
UURR UUU R(5) D\* DLL DLD\*

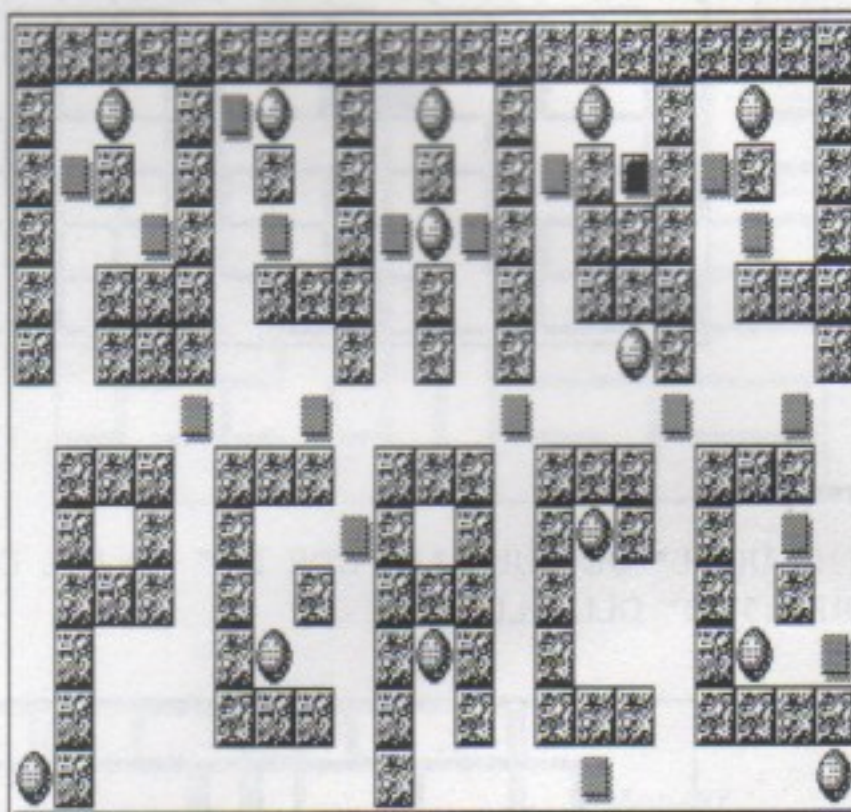




## Changing Bodies

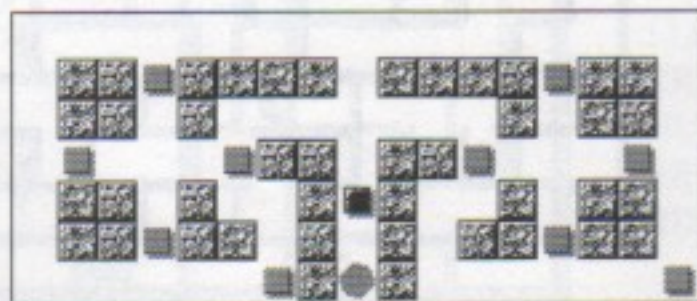
### First Keep Peace

UL\* L D(5) LL UUUL\* RUUL\* L D(5) LDD LLDD\* RRDD LLLL U(6) LLLL  
D(6)\* U(6) RUUU RUUU L\* L D(5) RRRR U(5) R\* RDD LL DDD R(7) D(6)  
LLUU\* DD R(10)\* LLLL UULL UU\* DRR UUU LU\* D R(5) DDDD LL\* UURR  
UULU LL UUUU R\*



### Impulse To Soar

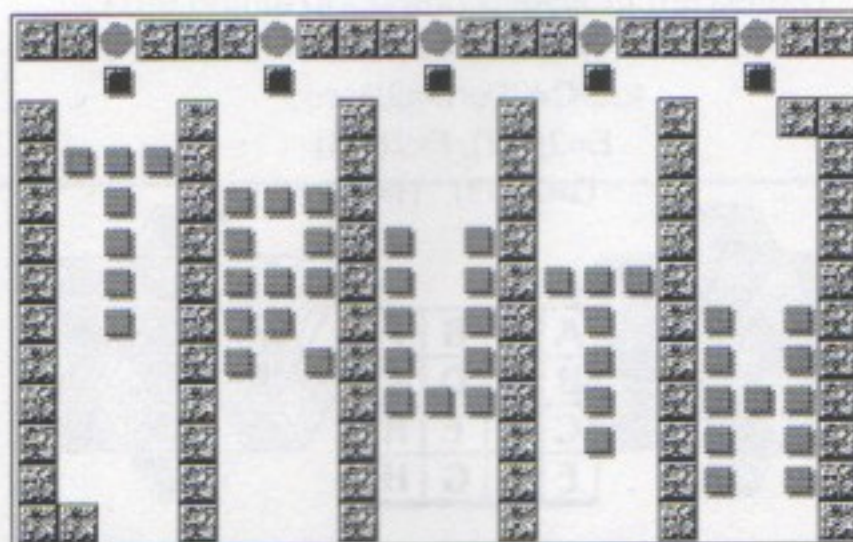
UUUU L(8) D(6) R(6) UULU LL DDD LLL UUU RRR UUU R(10) DDD RRR DDD  
LLL UUU LLU LLL DDDD\*





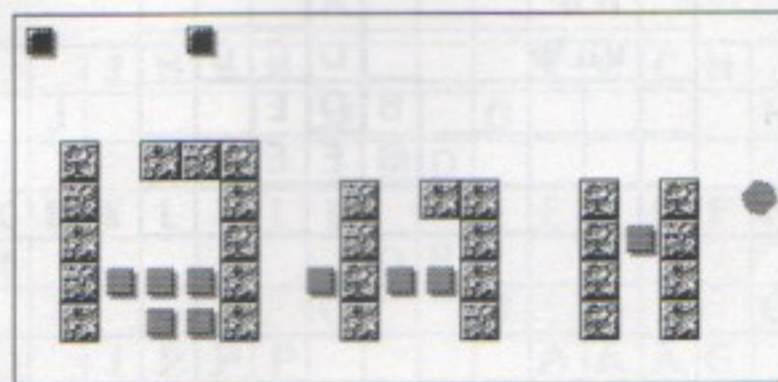
**Stumble Over the Truth**

DLDD RDLD RDLD RDLD DRDR ULUR U(7) LUUU\*\*\*\*\*



**Time Changes**

RR D(6) RR DLD RRRR UUUL UU RRR D(5) R(6) UUUU\*





## Convex / Concave

### Caught Hell For

$$A=2H, B=2(1/2),$$

$$C=2D, D=2D,$$

$$E=2(1/2), F=2(1/4)$$

$$G=2(1/3), H=2V$$

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

### You Can Be It

$$A=9V \quad B=9R$$

$$C=9L \quad D=A3(W) \quad E=A3(SE)$$

(See diagram for top view)




**Illusion Is Reality**

A=A3(NW) B=A3(E) C=A3(SE) D=A3(NE)

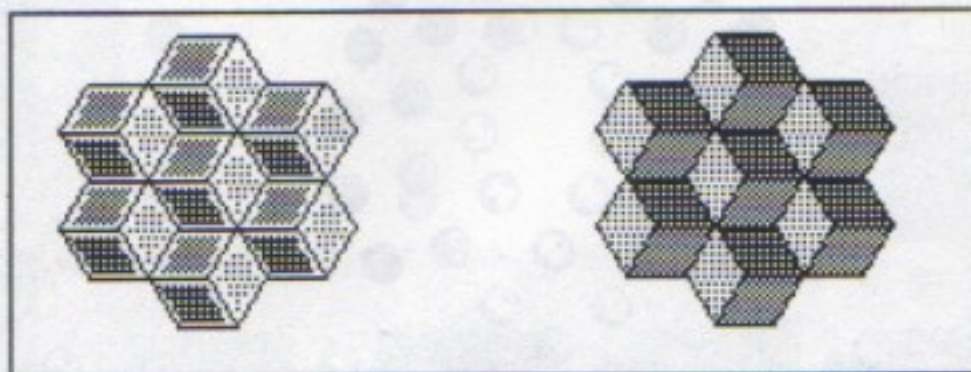
E=A3(W) F=A3(SW) G=GS H=DS

Place A in center of goal, place B in center of goal,

place C in NW corner, place D in SW corner,

place E on East side

(The points of CD and E meet in the center)

place F and G in the center and H in lower left of center  
covering the odd spot**Infinite Capacity To Not Know**

A=3H, B=2L, C=3H, D=2R E=3H, F=3H, G=3R, H=3L,

I=3L, J=3R, K=3H, L=3H, M=2L, N=3H, O=2R, P=3H

Note: Because of the shape of this puzzle, the grid makes  
it look like E, F, K and L are larger than they are. Also, there  
is really only one empty space in the center.

			J	N	N	N					C	C	C	H			
		J					M			D					H		
	J							M	D							H	
K	K	K	K	L	L	L	L			E	E	E	E	F	F	F	F
	I							O	B							G	
		I					O		B						G		
			I	P	P	P					A	A	A	G			



## Cursor Warping

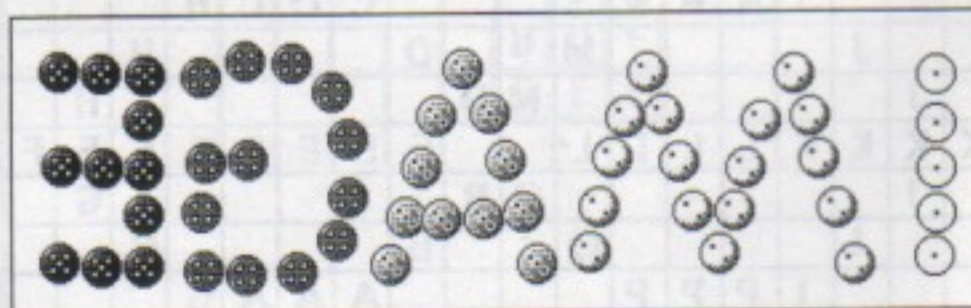
### **Unless You're Scared**

Combine the arc and tight circle techniques.



### **Do the Opposite**

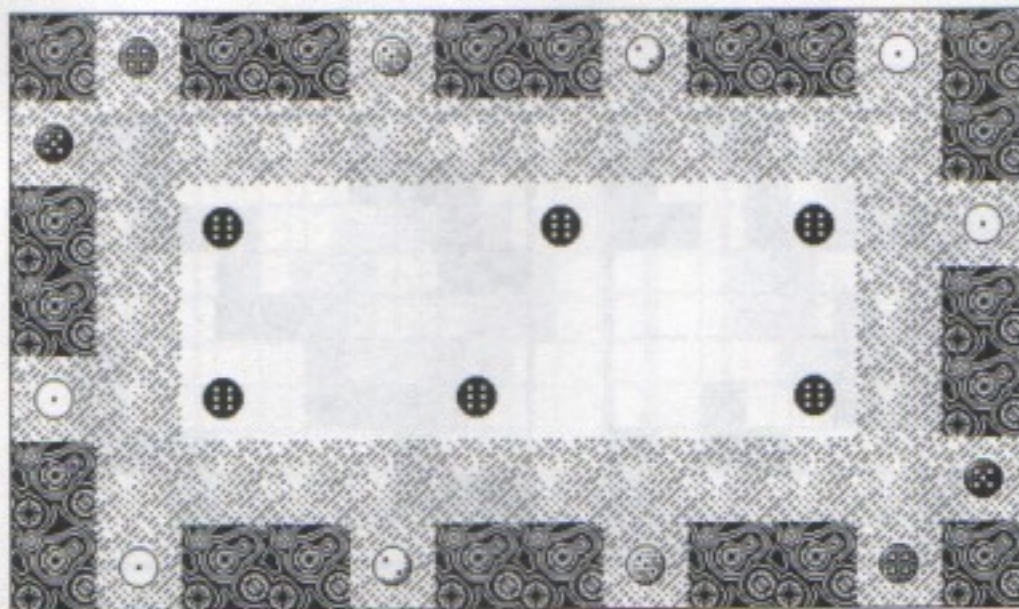
Up/Down controls are reversed. Use an up-and-down motion making only slight left/right adjustments as needed.



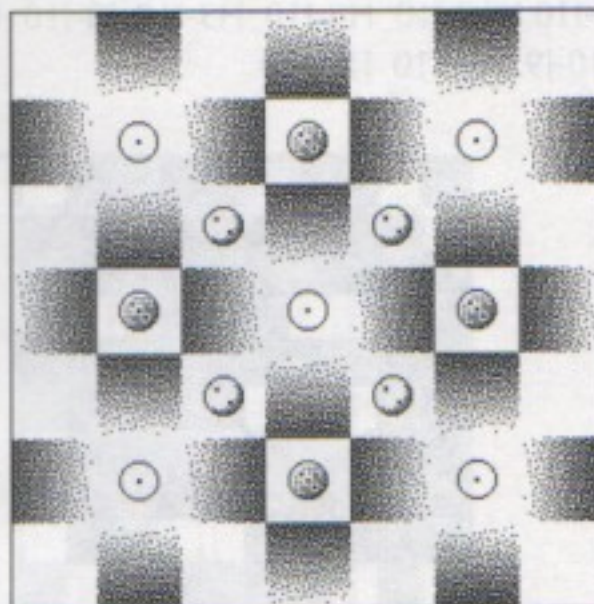


**Hasten Slowly**

Bounce off walls using a "medium" diagonal. Too tight, and cursor may miss a corner and go backwards. Too wide, and it may miss a dot.

**Challenge the Warrior**

Take dots on a diagonal, using clear areas to adjust angles. Start in outer corners, taking middle dot last before moving to next type.

