THE
Roberta williams
anthology™

The evolution of computer gaming in a box

THE ROBERTA WILLIAMS ANTHOLOGY

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INSTALLATION

TO INSTALL IN WINDOWS®:

1. Insert *The Roberta Williams Anthology* CD #1 into your CD-ROM drive.
2. If your computer is not already in Windows®, type WIN and press the ENTER key at the MS-DOS prompt.
3. In Windows 3.1, in the Program Manager, left-click on the menu choice FILE and select the RUN option. In Windows 95, left-click on the START button and select the RUN option. Type D:\SETUP and click OK. If your CD-ROM drive is F:, type F:\SETUP.
4. Follow the on-screen prompts to complete installation.

TO INSTALL IN MS-DOS:

1. Insert *The Roberta Williams Anthology* CD into your CD-ROM drive.
2. From an MS-DOS prompt, type the CD-ROM drive letter followed by a colon, then press the ENTER key. If your CD-ROM drive is D:, type D: and press the ENTER key. If your CD-ROM drive is H:, type H: and press the ENTER key.
3. At the CD-ROM drive prompt ("D:>"), type: INSTALL and press the ENTER key.

   NOTE: Typing D:INSTALL will not work. You must type D: and press ENTER then type INSTALL and press ENTER.

4. Follow the on-screen prompts to complete the installation.

TO PLAY:

1. In Windows, open *The Roberta Williams Anthology* group and double click on the game icon.
2. In MS-DOS, at the drive letter you installed to, type CD\SIERRA\RWANTH and press the ENTER key. Then type in the command to start the game you installed. Here's a list of commands to start each game:

KQ1OLD.BAT	KQ6.BAT
KQ1NEW.BAT	KQ7.BAT
KQ2.BAT	MG.BAT
KQ3.BAT	LB1.BAT
KQ4.BAT	LB2.BAT
KQ5.BAT	PHANTASM.BAT

NOTE: The Apple games must be run from Windows®

INTRODUCTION

By Ken Williams

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You are standing at the end of a road before a small brick building. Around you is a forest. A small stream flows out of the building and down a gully. >SOUTH
You have walked up a hill, still in the forest. The road slopes back down the other side of the hill. There is a building in the distance. >GO BUILDING
You are inside a building, a well house for a large spring.

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This is the beginning of the game that so captured my wife, Roberta, that she could not sleep for days while exploring the caves beneath the well. The year was 1979. I was programming an income tax program on a mainframe computer that was 3,000 miles from my Los Angeles home. To access the computer, I had a teletype machine. It was really just a typewriter with a modem and a printer communicating at 110 BPS; but it allowed me to get my work done. Although the teletype was at home solely for work, that didn't stop me from exploring the mainframe for anything else interesting to do.

I will always remember the thrill of discovery when I saw something called Adventure and typed it just to see what would happen. Back typed the computer, "You are standing..." Within minutes I was calling over to Roberta to show her my discovery. No work got done that night.

I don't recall there being any directions to the game. It quickly became obvious that it wanted me to type one or two-word sentences, usually a verb and a noun. When we encountered a bird, **FEED BIRD** became obvious. Encountering a stream, how could we not **ENTER STREAM**?

"...The End." Uh oh! What now? Three weeks had passed in what seemed like three minutes. I searched every directory on the mainframe computer for another similar game, but with no luck. I did find some background information on the game, though. It had been programmed by a couple of hackers named Crowther and Woods at MIT. Why the game was programmed and whether they would ever program another was and continues to be a mystery.

Roberta and I were not alone in our fascination with this new style of game. In Florida, Scott and Alexis Adams, another couple, had not only been consumed by Adventure, but decided to do something about it. They formed the company Adventure International with the goal of creating more adventure games.

Personal computers were just getting started. Most people think of the Apple II as the first personal computer, but, there were several other computers before the Apple. Radio Shack had a major success in 1979 with the TRS-80. At the time, computers didn't have floppy drives, so when Scott and Alexis set out to program their own games, they had to type the programs into the TRS-80's memory and then save them on an audio cassette tape. By late 1979, Scott had already programmed five new adventure games for the TRS-80.

All right!! I borrowed a TRS-80 from work and Roberta and I started enjoying Scott's work. Scott really didn't change the style of the game from what had been done in the original adventure. You still typed in two-word sentences and the computer typed back your location. The plot had changed but the game was the same.

Roberta loved the games but wondered if they wouldn't be better if, instead of a textual description, there would be a picture. Instead of reading, "You are standing in front of a house," why not just show a picture of the house? Anyone who knows Roberta will tell you that, once she sets her mind to something, it's sure to happen.

The Apple II was starting to catch up to the TRS-80. I wanted my own personal computer to start programming a FORTRAN compiler. Roberta thought I should help her program her vision of an adventure game with graphics. Our gift to each other for Christmas 1979 was an Apple II computer. For only $2,000, I was able to buy 64K of memory, a floppy disk drive which held almost 85K (!) of data, and a monochrome monitor.

Roberta then bought me dinner at a local steak place and proceeded to describe her game idea. There would be a haunted house. You would be trapped overnight with seven other people, one of whom would be a killer. Roberta wanted pictures of every room in the house and would write the story and draw the pictures, if I would write the program. As Roberta talked, she grew more and more excited. Her voice rose in volume. People around us in the restaurant started staring as she depicted for me how each of her characters would die. I was a bit embarrassed; she caught my attention.

For a television show recently, I got to play a little of the game she described that night, Mystery House. The pictures are black-and-white outlines resembling the drawings a six-year-old child might make on a chalk board given only a few minutes while the teacher was out of the room. Game play was unchanged from the original Adventure; but, now you could see where you were.

The picture even changed, based on what you typed. For instance, if you were looking at the front of the house and said OPEN DOOR, the picture would be completely redrawn with the front door now open. By typing GO DOOR, you would be trapped within the house and the fun would begin.

Driving from store to store, Roberta and I sold Mystery House ourselves. We even called Scott Adams and started selling his games, too, as well as our own. Covering the west coast was easy in those days. You could stop at every computer store west of the Rockies and only have to leave your car eight times.

I doubt Crowther and Woods ever realized that they were creating a whole industry. Another company was born out of MIT at the same time, Infocom. While Roberta and I were expanding the definition of an adventure game to include graphics, Infocom was working on improving how you communicated with the game.

Instead of simple expressions like OPEN MAILBOX, you could suddenly type in more complex sentences, like OPEN THE MAILBOX AND LOOK INSIDE. TAKE EVERYTHING EXCEPT THE BLUE FEATHER. Infocom hit the big time with games like Zork, Suspended, and Wish Bringer. Thanks to their great game design, the intelligence of their text parser, and packaging innovation, they took the industry by storm. It is tough to believe now, but at one point in 1983, eight of the personal computer industry's hottest selling games were all-text adventures by Infocom.

Adventure games had gone in two directions. Infocom had done so well with the all-text game that Scott Adams had not been able to compete and left the business. Gamers liked our graphics, but even we had to admit that Infocom had us beat in several areas. Our graphics used so much of the computer's memory that we simply could not do games with the kind of depth of Infocom's.

Then, IBM invented the PCjr. Infocom's success in 1983 and some dumb mistakes at our end (making video game cartridges) almost sent us the way of Scott and Alexis' company. Infocom and Sierra were in such deep financial trouble that both our companies were for sale to just about anyone who could cover our debts. Infocom was sold to Activision, but never turned around their lost momentum and ultimately went bankrupt. We, on the other hand, received some very important visitors from Florida: IBM.

"We're coming out with a new computer," the group from IBM said. "It is being designed for the home and will have graphic and sound capabilities unheard of in the industry. We are looking for a game which will show the world how great this computer is and which will show off its new features at their best. We are willing to fund the development, feature the product in our television advertising, and pay royalties."

You can imagine how excited Roberta and I were. We were borrowing on our credit cards to make house payments, and here was a chance to create the next major evolution of gaming with IBM's money. The catch was that it really had to break new ground. IBM wanted something truly revolutionary.

Roberta and I disagree over who came up with the name *King's Quest*. However, there is no disagreement that everyone who saw her design was blown away. No one believed we could actually program her game. She was asking for a fully

animated world with characters that could walk anywhere, even around trees; music (with multiple instruments) that would play at all times; and sound effects. IBM's new machine had a powerful 16-bit processor and an unheard of 256K of memory. We would be able to perform miracles!

Over a year later, *King's Quest* started selling and was immediately the industry's hottest game. No other game series has been as steadily successful as *King's Quest*— even now, almost ten years later. From 1984 through 1989, there were only minor changes in the technology underlying adventure games. Graphics got better and stories underlying the games improved dramatically. The musical scores also became a lot more professional. For *King's Quest IV*, Sierra even went to Hollywood to hire composer William Goldstein to perform the score. Many players reported being brought to tears by Bill's sound track during King Graham's collapse at the opening of the game.

In 1989, ten years after playing *Adventure*, Roberta decided it was time to switch how one communicated with an adventure game. Too frequently players were wasting time trying to figure out what we called something rather than just enjoying the game. If there was a trunk in a room, we would try to recognize a player typing in LOOK IN THE TRUNK, OPEN CHEST, OPEN CASE, etc. But, invariably someone would become frustrat-

> "Instead of simple expressions like OPEN MAILBOX, you could suddenly type in more complex sentences, like OPEN THE MAILBOX AND LOOK INSIDE. TAKE EVERYTHING EXCEPT THE BLUE FEATHER."

ed because the computer couldn't understand something they felt was completely rational, like LIFT THE LID OF THE BOX. Roberta wanted to find a way to make the players feel more a part of the story by allowing them to manipulate objects in the world directly. In real life, if you want to open a chest, you just reach over and open it. That became her goal. *King's Quest V*, released in 1990, was the first to show off the no-typing interface and became Sierra's first game to sell a half-million copies.

The first-ever true multimedia game to be shipped on CD-ROM was Sierra's adventure game *Mixed-Up Mother Goose*. We started development in 1988 but didn't ship until 1990. It is much trickier to develop for CD than we thought it would be. Although you have 600 megabytes of data storage, many CD-ROM drives are as slow as a floppy disk drive. Our toughest challenge was the slow seek time of CD-ROM drives. When we wanted a character to speak, there would be an unpredictable delay of one-third to a full second while the CD-ROM "seeked" for the speech data. Our other big problem was trying to synchronize the lips of our animated characters with the speech coming off the CD. There was no way I wanted our products to ship looking like poorly dubbed movies.

Finally, in 1992 I solved the problem by the only other means left to me. A small Seattle-based educational software company named Bright Star had spent nearly a decade wrestling with lip syncing. Their chief techie, Elon Gasper, a genius ex-college professor specializing in linguistics, was building an early reading product called *Alphabet Blocks*. It fea-

tured a talking monkey, Bananas, and a jack-in-the-box named Jack. They look incredibly life-like when they talk. Elon's studies had demonstrated the increased comprehension that comes from watching someone's lips while they talk (rather than just listening), and wanted to create a program that would both show and tell children the correct pronunciation for a word.

You may wonder why something as seemingly unimportant as the lips of a video game character so consumed me. My goal for the adventure game is simple: to make you forget that you are playing a game. Any detail, no mater how small, that makes you remember that you are playing a game is unacceptable. I want the game to feel so real that you begin to believe that you really are a character in the story.

Producing CD-ROM based adventure games turned out to be a bigger project than we ever expected. *Mystery House* was designed, written, and illustrated by Roberta, while I programmed it in the evenings. In all, it took about three months. On the other hand, *King's Quest VI* CD lists around 50 names in the credits, some of whom have spent the last two years on *King's Quest VI*.

To do the voices for *King's Quest VI* CD we went to Hollywood and used professional voice talent, like Robby Benson, to do the voice of Prince Alexander. Robby was the voice of
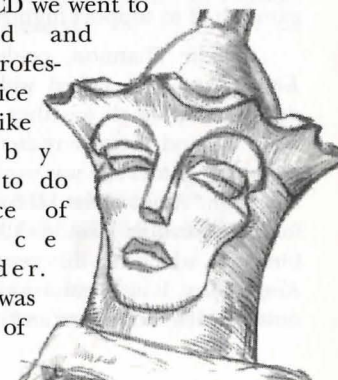
Beast in Disney's *Beauty and the Beast*. The voice actors were shocked; an average film script contains only 100 pages of double-spaced dialog. Since there isn't really one set plot, our adventure game script consumed over 700 pages. It became a major project just to calm the angry actors down. How, they asked, could it be that their character would fall off a cliff in one scene and be back happily walking along the path for the next line of dialog?

Since our very first adventure, we have continually worked to improve the graphics in our games. Hardware has advanced from black-and-white, to 4-color CGA, to 16 color EGA, to the current 256 color VGA. As the number of colors, screen resolution, processor speed, and system memory all increase, so does the effort required to create state-of-the-art game graphics.

