

Chapter 7 – Yib’s Guide To Interesting Places

This is a personal compendium of my favorite places in and around Lambda House. Each section is devoted to a particular room, and describes why it’s interesting and how to get there. Walking directions to each room are given in terms of previously-described rooms. To get an overview of the layout of the main part of the house, type `help map`. Other maps are available in the map room, which is northeast from the library.

An effort such as this can only begin to scratch the surface of a place as rich and varied as LambdaMOO, but it is my salute to those who have given so generously of their time and creativity.

The Coat Closet (#11) and The Linen Closet (#47726)

The coat closet is the room where all guests start when they first connect. Its other salient feature is that it’s dark in there: You can hear people (provided someone says something), but, unlike most other rooms, you can’t see them.

The linen closet is like the coat closet except that in addition to being dark it is also quiet: You neither hear nor see others who might also be there. This can be useful, for example, if you want to read help texts or mailing lists undisturbed.

There is a lever in each closet that will move you to the other one.

As of May, 2003, guests’ home is set to the linen closet. A petition to set guests’ home to the coat closet (since they begin there) awaits vetting by the wizards.

The coat closet is northeast from the living room.

To get to the linen closet from the living room, go north to the entrance hall, east twice, up, then northeast.

The Living Room (#17)

After the two closets, the living room is where it all begins. Accessed either by going out the door of the coat closet, or by pressing the button in the linen closet, this is where most new MOOers first hang out and visit before they find their own circle of friends, and where many old MOOers hang out to converse with one another and meet new people.

The cockatoo has graced the living room with its charming conversation almost since time immemorial. It “listens” to the conversation, “learns” short phrases, and parrots them back at a later time. You can make it be quiet for a while by typing `gag bird`. If you type `@gag! bird` instead (note the “@” sign and the exclamation point), then you will stop hearing it at all until you `@ungag` it again. You can erase

its stored up set of learned phrases by scrubbing it. You can also poke it to make it squawk something, feed it, and release it.

The fireplace/mantel is also an old and venerable living room object. You can put things on the mantel, and take things from it. You can build a fire, and roast things on it. Advanced investigations will yield a way to customize what players see if someone tries to roast *you* in there! If there isn't a fire going, you can enter the fireplace, pull the chain in the sooty chamber, and wind up somewhere else – a fun way to explore. Note that the name you use to identify it makes a difference: put <something> on mantel is different from put <something> in fireplace (especially if there is a fire burning!).

The living room's description mentioned a couch (two sets of couches, actually) for the longest time. Then someone built an actual VR couch. You can sit on it, shove people off, stuff things into it, jostle it, reupholster it, search for things, and (occasionally) fall in. From under the couch cushions, you can shout, or return something that falls in (from someone *else's* pockets, to be sure).

The birthday machine lets you look up people's birthdays, and register your own, if you so choose.

The Helpful Person Finder (one of two, the other residing in the Library) can be used to find helpful persons. Or ask around.

Please straighten the welcome poster if it happens to be a bit crooked.

The Entrance Hall (#19)

This small foyer is the hub of the currently-occupied portion of the house.

The mirror at about head height has been in the entrance hall for ages. Be advised that if you look at it, you will be transported to another place, the Looking Glass Tavern Bar. Newer portals (as such things are commonly called) let you look at and examine them without committing yourself to being transported, but this one has always provided the rush of going somewhere without quite knowing what's happening yet. If you want to return, just look at the mirror in the bar, and you will find yourself back in the entrance hall again.

The globe is a very old artifact, authored by waffle (#9082). You can enter the globe, and can add and describe your home country/state/town. Except for the top level (the seven continents), anyone may add or remove a place, so it's pretty dynamic. If you return later and find your home town missing, just add it again.

Edgar the Footman is one of the household servants. He isn't so good at fetching things, but you can give something to him and ask him to deliver it to someone else for you.

To get to the entrance hall, go north from the living room.

The Dining Room (#28)

I don't know whether anyone has ever actually dined in The Dining Room. For as long as I can remember, the dining room has been a repository for various toys and games. (Scrabble has had a particularly enduring popularity.)

Different games have different syntaxes for starting play. Many are set up as portable rooms. Enter them to get started. Others work differently. Examine them to get initial information on how to play.

The 'nopoly bank contains the Red Hotel, which is one of several places on the MOO where one can set up a home.

There is a chest for the games, but few people seem to put games away. Or, if they do, the games are set to return to the dining room proper. Oh, well.

To get to the dining room, go west from the entrance hall.

The Kitchen (#24)

The Kitchen is one of the original rooms of the mansion, and has within it many quaint examples of an older style of programming, when objects did not routinely have help text associated with them.

The cookbook explains how to make MOO food. Food and food fights were a big thing in the early days. People threw food, and dodged food, and had transparent shields rendering them impervious to food fights. Most players, though they don't realize it, can still type `boring on` and `boring off` to activate and deactivate this. You needn't feel inhibited about throwing food around: Mr. Clean will come and clean it all up again.

The cuisinart turns ordinary things into a puree, and purees are a kind of food, to be eaten and thrown etc. (The original ingredients of a puree are temporarily removed from sight, but are not really gone.) The cuisinart doesn't have help text per se, but you can type about `cuisinart` to get more information.

You can cook food and other things (and people) in the microwave.

The dishwasher is one way to remove food from things (and people).

A carrot is one kind of food. You can eat it. You can also bonk people with it. This is the original precursor to bonking feature objects, which force other people to say things. Strictly speaking, bonkers are unmannerly, but they have nonetheless become a part of our MOO culture, and in fact were used on MUDs even before MOOs came into existence.

There's also a nice plate of chocolate chip cookies. Help yourself. Take them to the living room to share!

Then there's the kitchen sink. You can wash your hands in it, or anything else. Once upon a time, before we had `@go` and `@join`, people had to wear teleporting rings in order to zip from Point A to Point B. Rings had a nasty tendency to slip down the drain while you were washing your hands.

The piece of Saran Wrap(tm) is one of the MOO's oldest practical jokes. People in the know can ask it not to cling to them. People not in the know attract it like, well, a clingy piece of Saran Wrap(tm). It flutters just at the edge of their vision until they peel it off, and people who look at them notice that they look silly wearing it. It has been set permanently not to pester guests, which got mixed reviews at the time. At one point it was fertile, and other people could make their own instances of it, but things started to get out of hand, so now there's only one again. The piece of Saran Wrap(tm) has had several owners over the years.

You can read and post notes on the refrigerator. Some notes have fallen into the pile of scraps of paper.

There is a vent, which you can enter. Many of the original rooms in the house are connected by the vent system, and this is an alternate way to get around.

There used to be a blender, which was a colorful and definitive way to leave the MOO. Lambda decided that it was just too gross, and banned it, so then you could off yourself by walking off the Edge of the World, at the westernmost end of the street in front of the house. Later, a ballot was passed that made it so that walking off the Edge only resulted in a long @newting, and maybe you stayed away, and maybe you came back. Then there was another ballot to bring back the blender and reduce the @newting time at the Edge of the World. (That ballot is in the throes of being implemented at the time of this writing.)

To get to the kitchen, go northwest from the living room. To get back to the living room, you must first go northeast to the entrance hall, then south to the living room. In spite of the protocol specified in help theme, which says that exits are supposed to be symmetric, this connection remains as an artifact of the original house on which Lambda House was modeled. There, when going from the living room to the kitchen, it feels like a one-step process, but going from the kitchen to the living room feels like going into the entrance hall, then turning a corner and going south into the living room.

The Family Room (#33)

The family room is "comfortably crowded with plush couches and easy chairs." Though not an especially popular venue today, it seems to have been quite the playground for early MOO technologists.

Of particular historical interest is the postcard from France. Reading the postcard will transport you to Un Cafe Parisien. (Type out to get back.) This is an early example of what has come to be called *themely transition*, whereby one is transported to a place that has nothing to do with the mansion and grounds proper, but the connection is nonetheless accomplished in a logical (if magical) way.

Blob's Apple][e computer seems to be a prime example of early experiments in MOO coding. I haven't figured out how to use it outside the following sequence of commands:

```
watch computer
put diskette in computer
turn computer on

<wait>

type "connect guest" on computer
type "look" on computer
type "out" on computer

<the computer crashes>

type "z" on computer

<the program restarts>

turn computer off
ignore computer
take diskette from computer
turn computer off
```

There is every reason to think that other programs could be written for it, if one wanted to do so.

The bookcase itself is of a fairly old vintage, before we had (various) generic open containers like tables and shelves and bowls and vases. So the bookcase is a regular \$container. The description does not mention its having doors, but if you examine it, you will see that one of the obvious verbs is to open it, and when you do, the messages refer to opening doors. If the doors aren't open and you merely look at it, rather than examining it, then it isn't obvious that there's stuff in it.

You can lookup a word in the dictionary.

The VCR works and is fun. A camcorder and several tapes can be found in the bookcase.

The wind-up sushi works, and does about as much as you might expect a wind-up sushi to do.

You can rub Aladdin's lamp to get some food. (See the entry on The Kitchen for more information about food.)

The display case hanging on the wall seems to be intended as a haven for portable rooms, but I have not been able to confirm this for sure.

To get to the family room, go west from the kitchen.

The Laundry Room (#36)

As with any household, a variety of items come and go from the laundry room, but there always seems to be a pile of dirty laundry here. You can climb onto the pile, and jump off again.

There is a laundry chute here, which is one of the most delightful examples of interconnectedness among MOO objects that I know of. Easy puzzle: It is possible to enter the laundry chute from below.

From above, you can drop things into the chute (they wind up in the laundry room, as you would expect), and you can also slide down it yourself (woo-hoo!).

To get to the laundry room, go north from the family room.

Housekeeper's Quarters (#16563)

As you might expect, the housekeeper's quarters are neat and tidy.

By convention, the housekeeper's gender is not assumed, and no pronouns are used. Thus:

The housekeeper does the housekeeper's job efficiently and indefatigably.

Since two of the most basic things one can do with objects is take them and drop them, one can easily imagine that dealing with clutter became an issue early on, and enlisting the services of the housekeeper is one way of managing said clutter. The housekeeper's mission is to return objects to their places, and there is a long note in the housekeeper's quarters which explains how to request that an object be returned periodically to a particular location. The housekeeper tries not to clean a thing up which the housekeeper believes to be in use, either because it is held by a connected player, or in the room with a connected player, or otherwise claims to be in use via a property or verb on the object in question.