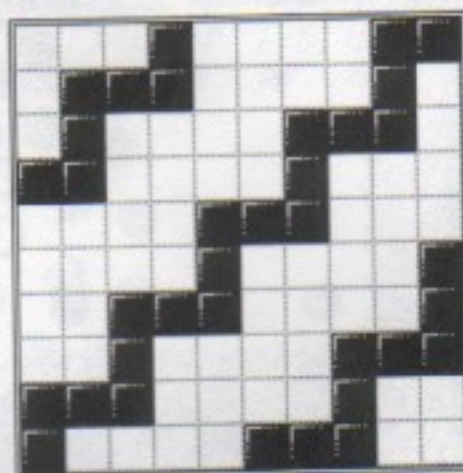
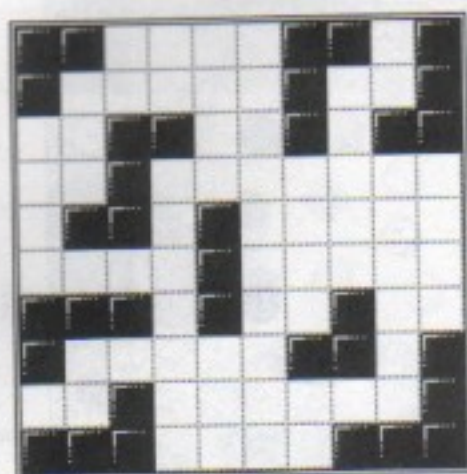




## Figure / Ground

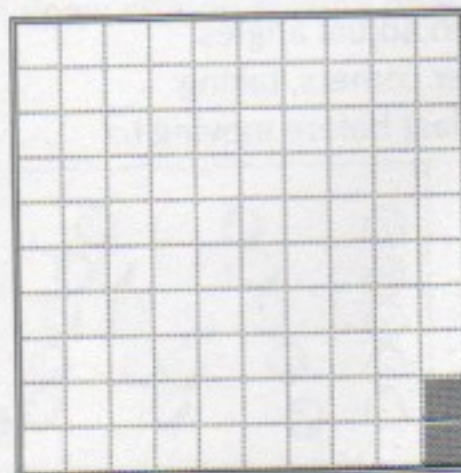
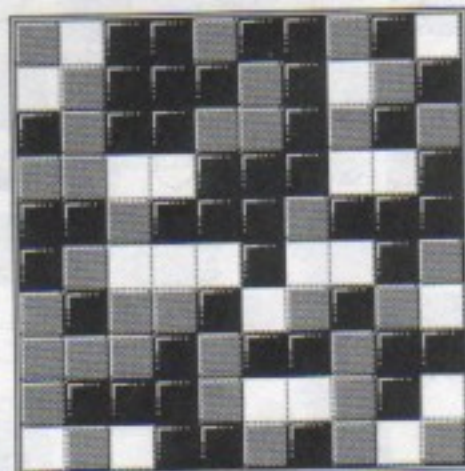
### Care to Do it Right

H8-F10 J1-J4 H1-J1 D3-H3 A1-F1 E10-C2 J4-B2 J10-J8 A10-F10 A8-A10 F1-C7



### If the World Were Clear

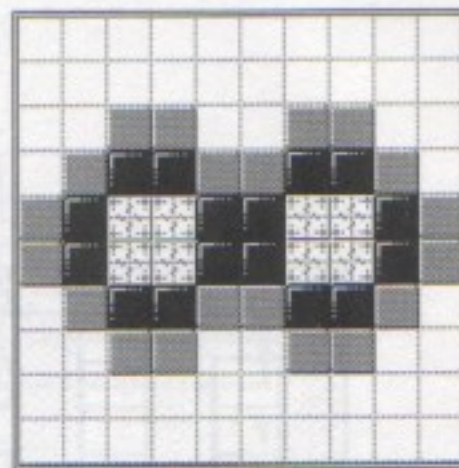
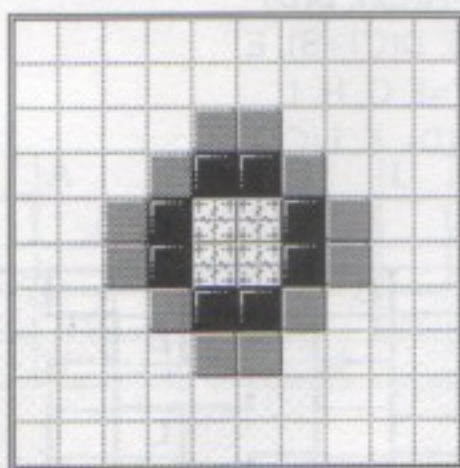
C1-A1 A1-A4 A4-A7 E1-E2 E2-C8 A7-C7 H8-E7 C7-F7 E7-G7 E7-H7 G7-G5 E1-G7  
J6-I6 J4-I8 G5-G7 G5-G9 F10-H9 J10-I10 F10-H10 G7-I7 G7-H9 I6-I8 I6-I8 I10-I9  
I8-I10 I9-I10 H10-I10 H3-J10 H3-I10 J3-J10 H1-J9 I9-J9 J2-J9 H1-I10 I2-J10 I2-I10  
I10-J9 J10-J9 J10-I10 J10-I10





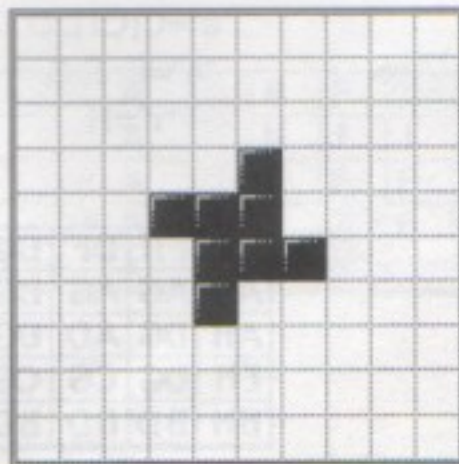
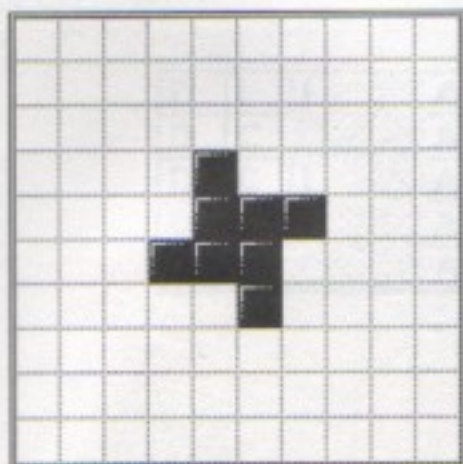
**God Is Shortest Distance**

C5-A5 D4-B4 D7-B7 E3-C3 E8-C8 H5-I5 G4-I4 G7-I7 D5-B5 G5-I5 D5-E5 G5-F5  
E4-E5 E4-E6 E4-G3 E6-E4 E4-E6 E4-G8 E6-E4 E7-E6 D4-D5 D7-D6 G4-G5  
G7-G6 C5-C4 C4-C6 C6-C5 G5-G4 G4-G6 G6-G5 E4-E3 E7-E8



**Lose Sight of Shore**

E4-H1 I1-I2 H1-B7 A10-A9 B7-E6 A10-D5





## Fit / Fall

### Give the Best

"b"=A(C2), B(D)

"e"=C, D(C1+S), E

"s"=F, G, H, I

"t"=J(D), K, L(C1)



### To Conquer Fear

two levels

"f"=A(C1), B(C1)

"e"=C(C1), D

"a"=E, F, G

"r"=H

AH	FH	DF	DG
AH	AG	AG	DG
AH	DG	AD	DG
EH	DG	CG	CG
BH	BD	BD	BD



### T-Ceremony

one level

Left = A, B(D), C(CI), D, E(CCI),

F(CI), G(D), H(CCI), I, J(D)

Right=K(CCI), L, M(D), N(CI)

	A				L			I	
		C	E			G			
K								N	
		D			F	H			
B				M				J	

### Obey All the Rules

one level

Left to Right= A, B, C, D, E, F(CCI), G, H, I, J

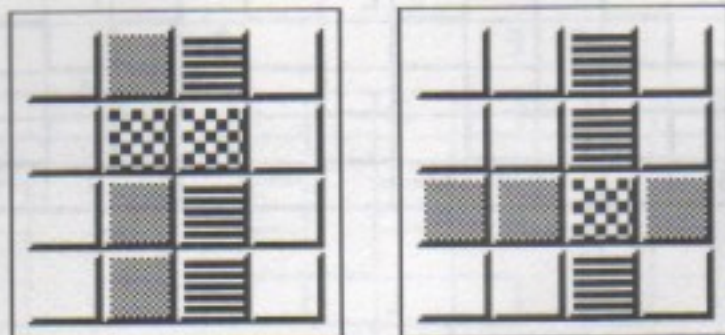
D	I	I	A	E	A	B	F	B
D	C		A	E	A	H	J	B
D	C	I	A	E	A	F	F	J
D	G		A	E	A	F		J
D	I		A	E	E	A		B



## Flip / Turn

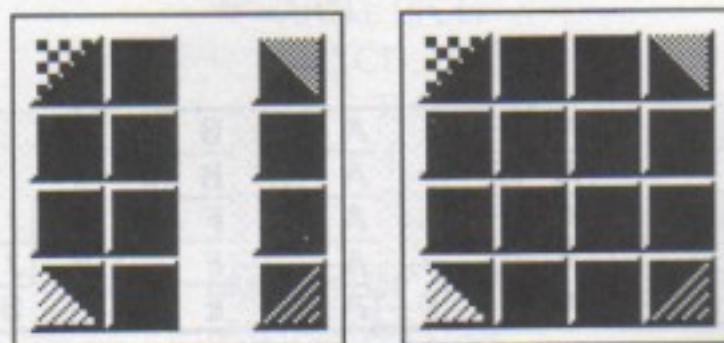
### Love & Skill

UL-C1, UR-CC1, LR-click on, LL-D

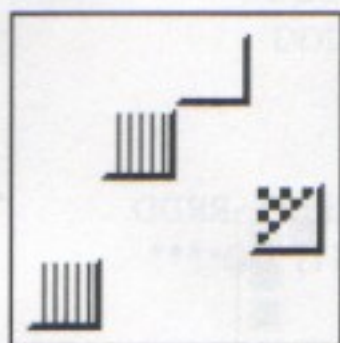


### Darkest Hour

UL-C1, LR-C1+S, UR-CC1+S, click on LL

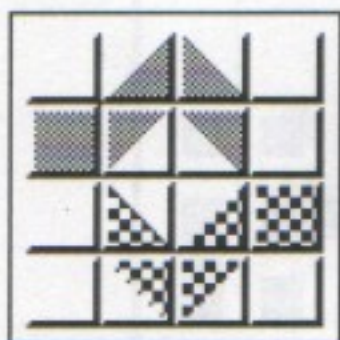






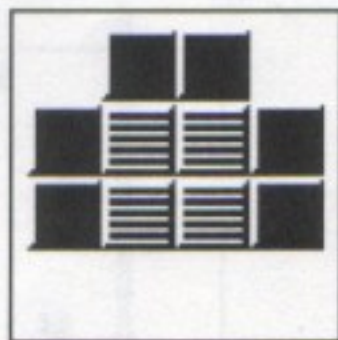
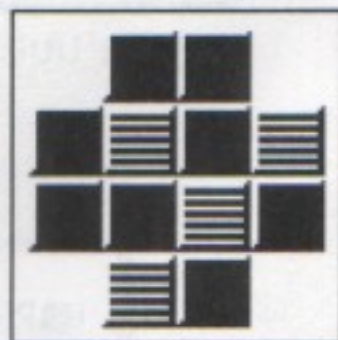
**Kindness**

UR-S, UM-D, LR-C1+S,  
UL-click on, LM-CC1+S, LL-C2



**If You Think You Can**

Only uses five squares.  
UM-CC1+D, LR-C1, LL-C2,  
LM-C1+S, UL-C2

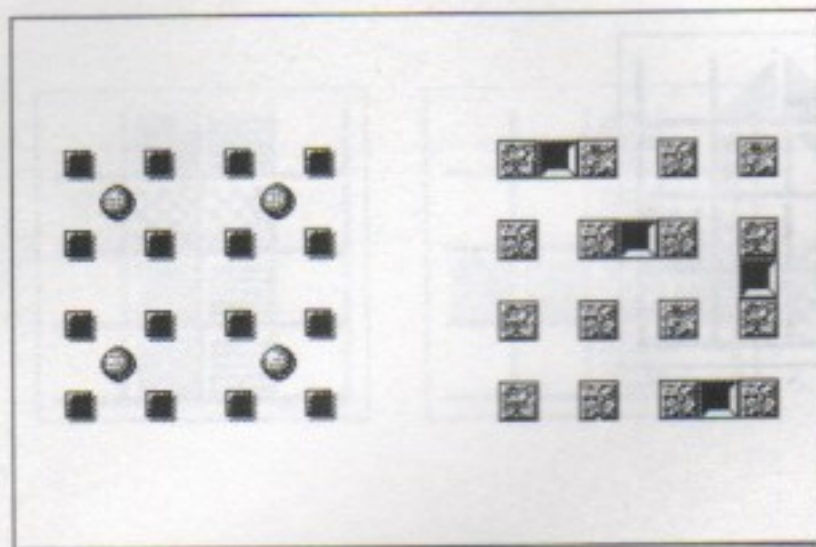




## Gaining / Losing

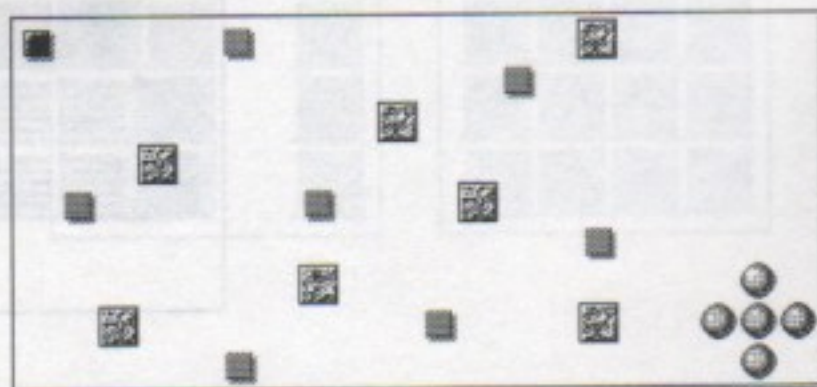
### If You Couldn't Fail

U R(6) DURR DU RRR LUU RLDD LLDD RRDD  
RRUD RRUD L(8) U(6) R(6) UD L(11) DD\*\*\*\*



### Take What You Can

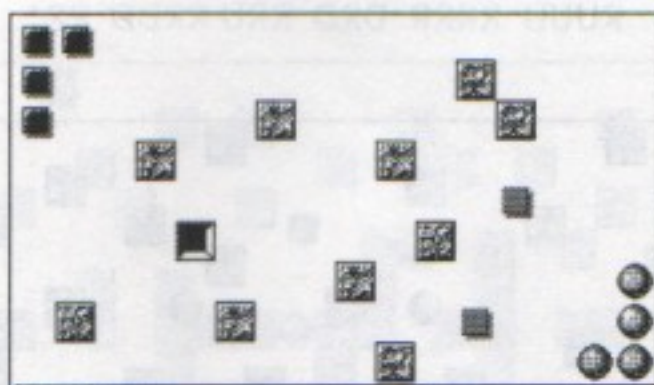
DD R(5) URRR DDDD RRD RRU R(6) DD\*\*\*\*\*