Roberta was developing two different games at the same time: *King's Quest VII* and *Phantasmagoria*. Each game had very different requirements. *King's Quest VII* had tons of cel animation à la Disney, and *Phantasmagoria* required us to build our own film production studio in Oakhurst, California (near Yosemite National Park). Both games had to support high resolution.

Lorelie Shannon, co-designer of *King's Quest VII* talked with Roberta during their work together on *King's Quest VII* and these were her thoughts about the games she was working on at the time: "*King's Quest VII* has very different animation. I would call it feature-film style, which is a different thing for *King's Quest*. It also features two protagonists, which is different and unique for

the series. Both of them happen to be female, which I think is an interesting twist. I think having female protagonists added a softer, more whimsical approach to the game."

Roberta had been wanting to do a horror game for years, but they never panned out. "Horror has to scare you, and it's my opinion that up until a few years ago, the computer just wasn't capable of scaring you. Pixelated characters, tinny music, slow seek times – those don't exactly add up to nail-biting terror! I always just held off until CD-ROMs were faster, and we could use real actors. You need real people for a horror game. The protagonist has to be very real to the person watching the movie, reading the book, or playing the game. The player has to empathize with the character or it isn't going to work. You have to feel for them, to like them, to relate to them. If you don't sort of bond with them, you won't fear for them. If you don't fear for them, you won't get that feeling of horror."

The games herein are offered for their historical value and for your entertainment. As you advance through the saga, you will see the technology and the characters develop simultaneously. The earlier games utilized a "parser interface," while the new games offer the "point-and-click" interface. No matter what form the story assumes, the magic of Roberta's designs lies herein, and is ever present in the lives of those they touch.

And the rest is history.

WELCOME TO THE ROBERTA WILLIAMS ANTHOLOGY!

We hope to give you a feeling of how much computer gaming has changed over the past 15 years.

TIMELINE

1968	*Colossal Cave Adventure* was played on mainframes.
1971	Intel's first microprocessor (the 4004) was released.
1976	Apple I released (didn't have a keyboard or video card).
1977	Apple II (16K, 1mhz), TRS-80 (4k), Commodore PET (8k) released. *Star Wars* played in theaters.
1978	Intel 8086 released.
1979	Atari 800 (48k, 1.79 mhz), Motorola 68000 released. CompuServe launched. *Star Trek I* and *Alien* played in theaters.
1980	*Mystery House* released for the Apple II (16K RAM). First hi-res adventure game ever. Still no animation, sound, or color. *Wizard and the Princess* for the Apple II was released later that year as the first hi-res color game. TI-99/4A was released. *Empire Strikes Back* played theaters.
1981	*Mission: Asteroid* was released for the Apple II. IBM PC (64K, 8088, 4.77 mhz, CGA), MS-DOS 1.0 released.
1982	*Wizard and the Princess* was released for the IBM PC as its first hi-res color adventure game. *Time Zone* was released for the Apple II as its largest adventure game. It took 12 disks (most games had 1 to 4 disks). Commodore 64 (64K, 1 mhz), Intel 286 released. *Tron, ET, Star Trek II* played in theaters.
1983	IBM XT, MS-DOS 2.0 released. *WarGames, Return of the Jedi* played in theaters.
1984	*King's Quest I* was released. *The Dark Crystal* was released. IBM PCjr (128K), Macintosh, Tandy 1000, IBM AT (640K, 286), MS-DOS 3.0 released. Video game cartridge market crashed. Massive layoffs. *Terminator, Electric Dreams, The Last Starfighter, Star Trek III* played in theaters.

| 1985 | *King's Quest II* was released. |
	Commodore Amiga, Atari ST, Intel 386, Windows 1.0 released.
	EGA available.
1986	*King's Quest III* was released.
	Compaq 386 (1meg, 16 mhz) released.
	Aliens, Star Trek IV played in theaters.
1987	IBM PS/2, OS/2, Windows 2.0, Motorola 68030 released.
	VGA is standard now.
1988	*King's Quest IV* and the original *Mixed-Up Mother Goose* were released.
	Sound cards supported.
	MS-DOS 4.0 released.
1989	*Colonel's Bequest* was released.
	Intel 486 released.
	Star Trek V played in theaters.
1990	*King's Quest V* floppy VGA version, *Mixed-Up Mother Goose* CD,
	King's Quest I remake released.
	Windows 3.0, Motorola 68040 released.
	Total Recall played in theaters.
1991	*King's Quest V* CD, *Dagger of Amon Ra* released.
	Windows supported.
	MS-DOS 5.0 released.
	Disney's *Beauty and the Beast, Terminator, Star Trek VI* played in theaters.
1992	*Lawnmower Man* played in theaters.
	Windows 3.1 was released.
1993	Intel Pentium P5 released.
	King's Quest VI was released
1994	*King's Quest VII* was released.
	PowerPC 601 released.
	Star Trek: Generations played in theaters.
1995	*Phantasmagoria* was released.
	Windows 95, Intel Pentium Pro P6 released.
	Toy Story played in theaters.
1996	*Twister* played in theaters.
	Working hard on *King's Quest VIII*.

HOW TO LOAD AND RUN AN APPLE GAME

The Apple games must be run from Windows. They won't run from MS-DOS.
Double-click on the Apple II games icon in the Roberta Williams Anthology group.
You'll see the following screen:
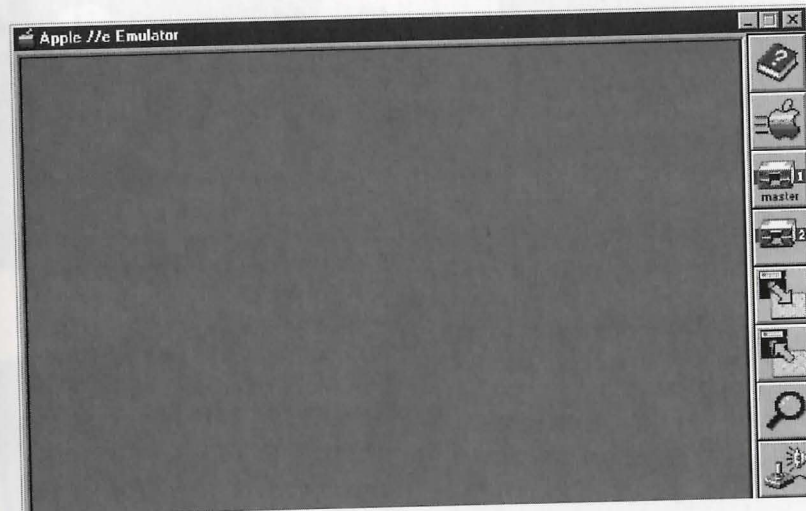
Click on this disk drive icon to get a list of games you can load and run. You will see the following screen.
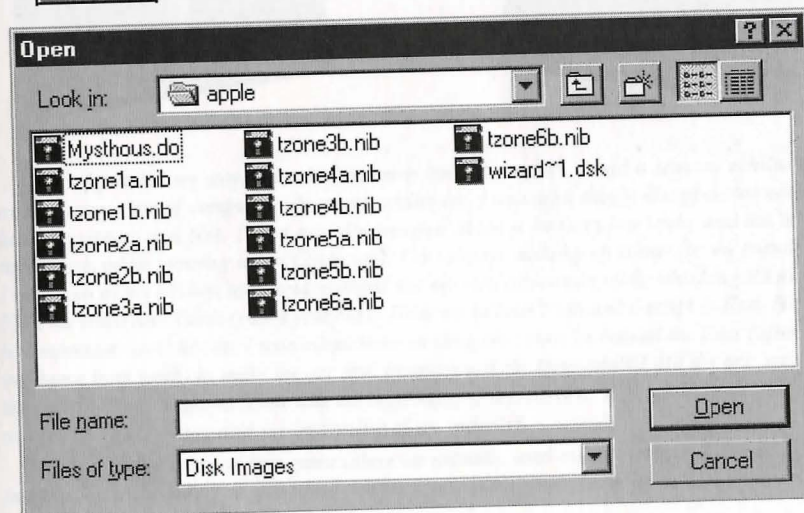

Example: Click on "Mysthous.do" then click on the "Open" button. You'll return to the main screen.

Click on the Apple button to load and run the game you selected (in this case, *Mystery House*).

If you wish to load another game (like *TIME ZONE* or *Wizard and the Princess*), just click on the disk icon and select which game you want to play. Click on "wizard~1.dsk" or "tzone1a.nib" to load these games, then click on the Apple icon to run them. Refer to the *TIME ZONE* section of this manual for more information.

IMPORTANT NOTE: Please read the READ.WRI file on CD# 1 for all information about loading, initing disks, saving, and restoring your Apple games.
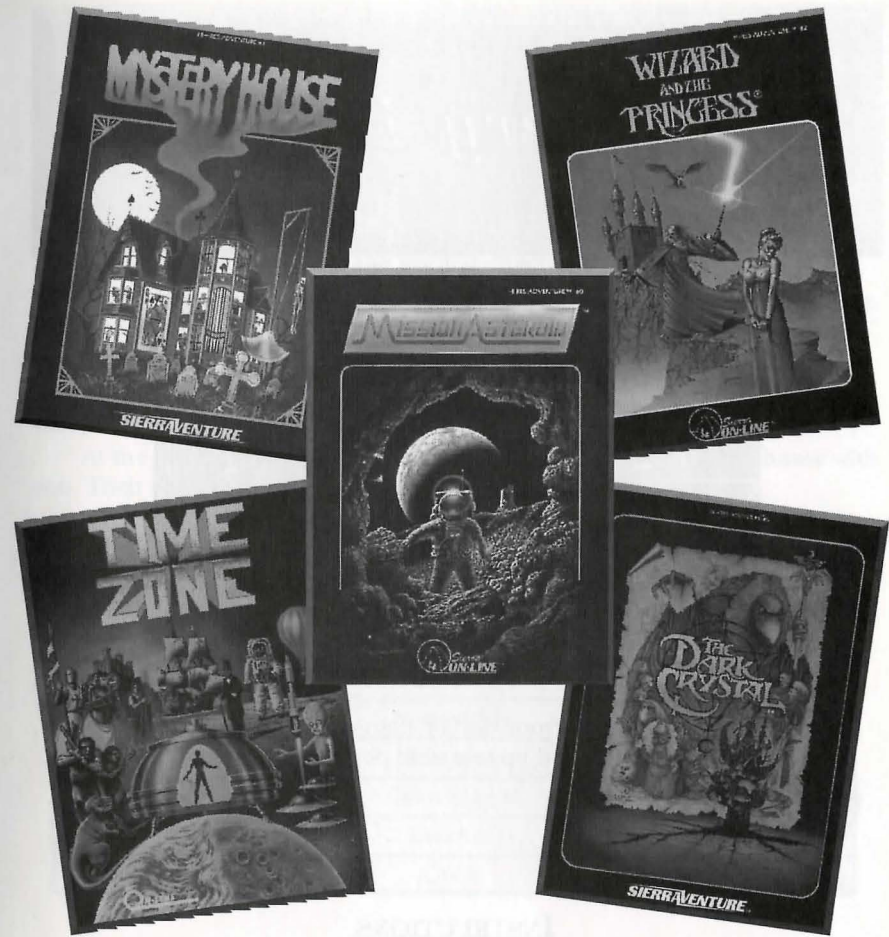

"*As I puzzled my way through those early text adventures, I had a sense of exhilaration and a heavy dose of computer adventure addiction. I was also deeply disappointed with the lack of graphics and plot. I read and daydreamed about a lot fairy tale books and kid adventure novels while growing up in Claremont, CA (always making up stories for my friends), so I sat down at my kitchen table and mapped out my own adventure while watching the kids DJ (7 at the time) and Chris (just a year old). Three weeks later I handed a script to Ken. He wasn't impressed until he saw I wanted pictures in the game; then he created the tools (after coming home from work) to make the art and programmed the logic while I did the art, wrote the text, and QA-ed the game. That was the beginning of my career as a game designer, the beginning of Sierra On-line, and the beginning of an industry.*

Time Zone was the first game where we actually used outside artists. I love to design, but I'm not an artist. The game had 1400 rooms, when an average game had 90 rooms. So it was huge, huge, huge!"

—*Roberta*

Mystery House
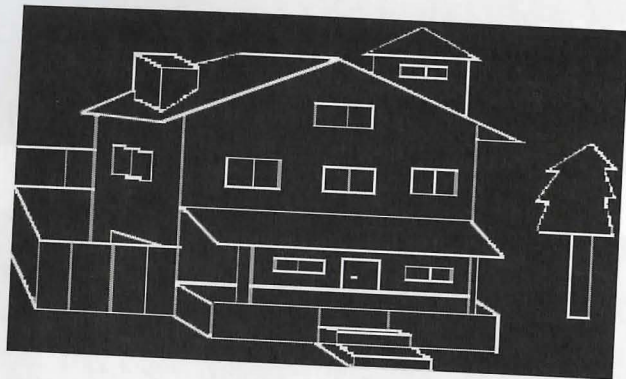
ou are in the front yard of a large abandoned Victorian house. Stone steps lead up to a wide porch. Enter command.