There arises, then, the prospect of the owner of the location where someone wishes to store an object not wishing em to store it there. On LambdaMOO it is generally recognized that the rights of the former supercede those of the latter. There also is the quite separate question of how a room owner may consistently keep a room free of any and all unwanted objects. One way this is done is with the generic self-cleaning room, #27777. The housekeeper is savvy enough not to accept instructions to clean an item to a room whose owner has set the room to be self-cleaning, *unless* the room's owner has first indicated the item is welcome there by adding the item to the room's list of residents.

To get to the housekeeper's quarters, go west from the laundry room.

The Powder Room (#116)

The powder room has exactly the amenities that you would expect a powder room to have. Our plumbing is in good working order, in spite of the wide variety of objects that people flush down our loo.

The mirror hanging on the west wall of the powder room is kin to the mirror hanging on the east wall of the entrance hall: looking at it will transport you.

To get to the powder room, go east from the entrance hall, then north.

Ground Floor Stairwell (#6182)

The stairwell provides access to the original three floors of the mansion, and to the original set of sub-basements. Floors 1 and 2 generally contain various private suites; above those is access to the roof and the observatory. Below are an uncounted number of basements and sub-basements. The policy for getting a room connected to the lower stairwell is generous, so there's no telling what you might find in your explorations.

The house has an elevator. On the upper floors, you must exit the stairwell to access the elevator. In the basements, elevator access is from the stairwell itself. You can take the elevator to China!

<from Ground Floor Stairwell>

press down

<the elevator arrives, the doors open>

east

read directory

press B4251998

<wait>

out

To get to the ground floor stairwell, go east from the entrance hall, then south.

Master Bedroom (#6179)

Many people are put off when they first enter the Master Bedroom because of that PESKY ALARM! You walk in, the alarm goes off, and all of a sudden you feel like an unwelcome intruder instead of a welcome guest. The effect is quite impressive. But don't worry, you aren't irritating anyone; it's a puzzle. This puzzle is hard until you figure out that you need to use objects from other rooms besides the Master Bedroom, medium hard until you identify the objects needed to solve it (hint, everything you need is in the suite of rooms connected to the master bedroom), and fairly easy once you actually get going on it. Once you solve the puzzle, the alarm will no longer go off when you enter the room.

To get to the master bedroom, go east from the entrance hall twice, then south.

The Deck (#349)

The deck connects several rooms at the back of the main part of the house.

The Rube Goldberg contraption, which resides on the deck, is a fine bit of building, in that any member of the community is free to add to it, and many have.

At the easiest level, you can pull the lever to see a very wide variety of actions. Or you can enter it and learn how to add your own bit of genius to it.

The instructions are a bit hard to follow, but it helps to think of a “motion” not as a motion so much as a state the machine is in. Interactions take the machine from one state to another. Motions have names (and sometimes descriptions), interactions have names and descriptions. Only the descriptions of interactions are actually presented when someone pulls the lever.

One way to get your bearings before adding a motion or interaction is to enter the machine and type motions. Select a motion from the list (ball in passages for example), and type show <motion>. Look at the list of preceding and following interactions, choose a following interaction, and type show <following interaction>. Look at the “from motion” and “to motion”, and show the “to motion”. By repeating this sequence, you can follow one possible output path of the machine.

Then, of course, you’ll want to add your own. Simplest is to skip creating your own motion, and just create an interaction connecting two existing motions in a new way. Note that the contraption’s parsing code doesn’t seem to like quotation marks, which is contrary to the way coding conventions have evolved since the contraption was made. Here’s a simple sequence for adding an interaction connecting two existing motions:

```
create interaction named quickstop from ball in passages to
finish
```

```
describe quickstop as The ball shunts over into a
catapult.*The catapult sends the ball flying across the
contraption where it hits a large red button labeled
'EMERGENCY STOP'.
```

(The asterisk, “*” is part of the syntax, and makes things appear on separate lines.)

Then you’ll want to see your interaction actually happen, so type exit and start pulling the lever on the machine relentlessly. The charm of the contraption is that it has so many motions and interactions. The frustration is that because there are so many, yours may take forever to come up. The contraption’s documentation says that it tries to show each interaction with equal probability, given the limitations of the connections. In reality, there are some that seem to come up over and over again, and it starts to get tedious. But just when you get exasperated, some never-before-seen action occurs which is really funny. That’s life, I guess.

(Author’s note: I try to test everything that I document. I haven’t yet seen my interaction, and I’ve pulled the lever a *lot* of times. Your mileage may vary.)

To get to the deck, go south from the master bedroom, south from the half-bath in the master bedroom suite, or southeast from the living room.

The Hot Tub Deck (#385)

The Hot Tub Deck connects the deck to the hot tub, and provides access to the tub control room and to the roof (via the rose trellis).

Nowadays, a room such as the hot tub would probably be implemented as a portable room (with exterior and interior descriptions), albeit one that would be locked in place. The technology of portable rooms probably didn't exist at the time that the hot tub deck and hot tub were built, and access to the hot tub was implemented using a combination of verbs on the room and regular exits, in this case one with several aliases. You can enter the hot tub by typing any of the following: `enter`, `enter tub`, `enter hot tub`, `enter hottub`, `swim`, `dive`, `tub`, `hottub`, `hot-tub`.

You can cover and uncover the hot tub, and can push people into it (though this is considered nasty by some).

The rose trellis is one of the neatest exits that I know of. You can ascend either by typing `climb trellis` or `up`. The exit `up` connects, eventually, to the roof of Lambda's Den. En route, you'll pass by the window of Lambda's Den, and you can `peer in window` and `tap on window`. Although the occupants of Lambda's Den are rarely logged on, when they are they can and do notice when you `peer` and/or `tap` on the window. When you do get to the roof, you can try your hand at bungee jumping (The folks in the hot tub below will get to see your performance.)

To get to the hot tub deck, go east from the deck.

The Hot Tub (#388)

The Hot Tub has long been a popular alternative to the living room as a gathering place. Boring conversation in the living room? Try the hot tub. In earlier days, one might have expected conversation in the hot tub to tend a bit more to the erotic than that of the living room, though living room habitues have never exactly been thought of as prudish. In more recent times, however, venues with more overt names (e.g. "Sensual Respites" and "The Sex Room") have tried to take over that function, with some success. This author still raises an eyebrow or two if spotted in the hot tub, however, so perhaps the magic hasn't totally worn off.

You can check the current temperature of the water by looking at the thermometer. (If it isn't to your satisfaction, find the tub control room and adjust the thermostat.)

You can splash another person (or thing), and you can dunk another person (or thing). You can `push left button` to turn the light off and on, and you can `push right button` to turn the bubbling jets on or off. Surprisingly, perhaps, you can cover and uncover the tub from within, as well.

The hot tub bar was a later addition, and is another example of food and drink, different from those obtainable in the kitchen. Typing `drink <anything>` from `bar` will get you a drink (of sorts). You will be prompted for alcoholic vs. non-

alcoholic. You can also type `eat <anything>` from bar to obtain more substantial refreshment.

To get to the hot tub, type `enter tub` from the hot tub deck.

The Tub Control Room (#491)

The most obvious object in this room is the thermostat for the hot tub. The minimum setting is 80, and the maximum is 120. As with real hot tubs, there is a significant delay between resetting the thermostat and the water actually reaching the desired temperature. Just as in the offline world, players here will reliably try to over-boost or under-boost the temperature setting in an effort to make the tub heat up or cool down faster. This routinely backfires, of course, in that the tub doesn't heat up or cool down any faster, and, hours later, the tub reaches an undesirably warm or cool temperature. But people will be people, after all, and this great bit of MOO-coding catches us at it red-handed.

I can't imagine why anyone would want to do such a thing, but you can pull the plug (type `pull plug`) and drain the tub. If it's already unplugged, you can plug it back up again (type `push plug` or `plug hole`).

The description of this room changes, depending on whether the tub light is on or off, whether the bubbling jets are on or off, and whether the tub is empty or full.

The radio transmitter that is there appears to be a relic of a long ago programming project which never really came to much. To use it, you have to find one of its counterparts and a partner. Each of you has to hold the radio, and then you can talk back and forth on it. The LambdaMOO Programmers Reference Manual makes a references to this radio.

There is an unmarked exit south from this room, which leads you to a dark, damp tunnel. From there you can get to the pool deck, or explore the tunnel further on to the west, which leads to an RPG area. (LambdaMOO has its roots in the Dungeons and Dragons tradition, and the RPG (Role Playing Game) is our version of that. You get initiated, train, look for treasure, and fight monsters and such. I am not an RPG player myself, and will not be documenting the RPG. For those who are interested: From the entrance hall, go east, east, up, east, east, south, east, and then north. You should be in the initiation chamber (#88). After initiation, go back (south) to the atrium and read the Tome of Lore that is there.)

To get to the tub control room, proceed down from the hot tub deck.

The Pool Deck (#1425)

This is another bit of quite old building, done in an older style. The description refers to some screws, but exam `screws`, the logical inquiry, nets the response, I see no "screws" here. How frustrating. You can, however, try `unscrew screws` or `screw screws`, depending on their state, and you will get a response that

makes a bit more sense. You guessed it, it's a puzzle. The crux of the puzzle is this: You need to find the appropriate tool (hint, it's a screwdriver). If you are holding it, then unscrewing the screws will reveal an underground tunnel that leads to an RPG area. It's a hard puzzle in that you have to go pretty far afield to find the screwdriver, but not an impossible puzzle in that the screwdriver is in a place where you might expect to find one.

There is a sign, with a glass bottle attached. There is nothing special about the bottle (that I can find). It's just there for illustrative purposes. The sign, however, gives us another glimpse of human nature at its best. Those actions it prohibits are actions the room knows about, and I'll leave it at that.

To enter the pool, type `enter pool`. Better: Go up, and try a dive from the diving board. Not to be missed: Go up twice, and try the high dive.

To get to the pool deck, go south from the deck.

The Pool (#1428)

The pool is bigger than it looks, and allows for all sorts of shenanigans. Go there with several friends.

As with the hot tub, you can splash and dunk people.

There are a variety of pool toys, including a lily pad, an air mattress, a shark cage, a hypercube tub toy, a green plastic snake, a beach ball, and a fishing boat. In general, the following apply:

```
float on <pool toy>
leave <pool toy>
push <anyone> from pool toy
deflate <pool toy> [with or without someone on it]
inflate <pool toy>
```

Different pool toys have different capacities, so different things happen if more than one person tries to float on one. One of them has a special deflate verb. The fishing boat has extra programming: You can fish from it. Surprising, in a chlorinated pool, no? Reminder: Sometimes you have to be patient when fishing.