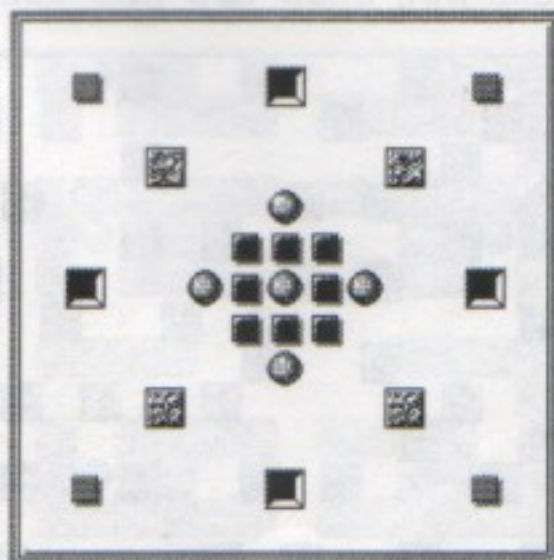
**Busy Dying**

DDDD RRDD RRUD LLUU RU RRR  
 DDDD RRU RRRU RRR DD\*\*\*\*



**Feel Inferior**

D L(5) UU R(5) U(5) RRD RR UUUU LUUU  
 RR DDDD RRD RRRR UU RRR UUUU LL \*\*\*\*\*

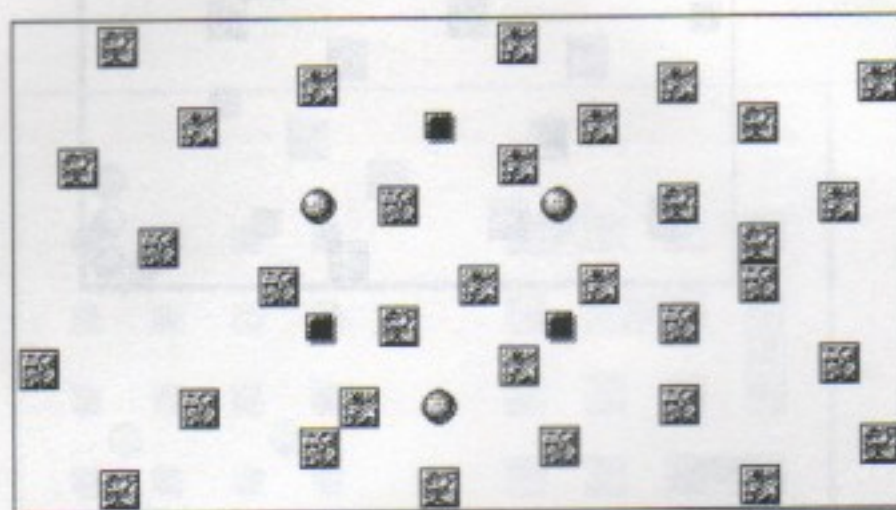




# Identity Maze

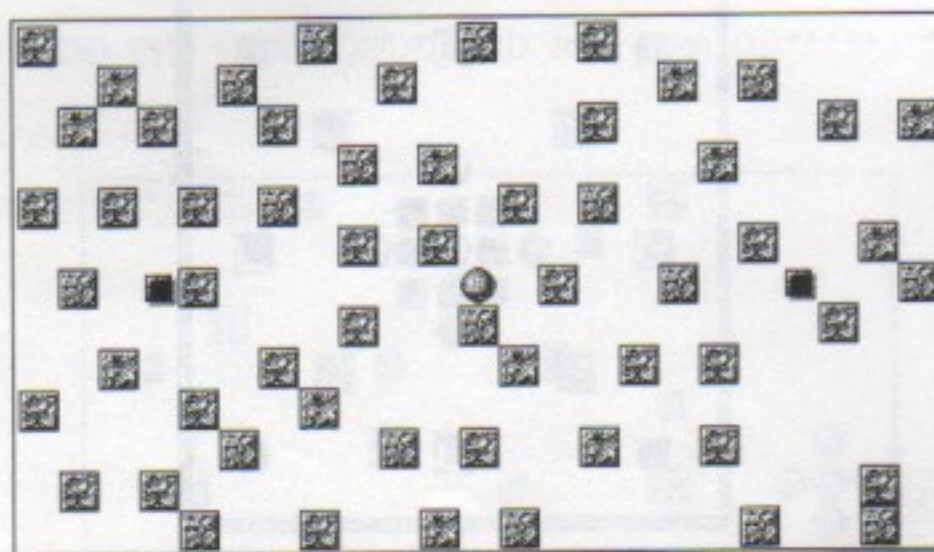
## Past Present Future

UUR UUL U\* LU LLLL DDDL\*  
RUUU RRRR DRD RRU RRDD RR\*



## Problem is a Chance

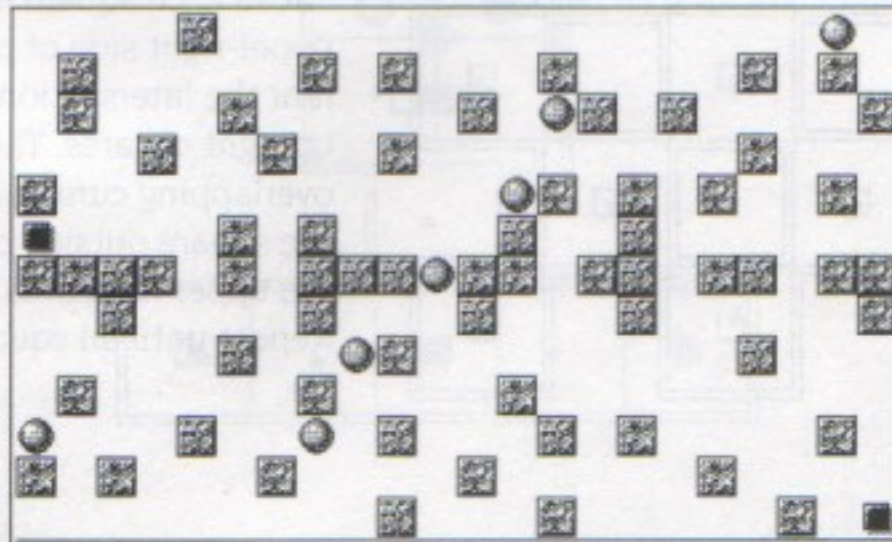
UUU LLL UUL ULL ULU LUU  
LLL DDL DLDD LDD RDD LDL\*





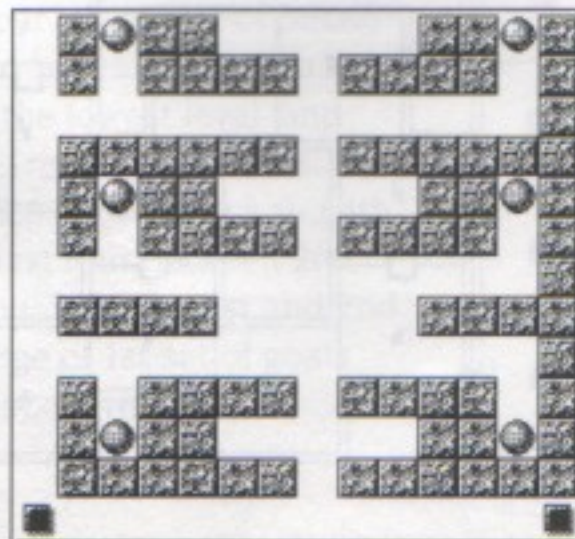
### Never Too Late

L(6) UULL\* LU\* DRDD LDDD LLD LLLU\*  
 DRRR URR UUU RUU RUUU RRDD RRD RR\*  
 RUU LUL\* RDR DD LLL ULL UULL DDD RDD  
 R(7) UR UURR DRD R(4) DRD\* URUR\*



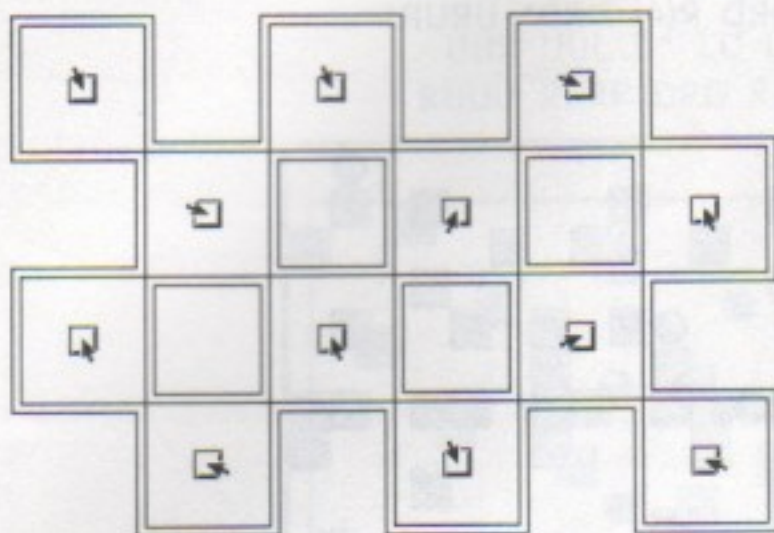
### Most Incomprehensible

D(20) RRUU\* DD R(10) UU\* DD L(12)  
 D(28) RRDD\* UU R(10) DD\* UU L(12)  
 U(84) RRUU\* DD R(10) UU\*





## Multiple Cursors

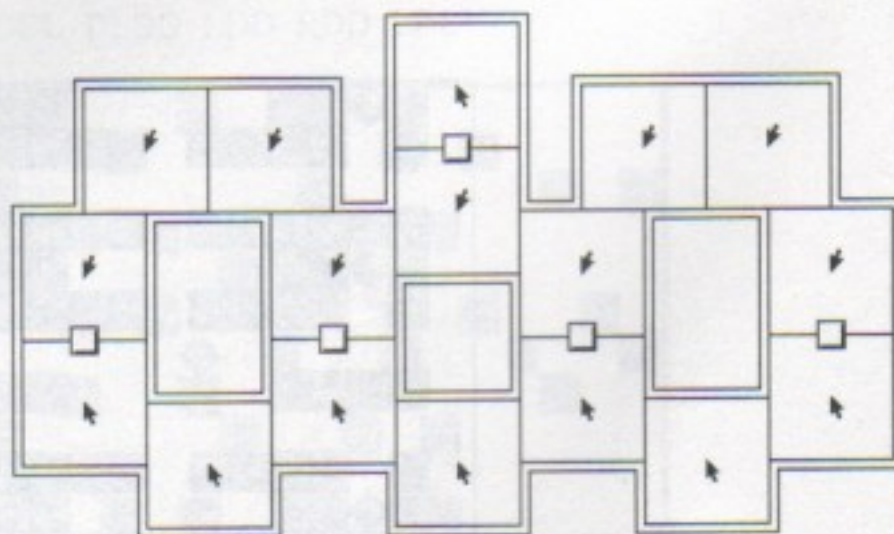


### Action is the Antidote

Move each square in turn to the upper-right side of puzzle and drop it at the intersection of the three up right squares. Then use overlapping cursors to sling shot the square outside of the puzzle at the upper right area of the screen. Repeat until all squares are piled up.

### To Oppose Something

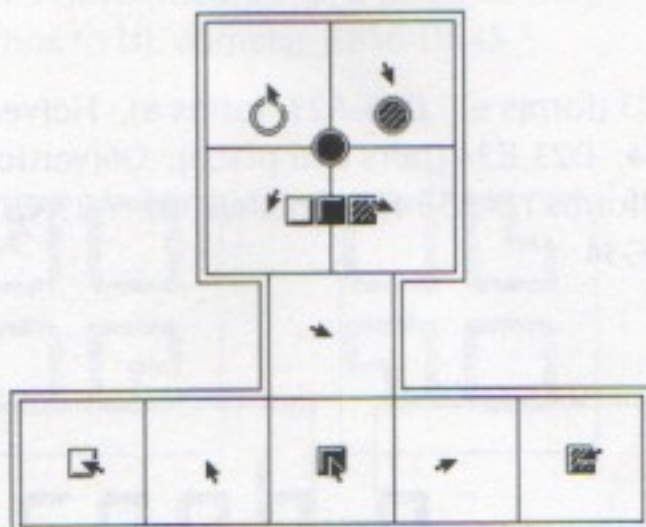
Overlap cursors to slingshot boxes twice as far.



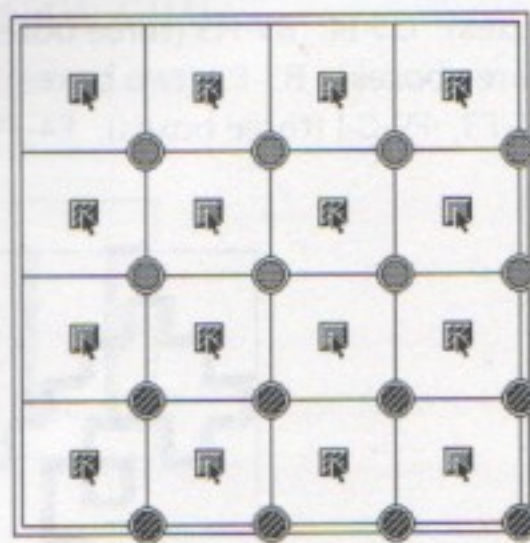


**See Yourself Creative**

Place upper boxes first, then move lower boxes up one at a time, crossing at sides of squares rather than at corners.

**Most in Awe**

Place all boxes in the upper left corner of puzzle in alternating piles of two boxes. Then grab the type that has to move to the lowest level and move it down one square; repeat four times. Then move these four to a space between 3rd and 4th goals. Repeat but leave next four between 2nd and 3rd goals, the next four between 1st and 2nd goals, and final four at edge of 1st set of goals. Move boxes onto their respective goals.