INSTRUCTIONS

Hi-res adventure #1 (*Mystery House*) takes place in an old house with many rooms. As you enter the house, seven other persons will be in the living room. Eventually they are dispersed throughout the house and you start finding them—dead! You must find the killer before he/she ends up killing you.

You progress through the house by providing two-word commands which usually contain a verb and then a noun but aren't always in that order. Examples are "WATER ON" and "OPEN DOOR." If a set of words doesn't seem to be working try different terminology.

If you should find a staircase, you may try "UP STAIRS" or "GO STAIRS." Some of the actions you can take are GET, DROP, GO, LOOK, READ, CLIMB, MOVE, HIT, KILL, etc.

You may go in the directions NORTH, SOUTH, EAST, WEST, UP, and DOWN. Type N or North to go north. The other directions may also be abbreviated. When your way is blocked and you can't use directions to move you may have to refer to the actual object in your way. In these cases you could type "GO DOOR," "GO HOLE," "GO GATE," etc.

In general, the top of the screen is North; the bottom is South; the left side is West; and the right side is East. Because of the difficulty of drawing doorways to the south or the bottom of the screen, there are one or two rooms where the doorways do not match up to the normal directions.

If you want a closer look at something, say "LOOK (OBJECT)." To return to the main view, say "LOOK ROOM." "SAVE GAME" and "RESTORE GAME" may also be used.

A NOTE OF CAUTION: Carrying more than one note may be confusing as the computer will arbitrarily decide which one to read or drop.

At the start of the game there will be seven other people in the house with you. Their names, occupations, and hair color are as follows:

NAME	OCCUPATION	HAIR COLOR
Tom	Plumber	Blonde
Sam	Mechanic	Brunette
Sally	Seamstress	Redhead
Dr. Green	Surgeon	Brunette
Joe	Gravedigger	Brunette
Bill	Butcher	Blonde
Daisy	Cook	Blonde

Wizard and the Princess

His bearded chin rested on his fists, a forefinger pointing toward his temple.

At a glance he appeared an old man, withered and wiry. But something shone from his eyes — secrets, dark secrets, evil secrets. And he began to speak:

"It was a time beyond history that I, Harlin the Malevolent, evil weaver of wizardry, faced the wanderer.

Spells fell to bravery and cunning, and the fair Princess Priscilla was rescued.

I called on the elements and created deserts and mountains to cross, oceans to sail and chasms to span.

But I'd underestimated the wanderer's resourcefulness. Through logic and luck, he overcame my magical obstacles.

He plotted his path meticulously, leaving no avenue unturned, no setting unexamined. He learned the passwords that magically opened paths where none existed.

I conjured up all the evil and dangerous creatures within my power to block his way.

Still he pressed onward. His possessions were few to begin, but he learned quickly to use what he found along his way — sticks and stones, apples and crackers to defeat my beasts of diversion.

Finally, I took shelter behind my magic. At last, I believed, the wanderer was defeated. I rested too easily. In the final hours of his search, he made his way through the corridors of my castle and solved my magical mysteries.

The princess was rescued; I was beaten.

But I do not accept defeat forever! My magical powers remain intact — just as strong, just as evil.

I can reverse the sands of time with a single spell and face a new adventure-and this time I won't lose!

Well then, my foolish friend, I offer the challenge. Should you accept, your only possessions will be a flask of water, a loaf of bread, a blanket, and a knife.

Many have tried to defeat me; only one has succeeded.

So, you accept! Well then, welcome to the beginning of your end!"

With a boisterous cackle, he faded into time, only to be replaced by a vision far more fair: the Princess Priscilla.

"What the wizard Harlin warns is true — his magic is powerful and the obstacles great.

But the journey is far from impossible. I can only offer you a computer and a few words of encouragement. All else you must do on your own."

PLOT YOUR PATH OR PERISH

"The road to Harlin's castle is long and the path confusing. You'd be wise to mark your progress on a map. Show where you've been and what you've done along the way.

Take special care to map when you're in a maze — the bane of all adventurers. It may be a tunnel or a cave, or just a repeating scene.

Above all, try all directions. Otherwise, you'll never know what helpful object might be found or what unlikely route should be taken to rescue me."

A LAST BIT OF ADVICE

"I do not know the exact path to the castle. I know only that it is long and dangerous.

Remember, though, that the surest route is not always the straightest. The mountains may lie north through the desert, but your weapons may be hidden elsewhere.

You may travel the same road several times before progressing further. Don't be dismayed. It is part of Harlin's evil wizardry.

You'll need passwords at certain points in the game. Watch and listen carefully to find them.

The wizard is powerful and able to change his shape and that of others. Things are not always as they appear, and there may be beauty behind ugliness and evil behind beauty.

Occasionally, you'll lose all of your possessions. But be patient and determined, and you'll get them back.

There is no more I can say, except to wish you luck and speed; Harlin cannot hide behind his evil sorcery forever, for you have become the wanderer."

WISE COMMANDS FOR THE HERO

Unless otherwise stated, follow all commands with the RETURN key.

Computers are steadfast companions, but only understand simple commands of one or two words. To move from place to place, type a single letter:

North	N
South	S
East	E
West	W
Up	U
Down	D

If the computer questions your directions, offer something more specific. To enter a cave, type: **Go Cave**

There will be many things along your path, so be watchful! To see a scene better, type: **Look**
A detailed description may appear.

To get a closer look at a tree, type: **Look Tree**

If you see an object that could be useful, a ring for instance, command the computer by typing: **Get Ring**

Then, if you later decide to leave it behind, type: **Drop Ring**

Along the way, you might meet others who may or may not have clues for you. Command them to speak. Type: **Talk Guard**

Sometimes it's possible to command the computer to take direct action. Ex: You might command: **Cut Tree**

The computer might ask, "WITH WHAT?" You answer the computer with: **With Ax**

You may look at what you are carrying at any time. To get the list, type: **INV**

If you desire to look into the past, you can review the previous 24 line of commands and descriptions. Press: **Return (Once)**

To return to the scene, press that key again. **Return (Once more)**

HINTS

Hint to get past the rattlesnake in
The Wizard and the Princess.
(Read only if absolutely necessary.)

You will have to go south of town (into
the desert) and find a rock without
a scorpion under it.
There are six rocks,
but only one is safe to pick up.

Starting in town, go:
south, south, south, west, south.
Get rock.

To get back to snake, go:
north, east, east, east, north.
Kill snake with rock.

You're on your own from here.

Mission: Asteroid

ll right, cadet! A-TEN-HUT! You're going to get a chance to be a hero.

At this very moment, a huge asteroid is just seven hours away from collision with Earth. That's all the time you have to navigate your spaceship to the asteroid and destroy it.

If you fail, the whole planet will be blown to smithereens!

I told the general you're the only one for the job or my name isn't Commander Horatio Q. Kumquat!

What's that? You've never piloted a spacecraft before? Well then, you're going to learn – and fast!

Now listen up! You're wasting precious seconds with all your questions. I'll answer a few, and the general will fill you in a bit. If you have anymore questions, you can figure them out for yourself as you go – we haven't time now.

What? You want to get to the spaceship? Not so fast, cadet. I'm glad to see you're so eager, but no one just takes off in a billion dollar military rocket. There's a little matter of orders, physical training and red tape. If you'll come with me now, I'll drop you at Mission Control.

GAME PLAY

I don't know anything more about your mission, cadet, but I can give you a few tips. Listen to your old Commander Kumquat.

The military system might not be perfect, but everything you need to complete your mission is on hand. Search every nook and cranny of Mission Control and your spaceship. I'm certain you'll find the necessary supplies.

Along the way, you will have a computer to help you – regular military issue. I've used one myself, and it's a fine gizmo. It only understands commands of one or two words, though. Simply give the order and press [RETURN].

To go in different directions, you only need to type a letter: N for North, S for South, W for West, E for East, U for Up and D for Down.

Sometimes a single letter isn't enough and you'll need to give it more information. For instance, if you want to go through a door, tell it to GO DOOR.

To take a closer look at an object, such as a sign, type LOOK SIGN.

If you see something you think you might need on your journey, a key for instance, tell the computer to GET KEY. To leave it behind, type DROP KEY.

Occasionally this gizmo will ask for more information about a command. For instance, you might type OPEN DOOR, and the computer will ask "WITH WHAT?" Type in WITH KEY.

You'll be meeting various people at Mission Control. If you want to speak to one of them, tell the computer. If you want to talk to the secretary, type TALK SECRETARY. Be careful who you talk to – this is a TOP SECRET mission!

GAME STRATEGY

Don't be alarmed if the computer doesn't automatically follow your orders. Keep trying different ways to say things.

Sometimes it will be helpful to look back at your recent commands. Press the [RETURN] key, and the last few commands and description will pop up on the screen. Press [RETURN] again to return to the scene.

Let me tell you something else. You've never been in space, or Mission Control either for that matter. The building is a virtual maze, with so many doors and hallways you might think you will never get out. Do as I do when I go to see the general. Keep a map of where you're going and where you've been. It also helps to mark what you did in each of the rooms, especially if you're forgetful like most cadets.

It is important to look into every room along the way, and check out all of the directions; just make sure you know where you are.

GAME HINTS

I have something important to tell you. Come closer. We have developed a device that, used properly, can save your hide (and ours, since you're our

only hope) if you should blow up. Its code name is "saving a game." If you get blown up, it's the only way to begin the mission again without starting over.

Think you've got all that, cadet? Enough talk! I've got just a few more things to tell you before you're on your own.
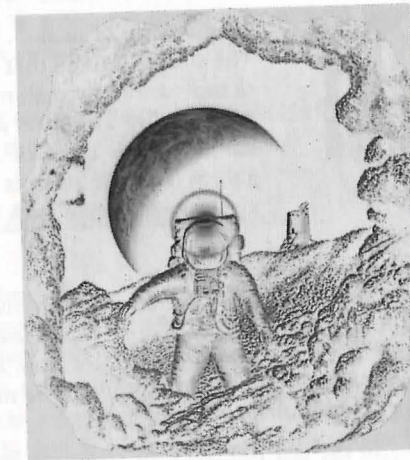
Think about all you'll need to successfully complete your mission and blow up that asteroid.

Mission Control is a TOP SECRET building. Don't forget to get the password you'll need to begin you assignment.

Space is a pretty big place, and that rocket isn't like driving a car. Do you have everything you need to navigate and control that spacecraft? And do you have everything you need to destroy the asteroid? Check your inventory before you embark on your journey. You can do this by typing INV and pressing the [RETURN] key.

Well, cadet, that's about all the help I can give you. You hold the fate of the world in your hands, so snap to it! The minutes are ticking away.

Time Zone

It is the dawn of man. . .
The simple animal that is man has not yet learned the measure of time. Even the making of fire is beyond the understanding of his primitive mind. Yet already, the Neburites can see that there has been the birth of another intelligent life form into this galaxy. This life form is of great interest to the Neburites, as it gives clues to their own beginning millions of years before.

It is the 20th century. . .

Man has accomplished much in his short time on Earth. Man has learned to master nature and has done much toward learning the very secrets to life and time. His learning is going faster now. In the last two hundred years, man has learned enough about himself to cure many diseases and has added years to his natural life.

In the last 100 years, he has gone from the use of carts and livestock to the use of automobiles and airplanes as his means of travel.

In the last 40 years, man has invented devices that can destroy whole continents in a single deadly burst.

In the last 25 years, computers have expanded the capabilities of man hundreds of times over, and helped him to make journeys into the vastness of space.

Man is no longer the curious animal that the Neburites first discovered those many years ago . . .

Many light years away from Earth, the inhabitants of the planet Neburon are watching the progress of the planet Earth by means of surveillance that is beyond the comprehension of Earth minds. The Neburites are worried about the forward march of Earthlings. The Earthlings are advancing too fast and catching up too quickly with Neburite technology. For now, they watch as their technological lead over the Earth diminishes.

The year is 4081

The Earth is a fast-paced, highly technological society. The advancement of Earth in the last two thousand years is an amazement to Earth historians and a constant source of pride to Earth scientists. The Neburites, though, feel quite the opposite.

In the two thousand years since our last glimpse of the extraterrestrials, they have advanced little, and their jealousy for the Earth's advancement has grown to a mad fervor. The evil Neburite ruler Ramadu fears that the Earth will very soon become the superior race in the galaxy. This must not happen. His plan is to strike now, before the Earth is advanced enough to defend itself against an attack. So Ramadu has built an awesome ray gun, and aimed it directly at the distant Earth.