The pool sweep is a fine contraption. Its messages are triggered by noises in the pool, so if you just hang out there by yourself, it won't do much, but if there's a pool party going on, you'll hear more from it. If you don't want to hear from it, you can gag it (different from `@gag`). If you try to take it, there are two different results, depending on whether it is gagged or not.

There is an interesting variable exit from the pool. Typing `dive` will take you down to the bottom, and from there, who knows?

To get to the pool, type `swim` or `jump` from the pool deck.

Hedge Maze (#17682)

For the longest time, I thought the hedge maze was just another bit of atmospheric tiny scenery: all that hedgework, and nothing else. For all I knew, it was a clever bit of programming to take you around in convoluted and never-ending loops, end of story. Later on someone pointed out that it's a puzzle. One of the things that I think holds people back from tackling puzzles is not knowing what they're letting themselves in for. So, without giving away the game, here are a few facts about the hedge maze that might help you to decide whether to tackle it and when.

It's finite, and fixed, which is to say that its layout is constant: The arrangement of rooms and exits will be the same tomorrow as it is today.

All exits are symmetric: If you go southeast, then northwest will take you back to where you just were.

There's a goal: When you've reached it, you'll know.

Scope: When I was working on it, the questions that kept coming to mind were, "How big *is* this thing, anyway?" and, later, "Is there an end?" It's pretty big. When I finally decided to solve it, it took me about two hours, spread over two sessions. Compulsive person that I am, I then mapped out the whole thing on a blotter-sized piece of graph paper. There are 199 locations within it. The shortest path to the middle is 83 steps. The maze entrance is its northwestern-most point.

It's clever. If you teleport out, then teleport back in, it takes you back to the place where you left off. This may or may not be to your liking. If not, you can go back to the pool deck and start at the entrance again.

Historical note: It's one room, cleverly programmed to seem like lots of separate rooms. This sort of thing later became known as a *multi-room*. At one time, players were limited to a finite number of objects, rather than a finite amount of byte-based quota, and a multi-room was one way to simulate having more objects (for rooms and exits connecting them) than you actually had. After the transition to byte-based quota, multi-rooms were strongly discouraged – better to have a discrete number of actual rooms with real exits between them.

To get to the hedge maze, go southeast from the pool deck.

The Kitchen Patio (#1467)

The Kitchen Patio is mostly a linking room between the kitchen and the yard, but it does have a couple of interactive objects such as you might find, well, on a kitchen patio. These are Mazer's cricket ball, tennis ball, and Ball-buddy. Here's a short primer on playing a simple game of catch.

For the sake of discussion, let's use the tennis ball:

```
take tennis
throw tennis to buddy
<buddy catches the ball>
```

<buddy throws the ball back to you>

catch tennis

The fancy part: You can embellish the messages that are displayed when you throw or catch a ball. The syntax is laid out fairly clearly (if not in a logical sequence) when you examine the ball, but here are a couple of examples. Note, the message to others prepends your name, so you have to omit that. Another note: The original author (not the current owner) tried to be clever with pronoun substitution, but in this reviewer's opinion wound up making it somewhat more fussy and complicated. For "throw" messages, indirect object pronouns refer to the catcher. For "catch" messages, indirect object pronouns refer to the thrower:

```
teach tennis to throw with "You lob %t gently." and "gently
lobs %t toward %i."
teach tennis to catch with "You twirl, then catch." and
"twirls around gracefully before catching it. %I cheers
wildly."
show tennis
unteach tennis to throw with 1
unteach tennis to catch with 1
```

Ball-buddy is very handy for testing your messages. You have to put a "%i" somewhere in your throw message (the one that others see) in order for Ball-buddy to know it's for him, though.

To get to the kitchen patio, go south from the kitchen or northwest from the pool deck.

The Yard (#2883)

The yard is showing signs of neglect. It used to look like this:

The yard has carefully manicured grass that snuggles up to the rosebushes to the east, and extends southward a ways toward what appears to be a gazebo. Off to the west, the yard becomes less well tended. To the north is a sliding glass door into the house.

Now it looks like this:

The yard has ankle-high grass that turns to weeds next to the rosebushes to the east, and extends southward a ways toward what appears to be an old gazebo. Off to the west, the yard becomes even less well tended. To the north is a crooked sliding glass door into the house.

Kilik and I were bored one day, and we decided between us that the house as a whole seemed too static. We looked around for small ways for the house to evolve, and we decided that maybe things would get dusty and fall into disrepair somewhat. We hardly went on a rampage, but here and there around the house, in areas that

one of us owns, or that are owned by someone whose stuff we have permission to tweak, there are slight changes. The welcome poster in the living room becoming slightly crooked from time to time is one example. Another is the condition of the yard. Original descriptions of things that have changed are kept in the property .description_OEM, so no original work has been destroyed.

So now the yard has ankle high grass. Unless you mow it. Now, our lawn mower is quite a piece of work, too. It was programmed by Wintermute, who always had very dark sense of humor (and view of life). If you start the lawnmower in the “run” position instead of the “idle” position, it will come straight at you and chop you to bits. Being Wintermute’s creation, it does the same thing even if you start it in the “idle” position and then set it to “run”, though I could have sworn that once upon a time there was a way to mow the lawn safely. Either way, if you subsequently return to the yard, you’ll find a ragged swath cut through the grass.

The frisbee is the original that inspired the Generic throwable and catchable object with variable flight time, which in turn is the parent of Mazer’s cricket ball, the tennis ball, and many others.

Kilik’s Patented Fireworks Show was used to great effect on July 4, 1994. You can add fireworks of your own by making a kid of the generic fireworks (#7618) and putting appropriate messages on it, then contributing it to the show. (A look at the code suggests that an actual fireworks show would bomb, because the old sky-watching FO no longer exists. So much for Kilik’s and my plans for tame obsolescence – things go to pot on their own. An enterprising programmer might want to look into re-engineering it.)

To get to the yard, go west from the kitchen patio or south from the family room.

Driveway (#6193)

The driveway is rather more littered than its owner would prefer, but is less littered than it used to be, and therein lies its story, of history and technology.

Once upon a time, the driveway was owned by gru. Being a busy wizard at the time, gru had gotten out of the habit of visiting the driveway, and, in the interim, many others had gotten into the habit of leaving stuff there, and sometimes locking stuff there. For in those days, O Best Beloved, the self-cleaning room was not in the driveway’s ancestral hierarchy.

One day gru and Yib (a young, upstart programmer) chanced to meet in the driveway, and noticed that ALL KINDS OF CRUFT had accumulated there, some of which gru had given permission to stay, but most of which he had not. gru and Yib set to moving all the unwanted stuff out into the ether, unceremoniously stepping on toes in the process. Once again the issue of object owners’ rights (to keep their stuff where they wanted) vs. a room owner’s right to determine what stayed and what went reared its ugly head, though it wasn’t exactly an issue over which the entire MOO got up in arms. But those affected at the time cared very much, and became cross.

gru realized that he wanted the driveway to be kept cleared of junk, and that he didn't have time to do the job himself. So he offered ownership of the driveway to Yib, with the understanding that she would evict things and people from time to time, and thus began Yib's career as a young bugbear. (Today she is well known as an old bugbear.)

Yib immediately turned her attention to the Foodmart shopping cart.

"Wait," said gru, "that's gonna's, and I promised her she could keep it here."

"Oh," said Yib. And it has been there ever since.

One day, Bartlebooth suggested to Yib that she create a magpie that would fly around the MOO snitching things.

"Brilliant!" said Yib, "Now I'll be able to keep the driveway clean without having to go there all the time." And so she did.

And that is the story of how Yib came to own the driveway, why it is littered with a Foodmart shopping cart despite Yib's obsessive neatness, and how the black magpie came to be.

The springboard is aimed at a second story window, and, if you start from the driveway, it doesn't do much. The key is to find Xythian's apartment in the second floor corridor, and jump *out*.

The MidNite-MOO is a tabloid newspaper. The copy in the driveway is a VR interface to the *MidNite-MOO mailing list. If you try to read it but all the articles have expired, you should make up an outrageously sleazy, slanderous story about someone you know (or someone you don't) and post it to *MM.

From time to time a sleek black limousine parks in the driveway. It will take you to an area of the MOO known as Singles, and is an example of themely transition to an area that is not part of the mansion and grounds proper. Frowned-upon in its early days by the Establishment, Singles is a link to some well-known and visited parts of the MOO, generally frequented by what the Old Guard think of as a Younger Crowd.

The sometimes-shiny penny is another VR interface to another mailing list, *penny.

The information center was added as an alternative for people who don't or can't find their way to the library and MOOseum, by someone who considers those locations to be too far away or too difficult to use, or both.

To get to the driveway, go north from the entrance hall.

The Library (#1670)

The library is a place that every player should know about. It is a place where any player may place anything e considers to be of general interest.

One hallmark of the library is that it lists its contents in two columns. At the beginning, items that players wished to park there were just listed individually, in any order, higgledy-piggledy. A few years ago, ownership of the library was

transferred to this author so that library materials might be presented in a somewhat more organized way. It was an interesting endeavor.

My goals were two-fold: to make shelves, so that materials could be sorted into categories, and to persuade all the owners of materials in the library to change their items' home from the library proper to the appropriate shelf. The diplomatic part took far more effort than the programmatic.

The library now contains several shelves. To access an item, first look at a shelf that interests you. Then take an item from that shelf. For example:

take Yib's Guide from Geography Shelf

Most items (though not all) have a "read" verb on them. You should examine an item to see what obvious verbs are available. Some are portable rooms which you can enter, for example.

You needn't worry about returning an item to a shelf – all are programmed, one way or another, to return to the appropriate shelf eventually. Some will stay with you for as long as you are connected, others will return after a preset amount of time.

The library continues its original policy of inclusion – anyone may place something there. New items should be placed on the New Submissions Shelf. The library's owner, any wizard, or any current member of the Architecture Review Board may then catalog an item to an appropriate shelf. For more detailed information on how that process works, copies of the library policy are on the New Submissions Shelf and the Reference Shelf.

Other items of interest:

- If you stare at the strange painting, you will be transported somewhere else.
- You can write a note for the bulletin board. Type list bulletin board to see the current notes that are on it.
- To access the ownership transfer station, type enter ots. Its purpose is to transfer ownership of an item from one player to another.
- The helpful person finder is a twin of the one in the living room.