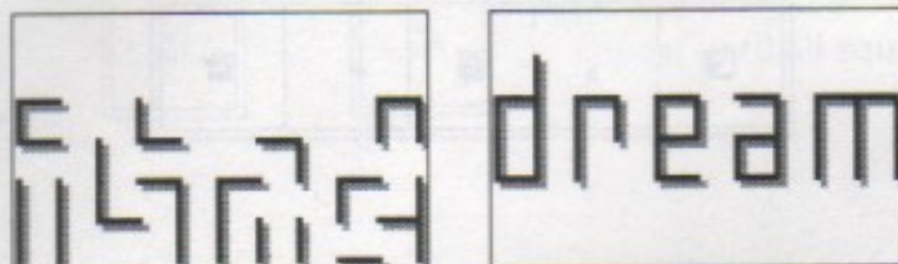


## Regrouping

### Whatever You Can Dream

(Grid A-J, 1-6):

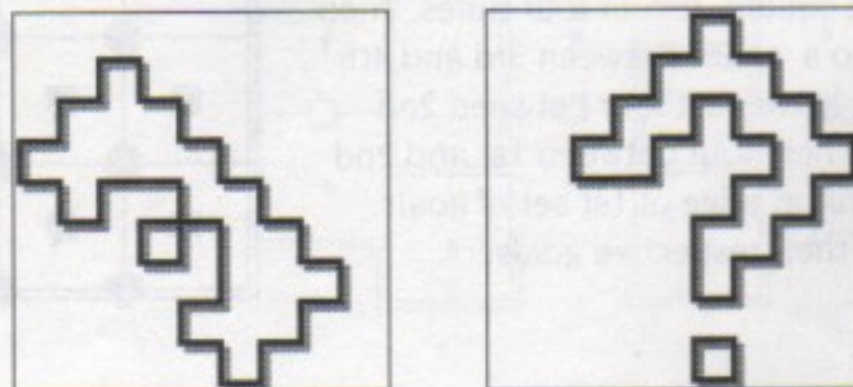
J3-D2 I6(horizontal line)-D3 (forms e), D56-A23 (forms a), H6(vert. line)-I6, I56-E56 (forms partial m) EF56-IJ34, D23-E34 (puts e in place), G6(vertical line)-D5, I56-D34 (forms d), B56 (line)-G45 (forms r), A56-I34 (finishes m), A23-G12 C345-A234 G45-C34 G12-G34



### Computers Are Useless

(Grid A-I, 1-9):

D6-F8 (three boxes), E8-B4 (three boxes), A4-G7 (four boxes), G8-H5, H7-G4 (three boxes), G5-I4, B5-H3 (three boxes), H4-F3 (two boxes), F4-G2 (two boxes), G3-C3 (three boxes), B3-E2 (two boxes), E3-F1 (two boxes), F2-F5, C2-E4 (three boxes), E5-F3, F9-G4 (three boxes), F4-F9





**Understand Yourself**

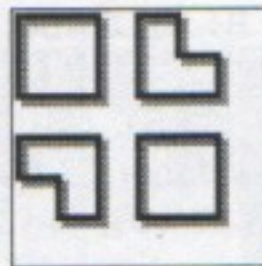
(Grid A-F, 1-6):

AB45-AB56, DE12-BC23 (forms three boxes), A2-D1,

AB56-CD34 (10 boxes), B1-E2 (11 boxes) E4-A4,

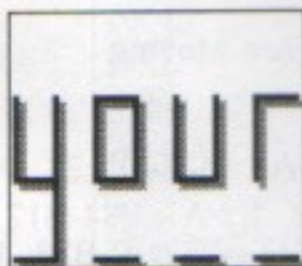
D5-B5 (11 again), CD23-EF56 (medium box to LR corner),

BC34-AB12 (medium box to UL corner), EF56-DE45

**Transform Yourself**

(Grid A-H, 1-7):

G3(4)-G1, C3(4)-G3 (forms F), E5(2)-F7, F7(2)-E5, D5(1)-F6, F5(2)-D7, D7(1)-G7,  
 G7(1)-D3, B5(3)-C5, B3(4)-C2, C5(3)-B5 (forms S), D2(4)-C4, F6(1)-D6 (forms L and  
 separated E), C4(4)-D4, D4(4)-C4 (forms E), (Last seven move letters into place)  
 A3(4)-A2, B7(1)-B6, B5(3)-B3, B3(3)-B4, E5(2)-E6, G3(4)-G4, G1(4)-G2



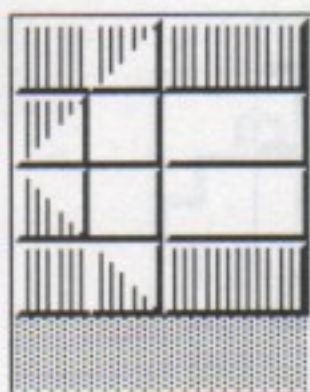


## Sliding Graphics

### Look Into Your Heart

(Grid A-D, 1-6)

B12345-B23456, B6-C6, B2345-B3456, A2-B2, A345-A234, B5-A5, B234-B345, A2-B1, A34-A23, BC4-AB4, C123-C234, AB1-BC1, A23-A12, BCD3-ABC3, D12-D23, C1-D1, C2-B2, C3-C1, D2-C2, D345-D234, C5-D5, C6-C5, B6-C6, C456-C345, B5-C6, A5-B6, A34-A45, B3-A3, B4-B3, C5-B4, A5-C5, A34-A45, B3-A3, B4-B3, A4-B5, A3-A4, B3-A3, B12-B34, A12-B12, A34-A12, B3-A3, B12-B23, A1-B1, A2-A1, (top row done) B2-A2, B3-B2, C3-B3, C2-C3, D2-C2, D345-D234, A3-A4, BC3-AB3, C2-C3, D2-C2, D3-D2 (2nd row done) C3-D3, C4-C3, D4-C4, D3-D5, C4-D3, AB4-CD4, A3-A4, BCD3-ABC3, D4-D3, (3rd row done) C4-D4, C5-B4, D4-C4, D5-D4, C6-D5, B6-C5.



### The Direction We Are Moving

(Grid A-B, 1-5)

A1234-A2345, B1-A1, B234-B123, A45-B45, A123-A345, B1-A2, B2-A1 B34-B12, A34-B34, A2-A4, B3-A3, B12-B23, B2-A2, B345-B123, A5-B4



### Look Fear In the Face

(Grid A-J, 1-6)

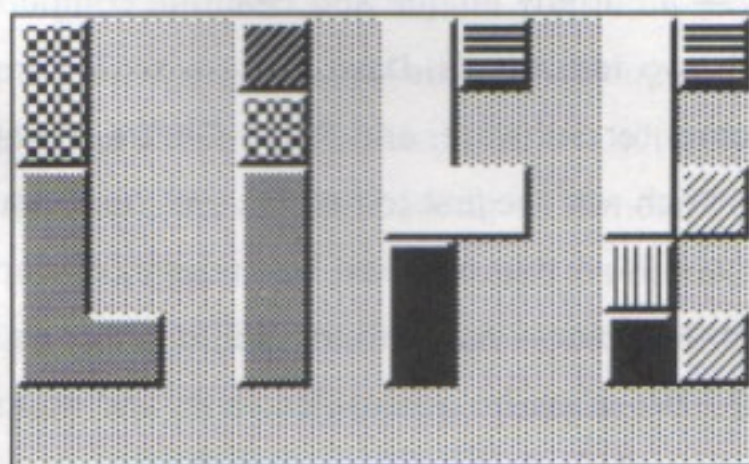
(C4)-C5, (C2)-C3, (C1)-B2, (E2)-D2, (G1)-E1, (G3)-F1, (H4)-I4, (H1)-G1, (I1)-I1, (J4)-J1, (I4)-J3, (E4)-G3, (C6)-I6, (C4)-G6, (D3)-D6, (E1)-E4, (F1)-F4, (B2)-E3, (G1)-B5, (I1)-C2, (I1)-D2, (J3)-E1, (H3)-I1, (I6)-I3, (G6)-I5, (G3)-H5, (F4)-G1, (E4)-G4, (D6)-F6, (D2)-C5, (E1)-D5, (E3)-B4, (G1)-E1, (G4)-H1, (H6)-H5, (E1)-F1, (F6)-F5, (C2)-E1, (D4)-D3, (D6)-E5, (C6)-C3, (B6)-C5



### Life Attitudes

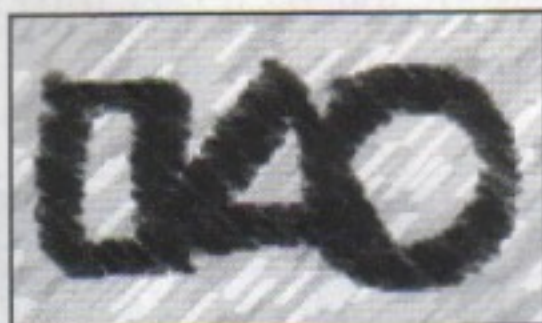
(Grid A-J, 1-6)

(A3)-A4, (A1)-B4, (D1)-E4, (F1)-A1, (E4)-E1, I4-E3, (F4)-F2, (A6)-E6\*, J5-I4, (J1)-J2, (A1)-A4, E3-C4, (F2)-A1, (E1)-G1, (A6)-A5, C4-D1, (F4)-G5, (E4)-F1, (I6)-I5, (J2)-J3





## Book Six



## Chronicles

From the beginning, Walt Disney Computer Software (aka Buena Vista Software) knew that with *Heaven & Earth* it could have—at the very least — an utterly unique and beautiful computer experience. It began with two individuals: Dave Koch, a senior producer for Walt Disney Computer Software, and Ralph Giuffre, Disney's director of marketing. Koch was the first to first lay eyes on an early prototype of the game, and from that point on he tirelessly championed the concept within the Disney organization. Giuffre had been instrumental in publishing *Ishidó* when he was at Accolade, and so understood first-hand the talent of the design team and its trademark quality.





"We were looking for something special to launch our Buena Vista line," says Giuffre. "*Heaven & Earth* was a fascinating concept, and the design team was top-notch. We had great expectations."

But the final release, according to Giuffre, was even bigger and better than expected. "Everyone at Disney had their favorite game," he says. "We couldn't wait to get the next version on our machines. It's high quality, deep, beautiful, easy to play ... it's special."

But special in the computer entertainment business doesn't come easily. With *Heaven & Earth* the goal was always to find the best possible people and let them do breakthrough work. That freedom led to a development odyssey by a band of designers, artists and programmers as special and quirky as the game itself.

Ranging in age from a mature 20 years old to a youthful 52, they worked in disparate places stretching from Palo Alto to Seattle, connected for the most part by late-night telephone calls and E-mail. Their stories — taken from individual interviews — are chronicled here.

#### **MICHAEL FEINBERG—THE VISIONARY**

"When we began this project," says Michael Feinberg, sitting in his home nestled in the Calistoga hills at the northern tip of California's Napa Valley, "I warned everyone we were embarking on a metaphorical journey of our own ... a *real* pilgrimage on the way to the one we'd create on screen." He foresaw a journey into the unknown, one that would test the group's patience, determination, perseverance ... and friendships.





## Heaven & Earth: The Official Strategy Guide

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"But I could feel a sense of purpose, even then," he says. "We had an intuitive sense of where we were going, and an unshakeable confidence in each other." That translated, he says, into an ability to "communicate in an extraordinarily clear octave."

"It's amazing — and fortunate — how open our ears were through all this ... and how thick are our skins were," he adds. "No secrets, no hidden agendas, no disagreement withheld because we feared offending someone. Problems perceived were quickly voiced, then solved. It was an amazing team effort."

Born and raised in Brooklyn, New York, Feinberg followed what can only be described as a circuitous route to game design. His personal history (listed here in chronological order) reads like a resume out of Fantasyland.

The abridged version:

Sixties college kid/hippie. Spends the "Summer of Love" in Berkeley and San Francisco. Student in Ann Arbor, Michigan, with a degree in communications. Student of Zen, in and out of monasteries for the next 14 years.

Student at Banff School of Fine Art in Alberta, Canada, studying printmaking and photography. Land surveyor in the Northwest Territories, working on oil wells and pipelines. Founder/owner of both the Sancious Coffee House and Clouds 'n' Water art gallery in Calgary.

Moves back to Woodstock, New York. Works at carpentry and logging. Becomes co-founder of the Catskill Center for Photography (self-described "hippie-to-the-bone" personally raises more than a million dollars from sponsors such as IBM, Polaroid, etc.). As gallery

*Aspire and you  
will be inspired.*

— Swami Rama  
Tirtha





curator, hangs the likes of Ansel Adams in the town where Bob Dylan used to live.

Leaves gallery. Buys 300 acres near Bovina, New York, to become a wild ginseng farmer and entrepreneur. Leaves farm. Returns to Woodstock. Joins the *sangha* at the Zen Mountain Center/Doshinji Monastery as senior student and treasurer.

Moves on to create the Bodhi Foundation, based in Manhattan's notorious Chelsea Hotel, where Bob Dylan wrote *Sad Eyed Lady of the Lowlands* and former home of such famous and infamous artistes as Dylan Thomas, Milos Foreman, and Sid Vicious. Raises money for charity by producing concerts in venues such as the Joyous Lake in Woodstock and the La Mama Theater in Greenwich Village.

Then he turns 30. (We're not making this up.) A personal crisis leads to a re-evaluation of his life path. So: Back to school. Gets a haircut, earns a degree in computer science. Takes GMAT, scoring in the 99th percentile. Ohio State, full scholarship, MBA.

Spurns job offers from Procter & Gamble, BBD&O, Leo Burnett, and heads off to California and Activision, one of the first independent publishers of entertainment software. Becomes Brad Fregger's protégé and producer of Commodore 64 games. As producer of the computer version of *Neuromancer*, he assembles a development team that includes Timothy Leary, DEVO, Keith Haring and Helmut Newton.

"I received my two biggest breaks in this business from Activision," he says. "First they hired me. Then they fired me." Goes





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freelance as producer/designer. Hired by Spectrum HoloByte, he produces *Tetris*. He begins the design of *Ishidó*. Laid off again, this time along with the entire staff of producers. Hired by Epyx to be Director of Concept Development. A year later Epyx files Chapter 11.

Reconnects with Brad Fregger and Software Resources International and finishes *Ishidó*. Hired by Sierra On-Line as the Director of Product Design. Parts ways over philosophical differences. *Ishidó* is finally published by Accolade, receiving rave reviews and the highest customer satisfaction rating of any game in that company's history.

Today, Feinberg, 43, is the co-founder and Creative Director of Seize the Day, Inc., a start-up software publisher that is busy creating the *Seize the Day Computer Companion* ... "a most beautiful and entertaining utility."

(Note: Seize the Day, Inc. is a joint venture of the entire Heaven & Earth development team ... plus a few other rebellious luminaries from the software industry. *The Seize the Day Computer Companion* is expected to arrive in the marketplace by mid-1993).

### **BRAD FREGGER—THE CHAIRMAN**

"Brad Fregger is without peer as a producer in this business, and he's our undisputed leader," says Feinberg. "He's the kind of person who brings out the best in everyone. He's open, expansive ... and works as hard as or harder than the rest of us. Really, he was so inextricably involved with every decision made by each of us that his presence





was probably taken for granted. But without Brad absolutely none of this would have ever happened."

Fregger, 52, took an interesting route into the world of computers and entertainment software. After earning a liberal arts degree from San Jose State University, he spent years in retailing, including a stint with Mervyn's department stores as a training manager.

"Actually, I'd had a little previous experience in the computer entertainment industry," he says. "Earlier, I'd helped someone try to market two pre-Pong video arcade games called *Computer Space* and *Computer Quiz*. The engineer was this guy named Nolan Bushnell." He laughs. "We didn't have much success, and Nolan went off to do his own thing."

Ironically, then, that Fregger's next job was with a growing young company named Atari (started by Bushnell) that needed help in their Training & Development department. He took the job, then jumped to Activision to perform the same training function ... until a producer job opened up.

"It was a good match," he says. "I found my niche."

His impressive track record proves it. Fregger produced a string of well-known industry hits, including *Pitfall II*, *Ghostbusters*, *Hacker I* and *II*, *The Music Studio*, and, perhaps most famous, *Shanghai*. Soon he was ready to branch off on his own.

In 1986, he and a partner, Dick Aldrich, formed Software Resources International. "Our plan was to be a developer, primarily," he says. "But we also did some publishing with our Byte Size line of home productivity software."

*Let us overcome  
the angry man  
with*

*gentleness, the  
evil man with  
goodness, the  
miser with*

*generosity, the  
liar with truth.*

*— Mahabharatam*





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The company had modest success early, publishing programs for home inventory, stock portfolios, mailing lists and the like. Their biggest success was *Hometown USA*, a fun and truly innovative product that prints out patterns of old-fashioned buildings and houses which can be cut out and shaped into 3-D models. It was chosen 1988 Creativity Program of the Year by the Software Publishers Association.