It seems that unless something is done, if Ramadu is not stopped and his weapons destroyed, Earth will never see the year 4082.

WHAT MAKES UP AN ADVENTURE GAME?

An adventure game is a fantasy game in which you (the player) wander through a make-believe land using the computer as your guide. The computer is your hands, eyes and ears as you interact with other characters in the game.

The object of an adventure game is to accomplish a goal. It could be collecting all the treasures that are hidden in a mystical land, or it could be saving a beautiful princess from an evil wizard. How you accomplish your goal is different in every adventure game. The game is essentially a story with various puzzles and problems scattered about to hamper your journey to your ultimate goal. In every adventure game the goal is different, the story is different and the puzzles are different.

There are various objects to be obtained in most adventure games. The objects may be carried around with you, or dropped whenever it suits your needs. Objects may be anything from a magic ring to a mirror, boomerang or electrical lamp. Objects usually have a specific use but may sometimes be used more than once or not at all.

In some adventure games you may be limited in the number of objects that you may carry, in others you can carry some things only if you're not carrying others. For a few, every item has been assigned a weight. You may carry as many objects as you want as long as they don't weigh too much. To see the objects you are carrying with you at any time during the adventure, you need only type INV (for INVENTORY) and you will get a list of what you are carrying.

With most adventure games, instructions are given to the computer in the form of one- or two- word sentences. Examples are: LOOK TREE, KILL GIANT, CLIMB TREE, GET MATCHES, DROP RING, TALK GUARD, SLEEP, OPEN DOOR.

Directions of travel such as north, south, east, west, up or down can be given by using only the first letter of the direction as the command. Directions are N, S, E, W, U, and D respectively. In certain situations, simple directions may not work to get to another place. In those cases, try moving toward something. The For example; GO DOOR, CLIMB TREE, GO HOLE, CROSS RIVER or SWIM may work.

The number one rule of adventuring is:

MAP YOUR ADVENTURE FROM THE VERY BEGINNING!

Without a map it is very easy to get lost. Adventures are very large and often require travel back and forth between different areas of the "make believe" land. In some areas, for instance the mazes described below, if you are not mapping you may never find your way to where you need to go.

Mazes are the pests of adventure games. They are there to annoy you and get you lost. If a maze must be entered it must be mapped. There are two different kinds of maze; in one, every frame looks exactly the same. In the second, a maze of hallways or tunnels provides the confusion.

To find your way out of the first maze it is very important to remember where you entered it. To do this, make sure that you drop something in the very first frame of the maze and map the room under the name of the item you dropped. *Remember:* the way into the maze is also the way out. From the first room, move any direction, drop an item and map from item one to item two. Repeat this procedure and eventually you will begin to run across items that you have dropped already. From that point, keep going a direction you haven't already tried and eventually you will find your way to the exit. To retrieve your items just retrace your steps, paying close attention to where you are on the map.

To find your way out of a maze of hallways, pay close attention to the way each hallway turns, where intersections are and how many halls intersect there. Map the maze as you go through it (drop items for identification if you have to) and you should have no problem.

It is important to look at everything in an adventure. Look at every object that is taken; look at the landscape; look at the buildings; look at signs; look at anything and everything. By looking at some things you may get additional information that can be very helpful.

It is just about impossible to finish an adventure game without being able to save and restore the game. (How to save and restore a game is explained in another section). This is especially true with *TIME ZONE*. You should periodically save your game because you may suddenly be killed or lose objects that have been acquired. If you are killed and you have saved your game not too far back, you may restore the game and go on, this time avoiding the problems you had.

If you encounter people or beings that look like they may know how to talk, try to communicate with them. They may give you some additional information. If you encounter animals, try feeding them. It doesn't always work, but it's worth a try.

HINT: It's important to have food when you feed animals. More than one adventurer has fed himself to a lion.

In summary, when playing an adventure game, it is important to map from the first frame. In each area you should try everything you can think of. (The computer won't blow up if you type something it doesn't understand.) If a problem is encountered, look at everything you are carrying in your inventory and see if something would help. Look at your surroundings; where you are may give you a clue to what you need to be doing. Try to think logically. The answers to problems are usually logical. If you are totally confused and think that you've tried everything, save your game and do something else for a while. A fresh mind solves problems faster. Above all keep calm and have fun.

INSTRUCTIONS

ZONES

Each place and time period in TIME ZONE is a game within itself and is handled by the program as such. In order to move information on new regions into memory, it was necessary to put short "information transfer" delays within the program. These delays last approximately ten seconds. The delays happen whenever you move to a new region and also while you travel on the planet Neburon (Neburon is an extremely long region).

TRAVEL THROUGH *TIME ZONE*

When traveling through time, you should remember that each time zone is really an adventure in itself. Each adventure is fully solvable and, once it is solved, you may never need to go to that zone again. Playing TIME ZONE is like thirty full-sized regular adventure games.

The hardest time zone to move around in is Neburon. To be able to get around Neburon you will have to have traveled through every time period and solved every puzzle.

You may enter or leave any given time period at any time. If you are in a time period and it seems like you are "missing" something, try going to another time period and see if there is anything that you may have forgotten. Remember: "In time lies the answer."

MOVEMENT BETWEEN TIME ZONES

Once a region change has been initiated, there is no turning back. To return to the region you were in when the change began, it will be necessary to make the move completely and then return.

ABBREVIATIONS

In many messages throughout *TIME ZONE*, the text will be followed by an abbreviation set in parentheses. This has been done to relieve the player of repeatedly typing lengthy phrases. (A few examples are: South America has been abbreviated to SA and Inter Planetary was abbreviated to IP.) Use these abbreviations in place of the longer words.

OBJECTS

You may not drop more than 16 objects in any one frame. If you need to drop everything you are holding, please keep this in mind.

It is important to note that if an item has not been invented yet in the time period you plan to go to, you may not take that item back in time with you. The only futuristic item you can bring with you into a primitive time is the time machine itself. (It is, after all, a tool of the time/space continuum so regular rules do not apply to it.)

HINT: Knowledge of technology is something the time/space continuum has no control over.

VOCABULARY

Because of the many hundreds of items involved with time zone, it would be impossible to have a "universal" vocabulary as part of the program. The vocabulary is, therefore, different for each TIME and ZONE. If you, for example, enter HAIL CAESAR in the caveman era, you will most probably get the response I DON'T KNOW HOW TO HAIL A CAESAR. The same command in ancient Rome could net such responses as an invitation to a feast or a knife in the back

(Rome is a tricky place). It's best to "feel out" the vocabulary of each zone rather than judge one zone's vocabulary because of another's.

DISCLAIMER

We make great efforts to keep our games factual and precise. In order to be historically, geographically and otherwise correct, the *TIME ZONE* staff and I have thoroughly researched this adventure game.

To make a more interesting and challenging adventure, we have made some minor changes. For example, at one point in the game (I won't say where) we have placed a Rhea egg where you will never find a Rhea bird. Anyone knowledgeable in Ornithology knows that a Rhea bird belongs in South America (which is not where it is). This type of thing happens from time to time in *TIME ZONE*.

We just want YOU to know that WE know that all of *TIME ZONE* isn't taken from a history book. (History books aren't a lot of fun anyway.) If you find something in *TIME ZONE* that doesn't seem right to you–if, for instance, you've found Christmas in 50 B.C.– just play along with the joke and don't worry about it. The oddity could be a big hint and help you a lot.

Good luck with your adventure!

How to Load, Run, and Swap Disks in *Time Zone*

TIME ZONE is perhaps the largest Apple II game ever created. It spanned 12 single-sided floppy disks. As you play the game, you will be asked to "insert disk number 1b" or "insert disk number 4h."

Here's an example of how to switch disks. You'll see the following screen at the start of *TIME ZONE*.
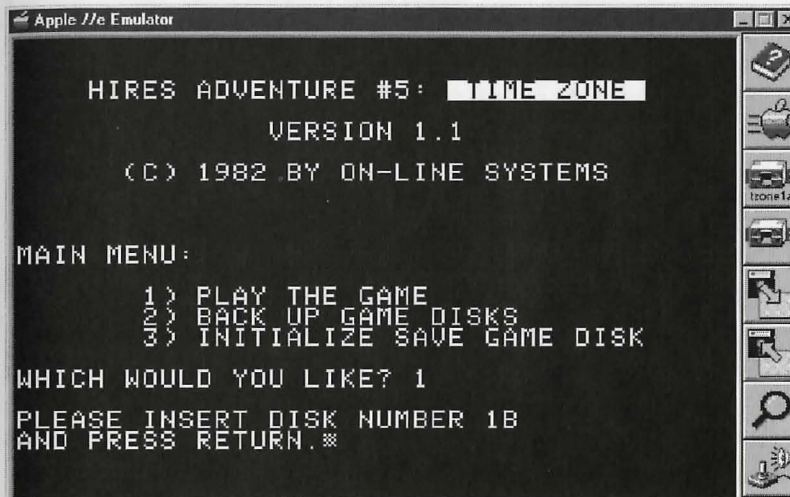
Click on this disk drive icon. You'll get the following screen.

Click on the "tzone1b.nib" file, then click on the "Open" button.

You'll return to the screen asking "Please insert the disk number 1B and press RETURN." Press the ENTER key on your keyboard.

You should see the first game screen in *TIME ZONE* (your house):

Follow the same procedures whenever you're asked for a new floppy disk.

Enjoy the game!

The Dark Crystal

I am Aughra, keeper of the crystal shards, watcher of the universe, teller of a prophecy only you can fulfill.

And fulfill you will — with luck, courage, skill and logic — for you are entering the world of *The Dark Crystal*.

When you begin our Hi-Res Adventure game, you will become Jen, hero of *The Dark Crystal*. You must find and restore a shard to its rightful place in the Crystal before the great Conjunction of the Three Suns. Fail, and the world is doomed to live forever under the rule of the ruthless Skeksis.

The Dark Crystal, as are all of our Hi-res Adventure games, is a fantasy game in which you wander through a make-believe land. The computer becomes your hands and feet, eyes and ears.

To achieve your goal — "healing the Crystal" — you must overcome obstacles that stand in your way and solve a series of puzzles.

Now ready yourself, Jen, your journey is about to begin.

BEGINNING THE GAME

In the meantime, Jen, I will spin a tale. It is my tale, but within you will learn how everything that is came to be. Read closely, Jen, for many clues are contained within.

Of the race Aughra, I, Aughra, am the first and last. This is my song.

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AUGHRA'S SONG

I lay on the mountain above the Crystal and saw the three suns move closer together. I lay under the rocks with one eye open to the light, and for one moment I saw the joint splendor of the Three Suns shining down on me. From that light my open eye became blinded, and in that moment of light, the urSkeks opened the door in the crystal and entered our world.

The urSkeks found me there upon the mountaintop; they healed my burns. When I was healed, they built for me the great Observatory that I might see all the paths of the World.

In the days of their first coming, the urSkeks were full of vigor to change and build. They hollowed out the mountain around the Crystal and built a castle of lesser crystals around the great Crystal. And above the Crystal they made a great three-sided portal. So when the Suns moved over the Crystal, they stood framed in the portal, a triangle surrounding the circle.

The urSkeks shone with an inner light of beauty that streamed from them always. I shared with them my knowledge of the world, and the urSkeks listened to me. I showed them the beauty of the Crystal when the light of the Suns together shone upon it. I taught them that one thousand years would pass before the next Great Conjunction, when the three Suns would once again combine to wake the Crystal to full beauty. I told them how, at the time of the Great Conjunction, the song of the Crystal would once again resound through the rocks, and how all life would rejoice.

In return, the urSkeks taught me there is power in the Universe that is there to be used by those who dare to control and shape their destiny. Still, they would never reveal the history of their past or their thoughts for the future. But I learned more than they thought I knew.

I learned that in the hearts of the shining urSkekes there struggled two beings living within one body — and

or them all things were divided so. Light and dark were for them the opposing spirits of the Universe.

And I came to know that the urSkeks had left their former world to follow a grand design that their fellow urSkeks thought a dangerous folly. They had come to our planet to capture and use the power of the Great Crystal; they had come during one Great Conjunction to use the next, one thousand years later, to achieve their work. In the heart of the castle they made a net of crystal and golden mirrors that would catch the light that passed through the Great Crystal, and direct it into the chamber of light. Finally, the moment of the Great Conjunction came, and the Three Suns shone down as one upon the Crystal, sending a blinding beam of trapped light through the chamber. Then, one by one in a long procession, the urSkeks walked into its brightness.

They entered the bright light each as a single being, but as they left the path of light, each had become two: to the left, the Skekis; to the right, the Mystics. The Great Division of the urSkeks had been achieved.