There are a variety of other rooms off the library that are also of interest: North is the LambdaMOO academy, which has a robot that may teach you something about programming. Northwest is the Law Section, which contains information about ballots. Northeast is a map room – there you will find maps of various parts of the MOO. West is the more informal library alcove, and up from there is the library turret, one of several places where one may connect a room, if desired.

To get to the library, go south from the linen closet, then east, then north.

The Map Room (#3002)

The Map Room was added on to the library when a bunch of us decided that the old atlas that used to be on top of the mantel was just too out-of-date. At that time, too, the old atlas was retired to the geography shelf in the library, and a new atlas was put on the mantel in its stead.

The map room has a nifty rooms database object, which you can use to look up a room by its name. For example:

```
find mud wrestling pit in db
```

Feel free to borrow any map. The housekeeper will return it after you log off.

To get to the map room, go northeast from the library.

Library Alcove (#95512)

The library alcove was created when the library was reorganized, and is a less formal space. One might repair to the alcove, for example, if one wished to converse with a friend or acquaintance while according peace and quiet to those in the library proper.

It is also a place for a more relaxed sort of reading. The Daily Whale is a collection of cartoons written by Frand, from 13 March 1991 to 19 April 1994. There is a stack of Lambda MoosPaper back issues, and the generic hard-core porn rag, which will make your eyes bug out. "Walking Tours of LambdaMOO" is a pamphlet rack, with the interesting feature that you can take a pamphlet from it and carry it with you as you explore.

Sounding the enormous Chinese Gong will summon the Butler, whom you can ask for a cup of tea.

To get to the library alcove, go west from the library.

Top of the Library Turret and Black Hole (#69651)

From time to time people decide they need a break from the MOO, but nonetheless find themselves unable to stay away. Some ask a wizard to @newt them. Some use the Russian Roulette pistol. A few jump off the Edge of the World. While it is possible to write a verb to self-newt for any arbitrary duration of time (and there is a note on the reference shelf of the library explaining how to do this), it is not particularly convenient to do so, especially if one is not comfortable with programming. At the top of the library turret, then, is a black hole. The black hole is an interface to the self-newt process that is easy and convenient to use.

You can enter the black hole and leave it at will. You can enter the black hole for a specified duration (e.g. `enter black hole for 1 week`). If you then disconnect while still inside the black hole, you will be unable to log back on to the MOO until the week (or whatever duration you specified) has passed. The duration of one's self-newting is private, and players may also set their home to the black hole and come and go as they please, obscuring who has self-newted and who simply chooses to set eir home there. (Those who wish greater privacy in their self-newting should set their home to the black hole, also, before disconnecting.)

To get to the top of the library turret, go up from the library alcove until you get there.

LambdaMOO Museum (#50827)

Like the library, the LambdaMOO Museum is another of our venerated institutions. Inaugurated in July of 1992, for years it has been the resource of choice for researching existing generics, player classes, feature objects, and room types.

Several years ago, the museum's founder, thinking he was soon to lose net access, offered ownership of the museum to a trusted friend, who, alas, declined, citing other competing obligations. In the years since, the museum declined somewhat, suffering from a combination of fervent protectionism and benign neglect.

In the spring of 1999, a new curator volunteered his services, and, after some negotiation was approved by the original curator. There are some new exhibits, enhanced searching capabilities, and players may now catalog their own items for display in the appropriate section. An equestrian statue of the original curator is said to be in the works.

To get to the LambdaMOO Museum, go south from the library, east three times, then north.

Negative Museum (#68493)

Tucked into a nook, far from the conventional museum, is a little gem of an exhibit dedicated to the negative objects on the MOO. It's a long walk, but well worth the trip. Starting from the entrance hall, proceed:

- east to Corridor
- south to Ground Floor Stairwell
- up to First Floor Stairwell
- west to First Floor Corridor
- south to First Floor Corridor
- east to First Floor Corridor
- north to First Floor Corridor
- north to First Floor Corridor (Boardroom)
- east to East Corridor
- east to East Corridor
- east to Corner
- north to North Corridor
- north to North Corridor
- north to North Corridor
- east to the Negative Museum

Underground Arcade (#16471)

This room is the hub of an underground complex of shops. Here you will find Sammy the clown, who will give you a balloon if you ask, and a directory of the various shops. The directory itself is something of a historical document – some of the shops listed have long since closed, their entries in the directory the only record of their bygone existence.

The arcade itself has three wings, east, north, and west.

To get to the underground arcade, go east from the entrance hall, south into the stairwell, down two levels, then north.

Xorbon's Floral Shoppe (#33958)

Xorbon's is *the* place to get flowers for your sweetie, or someone you just happen to like. The shop itself is a delightful venue – ordering flowers is easy, and delivery is prompt and polite. Be sure to get there early on Valentines Day, though, as they've been known to sell out.

If you are lucky enough to receive a bouquet, be sure to water your flowers from time to time to keep them fresh and healthy.

To get to Xorbon's, go east from the underground arcade lobby, then north.

The Pizza Parlor (#15229)

Mama Bungweisi's is a great place to go and party with friends. You can order pizza, share it with your friends, get a soda, and, if you're clever, get a quarter from the change machine and play your favorite tunes on the antiquated jukebox that is there.

The parlor is animated with a variety of themely messages that give it a certain ambiance all its own. Plus, they deliver!

To get to the pizza parlor, go east from the underground arcade lobby, then northeast.

Tasks 'n Frobbin's (#17499)

After your visit to Mama Bungweisi's, be sure to stop in next door at Tasks 'n Frobbin's for an ice cream cone. Order your cone at the counter, then top it with any of the twenty-five million eight hundred seventy-four thousand one hundred thirty-three flavors of ice cream that they have there. Read the menu to see the price list.

(For those who may not know, the name of this establishment is a pun on an American ice cream store franchise named “Baskin Robbins”.)

To get to Tasks ’n Frobbin’s, go southwest from the pizza parlor, then southeast.

Mud Wrestling Pit (#36017)

The mud wrestling pit is best enjoyed with a party of two or more people, and is a great place to let loose and let fly. You can throw mud, muck, goo, or just about anything else at someone – the clever part is that whatever you throw is then integrated into your target’s description. You can also wrestle <someone>. You can take a refreshing shower as often as you like, too (which shower attendant you get depends on your gender).

The mud wrestling pit was originally authored by gru. Later, gru went into a period of seclusion, recycling much of what he owned, including the mud wrestling pit and Buddy (a robot, beloved by some). gru later graciously made the code available again, at this author’s request, and I was able to reconstruct it.

To get to the mud wrestling pit, go north from the lobby of the underground arcade, then northeast.

The Garage (#39)

The main thing about a garage is, you go there and rummage around for things, and so it is with ours.

A room owner can designate certain objects or players as *residents* of a room, and can write programming on a room that treats residents and non-residents differently.

In this case, if an object has been designated as a resident, it will be visible, whereas if you drop an object that is not a resident, it will not be visible. Furthermore (and this is the good part) you can search for items that are residents.

You might find (or search for) a shipping crate. The shipping crate contains a bunch of motorcycle parts, and this is a puzzle by yduJ. I found it difficult, but then, I know very little about motorcycles. (Hint: Several parts need to be connected to more than one thing.) Another useful thing you might search for in the garage is a tool box and/or certain tools.

To get to the garage, go north from the housekeeper’s quarters.

A Decent Piece of Turf (#24641)

A Decent Piece of Turf is the hub of and gateway to the older part of the mansion grounds. It was created and landscaped by The Great Bartlebooth. The hallmark of Bartlebooth’s work is that each object is characterized by a deliberate, defining, idiosyncratic flaw. Nothing of his suffers from bland perfection. In the case

of a decent piece of turf, "...your eyes feast on the thick grass, worthy of the gardens at Kew, except for an ugly weed stump, which is an unsightly reminder of everything the turf denies." The stump itself is a wonderful exercise for would-be gardeners. You can dig the stump, but that leaves a divot, which must then be filled, which leaves a bald patch, which must then be watered. To your horror, a weed sprouts!

The topiary bush is another excellent example of Bartlebooth's work. You can clip the top, middle, and bottom to resemble a human, bird, or animal, and each combination yields a new creature, each more fantastic than the last. (The centaur is my personal favorite.)

The reflecting pool serves as a sundial; the number of fat happy goldfish is the number of connected players.

The rose tree is an example of Carrot's work at its least baroque, and that is still pretty baroque. You can pick a rose from the tree and take it with you. The colors are most unusual. Each rose lasts 48 hours.

The flag is a wind sock (in disguise), a requirement for helicopters to land.

To get to a decent piece of turf, go south from the yard.

Gazebo (#52061)

The gazebo is not, in and of itself, a heavily programmed or interactive place, yet over the years players have gone there to interact. In its heyday, it was a favored trysting place. (Its owner used to find abandoned articles of clothing there on a fairly regular basis.) Delightfully described, it was one of the first publicly connected rooms with integrated seats, and it has a charming array of them.

The small table there has a conch shell on it. It is sometimes said that listening to one will transport you to faraway places.

To get to the gazebo, go to a decent piece of turf, then type `enter gazebo`.

Gazebo Roof (#70379)

From the top of the gazebo roof, you can see in each of the four cardinal compass-point directions. The weather vane is a VR way of seeing what the current lag is.

The gazebo roof is also where the black magpie makes its nest, hoarding all the various things it has scavenged from around the MOO. There's all sorts of random stuff in there.

To get to the gazebo roof, go to a decent piece of turf, then type `climb trellis`.

Makeshift Cafe (#39999)

In the early middle days of LambdaMOO, when the living room, according to some, had started to change its makeup, the so-called Power Elite chose to gather at the Makeshift Cafe on the grounds behind the house. There was a partial overlap between this crowd and the gang at JaysHouseMOO, which is how the JAYSHOUSE picturephone came to be there. It is said that it can sometimes allow communication between players on the two MOOs, but that it depends on a switch at JaysHouseMOO being in the “on” position. This author has never seen the picturephone actually work.

The RL is owned by Doug. Doug wrote to me, and told me that it’s called “a RL” rather than “an RL” because he has always asserted that the proper pronunciation of “RL” is “real life”. Legend has it that on occasion it would somehow boot wizards. It has an interesting message if you try to take it.