"An SPA award is the Oscar of our industry," he says. "That kind of critical acceptance really gave us a boost."

A short time later, Feinberg approached him with the idea for a meditative strategy game that involved placing stones on a board ... and the journey to *Heaven & Earth* had begun via, as he puts it, "a trip through the fires of hell with *Ishidō*." That product bounced from Spectrum HoloByte to Epyx, and finally to Accolade, where it was published, receiving high critical acclaim.

"After that, Michael and I wanted to continue to work together," says Fregger. "We knew it was good for both of us. It's a simple working arrangement. No matter what I ask of him, he never disappoints me. And whatever incredible idea he dreams up, I find a way to get it done."

Fregger is not twiddling his thumbs waiting for Disney to pick up options on *Shambhalas Two* and *Three*, the sequels to *Heaven & Earth* which Feinberg has already designed (see Book Seven). Most happy when he has development projects on every burner, he is now developing a new solitaire game for Interplay, a revolutionary software

*The weak can be  
terrible because  
they try  
furiously to  
appear strong.*

— Tagore





music machine for Fujitsu, Ltd. (singing is a passion), and he is the director of product development for Seize the Day, Inc.

### **SCOTT KIM—THE MAGICIAN**

"Scott Kim is an extraordinary person," says Feinberg. "He seems so mellow and laid back. But behind those quiet, dark eyes is a massive, methodical turbine of an intellect. When you brainstorm with Scott you'd better be ready to blast off into a realm of conceptual non-gravitational pull."

"Actually," adds Feinberg, "if you want to know what Kim is really like, you need look no further than *The Illusions* themselves ... elegant, esthetically evolved, surprising, brilliant, and fun."

"I've had an interest in puzzles all my life," Kim says. "Mathematics was one of my earliest loves. I got nurtured by reading puzzle books in the library."

Kim, 37, grew up on the Palos Verdes peninsula in Southern California. Puzzles of the mathematical variety, he says, taught him a lot about strategies of thinking. "I've always been interested in the intricacies of perception, and how it can be fooled," he says. "I always thought I'd be a mathematician. But I didn't want to just go off and do this by myself, which is the way the math field is — all fragmented and specialized. I was more interested in letting other people enjoy what I enjoyed."

All of Kim's schooling took place at Stanford. He started off there in mathematics and music, then discovered computers along the way,





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and ended up doing all three. After earning his undergraduate degree in 1977, he returned to "The Farm" as a graduate student in the computer science department. During this time, he got more and more interested in graphic and user-interface design, applications of computers in the graphic arts and vice-versa. Kim received his PhD in 1988, then decided to go freelance.

There's no short description of what Kim does for a living, only a list of projects, really. He's done a fair amount of logo design for clients ranging from high tech companies like Silicon Graphics to theater performance groups in the Bay Area. He's currently involved in a couple of software projects, working on software prototyping in HyperCard.

Kim also visits math education conferences and classrooms to give seminars to teachers and students. The idea is to take mathematical concepts and make them physical. It's much like the puzzles, in that it takes abstract ideas and makes them experiential. Students use loops of string and other devices to make a variety of geometrical shapes.

"This is mathematics where you have to stand up and move around," he says. "And it's social. You do it with other people. It's *fun*." Kim recently joined, of all things, a dance act called Two Guys Dancing About Math. "They do fun, educational pieces in schools and at math conferences," he says, "and they're being what I guess I've always wanted to be — a math performer!"

Puzzles are his passion, but Kim admits that he enjoys inventing them more than solving them. He started doing puzzle columns for





*Publish Magazine* about 14 years ago, and now he also creates puzzles for *New Media*, *NeXT World*, and *Discover*.

"Doing monthly puzzles regularly for those magazines really honed my skills for *Heaven & Earth*," he says. "The challenge in creating a puzzle is to make it, first of all, inviting. You should be intrigued and want to try it. Then, second, I try to teach people a way to really look at things. The important thing isn't the solution so much as it is what your head has to do in the process of solving."

#### **MICHAEL SANDIGE—THE ARCHITECT**

According to Feinberg, Michael Sandige is a master of understatement, though it's not a conscious thing on his part. "When he says 'I can do it,' that means, to us, that it's done," says Feinberg. "When he says 'I'm not sure,' that means it could take as long as a week. He's spoiled us so much with his virtuosity ... it's frightening to think of working without him."

Sandige, 26-year-old programmer of the IBM and FMTowns (Fujitsu) versions of *Heaven & Earth*, grew up in Fort Collins, Colorado. Obsessed with computers at a young age, he was already doing contract work as a programmer by the time he reached high school.

"I started a little company called A Company of Sorts, which specialized in sorting data," he says. "When I was 16, I wrote some programs for the school district, and for my dad's business, too."

Then it was off to the University of Colorado. As a freshman in

*If you really  
want to examine  
your strength, see  
how many times  
in a day you are  
disturbed.*

— Sri Swami Rama





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*That which is  
pleasant is not  
necessarily good;  
and that which is  
good is not  
necessarily  
pleasant.*

*— Hindu saying*

Boulder, he programmed his own IBM version of the board game Shanghai. He then sent it naively off to a number of game companies, including Activision, where Brad Fregger was then a producer ... and where, unbeknownst to Sandige, *Shanghai* was already in development.

"We sent him a nasty letter threatening lawsuits and such," recalls Fregger, laughing. But when he examined Sandige's code, Fregger was stunned. He says, "This kid's home-brew program was much more elegant than the one we'd been professionally developing for two years."

Needless to say, Fregger put Sandige's name into his Rolodex.

Meanwhile, after three years of high-level research in numerical methods, fractals, and scientific visualization, Sandige emerged from CU with, get this, a *two-minute movie*.

"We spent several years learning how to do graphics, then writing all the software to produce a computer-generated film," he recalls. "We wrote our own ray tracer. We wrote a motion controller. These things weren't commercially available back then."

It took a Cyber 205 supercomputer in Princeton about seven days to crank out the two-minute show. The movie, by the way, depicted — get out your popcorn — fractal equations! "There was some pretty serious math in that movie," laughs Sandige. And thus he completed a distinguished college career with a really cool two-minute movie that doesn't make any sense at all, unless you're a mathematician.

At this point he received his first call from Fregger, who had left Activision by then and founded Software Resources International.





"Brad asked me to program his company's first product, Solitaire Royale," says Sandige. "So I did. It was awfully exciting."

After doing some productivity software products for Fregger, he was called in to do the IBM, FMTowns, and Sun Microsystems versions of *Ishidó*. "There was talk of *Heaven & Earth* for a long time before it finally got started," he recalls. "But, once we were up and running, it was great fun."

Sandige is now completing the programming for Fregger's new solitaire game to be published by Interplay. He is also the manager of IBM software development for Seize the Day, Inc.

#### **IAN GILMAN—THE CRAFTSMAN**

When Apple created System 7 for the Macintosh, the company also invested a lot of time and effort in developing a speech recognition capability. For help in programming the proposed interface they turned to *wunderkind* Ian Gilman, then only 17, who was developing a reputation as an expert Macintosh programmer.

"It was an interesting experience," Gilman says. "Now I can say I did development work for Apple."

Not bad for a kid who grew up on a small island off the coast of Washington state and dropped out of school in the fourth grade.

That's right: Gilman, who programmed the Mac versions of *Ishidó* and *Heaven & Earth*, has actually lived every kid's fondest wish. In the fourth grade, fed up with public education, he came home one day





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and asked his parents (leaders in the field of something called "alternative sustainable culture" and publishers of the influential magazine *In Context*) if he could quit school. They said: "OK."

An unhappy year of home schooling followed. "Instead of hating the teachers, I started hating my mother," he laughs. Then he cut a remarkable deal. "We decided to go free form," he says. "The deal was, I had to go to the library once a week."

Being a kid, Gilman spent the first six months exhausting the comic book stacks. When those ran out, he found himself wandering through other parts of the library. At that point, something remarkable happened: He started reading books. And never stopped.

"At first, I had to kind of decompress from school a bit," he says. "But eventually I figured out that learning is actually *stimulating*. I learned how to learn. In school, you don't get that because teachers spend all their time either babysitting or spoon-feeding you."

This talent for self-motivated learning developed rather quickly. One day, Gilman's father brought home an Apple II computer and handed him a tutorial on the AppleSoft Basic programming language. "I stayed up many nights reading that thing," he recalls. He spent the next several weeks playing around with programming.

And, despite being only nine years old, he says, "I was hooked."

When his father upgraded to a Macintosh six years later, Gilman quickly learned how to program that machine as well. His expertise earned him, among other things, a free trip to the Soviet Union as a Mac demonstrator for a Citizen Diplomacy group. "Macintosh is such





a really cool system," he says. Then, with typical understatement, he adds, "I got fairly good with it."

He spent the next year programming a game — "a really violent arcade game," he laughs — based on the light-cycles from the movie *Tron*. "Originally, I used it as a way to learn how to program Macintosh," he says. "But after a while the game actually looked pretty nice."

So Gilman got a list from Apple of all the entertainment software companies who develop products for the Macintosh, and he sent out letters. The response was meager — but one of the respondents was Fregger.

"He actually gave us a phone call," says Gilman. "So we sent him the game, and he was impressed." With Fregger's encouragement, he continued work on it. Then Fregger called again, this time with a job. "He wanted me to program *Ishidó* for Michael Feinberg. And I said, 'Well, sure.'"

The smashing success of *Ishidó* made the prospect of doing *Heaven & Earth* for the Mac very attractive. And when Gilman learned that Kim would co-design the game, he was sold, completely. "I'd long been a fan of Scott Kim," he says. "And I was especially enchanted by *The Illusions*. I guess I'm attracted to those sorts of mind games."

We should mention here Ian's partner, Sofie MacKenzie. Ian injured his wrist about half way through the development cycle. Sofie was hired as his "typist." But, bright as she is, she emerged as a potent contributor to the programming effort and a strong team member.

*He who seeks God  
has already  
found him.*

*— Graham Greene*





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"Ian is like a clear mirror," says Michael Feinberg. "He's an absolute no-BS 20-year-old who seems to have grown up before I did. It's amazing to hear him tell me 'I think you can do better.' He's always right, and I always do. What makes that so special is that you can say the same thing to him, and he always rises to the occasion."

Although he spent a good chunk of time in Palo Alto during the development of *Heaven & Earth*, Gilman lives near Seattle. His next project: manager of Macintosh programming for Seize the Day, Inc.

### MARK FERRARI—THE ARTIST

"Art was an accident all the way," claims Mark Ferrari. "I wasn't *supposed* to be an artist by trade." With a college degree in English, Ferrari had worked with kids for ten years in a completely non-art-related field. Then, in 1986, he decided it was time for a change.

"I loved the kids," he recalls, "but let's just say I didn't want to be chained by a paycheck to the adult administrators anymore. Having given up art in disgust seven years earlier — "seven years of complete art abstinence," he calls it — Ferrari decided that maybe art was fun after all. Two semesters of art school helped him discover that he had a penchant for science fiction/fantasy illustration.

Soon he began to pursue a career in paperback book covers and success came quickly. After a year of steady work, he remembers being at a party where a friend showed him some computer art she was doing for now-defunct Epyx. "I told her I was a complete technophobe, had never touched a computer, and never would."

Two weeks later, the LucasFilms games division offered him work.





Soon technophobe Ferrari was creating award-winning art for such well-known hits as *Loom* and *The Secret of Monkey Island* ... and developing a reputation as one of the industry's premier PC artists.

"I did all the backgrounds for *Loom*, which won all kinds of graphics awards," says Ferrari. "But those were the EGA days, and it was hard for me to see what I did as truly art." It wasn't until 256-color, 640 X 480 resolution (Super VGA) became more standard that he began to see the possibilities of the genre. "I'm still very committed to on-paper artwork, but the computer stuff isn't as odious as it used to be," he laughs.

Ferrari actually joined the *Heaven & Earth* team relatively late in the process — an earlier artist hadn't worked out. A friend introduced him to co-designer Scott Kim, who mentioned the need for an artist of his caliber. Kim then took Ferrari to a *Heaven & Earth* planning meeting. The affinity was instantaneous.

Feinberg says, "Mark's achievement in *Loom* with the limited EGA palette was impressive, but his paper portfolio was truly incredible. And working with Mark at his cottage on the Mendocino coast was a joy. Lost in a fogbound world, we'd talk for a while, then Mark would turn to his computer. A glass of wine (or two) later and the screen would come alive with swirling beauty."

Feinberg adds, "I've never worked with an artist who was so able to recreate someone else's visions without compromising so much as an ounce of his personal integrity."

Ferrari, too, found the experience to his liking. "Overall, this group is the most innovative, creative, free-thinking group of people





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I've ever met," he says. "They let me have a lot of input, a lot of freedom ... and that inspired me to produce some of the best work I've ever done."

Mark is currently hard at work on "my dream project." A group of living fantasy worlds that will be part of the Seize the Day, Inc. product launch.

### **RICHARD MARRIOTT—THE SOUNDSMITH**

Perhaps the juiciest H&E secret that we can ever let out of the bag is this: the game has a complete 45-minute soundtrack from Richard Marriott — one of the top modern composers in the world. But don't tear your hair out trying to find it. It was commissioned by Fujitsu for the FMTownes CD-ROM version of *Heaven & Earth* and is sold only in Japan.

For most of you, therefore, we can only tell you what you're missing until a CD-ROM version is commissioned for domestic machines.

"It's an enthralling experience to listen to it," is the way Michael Feinberg puts it. "Richard captured the Tibetan theme of our game perfectly."

But you don't have to hear his music to appreciate Richard's special talent. Just listen to the sounds in the game, and you know they weren't created by your run-of-the-mill computer game sound effects person. In fact, Marriott had never worked on a computer game before.

"That's one of the reasons why we chose him," says Feinberg, ever on the lookout for ways to expand computer game consciousness. "Richard isn't a sound man; he's a composer."





And what a composer.

A professional musician for the past 25 years, Marriott is the founder, leader, and primary composer for San Francisco's Clubfoot Orchestra — a group that, among other things, has pioneered the use of modern music in classic silent films. Critically acclaimed soundtracks for films such as *Metropolis*, *Nosferatu*, and *The Cabinet of Dr. Caligari* have lifted Marriott into the upper echelons of modern avant-garde music.

How in the heck do you get from *Metropolis* to *Heaven & Earth*?

In 1991, Richard Marriott went to Siggraph, a big multimedia convention in Las Vegas, as a member of the George Coates Electronic Theater. There he met a young designer who had created graphics for the George Coates group. The designer — Scott Kim — just happened to be working on a software project that needed music and sound. After that first meeting, Kim knew he had made a major find.

"Our relationship with Richard may have begun in Vegas," says Kim today. "But it was anything but a gamble."