On that day the Harmony of the Word shattered. The Skeksis woke from the shock of division full of violence and anger. They stormed into the Crystal chamber, staggering under the stain of their new bodies, grasping each other to keep from falling, yet hating each other's touch. There was a loud argument, blows were struck, and one blow hit the Crystal. A shard broke from the Crystal and flew up the shaft, out onto the mountainside. And the light left the Crystal.

Now, from the Crystal there came no more songs. The Suns shone as before, but dimmer; the trees grew as before, but twisted. Strange beasts moved in the woods.

The Skeksis seized control of the castle; the Mystics fled when the Harmony was broken. They were filled with sadness, and they made their way to the valley of Stones. In that mist-filled valley, where water flowed from abundant springs and caves dotted the rocky slopes, the peaceful and gentle Mystics built stone circles of power, hoping thus to find protection against the growing evil of the Skeksis. From the Mystics I learned what the great design of the urSkeks had been. They had hoped that by submitting themselves to the light of the Crystal they would purify their divided selves, that everything in them that was less than per-fect would be burned away. They had not understood the balance of their souls. They thought that there could be light without darkness, stillness without motion. But instead of perfection they had achieved division: dark from light, force from virtue, Skeksis from Mystic.

Unlike the Mystics, the Skeksis felt no grief, for in the castle they reigned in glory. The darkness of the Crystal seemed to them an eternal refreshment. And in their first days, they still shone with a fire that could deceive the eye. Their speech was still like music, and they knew best of all the art of flattery.

Many Gelfling fell to their lures. The Gelfling were earth and spirit, master of song and shaping. They carved wood and stone to set free the shapes that lay hidden in them; they molded metal to rejoice in its new form. Before the darkness, the rocks sang to me and I shared their song with the Gelfling. But then the Skeksis stole the Gelfling with force and fear.

For from the castle and the darkened Crystal within it there spread out evil like a cloud, power that no longer led to Harmony. Only in the protected valley was there peace, and among the quiet plants of the Pod People. Like the Gelfling, these did not foresee the evils they would suffer from. They tended all things that grew, above all the great Pod plants in whose vast seed-pods they made their villages. There they thought only of laughter, food and music.

Their music stayed simple and unchanged — alas, the only joy left in our suffering World.

When the Skeksis began to take Gelfling as well as Pod People as slaves, the Gelfling were dismayed. For once they took thought of the

future. They sought to know if the Crystal might be healed, and if the Skeksis rule must continue. They lit the fires of prophecy, they took counsel from the flames. Seven circles of seven Gelfling lay on the hilltops all night, their faces to the stars. Their dreams were made stone; the wall of destiny still stands. There Gelfling were shown the quest for the lost shard, and they were shown the healing of the Crystal by the hand of a Gelfling, replacing the Shard by the light of a Great Conjunction. And there too they were shown the ruin of the Gelfling, the fall of their houses.

And the Wall stood for all to see. The Skeksis too saw the wall; and they cruelly resolved to foil the prophecy. Their first thought was to confuse the search for the true Shard; they made fragments of artificial crystal without the higher virtues of the great original but not easily distinguished in appearance. Of their artificial crystal they made three copies and scattered them on the slopes of the mountain beneath the castle, near where the Shard had fallen, so that the Gelfling would not know which to place in the wound in the Crystal.

The Gelfling found all four and brought them to me, hoping one was the true Shard; but no effort of mine could make it reveal itself. Then the Skeksis made the Garthim from the memory of sea creatures in their first world. The strength of the Garthim was almost unbelievable, their stupidity incalculable. Their sole purpose was to destroy all they found. The Gelfling understood this and lived in fear of them; the Pod People never understood, never realized the Garthim had any connection with the castle from which no Pod slaves returned to tell their story.

As soon as the Garthim appeared, the creatures of the world turned against them. Foremost among the enemies of the Garthim were the Landstriders. Destruction of the Garthim became their fiercest joy; their speed, their slashing blows, would leave a Garthim crippled before it knew it had been attacked.

But not even the Landstriders could prevail against the great multitudes of Garthim. And the
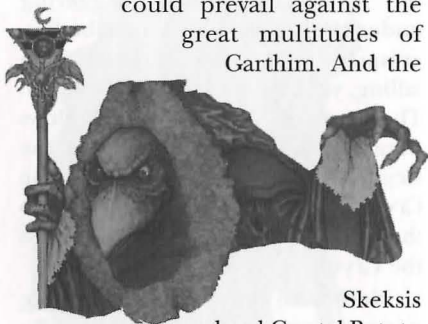
Skeksis bred Crystal Bats to carry lenses of artificial crystal; the Bats sent images of all they saw back to the Crystal in the Skeksis' castle. Now that the Skeksis had all-seeing crystal eyes with which to direct the Garthim, they set about to putting an end to the Gelfling. When at last they thought they had succeeded, they rejoiced in the death of the last Gelfling, and of the prophecy.

But unbeknownst to the Skeksis, two Gelfling, and two Gelfling alone, survived the slaughter. Jen was found and fostered by the Mystics, and Kira by the Pod People.

Jen was brought up with riddles and enchantments, music and dreams. UrSu, the Master, wisest of the Mystics, placed him under the protection of spirals of power so that he might be fit to restore the Shard. UrSu knew that whenever a Mystic died in the valley, a Skeksis died in the castle, for their bodies were divided but their souls were still linked. Thus,

when the Great Conjunction at last grew near, the Master allowed himself to die, knowing that this would also mean the death of skekSo, the emperor of the Skeksis, and that the Skeksis must fall into utter division. And indeed, with skekSo dead, the rivalries concealed for fear of his power broke out at once. SkekUng, the Garthim-Master, and skekSil, the Chamberlain, fell into open quarrel. The Chamberlain lost the struggle, fled from the castle, and turned his mind to his last betrayal.

While the Skeksis fought, the Mystics chanted and prayed. I heard the death chant for urSu; in its echoes I first saw Jen. He had been shown a dream image of the crystal Shard and told to find me, Aughra, on my mountain. The Mystics in their wisdom told him no more but sent him on his Quest; I, in my foolishness, thought it folly.

COMMANDING YOUR COMPUTER

Your computer serves as your hands and feet, eyes and ears during your adventure. It has a large vocabulary but only understands phrases of one or two words. In many cases, these will consist of a verb followed by a noun, such as "drink potion," "climb tree," or "cut vine." All commands are followed by pressing [RETURN].

Different directions take a single letter: N for NORTH, S for SOUTH, E for EAST, W for WEST, U for up and D for down. Sometimes your computer companion will want more information. If you wish to enter a door, command GO DOOR.

At times, you will meet other creatures — some evil, some good — who may have important messages or clues. Speak with them if you believe they can be helpful. If you meet a guard, for instance, command TALK

GUARD or LISTEN GUARD. Watch for objects along the way: many have mystical qualities and you'll need them to survive or accomplish your ultimate goal. If you see a key and want it, command GET KEY. If you later decide to leave it behind, command DROP KEY.

Many of your adventure's pitfalls can be overcome or avoided by examining different objects and places along the way. If you see a hole and wish to look into it, command LOOK HOLE. A description of the hole will follow.

When you first enter an area, a detailed description will appear on the screen. Afterward, only a brief description will be given. Whenever you want to see a detailed description again, command LOOK.

If your computer should ever question you, give it direct answers. A tree may need to be cut down: command CUT TREE. The computer will ask WITH WHAT; answer WITH AXE.

Sometimes there will be more description than there is room for text. If this is the case, the computer will print the first four lines of text and beep. Press [RETURN] for the remaining text.

Should you ever desire to look into the past, you can review the previous 25 lines of commands and responses by pressing [RETURN] without a command. Go back to the scene by pressing [RETURN] again.

To see a list of what you are carrying, type INV for an inventory.

During your journey you will encounter terrain that may call for flying, jumping, swimming, etc. In all cases, do not become frustrated. Instead, think of a way to explain to the computer what it is you desire and it will do its best to comply. Above all, keep your commands simple.

MAP YOUR PROGRESS

You will not be able to fulfill the prophecy, Jen, without mapping your progress. Draw a map showing what different directions lead where, objects taken and dropped, dangerous areas — anything and everything you see along the way.

Take special care to map when you're in a maze — the bane of all adventurers. It may be cavern, a tunnel or just a repeating visual. Keep track of your footsteps by dropping items along the way and backtracking to pick them up.

Above all, try every different direction and map all of the different possibilities. If you miss or forget an area, you might miss an important clue or necessary tool.

The road to the Dark Crystal is long and perilous, and along the way you'll meet many terrifying creatures -- some indestructible, others not. Remember, the bravest of heroes know when to fight and when to cower in the face of superior strength.

Now, Jen, make haste. Watch the sky. The suns are drawing ever closer together. You must hurry to fulfill the prophecy.

1984 INTERVIEW WITH ROBERTA WILLIAMS

Sierra On-Line grew, from a a small ad for a game called Mystery House *placed in Micro magazine in 1980. The creators of this game were Ken and Roberta Williams. That was her first venture into the world of adventure games. Since then she has written and published five other graphics adventures. And the oddest thing about this is Roberta Williams is not a computer programmer.*

Q: Your love of literature is the reason you got into adventure games, but exactly how did it start?

A: My husband was working as a computer programmer in Los Angeles, and he had a terminal that you could hook into a big IBM in downtown L.A. by using the telephone lines. He would bring it home to do his work, and on that IBM system there were some games. One of them was called *Colossal Caves*, by Crowther and Woods, it's now known as *Adventure*. They designed the game at Stamford in 1976. Anyway, I played it and immediately got addicted to this type of activity because I'd always been a reader. But to me this was even better because you actually felt like you were part of the story and that you had some control over what would happen to you. When you discovered a new area in a strange land you would feel like you were there and were really discovering it on your own. You get all sorts of emotions going that you just don't feel when you read.

When I finally finished *Adventure*, I wanted more, but nobody was writing adventures at the time except Scott Adams. So when we bought our Apple, I got some Scott Adams games and I liked them, but I didn't think they were as good as the original *Adventure*. I felt there wasn't much to choose from outside Scott Adams. And I believed that I couldn't be the only person who would like this kind of game, so I thought I would help out by starting work on my own game.

Q: That was* Mystery House. *Did you write it first as a text adventure and add graphics later?

A: No, it was never done as a text adventure. *Mystery House* was done as a hi-res game. In its infant form, it was designed as **"an adventure."** There was really no thought about exactly what it was going to be. The scenario was designed. But then we decided to put in pictures and changed the design to a graphic adventure.

Q: Did you think it would capture a wider audience with pictures than without?

A: We thought it would be new and exciting. When I was playing *Adventure* and early Scott Adams games, I thought it would be nice to see a picture on the screen and not just the brief written description. I don't know why I thought that I just did. But I didn't realize how limited computer graphics were. I found

out when we actually started trying to put the pictures up on screen–that was even before a graphic tablet was available and we had to use this odd thing called a VersaWriter which was very hard to work with. When I look at the graphics on *Mystery House* now, I get embarrassed. But at that time it was quite an accomplishment because there was no way to draw those kinds of pictures on a home computer.

Q: *Graphics took a big step forward in your next adventure, **The Wizard and the Princess**. Why?*

A: Well, by that time we had gotten a graphics tablet which made things a lot easier. Then we discovered how to add color, and for a good year and a half or maybe two years we had a margin on graphic adventures because nobody else knew how to put that many color pictures, 100 or more, on a disk. At that time, the most anyone could fit was maybe eight or ten. But my husband figured out a way to do it.

Q: *How did your adventure progress from **The Wizard and the Princess** in terms of what changed?*

A: The next one, *Mission: Asteroid*, wasn't part of the progression. Most people have never heard of it because it didn't get much press. It's a beginner's adventure game and I just whipped that one out in a couple of weeks because we wanted it on the market by Christmas. *Mission: Asteroid* is pretty easy to play. The big progression came with *Time Zone* which utilizes 12 disk sides.

Q: *What prompted that epic?*

A: I aimed it an audience that I assumed was like me. When I play

adventure games I don't want them to end. I was always disappointed to come to the end if the game was good. I always wanted them to continue so I could discover even more new places. To me, that was the excitement – to find a whole new region of the game where I had never been, still waiting to be discovered and explored. And when I saw how small the games actually were, I was disappointed. So I thought, well, I'll make a really big one that will go on for a long, long time. And I did. I really set out purposely to make a very big adventure game. It's similar to the circumstances that prompted me to do *Mystery House* – my thought was that I couldn't possibly be the only player who felt that way about the types of games I liked.

To get back to what you asked before... the evolution from *The Wizard and the Princess* to *Time Zone* was obviously the increase in size and the intricacies of the puzzles: *Time Zone* is a very hard game. From that to *The Dark Crystal* I would say the graphics get a little better and my vocabulary style changed – my description of what was going on around the player was more detailed. I was able to use more adjectives.