The human cannon is a delightful piece of work, and behaves slightly differently depending on whether zero, one, or more people are inside when it’s fired.

The cheap number puzzle works just about exactly as you might expect.

The Lambda MOOsPaper is a vestige of a bygone era. At one time it was owned by waffle, and was taken seriously as a local compendium of online and offline events. There have been occasional efforts to revive it, but none has succeeded to date.

To get to the makeshift cafe, go west from a decent piece of turf.

The Underground Waterfall (#15413)

The Underground Waterfall is one of the loveliest places on the MOO that I know of, and a wonderful example of how much can be done with a room without doing any actual programming. Though it has been criticized for its lack of verbs, it is one of the very best pieces of Tiny Scenery extant.

The room is rich with details: You can look at any of the trees, the undergrowth, the clearing, the pool, the edge (of the pool), the water, the moss-covered rocks, the waterfall, the bank, the pond, the stream, the foliage, the small wooden sign, the plants, down (at the lush grass), at the break in the foliage to the south. (Note, if you have Carrot’s Viewing Feature (#46278), you can type @dview and words in the description for which there is a corresponding detail will appear in upper case.)

The available seats are the pool, the mossy rocks, edge of the waterfall, the bank of the pool, the stepping stones, and the grass.

The surrounding area has long been known as “The Land Down Under”. There is a map of the land down under in the atlas on the mantel in the living room.

To get to the underground waterfall, go to a decent piece of turf, enter the gazebo, then go down through the trap door.

West of the Yard (#3942)

West of the Yard used to be called “West of Gardens”, but that was back when the gardens existed only as a mere mention in the description of the living room. This location’s owner, Jon_BonJarleycorn, is something of a historical figure at LambdaMOO, but was nonetheless reaped in his time and his possessions recycled. A hue and cry ensued, and the wizards restored not only the player character, but nearly all his original objects (many of them rooms that were part of the grounds) with their original object numbers. In the course of this fiasco and its subsequent resolution, the chapel, which used to be found in West of Gardens (now West of the Yard), got lost in the shuffle. It has since been found and restored to its former location.

The chapel was originally programmed by gru, who later bequeathed it to Jool, who loaned it to Yib, who spruced it up a bit and then gave it back to Jool. It was once a popular venue for MOOers who wanted to get married in VR. Inside the chapel, you can sit, stand, kneel, prostrate, levitate, pray, meditate, shout, whine, flame, chant, cower, pout, contemplate, sigh, confess, float, plead, relax, officiate, sermonize, listen, recline, rant, wait, idle, sleep, lag, respond, nap, or genuflect (as your inclinations dictate). These are not mere emotes: The chapel’s description is cleverly programmed to show its occupants sitting and praying, standing and shouting, chanting, floating, etc. (as their inclinations dictate). The chaplain is a delightful instance of an old bit of MOO technology called a monitor. Akin to the globe in the entrance hall (where anyone may add or delete a location), anyone may add or erase a message from the chaplain’s repertoire. The nice thing is that this chaplain is quiet while others are speaking, but offers words of comfort and wisdom during moments that would otherwise be silent.

To get to west of the yard, go west from the yard, or north from the makeshift cafe.

Base of Large Oak Tree (#2834)

Lambda house is graced with a magnificent old oak tree, which you can climb. Climbing trees is inherently fun, and there is a good bit of casual exploring to do near the base of the tree and up among its branches. There is a tree house, whose rope ladder you can raise and lower. Further up, at the top of the tree, there is an acorn. You can enter the acorn, and there is a puzzle. Figuring out the nature of the puzzle is part of the puzzle (hint, examine *everything* to get started). I haven’t solved this puzzle yet, but it has gotten good reviews from others.

If you get a rash of poison ivy, calamine lotion is said to help. (Try the first aid kit in the half bath near the master bathroom.)

To get to the base of the large oak tree, go south from the patio, or east from the decent piece of turf.

Tree Root System and Stone God Puzzle (#18691)

The Stone God Puzzle is a fine one. Here are a few hints, just to help you get started:

- Use a pencil and paper.
- Get some coins or buttons or jelly beans to use as tokens, to place and move on the paper.
- Most sandstone walls can be pushed. The syntax is push <direction>, e.g. push east.
- No granite walls can be pushed, but you can try.
- You can tap on a wall (e.g. tap on north) to see if a sandstone wall can be pushed.

To get to the tree root system, go southeast from the base of the large oak tree (yes, you have to endure the brambles), then enter tree, then down, then north.

Landing Site (#5468)

The landing site was LambdaMOO's early concession to those who insisted on a space theme, and over the years it has served a variety of UFOs and other vessels. Today it is home to helicopter N001LM, which was my first programming project there.

From outside, you can preflight it (always a prudent idea), and enter it. From inside, there are a variety of options:

start	look hobbs
hover	look chart
fly	scrutinize chart
faster	land
slower	land <location>
higher	overfly <location>
lower	wave
look placard	stop
look out	shutdown
look down	exit/jump/disem*bark

The helicopter's description and behavior change depending on whether it's running or stopped, parked, hovering, or in flight.

If you land on the asphalt roof, they'll hear the rumble of the engine in the living room. Some other locations also broadcast helicopter arrivals and departures to neighboring rooms.

There are appropriate messages for spectators outside the helicopter when it takes off, flies overhead, and lands. These messages also differ depending on how

high the helicopter is flying. If you are at the landing site when someone crashes it, you get to see a team of engineers truck it in and put it back together.

It knows the difference between a low-altitude hover (in the location you took off from) and a high-altitude-hover (in the sky, over a location).

If you fly a MOO helicopter, you get a souvenir pair of pilot's wings. If you jump out of the helicopter while it's airborne, the pin turns into a little anvil with wings. If you crash, it also changes, depending on where you end up. The pins last 24 hours. (What do you expect from a cheap souvenir?)

As you overfly locations, people on the ground are notified. (In the early testing stages, not knowing any better, I flew back and forth, constantly, over the Makeshift Cafe, where WhiteRabbit was hanging out, and really got on his Bad List. It took me years to redeem myself.) Aircraft cast shadows, which are actual objects that are moved to the various locations the aircraft overfly. This enables people on the ground to wave to people in the aircraft (type wave at helicopter for example).

Helicopters can only be landed at catalogued outdoor rooms that have wind socks. This is to prevent people from landing helicopters in the living room and other indoor locations.

To get to the landing site, go west from the yard through West of the Yard to the meadow, then north.

Hell (#19232)

Hell, nowadays, just isn't the place it used to be, and it is included here mostly for historical interest. Owned by Wintermute, it has been neglected for years.

Once upon a time, one was pelted with a torrent of particularly offensive spam immediately upon arrival. Now, it is a much quieter place. Once upon a time, trapdoor was the verb of choice to be used on the hapless guest: A trap door opened up underneath em, and Boom! e was sent straight to hell. Now, guests are sent to the kitchen to fetch cookies or tea.

When I was building the MOO helicopter, "Ooh! Can I crash it?" was perhaps the most frequently asked question. I didn't want to do it. (In point of fact, helicopters are quite capable of gliding to the ground and landing safely in the event of an engine failure, and having worked so hard to make it realistic in other ways, I was not pleased at this request. Furthermore, I was stymied as to how I was going to depict a helicopter crash in a meaningful way.) Finally I caved in, though, and added the code. And I sent all the helicopter's occupants straight to hell, without giving them the satisfaction of actually seeing the helicopter's mangled remains, and got the last laugh.

The road to hell is paved with good intentions. To get there on LambdaMOO, however, you must either crash a helicopter or take the elevator.

Heaven (#59714)

Heaven exists because Hell exists. After sending countless players to hell, I got bored, and wanted to add a bit of variety to the “crash experience”. So I created heaven as an alternative, and randomized crash victims’ fates. There’s nothing inherently interactive about the place – just a variety of messages that represent all the best things I can imagine.

Then it seemed only right to connect it, so that people wouldn’t have to break the VR and teleport out, so I did that, too.

Bartlebooth said, “Heaven should be hard to get into: Make it a puzzle!” So I did. In order to walk in through the Pearly Gates, you have to have the key, which is “hidden in plain sight” somewhere in the main house.

It’s hard to get into Heaven.

Open Field (#58923)

The open field is a very early example of Klaatu’s difficult-to-use but nonetheless brilliantly-conceived seasonal animated room. The room’s description and animation messages change from day to night and in accordance with the seasons. It’s a wonderful place for bird watching and star gazing, with different birds during the day and different constellations during the night each month of the year.

It is also the mooring place for three majestic hot air balloons, scarlet red, royal blue, and emerald green.

To get to the open field, go south from the decent piece of turf.

Formal Gardens (#59102)

Shortly after my first substantial quota grant, that rascal Carrot paged me that I should make a giant piece of Tiny Scenery, “... because you can.” This was really a very startling suggestion, because Carrot was an ARB member at the time (and this was back when ARB members were appointed rather than elected), and Tiny Scenery was highly frowned upon. But I was new, and eager to please, and so I set out to make the *very best* piece of Tiny Scenery I possibly could.

Very little of what now lies behind the house existed at that point; in fact, yduJ had posted to a public list that there was nothing south of the pool yet and that new building there would be welcome. Since the description of the living room mentioned a view of “the gardens” through the windows to the south, and since I had gone looking for them in vain, I decided that that would be my project. In addition, my programming buddy Klaatu had recently finished his generic seasonal animated room. I was the only one who really knew about it, and I resolved to showcase it. The formal gardens have a base description, plus a coda that changes each month and between day and night, plus animation messages that change each

month and between day and night. (The prose is about as flowery as you can get. I'm somewhat self-conscious about it today, but that's the way it goes.)

Meanwhile, Greene, one of the more flamboyant MOOers of the day, had made a jungle, connected a room named "Brazil" to that, and asked that it be connected south of the pool deck. Without a finished project to present, I was pre-empted, to my great consternation.

I continued working on it anyway, elevating it from "mere" Tiny Scenery to making it so that you could pick flowers there and actually have an object to take away – creating objects on the fly was my great craze at the time. It's a little-known fact, by the way, that you don't have to take pot luck with pick flower. If you want a single white rose, you can type `select a single white rose` and get one.

Then came the problem of where to connect it, since south of the pool was TAKEN (!#\$%&*). Bartlebooth and I discussed it, and decided to connect it to the open field with a bit of woods in between as a buffer, and so the formal gardens were a distant treasure (relatively speaking) for quite a while.