Why? Because, in the cosmic scheme of things, Richard Marriott, the musician, and *Heaven & Earth*, the game, were somehow destined for each other.

Born in Ohio, Marriott grew up in Minnesota's Twin Cities and graduated with a degree in music from the University of Minnesota. After an interlude in Guatemala to research and collect South and Central American musical instruments, he went on to graduate work at the University of California at San Diego. His teacher there was Pauline Oliveras, the famous avant-garde electronic composer. Later, he privately studied with one of the greatest classical Indian musi-

*Hasten slowly  
and ye shall  
soon arrive.*

*— Milarepa*





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*The challenge of  
the (Shambhala)  
warrior is to  
step out of the  
cocoon, to step  
out into space,  
by being brave  
and at the same  
time gentle.*

— Chogyam Trungpa  
Rinpoche

cians ever, Ali Akbar Khan (brother of Ravi Shankar), then with Masyuki Koga, a world-renowned master of shakuhachi, the classic Japanese meditative flute.

In 1983-84, Marriott toured Europe with a variety of blues groups — playing trumpet, trombone, saxophone and flute. He went on to North Africa, collecting music and instruments, then returned to San Francisco to form the Clubfoot Orchestra. The group's two albums — "Wild Beasts" (1986) and "Kidnapped" (1988) — combined with various film, theater and dance scores, have kept Marriott quite busy in recent years.

But when Michael Feinberg and Scott Kim came calling with *Heaven & Earth*, he saw a project that seemed a perfect match to his unique experience and talents. "Michael and Scott wanted sounds and music that would conjure up a sense of Eastern spirituality," he says. "I was very excited about the possibilities."

Two specific ideas lay behind everything Marriott created for *Heaven & Earth*. First, the audio had to be meditative in nature. Second, it had to evoke an "East Asia" feel.

"Some of the sounds we used are more Japanese, some are more Tibetan, some are even Indonesian in nature," he says. "The challenge, of course, was to get really beautiful sounds at relatively low sample rates. It took a lot of playing around with all those automated niceties of modern digital recording."

Marriott's latest career highlight came this year when he received one of the prestigious 1992 "Meet the Composer" grant, a national award given annually to only about 20 or so American composers.





"We were very fortunate to work with Richard," Feinberg says. "He's an extraordinarily gentle man with a heart filled with song."

Words that could very well describe every individual member of the *Heaven & Earth* development team.



## Book Seven



## Revelations

So what's next? According to designer Michael Feinberg, the initial design specifications for games two and three of the *Shambhala Trilogy* are already completed. Game two is called *Valence*, and game three is *Mandala*.

What follows are excerpts from Feinberg's actual design spec used by the development team. Included is an outline of the philosophical underpinnings of the Trilogy, as well an in-depth look at the strategy components of *Valence*, and a quick summary of *Mandala*. This is a good glimpse at the first, and arguably most important step in the development of a computer game.





In agreeing to publish the spec we wondered whether the *Shambhala* team members were concerned about publishing their "private" document. "Yes, someone might rip-off the idea," says Feinberg. "But it's the execution that counts. A Yugo is the same concept as a Mercedes, but they're two different species entirely.

"More important, one person might read the spec and be inspired to do something original that's just as good or better. I got into this business by accident. I had to make it up as I went along. There are a lot of people out there, young and old, who could create a magnificent interactive experience for computers. I say more power to them, and hopefully an open sharing of the *Shambhala* spec can be an empowering experience for them."

There has long been a tradition that regards the kingdom of Shambhala, not as an external place, but as the ground or root of wakefulness and sanity that exists as potential within every human being.

The *Shambhala Trilogy* is inspired by that ideal. Metaphorically, the objective of the Trilogy is to reach the land of Shambhala, to ascend the circular mountain of Kailasa, and to gain entry to the Palace of the Rigdens. The way to Shambhala is revealed through the three jewels in the crown of the teachings: symbolized etherically by the body, mind and spirit, visually by the rectangle, triangle and circle, and temporally by the past, present, and future.

The tests and trials of the the three levels must be mastered, and each of the three paths must be fully traveled, if one hopes to pass through the gates of Shambhala — there to enter The Palace, and have bestowed upon them the ultimate gift: aesthetic power.





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The *Shambhala Trilogy* consists of three individual computer programs:

Program 1	Heaven & Earth	Rectangle Path
Program 2	Valence	Triangle Path
Program 3	Mandala	Circle Path

All three games of the Trilogy are structured identically, but differ in theme and style. This is reflected not only in the graphics and sounds, but in the gameplay as well:

	Heaven & Earth	Valence	Mandala
<b>Era</b>	Past	Present	Future
<b>Aspect</b>	Body	Mind	Spirit
<b>Shape</b>	Rectangle	Triangle	Circle
<b>Setting</b>	Natural	Artificial	Abstract
<b>Mood</b>	Serene	Turbulent	Rhythmic
<b>Thinking</b>	Spatial	Logical	Temporal

Conceptually, each program represents one of three separate "paths" to the mystical kingdom of Shambhala. According to myth, a pilgrim had to travel each of these paths before being permitted to enter Shambhala. In the Trilogy, each game (path) consists of an animated simulation (The Pendulum in Game One), optical brain-teasers & puzzles (called Illusions), and an original full-featured strategy game (Heaven & Earth, Valence, and Mandala).

Every Trilogy game allows the player to interact individually with the illusions, the simulation, or the strategy game. However, each game is also designed so that it can be played with the illusion, simulation, and strategy portions seamlessly merged into one, fully





integrated entertainment experience. When a Trilogy game is approached in this manner, that's called "going on a pilgrimage."

After a player has completed all three pilgrimages, they gain access to *The Endgame*. Symbolically, they have arrived...a "pilgrim standing at the gates to the kingdom." *The Endgame*, in effect, is a fourth computer program containing *The Gate* and *The Palace*.

*The Gate* is a puzzle based on ciphers (a kind of combination lock) and the last hurdle to overcome. When the player discovers the right combination, the gate swings open and they gain entry to *The Palace*, the grand finale, a rich, trailblazing new concept in computer entertainment that allows players to journey to uncharted frontiers of creative computing power.

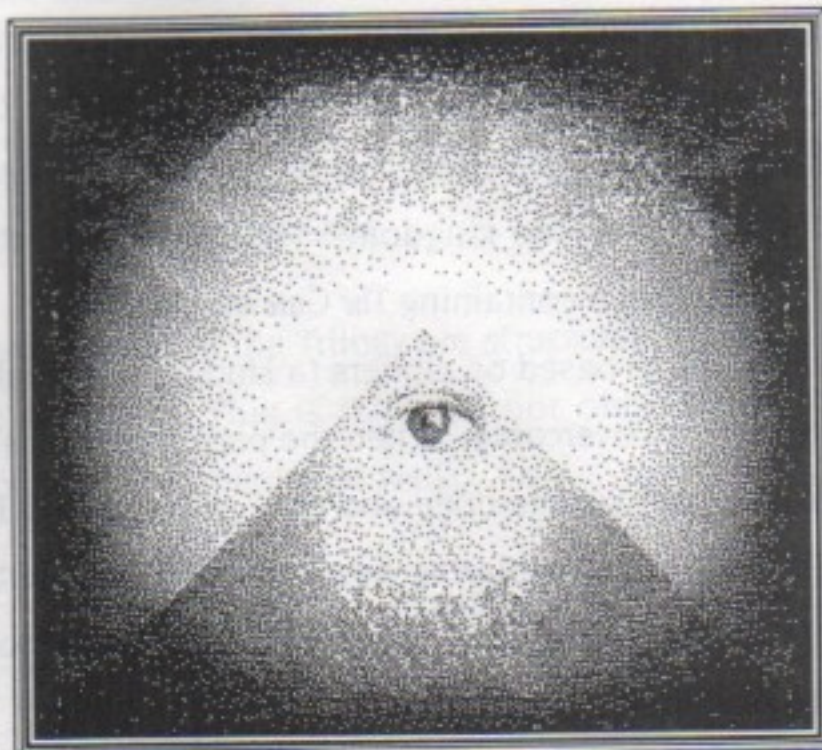


Rectangle : Triangle : Circle





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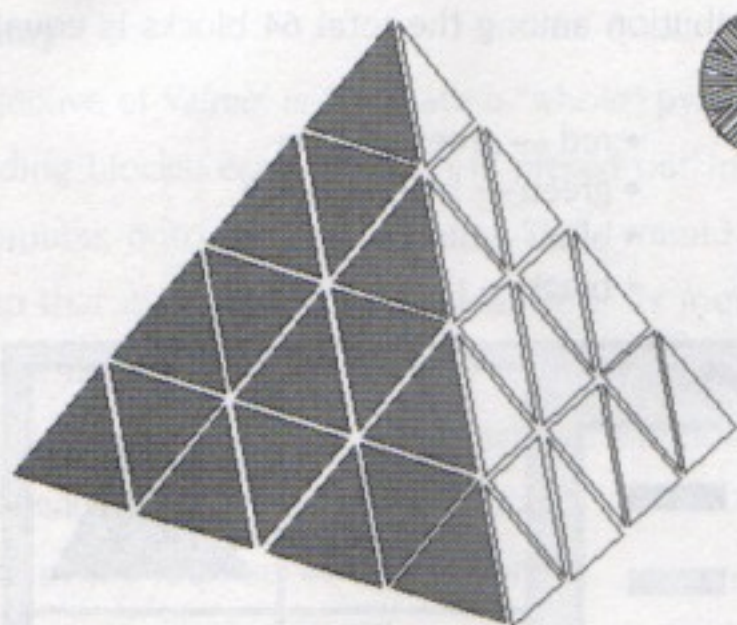
### Valence

Valence...The capacity of something to unite, react, or interact with something else.

*Valence* is played upon a large-three-dimensional pyramidal scaffold, and uses 64 triangular building blocks as playing pieces. The game begins with the empty frame of the pyramid.

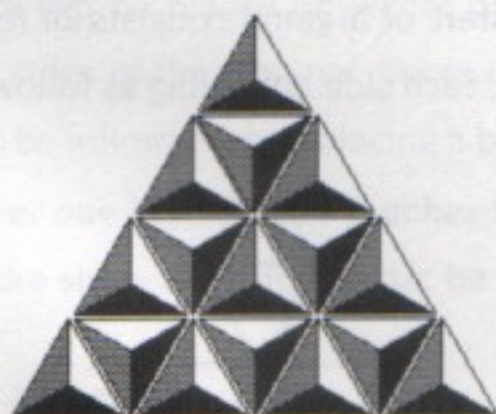
Following specific rules, the player builds upon the surface of that frame with the tetrahedral building blocks. The object of *Valence* is to fill in the empty frame with the building blocks. Ideally, to fill it entirely.





### **The Building Blocks of the Pyramid**

Each side of the completed pyramid is composed of 16 tetrahedral building blocks: There are four sides to the pyramid, and 16 blocks per side, thus 64 building blocks in all.



These building blocks are flattened pyramids, but only the three top sides are used in gameplay (the base, or bottom side, of the building blocks is not used). Each of the pieces' three sides is a different color — red, green, blue, or black. No color appears more than once in any single building block.

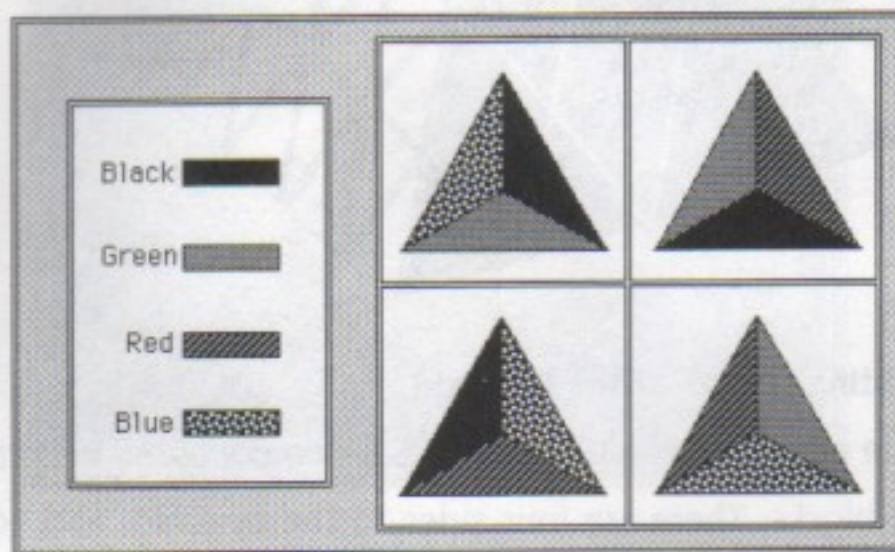




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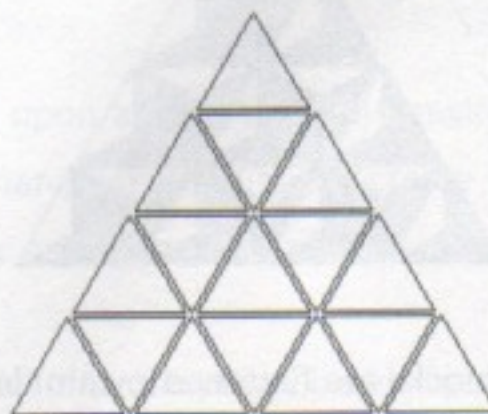
The color distribution among the total 64 blocks is equal, or 16 each of:

- red — green — blue
- green — blue — black
- blue — black — red
- black — red — green



### The Playing Board

The pyramid at the start of a game consists of four sides of empty triangular scaffolding, each side appearing as follows:



The large three-dimensional pyramid playing board can be rotated in every direction in space to allow the player to view, play with, and build upon all four sides.

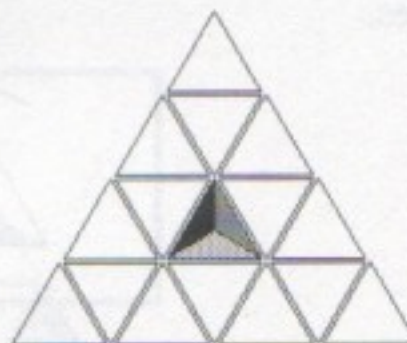




### Gameplay

The objective of *Valence* is to create a "whole" pyramid by joining the 64 building blocks, each of which is picked out in random order by the computer, onto the empty frame. The pyramid can be rotated in space so that it is possible to view each of its four sides. In fact, all four sides need to be fully utilized in order to play *Valence* with the greatest success. Each game begins with one building block set in the center of each of four sides of the pyramid:

Each of the four "seeds" is a different combination of colors. Thus, one building block each of: red, green and blue; green, blue and black; blue, black and red; and black, red and green are present when the game begins.