Q: *Where will the progression go from there?*

A: My new game is a big change! It's going to be on the PCjr.

Q: *Why the PCjr?*

A: IBM came to me a long time ago and asked me to write an adventure-type game for the forthcoming PCjr. They said it couldn't be like any other adventure game that had been done and it had to be replayable. And my type of game, usually, when you solve

it once that's it. There's no reason to play it again.

Q: *That's true of most adventure games, isn't it?*

A: Yes, except the fantasy/role playing games. *Ultima* or *Wizardry* you can replay because you have a character generator and you can make different things happen. But that's not my style. In effect, IBM was asking me to go against my style. And I couldn't think of anyway to make my kind of game replayable without having a character generator. I thought a long time about this. I'd always wanted to have an animated adventure game, but the game I foresaw really couldn't be done on a computer that existed up to that point in time. Then I found out what the PCjr was capable of. I was really happy when I found out that this computer could do things other computers could not do. I could finally have my animated adventure game.

Q: *What's so special about the PCjr?*

A: It has sixteen solid colors. It's hard to do animation with artifacted colors, but with solid colors things are much easier. Also, it has more memory - 128K - and it takes a lot of memory to do animation. My game will be available on the PCjr only until other computers come up to the game's requirements.

To get back to my original thought, I had to make it replayable. The only way I could think of to do this without using a character generator was to make it so the problems could be solved in more than one way with different outcomes. In point of fact, it's not totally replayable but you can play it several times before you see

everything, and then you've got to throw it away!

Q: *How does the game work?*

A: Like the original *Adventure*, you get a score. Certain objects are worth a certain number of points, and if you do certain things you can increase your score. If you don't do certain things your score might decrease. If you solve puzzles the more obvious way, you get fewer points than if you solve them the more difficult way. Different things can happen: you can see different things depending on what you do. And this game is in real time. In fact, there are characters roaming around in this game that can appear and get you at any time. Essentially it is still my style: you are still you – you don't generate a character – and you still have to use your wits and logic to solve the puzzles. Plus the story lines still look like my kind of story lines. Yet the new game has a lot of new qualities. It has animation. Your character walks around and you control him with a joystick, not the keyboard. He can run and walk and swim and jump and stoop.

Q: *And is all this done with graphics as beautiful as those from **The Dark Crystal**?*

A: Better. The graphics are great. Your character is full color and the game has sound going most of the time. You hear little birds singing and doors creaking open and other things like that. And it has three dimensions. You can walk behind objects, in front of them, or bump into them.

A LITTLE BIT OF TRIVIA

"Sierra publishes a gaming magazine called "*InterAction.*" Sometimes we publish cartoons submitted by kids. I've included one of my favorites from the Spring 1990 issue about *King's Quest IV; The Perils of Rosella.* After this magazine was released, I got a ton of letters and faxes from parents telling me their kids kept pestering them to help Rosella shoot the shark. You can't shoot the shark, unlike that cute cartoon from Meggy and Betty. You can, however, shoot the troll in the waterfall cave. I wouldn't recommend doing that though; you'll need that arrow later in the game...."
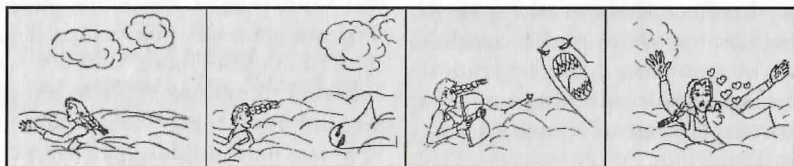
It looks like you've made a friend, Rosella!
Cartoon submitted by Meggy (6) and Betty (19) Hai, California

A 3-D ANIMATED ADVENTURE GAME

SIERRA

"So IBM wanted a new type of game to show off its new computer. I was thinking about a fairy tale adventure with lost treasures, giants, dragons, leprechauns, a gingerbread house, a troll bridge, guessing a gnome's name. Underground and sky castles were always popular stories, so I had to find ways to include them too. Flat pictures wouldn't do. It had to be animated. You had to be careful climbing the magic beanstalk or you'd fall. Limited floppy space would have restricted my design, but we had been compressing our pictures by drawing them as lines and fill colors for a while. That scheme was kept all the way up to King's Quest V. People were amazed you could walk around these detailed screens, behind trees and in front of rocks.

I received a LOT of letters about the old gnome's name. In retrospect, it was an awfully nasty puzzle (using a backwards alphabet to spell Rumpelstiltskin), but that was a typical "advanced" puzzle in those days. At least you had an alternate path to win the game if you couldn't figure it out. We toned it down a bit in the remake; now you just spell Rumpelstiltskin backward."

—Roberta

King's Quest I

THE QUEST FOR THE CROWN

A long, long time ago, when unicorns still roamed the forests and the merfolk still dwelt in the shallow waters frequented by men, there ruled in the kingdom of Daventry King Edward and his lovely Queen. The people of Daventry were prosperous and happy, and everywhere peace reigned. But the King and Queen were sad because they were childless. They had no son to inherit the throne, nor daughter to gladden their hearts.

One bright, sunny day King Edward the Benevolent (for so he was called) and his Queen were walking in the castle garden when suddenly before them appeared a powerful sorcerer. "I know your problem and I can cast a spell that will bring you a child," he said.

"Oh, great sorcerer, if you can help us, we will be everlastingly grateful," said the Queen.

"We will bestow upon you many honors, and great riches," said the King.

"I have no use for honors or riches. My payment will not be so great. All I ask in return is the mahogany-framed Mirror that hangs in your private chamber."

The sorcerer's words gave them pause, for that Mirror was priceless. It had the power to read the future, and helped Daventry prosper. The royal couple used it to foretell the weather for planting and harvest, as had the kings and queens before them. It had been hundreds of years since a crop had been planted before the last frost, or had been ruined by autumn rain. What the sorcerer desired was indeed valuable. The King and Queen retired to their chamber to consult the magic Mirror.

King Edward and his wife gazed into the Mirror's depths and saw a young princely figure with a gold crown upon his head. Imagining the youth to be the son they yearned for, the royal couple gladly bestowed the Mirror upon the sorcerer. He took it to his dwelling, where he set one of his beasts to guard over it.

The months passed and the Queen did not conceive a child. For the first time in four hundred years, Daventry lost the harvest to an early autumn rainstorm. The King and Queen wept, and everyone tightened their belts. Instead of having excess produce to sell to neighboring kingdoms, the people of Daventry had to supplement their stores with food bought elsewhere.

With famine came the dreaded Plague, and the Queen was stricken. For three days she lay in the grip of a great fever, with Edward maintaining a constant vigil by her side.

On the fourth day of the Queen's illness, a diminutive figure pushed his way between the legs of the castle guards. "I have a cure for the Queen," he claimed. Quickly the courtiers ushered him into the Queen's chamber, where the King despaired.

"I have traveled a great distance to bring relief to your dear wife. This powerful root known only to dwarves will cure any plague."

The dwarf leaned over the Queen and touched the root to her lips. Her eyes fluttered open and she smiled at Edward.

The Queen's attendants looked at each other in wonderment. "Only a touch revived her," they whispered. "Imagine how fast she will recover when given the whole root!"

"Ask any reward for this miraculous gift, oh small one," exclaimed King Edward.

"I ask in repayment the Shield left you by your father when he died," said the dwarf softly.

The King paled at the thought. The Shield, made of titanium and set with emeralds, was traditionally carried in battle by the ruler of Daventry. Legend held that he who bore the Shield was invincible, and his army always victorious. Thus there had been no successful attack on the kingdom of Daventry for over five hundred years.

"Ask again, little man. I will give you your weight in gold, but please do not ask for the Shield," said the King.

"You do not appear to value your wife's life, your Highness," said the dwarf. "I will take no other reward than that which I have requested." Haughtily, he turned to go.

"Come back," Edward called. "I'll give you the Shield." The Dwarf took the Shield, and secreted it away in a hole in the ground, in the way of Dwarves.

The Queen partook of the root, but to no avail. She worsened and died. Daventry's church bells tolled in mourning, and the King vowed vengeance against the false dwarf. Years passed, and the news of the loss of the Shield spread. Armies attacked the weakened Daventry, and the King went out to lead his armies without the Shield.

Many years passed, and the King was very lonely. One day, while out riding with his courtiers, Edward came upon a pack of wolves tearing at the lower limbs of a big tree. When the group approached, the wolves scattered to reveal a beautiful young woman perched in the tree.

She descended regally. "I thank you for the rescue, kind sirs. I am the Princess Dahlia, of Cumberland. I was traveling through this land when that pack of wolves fell upon my group. My bodyguard fled in terror from their fangs, leaving me quite alone. I owe you my life, and my heartfelt gratitude."

The King was charmed with the Princess Dahlia, and brought her back to his castle to visit. He felt new life coursing through his veins, and knew it was because he had met someone who might fill the loneliness left by his late Queen.

In due time Edward asked Dahlia to marry him, and she accepted. The people of Daventry were wildly excited at the prospect of a new Queen

(and hopeful again of an heir), and made preparations for a glorious wedding celebration.

On the night before the wedding, when the air resounded with toasts and merriment, Princess Dahlia bid Edward good night. He never noticed her hand stealing up to his belt and extracting the ring of keys hanging there.

Much later, the Royal treasurer approached the King with alarming news. He had discovered the treasury door standing open, with the King's own key in the lock. The Princess Dahlia had been inside, holding a small chest of gold.

The treasurer stood frozen to the spot. The Princess' bright laughter changed to a witch's cackle as her form grew old and withered. She grasped the Chest and mounted her broom to fly out the open window. The treasurer watched with horror as she swooped up through the clouds and disappeared.

When the King heard the news, he wept in despair. That Chest was magic, and the last great treasure remaining in Daventry. No matter how much was taken from it, the Chest always remained brimming with golden coins. Without the Chest, Edward could buy no more food, pay no more soldiers.

Many more years passed, and Daventry grew poor and weak. King Edward was old and feeble, and saw that his end was near. Fearing that the country would fall into even greater disorder when he died, he sent for his favorite knight, Sir Graham.

"You are the bravest and truest knight in my kingdom, Sir Graham. Long ago I envisioned your form in my magic Mirror, and thought I was seeing my son and heir. The years have proven me at least half wrong. But the prophecy may yet be fulfilled.

To prove yourself worthy of my crown, I command you to journey out into the world and retrieve the three great treasures taken from Daventry by treachery and stealth. Fail, and our beautiful Daventry will grow ever weaker until it is invaded and conquered by an unfriendly nation. Succeed in this great quest, and you shall become King upon my death. This I promise by all that is honorable and right."

"Look to the fables and fairy stories of yore for clues. Leave no stone unturned, no avenue unexplored, and you will triumph in your quest. Along the way, collect as many treasures as you can. The kingdom of Daventry will need everything you can bring back. And you will profit from the experience.