Eventually, Greene stopped connecting. I waited until the *day* she was eligible for reaping, and then asked to connect the formal gardens south of the pool when Greene's jungle was eventually recycled. Thus the formal gardens came to be in their current location (with the arbor in between as a sort of transition area). Then I had to reconcile the geography at the formal gardens' original location, which is how the ruined garden came to be in that spot.

Much later, I was telling this story to a friend, who asked me, "Do you know what's actually behind the house IRL?"

"What?" I asked.

"A jungle," he said.

Go figure.

To get to the formal gardens, go south from the pool deck to the arbor, then south again.

Caretaker's Cottage (#72097)

The caretaker's cottage, nestled snugly in the formal gardens, is a splendid example of Bartlebooth's genius for interior design. The fireplace and the antler chair are especially well described.

As work on this room evolved, it came to be something of a *nexus room*, meaning that it is a room from which you can connect to all sorts of other places. Historically, the ARB has frowned on nexus rooms per se, calling them unthemely. In this room's defense, however, I would point out that the objective was less to provide a jumping off point to so many places than to showcase various *ways* of getting around.

The fireplace is a child of the fireplace that's in the living room. To use it, type:

`enter fireplace`

then:

pull chain

There will be some grinding of gears, and then the fireplace will turn to face a new room. Any room containing a child of the living room fireplace (#43212) is automatically added to the rooms you can explore this way. You can open and close the fireplace in any room. If the fireplace is closed, you can't enter it, and people can't come out. (Words to the wise, if you happen to have one in a room that's intended to be private.)

On the north wall hangs a painting. This is not just any painting, but a kid of the generic "Trump" portal. (This is an allusion to the "Amber" series by Roger Zelazny.) If you stare at it, you will be transported to the location of another portal to which this one is linked:

On the south wall is a brass panel, with a row of buttons on it. To see the places to which the panel can transport you, type:

press list on panel

On the antler table are a snow globe and a conch shell. The shell will take you to the beach if you first take it from the table and then listen to it. The snow globe will take you to a variety of places if you take it from the table and then shake it.

To get to the caretaker's cottage, go southwest from the formal gardens.

Petting Zoo (#74291)

If you look east from the formal gardens, you will catch sight of an elephant! The Petting Zoo was originally authored by my friend Lamont_Cranston (gone but not forgotten). There you will find a variety of animals, some of which can be petted and some of which can't. You'll also find a machine with birdseed in it, and you can feed that to the parrot, or try to feed it to the other animals. To the southeast is a storage shed with other kinds of food for the other animals.

The timing of several of the messages seems to be a bit off – the parrot greets you upon arrival, but there's a delay, and likewise after you depart – but the charm of the rest of the programming makes up for this.

Each animal has its favorite food, but most of the animals also have fun messages if you try to feed them the wrong kind of food. You can also try to feed players to the different animals, with varying results.

The parrot is a parody of the living room's cockatoo. I dimly recall that there used to be an ongoing repartee between the parrot and the lion, but maybe the room's parent has been changed by the new owner, or something, because unfortunately those messages that I remember seem to be gone. Going to the zoo is a fun outing, even so.

To get to the petting zoo, go east from the formal gardens.

Forest (near the Open Field) (#52061)

When I wasn't able to get my first choice connection for the formal gardens, south of the pool, I looked around for a place to put them, and decided to put them further out on the vast grounds of the mansion. Putting the gardens immediately adjacent to the open field just didn't feel quite right, so I added a patch of woods between the two, with an idyllic description and a few animated messages for atmosphere. Later, Bartlebooth added an oak tree, on which people can (and do) carve their initials and short messages, "Y LOVES B" being a typical example.

The several parts that make up this particular forest work as expansion pieces, so that different locations don't have to exist cheek by jowl, but rather can have the feeling of a bit more space between them. The general layout is that each segment of the woods has a path that leads either back towards the house or further into the woods, plus one other connection, so that it's difficult to get lost. The first segment of woods (near the open field), being the head of the trail, is an exception, having the open field to its west, a dense thicket to the east, and base of large oak tree to the northeast. The path through the woods continues to the southeast.

There's a rabbit that hops through the woods and environs, as well. A certain dog used to love to chase rabbits, and this one was made for him to chase on the MOO. Anyone can chase the rabbit. It's shy, so trying to pet it or pick it up may or may not result in success. (It's not a puzzle, by the way. Just a shy rabbit.)

To get to the forest near the open field, go east from the open field, or southwest from the base of large oak tree.

Ruined Garden (#66623)

When the person who owned the jungle south of the pool was finally reaped and I was permitted to place the formal gardens there (at long last!) the question arose as to what to do about the gardens' previous site. Bartlebooth and I brainstormed a bit and decided that what should be in that place was a formal garden which had been allowed to go to ruin. There are many parallels to the original formal gardens – the description and animation messages change with the seasons and between day and night. The mood is rather sinister by day, but pleasant and cheerful at night. As in the formal gardens, you can pick flowers, but these are wild flowers with names like "nettleleaf horsemint", "creeping charlie", and "orange sneezeweed".

There is an urn in the ruined garden, repository for a couple of mementos – a handkerchief embroidered with the initial of the beholder, and a pistol, with which players have been known to play Russian Roulette. The loser is @newted for an interval of between two and six days.

Around the time that the ruined garden was being, well, ruined, there was also agitation afoot for the wizards to document in some way players who were reaped. What had been happening was that the only notice one got that someone was no longer with us was a message from the login watcher that some object number was no longer a valid player, but no good way to tell who it had been. Thus began what I

came to think of as the Great Death Project. People had requested a graveyard with a headstone giving information about every reaped player. This turns out not to be practical, because there are many, many people who request a character, log on just once or only a few times, and then never return. They are reaped to save database space, and erecting stones in their memory would defeat the purpose. It was finally agreed that gravestones would be erected for some players, and the ruined garden is where those stones repose. (The Tomb of the Unknown MOOers is for those who do not get a stone of their own.) The gravestones come in a variety of styles, and age (very slowly) over the course of time. Each has the name, object number, and first and last connection dates of a player, plus an epitaph. One can also place objects on the stones – a bouquet of wild flowers, for example.

If you are in the garden at just the right moment, you can actually witness the undertaker and his assistant carrying out their dolorous task.

To get to the ruined garden, go southeast from the forest near the open field, then south.

Undertaker's Cottage (#101792)

The undertaker's cottage and its contents make up the second part of The Great Death Project. The problem at hand was to find a way to record the departures of reaped and MOOicided players without clogging up the database unduly. This was accomplished in a couple of ways. First, the mailing list `*obituaries` was created, where reaped players' names, aliases, and numbers are posted. Unlike most mailing lists which expire after 30 days, this one expires after three days, which approximates how long obituaries run in many newspapers. Second, there is a family bible, in which "deaths" are recorded. The family bible is on the mantel of the fireplace in the undertaker's cottage (type `take bible` from mantel). One can look up recently departed players by name (though not by alias) or by object number. This information is kept for 40 days and 40 nights, so that if someone doesn't log on soon enough to catch a posting to `*obits`, one can look someone up in the family bible and find out who the "missing" object number used to be. Last, there is an epitaph registry, in which one may record an epitaph for someone. (Note, this must be done before the subject's demise.) The presence of an epitaph in the registry is what causes a player to get a headstone in the ruined garden if that player is ever reaped, the idea being that an epitaph signals that someone cared enough about a player to want to commemorate eir departure from the MOO. You can browse entries in the epitaph registry as well as write them.

One can give one's name to the undertaker. This is a relic of the fact that one used to have to rename oneself to something like "Toad13" before walking off the edge of the world to commit MOOicide. Giving one's name to the undertaker before renaming oneself caused one's actual name and aliases to appear in the appropriate post on `*obituaries`. Giving one's name to the undertaker is no longer meaningful, but might be, again, when `*Ballot:Bring_Back_the_Blender` is implemented.

The undertaker's cottage doubles as a funeral parlor (with a mostly-working pump organ), for those who wish to gather and mourn the dear departed.

Geographically, the undertaker's cottage corresponds exactly to the caretaker's cottage in the formal gardens, and its floor plan is the same. To get to the undertaker's cottage, go southwest from the ruined garden.

Crypt (#5502)

It seems reasonable to think that a mansion as large and as old as this one would have a family crypt where the bodies of the recently departed would be laid out. When the Russian Roulette pistol "kills" a person, eir "corpse" is moved to the crypt and laid out on the granite slab.

To get to the crypt, go down from the undertaker's cottage. Linger a while to let your eyes get used to the light, and to get a feel for the place.

Catacombs (#10328)

The catacombs are a classic "maze of twisty little passages" puzzle. Each of the nineteen chambers holds a different treasure, and this is part of how one can tell one chamber from another (as well as the listed available exits being different). The object of the puzzle is to collect all the treasures and deposit them in the sarcophagus that's in one of the chambers. The prize for solving the puzzle is that you get an amulet with your name inscribed on it (presented in a ceremony that includes a skeleton ballet). The amulet is a rotating trophy, and is yours to wear until someone else solves the puzzle.

Anyone may adopt a catacomb chamber as eir home.

To get to the first catacomb chamber, go south from the crypt.

The Green Cathedral (#83618)

The Green Cathedral's purpose is just to be a quiet, restful spot in the woods. The description changes with the time of day. In the interest of solitude, it will accommodate no more than two connected players at any given time.

To get to the green cathedral, start in the open field. Go east into the forest (near the open field), southeast (near the ruined garden), southwest (near the green cathedral), then north.

Japanese Garden (#38351)

The Japanese Garden is a tranquil spot deep in the forest. You can feed the fish, whose level of hunger varies depending on how recently they've been fed. You can also sit and meditate, which will enable you to learn about your Karma. (This is the original code on which the popular Karma FO (#1283) is based.)

To get to the Japanese Garden, go southwest from the forest near the green cathedral, then southeast.

A Dense Thicket (#83100)

It's difficult to balance trying to keep an area within the stated LambdaMOO theme, and wanting to say yes to people who have put creative effort into building and describing an area that needs to be outdoors but which might not actually be found on the grounds of a large mansion. The dense thicket is one themely transition to such areas, the idea being that if you wander into a dense thicket on the grounds of a mansion, you might get lost and then not actually be *on* the grounds of the mansion anymore. The dense thicket has a variable exit. At any given time, the description will mention a place that lies in some specific direction. If you type `wander` while in the dense thicket, you will seem to wander about for a bit, and then catch a glimpse of a different destination. These destinations include parts known and unknown, and are left for the intrepid explorer to discover on eir own.