Building blocks can be placed anywhere on a side, and on any and all of the four sides of the pyramid. There is just one basic rule, however, that must be followed when placing a block:

**Whenever one block's side touches the side of another block, the sides that touch must be of the same color.**

For example:







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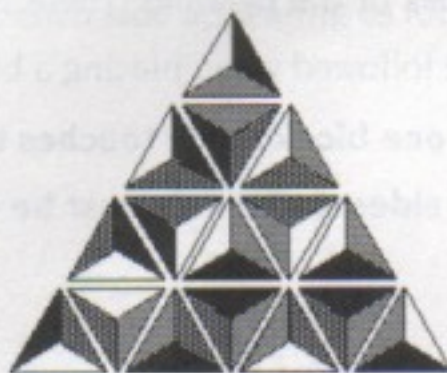
Building blocks can be rotated 120° left or right to facilitate their placement on the board:



and rotated 60° to change the direction (up or down) that their apex faces:



One fully completed side of a pyramid constructed with the building blocks would look something like this:



### Game Over

A game of *Valence* ends when no spaces are empty on any of the pyramid's four sides; or when the next block chosen at random by the computer cannot be placed on the board in accordance with the basic rule.



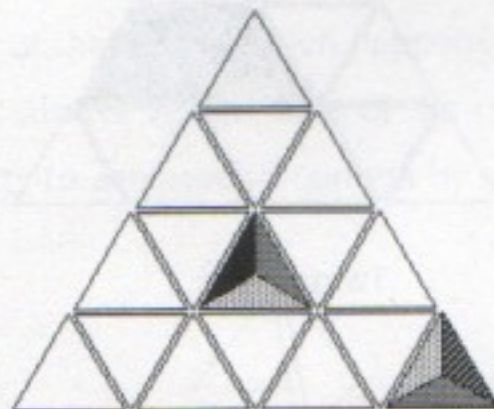


## Scoring

Players receive points whenever a building block is placed on the pyramid. There are four different scoring moves, each one referred to as a type of "valence:"

### Empty Valence

- An "Empty" is achieved by placing a block on the pyramid without matching a side. It is worth one point:

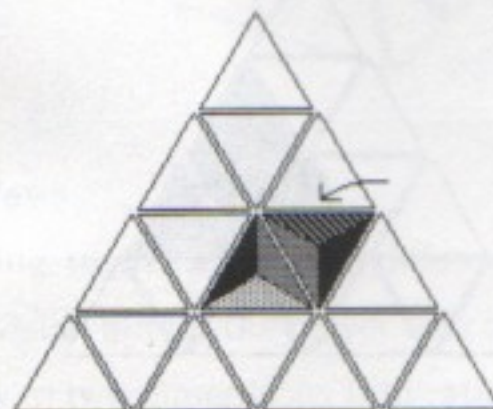


Empty = one point

### Soul Valence

- A "Soul" is achieved by placing a block on the pyramid and matching one side of the block to one side of a block already on the pyramid. It is worth three points:

(1 times 3)



Soul = 1 x 3



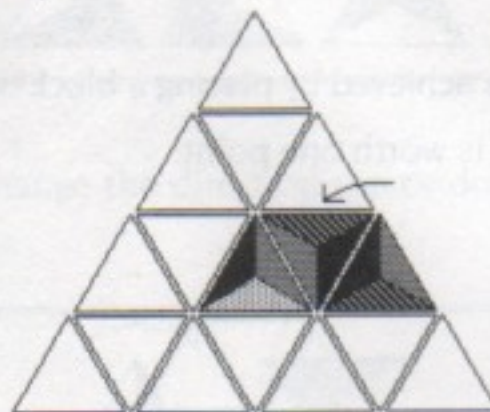


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### Twin Valence

• A "Twin" is achieved by placing a block on the pyramid and matching two sides of the block to the sides of two blocks already on the pyramid. It is worth nine points:

*(3 raised to the second power)*

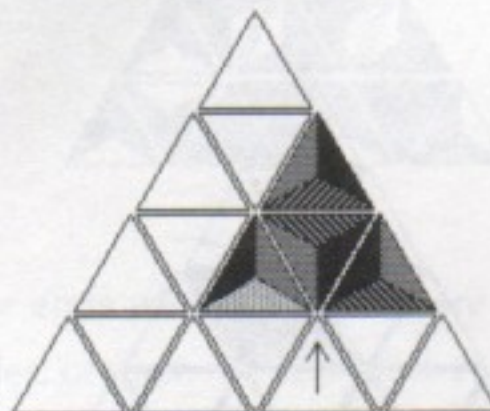


$$\text{Twin} = (3)^2$$

### Tri Valence

• A "Tri" is achieved by placing a block on the pyramid and matching all three sides of the block to the sides of three blocks already on the pyramid. It is worth 27 points:

*(3 raised to the third power)*



$$\text{Tri} = (3)^3$$

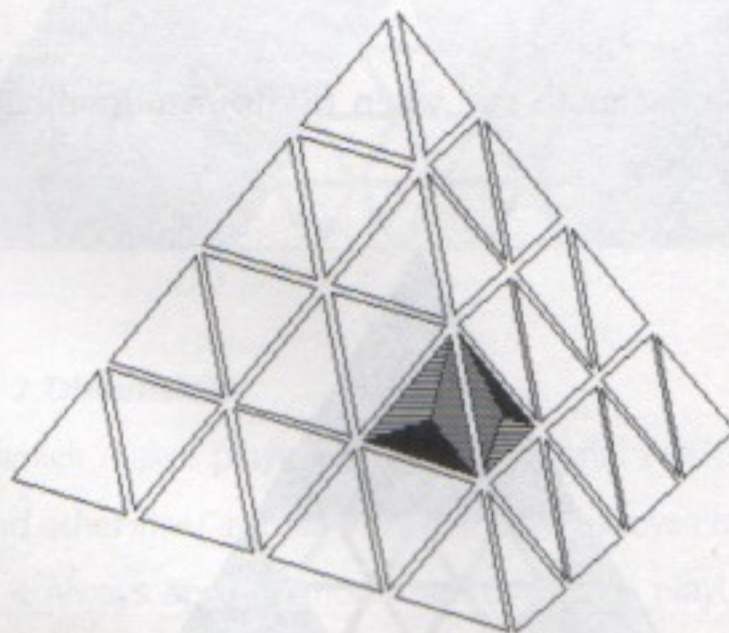




### Playing in 3 Dimensions

*Valence* is designed, and intended, to be played in three-space. Part of the game's enchantment is the advantage — indeed the requirement — of being able to visualize, anticipate and/or remember what is around the corner.

Keep in mind that a building block placed along one of the pyramid's "seams" must not only match the pieces placed on the side of the pyramid it is on, but must also match building blocks placed on the other side of that seam, which happens to be on a completely different, and not always visible, side of the pyramid. A player overcomes the inability to see around corners by rotating the pyramid in 3-space.



### 2-Dimensional Views

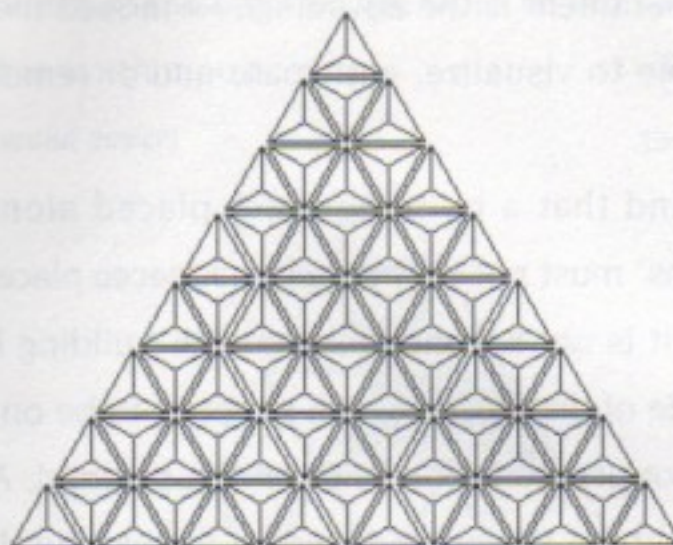
To facilitate learning, to give an entirely different "feel" to the game, and to provide a visual aid for the player who desires it, *Valence* offers the option to play in two dimensions (utilization of this feature does preclude the player from putting his/her name on the All-Time High





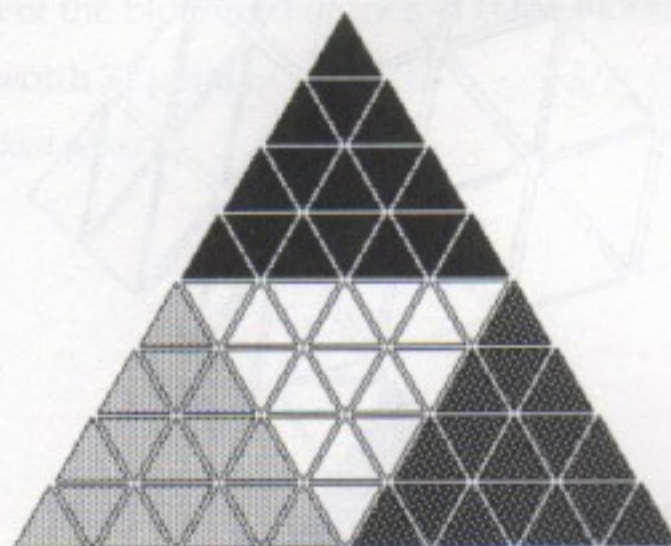
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scores). If all four sides of the pyramid were laid out flat into a 2-dimensional display they would look like this:



This "exploded" view shows all four sides (and all 64 pieces) simultaneously.

This may be easier to see when the four individual sides are distinguished by color:

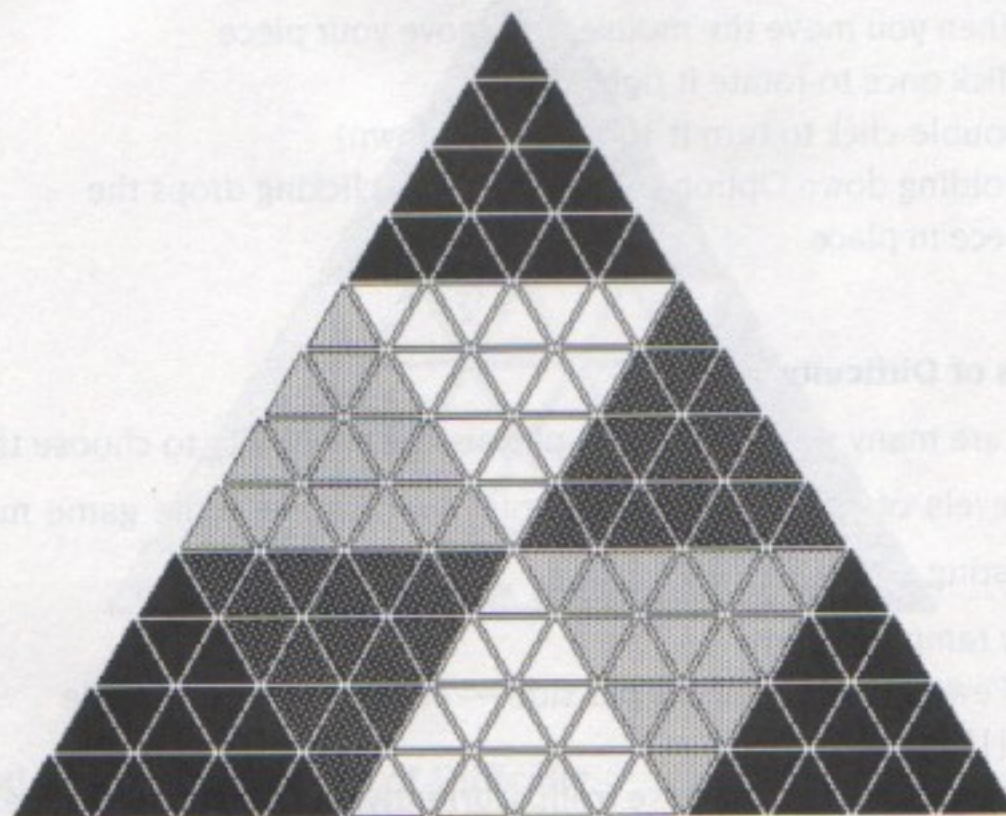


The following image shows how a 2-dimensional rendering of the entire 3-D pyramid, when conceptually expanded, can illuminate every conceivable "touching side" on the pyramid.





There appears to be nine sides shown, but each side actually appears twice, except for the base of the pyramid (the solid black side) which appears three times. Each color represents the same side:



### Playing in 2 Dimensions

One twist which makes playing the 2-dimensional version very intriguing (visually and otherwise), is that when the player moves his piece out over the board, it always appears more than once: The playing pieces, as do the sides of the pyramid, also appear as their "mirror" images.

Thus, move a piece over the white portion of the board, and you will see its mirror image reflected on the other white portion of the board, albeit upside down, and moving in what appears to be the opposite direction. Move it over any black portion (the base) and you will see it reflected not once, but twice.





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### User Interface

The user interface in *Valence* is simple.

- The next piece in play materializes on screen and becomes the cursor
- When you move the mouse, you move your piece
- Click once to rotate it right
- Double-click to turn it 180° (upside down)
- Holding down Option (Alt on PCs) and clicking drops the piece in place

### Levels of Difficulty

There are many ways to provide players the capability to choose their own levels of challenge for gameplay, and to make the game more interesting.

By ramping down:

- Fewer building blocks per side — as few as three per side (12 total)
- Fewer colors to choose from. Currently, blocks appear with each side a different color, and with the three different colors being chosen from a possible four colors. We could simplify that to three out of a possible three colors, two out of a possible three colors, or two out of a possible two colors.

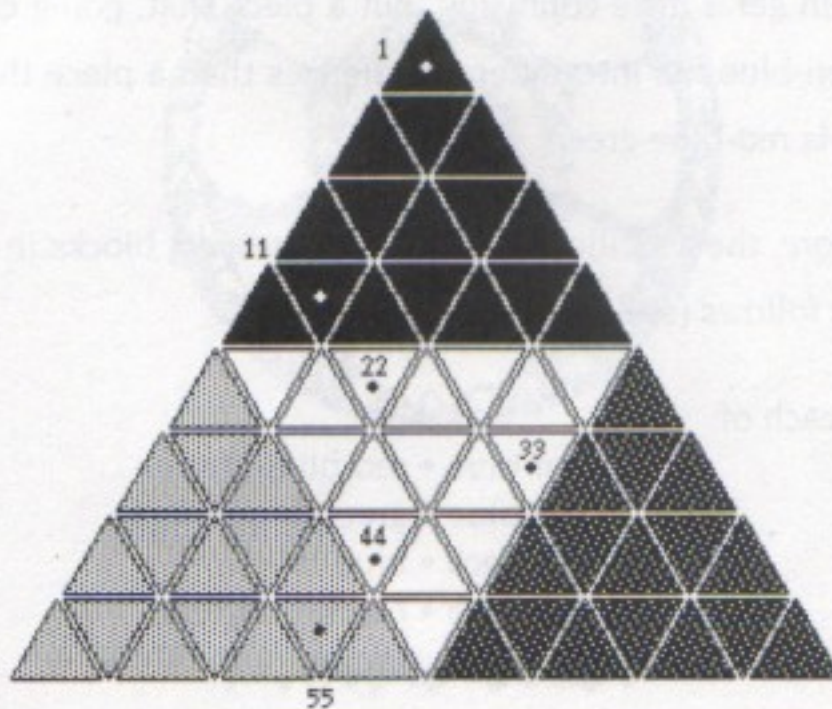
By ramping up:

- More building blocks per side — as many as the screen can accomodate
- More colors to choose from
- Instead of distributing the color combinations of the blocks evenly, the distribution can be random and unequal
- Certain areas on the pyramid can be designated "power spots" — areas of exceptionally strong valence — such as those triangles on the pyramid coinciding with the numerological master numbers: 1, 11, 22, 33, 44, 55. These triangles then become con-





siderably more valuable and carry bonus points when covered with a building block:



### Final Thoughts on Levels of Difficulty

Gameplay can be intensified through the use of time limits, either for making individual moves or for completing the entire game. Multi-player and online games can be created by allowing two or three players to alternate moves and then keeping tally of their individual point accumulations.