Go now, Sir Graham. And in the words of King Edward, "May you return victorious!"
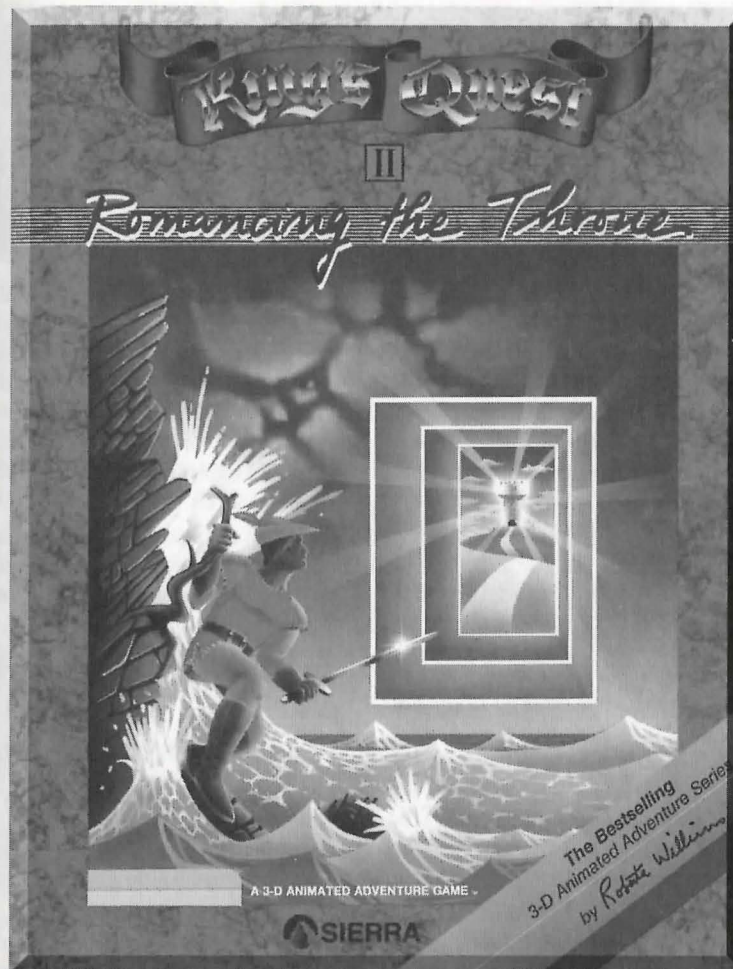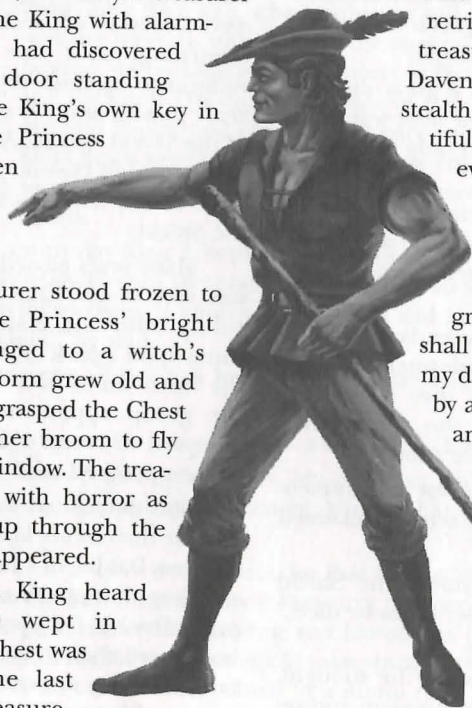
"King's Quest II *reminded me a little of* Wizard and the Princess. *We saw how the previous games (*Mystery House *and* King's Quest I*) were received by the public, and I was anxious to try my hand at a bigger story right away. Graham would be king by now. What quest should a lonely king go on? What should he see through the magic mirror? A maiden in distress! I started to foresee a family for Graham in the future. I couldn't fit some ideas into* King's Quest I, *so I was happy to get a change to include King Neptune, Dracula, everyone from Little Red Riding Hood, and that infamous rickety old bridge you could only cross so many times.*

There's an "Easter Egg" in King's Quest II. *Find the cave with a symbol of a black bat over the entrance. Walk south off the screen, then walk back to the cave. Keep doing this, and you'll see the Batmobile drive out."*

—Roberta

King's Quest II

ROMANCING THE THRONE

A long, long time ago, when creatures of myth and magic walked the earth openly with lesser mortals, there dwelt in the kingdom of Daventry a king named Graham. He had won the crown by his wit and courage when he went forth to uncover and reclaim the three lost treasures of Daventry. Now Graham ruled over the land, with the aid of the Mirror that foretold the future, the bottomless Treasure Chest, and the invincible Shield. The people of Daventry prospered under the reign of the kindly monarch.

Just one year after returning from his first victorious quest, King Graham arose and looked into the Mirror as he was wont to do daily. Much to his astonishment, he beheld the face of Edward, the king who came before him in the succession.

King Edward spoke. "Graham, your kingdom is strong now, thanks to the recovery of the three treasures and to your wise leadership. But it will soon grow weak again, if you do not provide an heir to the throne. Marry, my son, and give your people a prince that will make their future secure."

The vision faded. King Graham pondered how he might find a bride fit to reign over Daventry. He consulted with Gervain, his wise prime minister.

"She must be good, and kind, so that she will love my people and they will love her," said Graham. "She must have the wisdom to counsel me in my daily problems, and a loving heart to bring me comfort. I wish my queen to glow with an inner beauty of spirit as well as beauty of face and form."

Gervain suggested that Graham host a celebration, and invite all the maidens of marriageable age from his whole kingdom. He could then observe and converse with the likely candidates, and see if any one of them fit his idea of a queen. The invitations were sent out, and the whole kingdom turned out for the celebration. From every corner of Daventry the maidens came. Short and tall, slender and plump, fair and dark, pretty and plain. There were maidens from all stations in life, from dukes' and earls' daughters to the village goose girl and the scullery maid from the castle kitchens. They all had but one thing in common: they greatly admired the handsome King, and were eager to catch his eye. Word had spread that the King was looking for a bride, and they were all thrilled by the prospect of marrying the charming Graham. For two days the celebration wore on, and though he tried to be cheerful, Graham gradually became somber. None of the maidens he had met quickened his pulse. One maid squinted, another tripped over everything in sight. Another was too coy, and the one after her giggled constantly. They all had some fault, however small. It was with great relief that Graham saw his guests ride away at the end of the celebration. He retired to his room to reflect gloomily.

"My kingdom is home to hundreds of lovely maidens," he mourned. "Why is there not one among them who touches my heart and my dreams?"

As he asked the question, King Graham was standing near the Magic Mirror. He glanced toward it, and noticed that the glass had grown inexplicably cloudy.

The mist cleared. All at once, King Graham beheld the most beautiful maiden he had ever seen. She had hair of glowing auburn, and eyes of midnight blue. Her skin was the color of rich cream, but alas, no roses bloomed in her cheeks, and the corners of her pretty mouth drooped in sorrow.

She was standing at a window, motionless except for the stray breeze that stirred her hair. A tear fell from one eye, and sparkled on her cheek like a diamond on velvet. She put up one hand to brush it away, and Graham was struck by the grace of her movement.

The King's heart was suddenly enveloped in a strange fever. He knew that this was the maiden for whom he longed—this was the woman who must be his queen. He wanted to find her and bring a smile to her lovely face. He wanted to take her in his arms, and protect her from trouble forevermore. Eagerly he consulted the Magic Mirror.

"Oh Mirror wise," said Graham, "I have vowed to make this maiden my bride. Where may I find her?" The Mirror clouded again, and a voice was heard. "This is the maiden Valanice. She is from the kingdom of Kolyma, and is known for her goodness no less than her beauty. The jealous crone Hagatha whisked Valanice away to an enchanted land, and imprisoned her in a quartz tower guarded by a ferocious wild beast."

"I must rescue her or die in the attempt," declared King Graham. "How may I find this enchanted land?"

"You must travel to the kingdom of Kolyma," said the Mirror. "There you may search for the keys which unlock the three doors to the enchanted land."

The voice faded and the Mirror cleared. Graham stared at his own reflection. Vainly did he call for its return, to give him more clues to the whereabouts of the magic keys. He then shouldered his provisions, and set out on his quest of love.

Only you, my bold adventurer, have the power to finish this tale. Become King Graham on his quest to find the magic keys. Encounter characters of legend, folklore and fantasy. Explore underground caverns, eerie towers, and ocean wonderlands. Help Graham rescue the enchanted maiden, so he can lay his kingdom and his heart at her feet. You will be faced with challenges that would intimidate those of lesser timbre. Summon all your strength and courage. Leave no stone unturned, no avenue unexplored, and your perseverance will be richly rewarded.

It may be possible to find each key through more than one avenue. The more imaginative your solutions, the greater your reward. Study all the ancient lores for clues. Along the way collect as many treasures as you can – treasures fit for a queen.

The road you must travel is long and perilous. You will be beset by many dangerous beings, both mythical and magical. You must have the wisdom to know when to stand and fight and when to flee from superior strength. But take heart – you may receive help in unexpected places.

Go now, and remember that True Love conquers all!
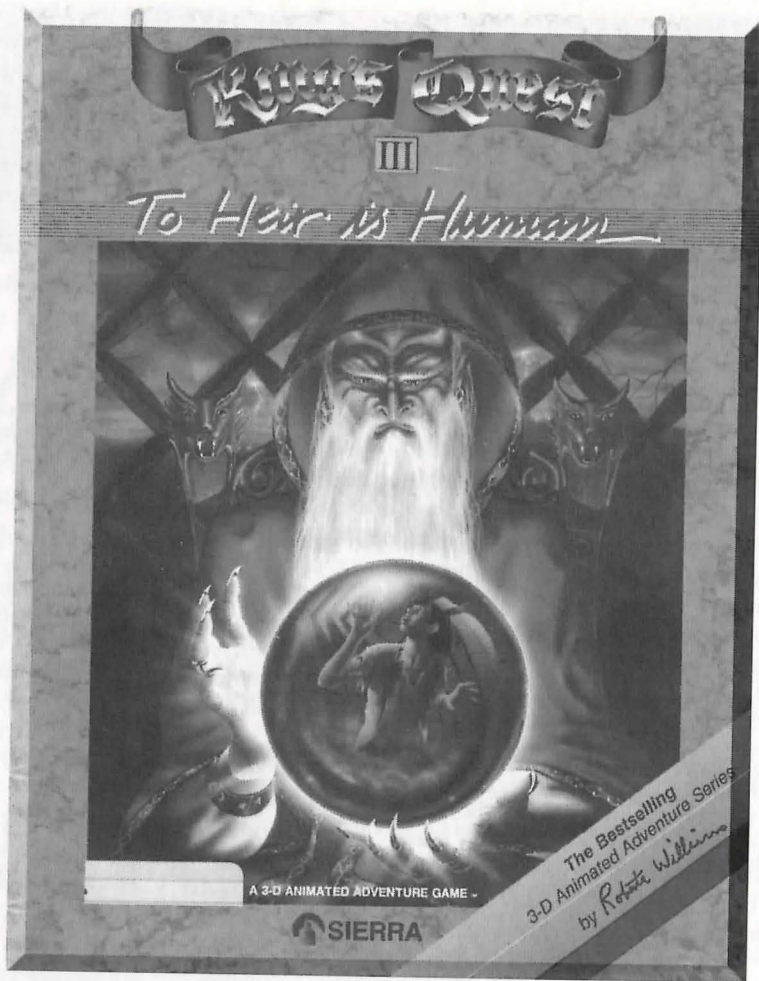
"My earlier games, from Mystery House *to* King's Quest II, *were great games, but they couldn't have the deep complex plots I wanted due to memory and space limitations. Basically they were treasure hunts with lots of simple goals (you go from here to there) and fun puzzles to add challenge.* King's Quest III *had to push things a little farther. The designs had to be more complicated, the plots better and longer, and the characters more developed with personalities and more dialog. First I'd start with a mystery: "Who's that character? Where's King Graham?" Then I'd add the pressure of an evil magician watching your every move, ready to kill you for any mistake. The puzzles were focused on helping you struggle to escape the wizard and right an old wrong you knew nothing about, to tie up everything with a climactic ending. Rosella was introduced toward the end of the game; seeing her on the screen for the first time, I suddenly saw her on her own adventures in a sequel."*

—*Roberta*

King's Quest III
TO HEIR IS HUMAN

long, long time ago, when magic was the only science known to man, there dwelt in the land of Llewdor a wizard named Manannan. He was very learned in all matters of the heavens and earth.

Of great age, Manannan presented a frail appearance, as though his skin were made of bleached and weathered parchment. Manannan's impression of fragility lasted only until one looked into his coal-black eyes, which burned with a strange fire. This was, indeed, a powerful wizard.

Although he was powerful, and capable of conjuring up vast armies of spirit servants to sweep his hearth, prepare his meals, and other menial tasks with which he would not soil his hands, this solution to his everyday needs was not satisfactory to him. For he liked his solitude, and didn't want a lot of spirits cluttering up his house. Instead, he apprenticed a very young boy to do his bidding, taking the lad when he was only a year old, so that the boy would have no memories to tug at him in the years to come.

Unfortunately for Manannan, boys grow up and become adventuresome young men. As his slave grew in stature and in strength, Manannan was irritated to find him poking around in areas of the house where he didn't belong. Or he would climb down the narrow path leading to Manannan's mountaintop retreat to explore the surrounding countryside. Even punishment did not stop him for long.

One day, when his slave was 18 years of age, the wizard found him practicing magic spells. This was the last straw!

"YOU!" Manannan screamed. "You have read my books of spells and plundered my supplies of powders and potions. You have even ventured into Llewdor again, against my expressed command, for nowhere else could you have gathered some of these ingredients!

"You think you will win your freedom with these tricks?" the wizard sneered. "You shall see your mistake! You have earned only your own demise!" And with that, Manannan raised his hands menacingly.

Suddenly the earth began to shake and his slave was no more. Only a small pile of ashes remained where he had stood.

"Next time, I won't make the same mistake," Manannan snarled. "I'll never let any of my slaves reach manhood. I'll have no more accidents."

And so the years passed. Manannan went out and found another small boy to be his slave. He stole him from a country some distance from Llewdor, to direct suspicion away from himself. Manannan was more careful with this child, and watched him closely. The wizard punished the boy severely when he caught him away from the house. And he made sure the boy didn't get his hands on even any ordinary items that might be transformed into magic charms or potions. On the whole, Manannan didn't have much trouble with him, but still, on the lad's eighteenth birthday, the wizard zapped him out of existence.