To get to the dense thicket go east from the forest near the open field.

Fishing Pond (#66099)

The fishing pond is a fine place to spend a leisurely afternoon.

I inherited the fishing pond from a friend who knew he was going to lose MOO access, and it is to my great chagrin that I never finished it as I promised I would, and to my greater chagrin that I can no longer remember the original author's name. When I finally decided to face facts and admit I just wasn't going to get around to doing right by this project, I looked for a volunteer who would, and that volunteer was `Road_Dog` (#96779).

Now, my dad used to take me fishing in my youth, and I know that if you bait a hook with a worm, you hang it over the side of the boat (or a bridge) and wait for a fish to bite; and if you're going to cast for fish, then you use a lure (or maybe a fly). I have a standing disagreement with `Road_Dog` about his implementation of having to bait one's hook before casting. Be that as it may, Roadie has put a lot of effort into making the fishing pond a fun place, with many different ways to interact. Roadie's emphasis was more on making things intuitively usable than on strict object-oriented programming. The down side is that using the `examine` verb with various objects doesn't always tell you the whole story of what you can do, but the up side is that if you just try things that seem natural, they often work.

Bert Burnsmythe is our resident fishing guide, and when he arrives on the scene you can ask him for a pole (ask Bert for pole) to get started on your great fishing adventure. Good luck. Ladies: Be sure to kiss the frog; you never know when you might get lucky.

To get to the fishing pond, go southeast from the open field.

Guest Room (#864)

The main feature of the upstairs guest room is that it is home to the enormous model railroad layout. This marvel of miniaturization, created by waffle, is the epitome of themely transition, in this author's humble opinion. Lots of things can go there that might not otherwise make sense as part of a mansion and its grounds, and lots of things have. Places geared to a more urban theme, for example, often connect in Tiny Town and its environs. In the beginning, this was blessed by the ARB as an officially sanctioned themely transition. Later boards would dismiss Tiny Town connections as "boring" and exhort builders to find a connection that was "more imaginative". I don't know of any recent builders who have built on the train layout and applied for quota, so it's hard to know the current ARB members' take on this.

If you look at the layout, you can see where the train is, and also tiny figures moving about, if there are any connected players there at the time.

If you type:

```
enter layout
```

you will be transported to a randomly-selected location on it. Many of the locations there have train service, though some do not. From those locations you can see (far above and greatly magnified) the guest room and its contents. To exit the layout, type:

```
jump
```

You will be transported back to the guest room.

Other rooms may branch off from the rooms accessible in this way, from which you may or may not be able to see the guest room and jump back to it. The idea is that at the first point of transition, the fact that you have just been miniaturized is quite obvious. As you explore the environs, you get further and further "into" a particular scene and the fact that you're tiny is less obvious, perhaps even forgotten.

Also in the guest room (usually) is a wind-up duck. This is a full implementation of the project described in yduJ's programming tutorial (found in the library). You have to take the duck to wind it up, then if you drop it, it does its thing. In particular, its description changes depending on its state, and it stops quacking if you pick it up, so it is worth playing with and looking at more than once.

To get to the guest room, go south from the library into the corridor, then south again.

Main Street Station (#31821)

The TinyScenery Express runs in a loop. A logical embarkation point is Main Street Station, in Tiny Town.

You can read the schedule to see the list of stops.

The loudspeaker keeps you informed of the train's progress. If you don't like the noise, you can switch it off.

When the train pulls into the station, you can board it by typing `enter train`. To get off the train at any point, type `exit`. While on board, you can type `look out` to see the train's surroundings.

Tiny Town, to the south of Main Street Station, is the most elaborately developed part of the train layout as of this writing. Some of the other stops are mere Tiny Scenery at present, but some have been or are being developed into more, and are fun to explore. West of House replicates the entry point to the Zork game. (The game has not been ported to LambdaMOO in its entirety, however.) South of Reservoir has been developed: To the north is Swine Lake, to the south, the Happy Trails Camping Area, where portable homes are welcome to park. Grand Central Station provides access to several different areas.

The owner of the enormous model railroad layout specifically welcomes connection requests.

There is no direct way to get to Main Street Station from the guest room, as entering the enormous model railroad layout puts you down on a random spot. You can, however, go to the library, take *Modern Model Railroading* from the Geography shelf, and read it. You will be transported to Main Street Station directly.

The Corner of Main Street and Queens Boulevard (#31889)

The Corner of Main Street and Queens Boulevard is not an interactive area in and of itself, but as the virtual hub of Tiny Town, it is an important bit of infrastructure.

To get to the corner of Main and Queens, go to Main Street Station, then south to Main Street, then south once more.

Club Dred (#50590)

Club Dred, party venue extraordinaire, is one of the most richly programmed areas I know about. It comprises several rooms, including the main part of the club itself, the back hallway, ladies' and men's rooms, the balcony, the kitchen, a video room, the lower hallway and a band hall with a stage. It's an excellent place to gather with friends for an evening of revelry.

In each room, you can type about [here](#) for details and instructions for doing things. Some highlights:

In the main part of the Club, if you want to order a drink, you should type `sit at table`. Then, when Abigail the waitress comes over, you can type `order <drink> from Abigail` or `order <drink> from Abigail for <player>`. Presently she will deliver a drink object, which you can drink, sip, taste, etc. Abigail is quite a character; if you are feeling bold, you might flirt with her. If you are really feeling rowdy, you might even goose her! The bar is usually too crowded to find a seat, but you can stand and `order <drink> from bar` if you are not in the mood to sit down. There are some regular characters who only show up if six or more people are present.

From the main part of the club, go west to the back hallway. Here you will find three collages of photographs. You can type `look first`, `look second`, or `look third`, OR you can type `look for <player>` if you have someone particular in mind. The pay phone is here, and it's fun and easy to use. About here will give you the basic instructions you need to use it. If for some reason the person you're calling has difficulty anyway, you may need to prompt em via page to type `examine phone`, and things should go fairly smoothly from there.

From the back hallway, exits north and south lead to the men's and ladies' rooms respectively. The basic commands in those rooms are what you would expect, plus you can `look wall`, `read <message-number> on wall` and `write <message> on wall` to participate in Club Dred's long tradition of graffiti.

The exit up from the back hallway leads to the balcony. As with all the rooms in Club Dred, typing about here yields helpful information, in this case about how to look at the play list and request and dedicate a song. You can jump from the balcony only if heavy metal is playing.

From the main part of the club again, you can sometimes sneak back into the kitchen (it depends on whether or not the bartender is paying close attention). There you'll find the Club Dred freezer, which is a cross between a container and a room. You can put things or people into it. People turn progressively bluer the longer they stay in there.

Again from the main part of the club, you can go down to the video room. The main feature of this room is that the tables are for two, and it's possible to have more intimate conversations as no one except the person sitting at the table with you can overhear the conversation. West from the video room is the lower hallway. You can buy a ticket from Ian if you wish to proceed (west) into the band hall. The way south leads to an RPG area; non-rpg players are denied entry. Ladies: Do not miss a chance to flirt with Ian. (He's shy, so you may have to persist, but his attentions are worth it!)

To get to Club Dred, go northwest from the corner of Main Street and Queens Boulevard.

The Morgue (#70385)

The Morgue is the single creepiest place I have ever been to on LambdaMOO, and I even remember the consternation of the ARB members at the time of its

creator's quota application, because the goings on there are so unspeakable. Yet they met the criteria and the request was granted.

The commands you'll need to do your grisly work there are:

```
get body from body bag
```

```
get instrument from table
```

or:

```
get tool from cabinet
```

```
sit on <body>
```

```
cut <body> with <tool-or-instrument>
```

```
stand from <body>
```

```
toss <body> in bag
```

As always, exam <object> will give you more information about its, er, uses. The body will be that of a real MOOer who has been absent for some while. The tools are many and varied. The sound effects will be with me for a long time.

To get to the morgue, go southeast from the corner of Main Street and Queens Boulevard.

Sensual Respites (#72239)

I am not a habituée of Sensual Respites, and I fear that I will not be able to do justice to the fine programming that I know has been done there and in the local environs, but it would be a crime to omit it, and so I am forging ahead.

Sexually explicit material is appropriate and encouraged in Sensual Respites, and it is probably second only to the living room as a popular hangout. Neighboring rooms offer a wide variety of variations on sexual themes. There is no directory, however – one is expected to explore on one's own.

Highlights include that the genders of the room's occupants are displayed when you enter, idlers are moved to adjacent rooms depending on how busy Sensual Respites itself becomes, and there is a verb with which enables players to @bounce other players who are being obnoxious.

Sensual Respites began as an adjunct to The Sex Room (#53011). Over the years of its existence it has expanded into a suite of many rooms, and its programming has become ever richer. The Sensual Suites Hotel was relocated from the Singles complex to Tiny Town around the start of the new millennium (in honor of all the tiny sex that takes place there).

To get to Sensual Respites, go west from the corner of Main Street and Queens Boulevard to West Queens Boulevard, thence north into the Sensual Suites Hotel. From there, go northwest into the office, down to Members Only, then southwest.

Yib's Palace! (#93665)

Yib's Palace! is a gambling casino in Tiny Town.

Even after I became a wizard, I avoided using wizperms in most of my building – partly to minimize unintended security holes, but mostly because I enjoyed the challenge of making toys that were fun that “anyone” could make – I liked showing how much could be done *without* needing a wizbit. Then one day the question occurred to me, “What are you saving it for?” and Yib's Palace! is the result of that. I had bandied about the notion of one's occasionally being able to find a few bytes of quota when searching the living room couch for lost items, but the bookkeeping necessary to keep people from trying to cheat seemed to be more trouble than a few bytes of quota were worth. Eventually someone in my circle of brainstorming pals suggested a slot machine that would take in and give out quota, and I went with that. I bought a few books about how slot machines work, and spent several hours with a spreadsheet program trying to get the reels just right so that the payouts would work out. The consensus among people who gave early feedback was that the house should take a cut, as is the case with real slot machines, so that's factored in. Once that was done, I made several particular slot machines and a place to put them. In the spirit of “something for everyone”, there is a slot machine for every budget, from 5 bytes up to 100 bytes at a time. (There used to be two other, more expensive machines, but someone tried to cheat, and another wizard looked at the possible payout (low odds, but possible) and decided e was uncomfortable.) cArrOT got into the act, and made some additional, fancier machines later, and those are a lot of fun, too.