### Building Blocks: A Clarification

Earlier in the spec it was stated that the color distribution among the total 64 blocks is equal, that there are four types (according to color) and 16 of each type. This is true, however, it doesn't tell the entire story.

Actually, there are eight individual types of game pieces — rather





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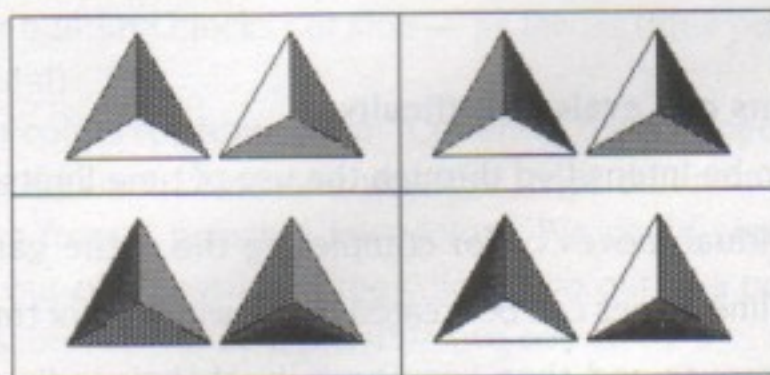
than the four suggested earlier, and there are eight of each of them — not sixteen.

This can get a little confusing, but a piece that, going clockwise, is red-green-blue fits into different valences than a piece that, going clockwise, is red-blue-green.

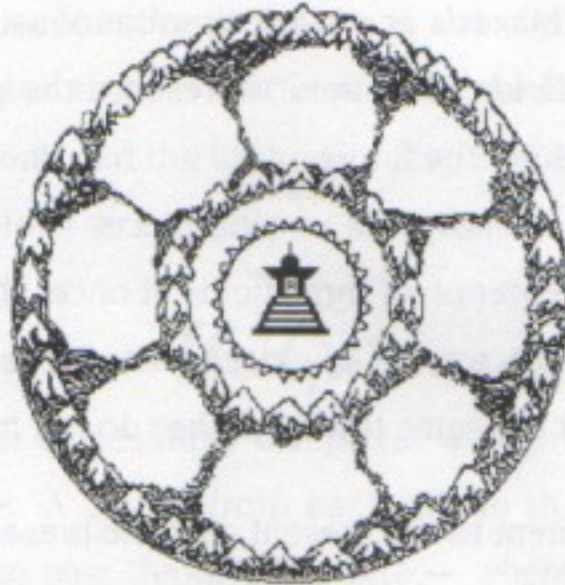
Therefore, the specific distribution of building blocks in *Valence* is actually as follows (still 64 blocks in all):

Eight each of:

red-green-blue • red-blue-green  
green-black-blue • green-blue-black  
blue-red-black • blue-black-red  
black-green-red • black-red-green







## Mandala

*Mandala* is the third game of the *Shambhala Trilogy*. The *Mandala* playing board is based upon the Tibetan system of mystical geometry, which represents the legendary kingdom of Shambhala (pictured above) as being laid out in the shape of an eight-petaled lotus blossom, with two concentric circular mountain ranges, and the sacred palace in the center.







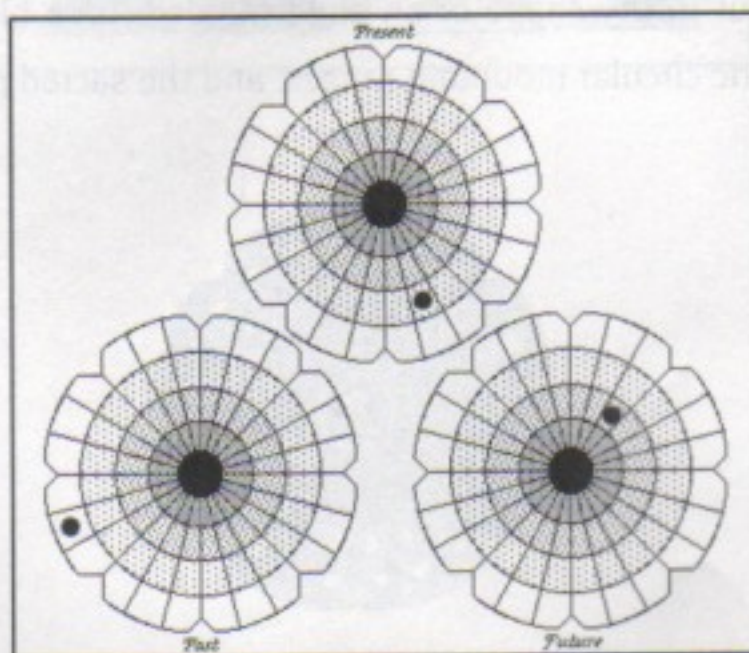
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The game of *Mandala* is played simultaneously on three "lotis-shaped" playing fields. One field represents the past, another the present, and the third, the future.

The object is to move the playing pieces (which represent your Self) into the epicenter of all three fields at once. The problem is that when you move a piece on one field, you also move the pieces on the other two fields at the same time. But they do not move identically.

The past is parent to the present, and the present is parent to the future. Thus, moving north one space in the present, can move you south one and west two in the past, and north two and east three in the future. It is paramount that you learn how these three interact, and then integrate that understanding into your strategy.

Each round of *Mandala* is called a lifetime, and is governed by logical and immutable logarithms. They can be figured out analytically. But the best way to play is to practice until moving becomes intuitive, because *Mandala* is a timed competition. As in real life, lifetimes are not endless or of indeterminate length.





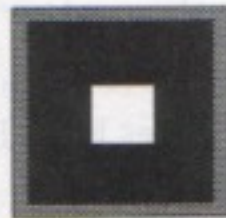


You may choose to move your piece in any of the three spheres of time. Just remember that no matter which time frame you move in, the past, the present, and the future all move with each other.

## *The Gate*

Whenever a player successfully completes a pilgrimage, he or she is awarded a cipher. A cipher from each of the three pilgrimages is required in order to pass through The Gate — where all the paths converge. (A fourth cipher which always exists represents The Void.)

Path 1's cipher:



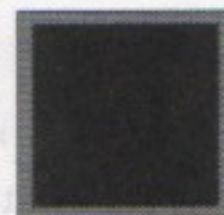
Path 2's cipher:



Path 3's cipher:



When combined with The Void:



you have...



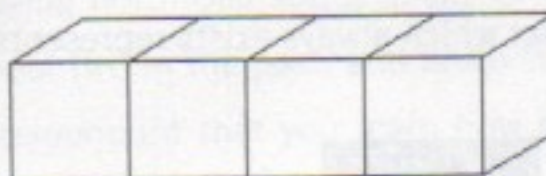


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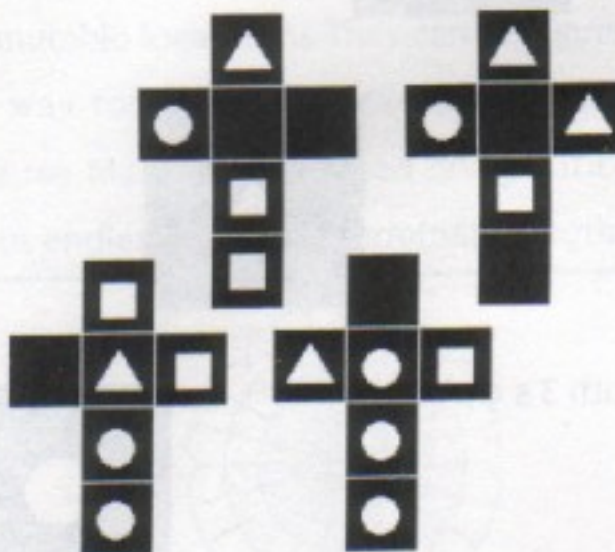
### The Gate:



The gate is composed of four individual cubes (six sides each) joined together. A three-dimensional view of the gate looks like this:



An exploded view of each of the four cubes looks like this:



The Gate is a Rubik's Cube-like puzzle.

Each of the cubes can be rotated in place, in any direction





(up/down/left/right), with the click of a mouse button or with arrow keys.

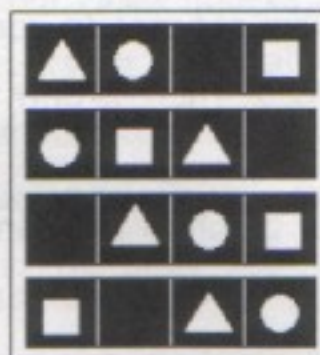
The object is to rearrange them in such a way that all four ciphers (square, triangle, circle and void) appear simultaneously on all four sides of the gate (front, back, top, bottom...the two ends are not included).

You can rotate the entire gate (all four cubes) as a unit, again clicking the mouse or with the keyboard.

The catch is that you can only see one side of the gate at a time.

Each time you play *The Gate*, the distribution and placement of the various ciphers change, so the right combination is different every time.

One winning solution would look like this:



Find the correct combination and the gate swings open, allowing you to enter *The Palace*.





### *The Palace*

*The Palace* is an entirely new concept in computer entertainment. There is no losing in *The Palace*. There is only winning. The only issue is how well will you win?

*The Palace* is a powerful graphics program. It uses fractal excursions, Koch snowflakes, cellular automata, and line-drawing, shape-shifting, kaleidoscopic color-cycling, graphics-rendering algorithms — both simple and complex — as tools for creating ever-surprising images of abstract and representational beauty on your computer.

Have you ever wished you could stop-frame those lightning bolts, fireworks, and moving-line image displays from your screen saver and save them to disk? *The Palace* gives you that power — and more. *The Palace* turns the graphics contained in the *Shambhala Trilogy* into your personal clip-art collection. And it also allows you to import images from your other paint programs.





So where's the challenge?

*The Palace* is completely undocumented, and the interface controls lie hidden beneath the surface — in keyboard combinations and hot-spots on the computer screen. The only way to learn how to tap the power of *The Palace* is to play it.

*The Palace* is interactive art, experiential design, graphic exploration. The objective is to create something — perhaps even a work of art. You are the judge of your own success.

*The Palace* is like a musical instrument. Play it, practice it, explore it, master it — learn to control the tools and redefine parameters, and have loads of fun as you discover your untapped potential as a creative being.

Use *The Palace* tools to personalize the graphics in your copy of the *Shambhala Trilogy*. Use your *Palace* images in school reports, business documents; hang printouts on your wall, send them to friends over the BBS, or use color separations of your *Palace* art in your advertisement. Or, use your *Palace* masterpieces to design a computer game. When you enter *The Palace*, the universe is yours!







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## Heaven & Earth: The Official Strategy Guide

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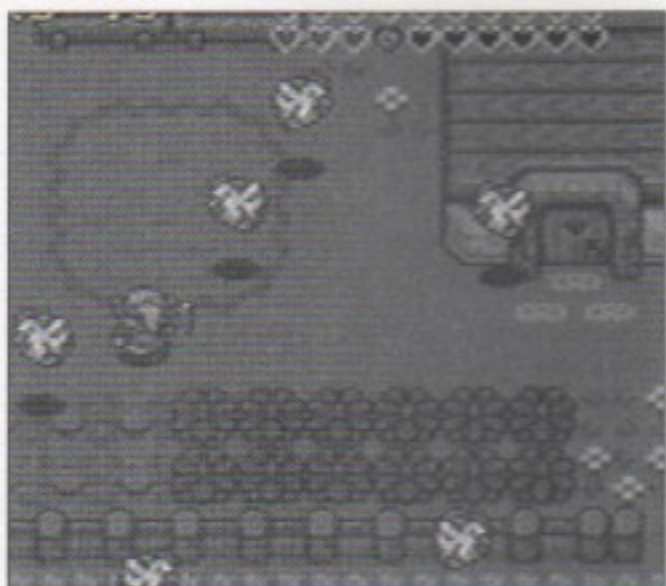
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## 2-CARD TRICKS

### IDENTICAL AND OPPOSITE MONTHS

A 2-CARD TRICK OF THE SAME MONTH CAN CONTAIN ANY TWO LANDSCAPES FROM A SINGLE MONTH (MAY IS ILLUSTRATED). NO LANDSCAPE WILL EVER OCCUR TWICE BECAUSE THERE IS ONLY ONE OF EACH LANDSCAPE (OCEAN, DESERT, MOUNTAIN, AND SKY) FOR EACH MONTH.



A 2-CARD TRICK OF OPPOSITE MONTHS CAN CONTAIN MIXED OR IDENTICAL LANDSCAPES FROM OPPOSITE MONTHS. THE VALUE OF THE TRICK IS HIGHER WITH IDENTICAL LANDSCAPES, AND THESE IN TURN INCREASE IN VALUE FROM OCEAN (THE LOWEST VALUE) THROUGH DESERT, MOUNTAIN, AND SKY (THE HIGHEST VALUE). OPPOSITE MONTHS ARE JUNE/DECEMBER (ILLUSTRATED), JANUARY/JULY, FEBRUARY/AUGUST, MARCH/SEPTEMBER, OCTOBER/APRIL, AND MAY/NOVEMBER.

ANY THREE CARDS OF THE  
THIS TRICK CAN ALSO CON



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CARDS OF ONE ELEMENT,  
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FROM OCEAN (THE LOWEST  
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THIS TRICK COULD ALSO BE  
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BUT THIS TRICK COULD ALSO  
ARDS — WITH OR WITHOUT



A 4-CARD TRICK CAN ONLY BE COMPOSED OF ALL FOUR LANDSCAPE CARDS FROM ANY INDIVIDUAL MONTH (WHERE BOTH SEASON AND ELEMENT MATCH). THERE ARE 12 SUITS (MONTHS) IN THE DECK, SO THERE ARE 12 POSSIBLE 4-CARD MATCHES.



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