You have to give explicit consent before you can win or lose quota. After you've played a while, you can ask the pit boss for the tally to see whether you're ahead or behind, and for the scoop, to see everyone's current standings.

You can order a drink from our sexy waitress (sister to Abigail, who works across the street at the more respectable Club Dred), or, if it gets too noisy in the casino itself, you can repair to the High Rollers' Club (just to the north) and have a drink with your friends there.

To get to Yib's Palace! go northeast from the corner of Main Street and Queens Boulevard.

Skid Row (#73624)

Not long after Yib's Palace! opened, someone said to me, “Let me know when you've built Skid Row,” and that's typical of how I get my best inspiration for building places. The challenge (as always) was to make it interesting and not just tiny scenery.

Its main purpose is to serve as a home for MOObums who have no other place to go: anyone may set eir home there. You can sit on the curb; disconnected players are depicted as sleeping in the gutter. The dumpster has a rotating inventory. You can toss things in, and even go dumpster diving if you're of a mind to. If you're feeling

really desperate, you can set your home inside the dumpster itself. You can also deface the dumpster with graffiti and read what others have written.

To get to Skid Row, go east from the corner of Main Street and Queens Boulevard.

The Drawing Room (#56651)

The drawing room was created to provide a venue that was close to the living room but for quieter conversations. It is one of three rooms served by James the Butler. (The other two are the smoking room and the library alcove.) James is the result of my second major project after the MOO helicopters. He is a 'bot who serves drinks, and was built in collaboration with my friend The_Walrus (I implemented the 'bot, The_Walrus implemented the drinks.) Butlers and bartenders are derived from the same generic drink-serving puppet; the difference is that a bartender will serve up absolutely anything, while a butler has a fixed selection of drinks to offer. In the early days of the drawing room, James's repertoire included only brandy, sherry, port, plus tea and coffee. His repertoire is still fixed, but the selection has expanded greatly over the years and for a few years, at least, James has also been authorized to deliver a programmer bit, which non-programmers may then install. James visits the drawing room periodically, offering refreshment; he can also be summoned by ringing the small bell on the curio table.

At one end of the room is a large aquarium filled with fish. There is fish food nearby, and feeding the fish is always a pleasant way to pass a few moments. This is one of a very few cases I know of where looking at an object gives more information than examining it – you must feed the fish by name, but only looking at the tank will list the names of the fish. The tank is also a gateway to the RPG system – stare at it to enter.

The curio table normally holds three items: the bell to summon James, a cherry puzzle box, and a stamp album. The cherry puzzle box is pleasant and fairly easy to solve. It is implemented as a portable room; to begin, you must remove the box from the table, drop it, and then enter it.

The stamp album, created by Bartlebooth, is one of my all-time favorite objects on the MOO. Each page in the album shows a selection of stamps; each stamp is based on an actual room in the MOO. You can study a particular stamp to see the room's full description and number. The stamps' descriptions are derived from a number of factors. The shape of each stamp, the "country of origin", what or whom is pictured on it, its value (in MooCents), and whether it is cancelled or not all have meaning. Type about album for those details.

To get to the drawing room, go northwest from the dining room.

The Smoking Room (#51556)

The smoking room was created at the same time as and in concert with the drawing room, expressing its authors' more exuberant side, and of the two rooms it is consistently the more popular. (Go figure.)

For swashbuckling fun, find a worthy opponent, take a fencing sabre each from the pair of hooks above the fireplace, and have at it.

For your smoking pleasure, there is a rack of pipes and a humidor of fine cigars. Each pipe is different, and blowing smoke rings is considered *de rigueur*. To my own surprise the exploding cigars are perhaps my favorite of all the things I've made on LambdaMOO. Best to smell one *before* you light it, however.

The bookcase offers a choice selection of classic literature, for your reading enjoyment.

Pull on the bell cord to summon the butler.

To get to the smoking room, go northeast from the dining room or east from the drawing room.

yduJ's Hair Salon (#3443)

This venerable establishment has been in existence for longer than I can remember, and it is a gem. LOVE your hair! Luigi's talent for giving one's hair new life is unsurpassed. Just chat with him and say what you'd like, and it's yours.

In Real Life, a haircut of great or questionable merit only lasts a few weeks. On LambdaMOO, it's gone within twenty-four hours.

To get to yduJ's Hair Salon, go east from the entrance hall, south into the stairwell, up one flight, west four times, then north. Or go up from the family room, east twice, and then north.

Hacker's Heaven (#4747)

This used to be the place where all the "in" people hung out, at least for a while – as is well known, places wax and wane in popularity over the course of time.

The magic number repository is a child of the recycling center. You can look at it to see what appealing object numbers are available, and request one if you wish. The magic number extractor can be used to search for additional magic numbers.

The LambdaMOO Official Helpful Person Badge Dispenser is here, and if you ever wondered where those Official Helpful Person badges came from, this is the place.

The number (it varies) is a special object that can be mathematically manipulated in a variety of ways and is not limited to 32 bits.

The other items include intravenous caffeine machine, the Gary_Severn Memorial Fission Reactor and Power Supply, thermometer, harmless geusting simulator, Capitalization Police, Anarchist, and Political Bumpersticker. They are artifacts of long-ago good times, created and programmed for the joy of it. Or else I'm not enough of a hacker to appreciate their deeper worth.

To get to Hacker's Heaven go north from yduJ's Hair Salon.

The Blue Iguana (#71896)

This very fine drinking establishment first opened its doors circa 1994. Sydney, the bartender, will be glad to serve you a drink.

There is a pool table here, which, while it takes a bit of focus to master, is well worth the effort and terrific fun. Beware of pool sharks, however – one's skill improves with practice. Toss the coin and have your opponent call it in the air to see who begins.

This would be an excellent venue for a good-sized party if one wanted a change from some of the more usual haunts. Best enjoyed by two or more people at a time.

To get to The Blue Iguana, go to the gazebo, take shell from table, then listen to shell. Then from KokoMOO beach, proceed north.

The Middle of the Ocean (#6404)

The ocean connects many of the beaches that people have built here over the years. Like the thicket, it utilizes a variable exit. At any particular moment, the tide will be flowing in the direction of some particular place. This changes with time, or, if you're tired of waiting, type `wait`, and the tide will change direction sooner.

To get to the middle of the ocean, type `swim` from any of several beaches. One way to get there is to listen to the shell on the table in the gazebo, then swim out from KokoMOO beach.

Sandcastle Beach (#7542)

Of the various beaches on LambdaMOO, Sandcastle beach is perhaps my favorite. You can bury things (and people!) in the sand, and build arbitrarily elaborate castles, too. To get started, type `about` here.

To get to Sandcastle Beach, swim to the middle of the ocean, wait for the tide to turn, then swim for shore.

Deep Thought's Foyer (#34650)

Deep Thought is the hardest puzzle on the MOO that I've solved so far (though I know of harder ones), and it is justifiably famous. It's a programming puzzle. The object is to get from Deep Thought's Foyer to Deep Thought's Lair. Good luck. More skill.

To get to Deep Thought's Foyer, proceed as follows, starting from the entrance hall:

- east to Corridor
- south to Ground Floor Stairwell
- up to First Floor Stairwell
- west to First Floor Corridor
- south to First Floor Corridor
- east to First Floor Corridor
- north to First Floor Corridor
- north to First Floor Corridor (Boardroom)
- east to East Corridor
- east to East Corridor
- south to Hag's
- south to Deep Thought's Foyer

Vent System (#23032)

The vent system is just vast. It connects many, many of the older public and private rooms on the MOO, and might even be used by MOO archaeologists to identify which rooms are among the oldest here.

I'm told that long ago the vent system used to rattle and clank mightily, but have never heard this myself. The naming convention is that the part before the hyphen in a vent room's name represents the floor (GW is ground floor west, 2W is second floor west, 1.5E is floor 1.5 east (because of short flights of stairs)). The part of a duct's name after the hyphen sometimes seems to give a hint about a connected room, if any, for example. "L" for laundry, "K" for kitchen, etc., but I have not broken all of this part of the code.

I haven't explored every bit of it, but the descriptions do vary: sometimes new, sometimes old, sometimes dusty, seemingly corresponding to the parts of the house that they run through.

There are many ways to enter the vent system, and there is a map in the map room (northeast from the library). Here is a quick tour of a part of it:

- Starting from the entrance hall, go east to the corridor.
- Then south into the stairwell.

Then up three flights to the top.

Then west to the utility roof.

Enter the air conditioner which is usually there (it's possible someone may have moved it; the housekeeper returns it periodically).

Go east.

Go down to the bottom. While you're there, jump on the springboard, and when you've had enough fun with that, go back to the bottom and proceed west twice.

Go up, and then out. You will be in a familiar place.

To get to the vent system, you can type `vent` from almost any room that's connected (the laundry room is one), and to exit the vent system to a connected room, you can generally type `out`. A few chambers use compass directions, instead.

The Edge of the World (#40309)

The Edge of the World used to be the place to go if you wanted to leave the MOO for good. In days of yore, one could divest oneself of various ties to the MOO (recycle all objects, get rid of all morphs, even give up one's name), then walk off the edge of the world and one's character would be recycled. MOOicide was discouraged by the wizards, and if one chose to leave the MOO in this fashion, and later wanted to come back, e would have to write a letter to the wizards saying why e MOOicided and how e intended to avoid similar situations in the future.

In 1997, `*Ballot:MOOicide_Reform` passed, which changed the behavior of the Edge of the World to `@newting` a player for one month less than the reap period. If the person continued to stay away and was subsequently reaped, e could get a new character and come back for the asking without having to explain emself to a wizard – or anyone else – unless e wanted to.

In 1998, `*Ballot:Bring_Back_the_Blender` passed, which called for the cuisinart in the kitchen to be modified so that it would `@toad` a player, and for jumping off the edge of the world to result in a newting similar to that associated with the Russian Roulette pistol, i.e. between two and six days. Implementation of this ballot is not yet complete. In the interim, the wizard TheCat (now Retired-Wizard-4) decided that while the blender part of `*B:BBB` was being implemented, the wizards could fudge the edge of the world part by manually un-newting anyone who had been a newt for more than a week.

In 2000, `*Petition:Drama_Queens` was written to request that the wizards cease this behavior. The ballot passed.

The departure log lets you read a list of people who have walked off the edge.

To get to the edge of the world, go north from the driveway, then west as far as you can go.

You see a banana peel here.