"It's a nuisance, having to train a slave all over again," he mumbled complainingly. "But it's better than having trouble like the last time."

And so he went on, every 17 years kidnapping a small boy from his loving parents, then slaying him on the eighteenth anniversary of his birth. (Occasionally the cycle was shortened slightly, when he unfortunately chose a precocious child that learned too much before his eighteenth year.)

And time went on...

UNDERSTANDING THE LANGUAGE OF CREATURES (PAGE II)

INGREDIENTS
One small feather from a bird
One tuft of fur from any animal
One dried reptile skin
One rounded spoonful of powdered fish bone
One thimbleful of dew
One magic wand

DIRECTIONS
   I.   Put the small feather in a bowl
   II.   Put the fur in the bowl
   III. Put the reptile skin in the bowl
   IV.   Add a spoonful of powdered fish bone
   V.   Put a thimbleful of dew in the bowl
   VI.   Mix with hands (mixture will now be doughy)
   VII. Separate mixture into two pieces
   VIII. Put dough pieces into your ears
   IX.   (Recite this verse)
            Feather of fowl and bone of fish,
            Molded together in this dish,
            Give me wisdom to understand
            Creatures of air, sea and land
   X.   Wave the magic wand

You will now be able to understand the speech of animals, birds and fish. You will not, however, be able to speak to them. The spell will last as long as the dough is in your ears.

FLYING LIKE AN EAGLE OR A FLY (PAGE IV)

INGREDIENTS
One tail feather from any eagle (to become an eagle)
One pair of fly wings (to become a fly)
One pinch of saffron
Rose petal essence
One magic wand

DIRECTIONS
   I.   Put a pinch of saffron in essence
   II.   (Recite this verse)
            Oh winged spirits, set me free
            Of earthly bindings, just like thee.
            In this essence, behold the might
            To grant the precious gift of flight.
   III. Wave the magic wand

You now have a potion which will allow you to cast the transformation spell. To cast the spell any time later:

Dip the eagle feather in the essence (if you want to become an eagle), or dip the fly wings in the essence (if you want to become a fly).

You will turn into an eagle or a fly. If you do not transform back into yourself, the spell will wear off after some time has passed. You can use this spell until your rose petal/saffron potion is gone.

To return to your own form before the spell wears off, recite this verse:

Eagle begone!   Fly, begone!
Myself, return!   Myself, return!

TELEPORTATION AT RANDOM (PAGE VII)

INGREDIENTS
One spoonful of salt grains
One sprig of dried mistletoe
One smooth rounded stone of unusual color
One magic wand

DIRECTIONS
   I.   Grind a spoon of salt in a mortar (with a pestle)
   II.   Grind the mistletoe in the mortar
   III. Rub the stone in the mixture
   IV.   Kiss the stone

V. (Recite this verse)

> With this kiss, I thee impart,
> Power most dear to my heart.
> Take me now from this place thither,
> To another place far hither.

VI. Wave the magic wand

You now own a charm which will allow you to cast the random teleportation spell. To cast the spell, rub the stone. It will instantly whisk you away from where you are. Remain alert, however. Even though you can use the spell to run away from danger, nothing guarantees that you will not arrive in a more precarious situation than the one you left. The power of the charm remains for as long as you retain the stone.

CAUSING A DEEP SLEEP (PAGE XIV)

INGREDIENTS

Three dried acorns
One cup nightshade juice
One magic wand
One empty pouch

DIRECTIONS

I. Grind the acorns in a mortar (with a pestle)
II. Put the acorn powder in a bowl
III. Put the nightshade juice in the bowl
IV. Stir the mixture with a spoon
V. Light a charcoal brazier
VI. Heat the mixture on the brazier (boil the mixture until the night shade juice is almost gone, then remove from the heat)
VII. Spread the mixture on a table (wait until dry)
VIII. (Recite this verse)

> Acorn powder ground so fine
> Nightshade juice, like bitter wine,
> Silently in darkness you creep
> To bring a soporific sleep

IX. Wave the magic wand
X. Put the sleep powder in the pouch (for safekeeping)

You have now mixed a powder for casting a sleep spell over whoever is nearby. To cast the spell, pour the sleep powder on the ground (or floor) in a dank, dark place. Then recite:

> Slumber henceforth!

TRANSFORMING ANOTHER INTO A CAT (PAGE XXV)

INGREDIENTS

One half cup mandrake root powder
One small ball of cat hair
Two spoonfuls of fish oil
One magic wand

DIRECTIONS

I. Put the mandrake root powder in a bowl
II. Put the cat hair in the bowl
III. Put two spoons of fish oil in the bowl
IV. Stir the mixture with a spoon (dough will be oily)
V. Put the dough on the table (let harden on table)
VI. Mold the dough into a cookie
VII. (Recite this verse)

> Mandrake root and hair of cat
> Mix oil of fish and give a pat
> A feline from the one who eats
> This appetizing magic treat.

VIII. Wave the magic wand

You have just created a cookie that, when eaten, will turn the victim into a cat. Forever!

BREWING A STORM (PAGE LXXXIV)

INGREDIENTS

One cup of ocean water
One spoonful of mud
One pinch of toadstool powder
One magic wand
One empty jar

DIRECTIONS

I. Put a cup of ocean water in a bowl
II. Light a charcoal brazier
III. Heat the bowl on the brazier (heat slowly, but not to boiling, then remove from heat)
IV. Put a spoon of mud in the bowl
V. Add a pinch of toadstool powder
VI. Blow into the hot brew
VII. (Recite this verse)

> Elements from the earth and sea,
> Combine to set the heavens free.
> When I stir this magic brew,
> Great god Thor, I call on you.

VIII. Wave the magic wand

IX. Pour the storm brew into the jar (to store)

You have mixed a potion that you can use to brew a storm. To activate the spell, stir the storm brew with your finger and recite:

> Brew of storms,
>
> Churn it up!

Outdoors, a rainstorm complete with thunder and lightning will occur. It will last for some time, but will eventually rain itself out. If you wish it to subside earlier, recite:

> Brew of storms,
>
> Clear it up!

BECOMING INVISIBLE (PAGE CLXIX)

INGREDIENTS

One jar of lard

One cactus

Two drops of toad spittle

One magic wand

DIRECTIONS

I. Cut the cactus with a knife

II. Measure a spoon of cactus juice

III. Put the cactus juice in a bowl

IV. Put the lard in the bowl

V. Add two drops of toad spittle

VI. Stir the mixture with a spoon

VII. (Recite this verse)

> Cactus plant and horny toad
>
> I now start down a dangerous road
>
> Combine with fire and mist to make
>
> Me disappear without a trace.

VIII. Wave magic wand

IX. Put ointment in the empty lard jar

You now have a magic ointment that will allow you to turn invisible (but beware, the ointment only works in a place where there is both fire and mist). To cast the invisibility spell, rub the ointment on your body. You will be invisible for a short while. You have enough for one application.
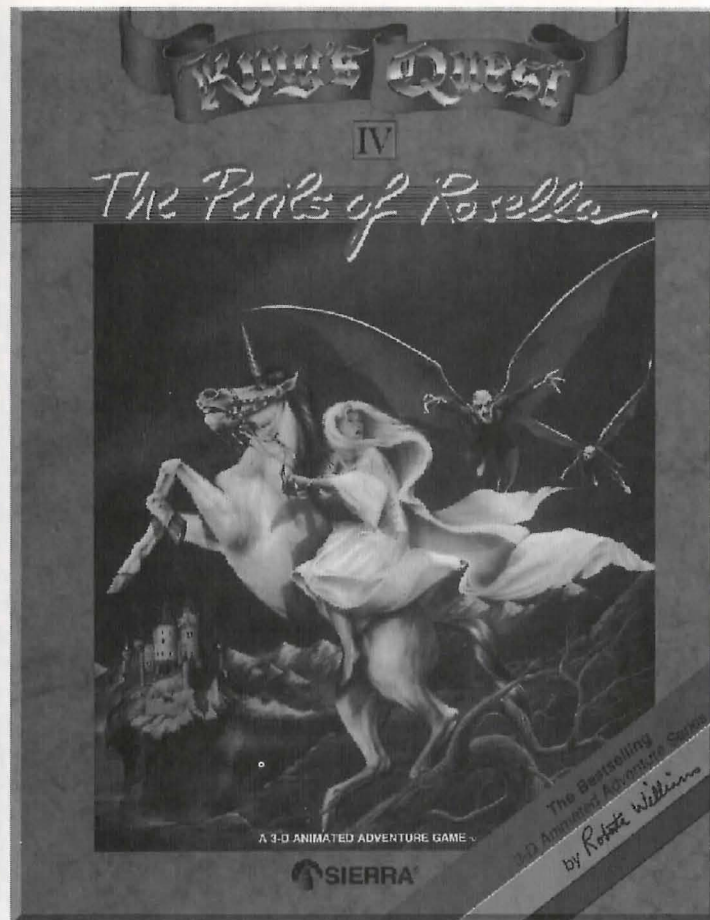
Before King's Quest IV *was released, word leaked out that Graham would have a heart attack and might die. Fans were upset enough to write in, asking to save Graham. I wanted* King's Quest IV *to have some pressure applied to you: a timed game, taking place over a 24- hour period, so you roam around during the day and eventually it turns to night. I don't remember other games using the same scenes at night; it looked creepy.*

The story always comes first, but the technology plays a big part in what you can't do. When Wizard and the Princess *shipped for the IBM PC, you could play it in B&W or in 4 hideous CGA colors. When we created EGA support for* King's Quest IV, *we got higher resolution (to get facial expressions and body language). For music support, Ken met someone at a trade show, made a few calls to Roland, and suddenly we could add an orchestra to the games. That did a lot in establishing the mood. I loved* King's Quest IV's *terrifying "Zombies' Night" and joyful "Cupid's Theme" songs.* King's Quest IV *won the Software Publishers' Association's "Best Adventure Game" award in 1989.*

I knew the female lead is just fine for women and girls who play the game, but wasn't sure how it would go over with some of the men. And you know what? It wasn't as controversial as I expected. However, it was real strange at first designing the game; quite a different point of view. Having the woman die bothered me more than I expected."

—Roberta

King's Quest IV

THE PERILS OF ROSELLA

long time ago, in a kingdom called Daventry, there lived a King named Edward. Daventry was a very old kingdom, and it had its share of kings, both good and bad, over the thousands of years. King Edward was a very good King, but he was also very old, and without children. Disorder ruled the land since the loss of the Three Great Treasures. King Edward feared that disorder might degenerate further once he died. Besides, he knew (as well did his people) that, without an heir to the throne, the kingdom would be in dire straits indeed. Thus, King Edward sent for his favorite knight, Sir Graham.

"You are the bravest and most trustworthy of my knights, quick of wit and stout of heart. I have chosen you to succeed me as king, but first you must prove yourself worthy of my crown. Far beyond the walls of this castle lie shrouded the Three Great Treasures of Daventry, stolen years ago by stealth and sorcery. This kingdom will not be restored to its former glory and prosperity until these Great Treasures are returned to their rightful hearth. Succeed in this, my request, and the crown shall become yours upon my death. Fail, and our once beautiful kingdom will fall into the hands of evil forces who will use the powerful magic of the Three Great Treasures against us."

"May you return victorious, Sir Graham!"

Thus Sir Graham ventured where most humankind dared not tread, and returned home victorious with the cherished Treasures of Daventry, as is chronicled in the tale *Quest for the Crown.*

Now Graham ruled over the land, with the aid of the Magic Mirror and the other Great Treasures of Daventry. The people of Daventry prospered greatly under the reign of the kindly monarch. But peace and prosperity can become quite dull for valiant kings. Not more than a week after the third anniversary of his appointment to the throne (on the eve of King Edward's death) did King Graham begin to feel the pangs of loneliness.

Fate would have it that Graham was standing next to the Magic Mirror as he pondered his plight. As he glanced toward the Mirror, he noticed that the glass had grown inexplicably cloudy.

....As the mist cleared, Graham beheld the image of the most beautiful maiden he had ever seen. She stood gazing from a window, motionless except for a stray breeze that stirred her hair. A tear fell from one eye, and sparkled on her cheek like a diamond on velvet.

See! How the tears run down her face. "Oh, that I were the glove upon the hand that could brush away such sorrow!" exclaimed Graham.

The King's heart was suddenly intoxicated with longing for this maiden — indeed, this was the woman who must be his queen.

"Oh Mirror wise," said Graham, "I have vowed to make this maiden my bride. Where may I find her?"

The Mirror clouded once more, and a voice spoke forth. "This is the maiden Valanice. She is from the kingdom of Kolyma, and is known for her goodness no less than her beauty. The jealous crone Hagatha whisked Valanice away to an enchanted land, and imprisoned her in a quartz tower guarded by a ferocious beast. To rescue Valanice, you must travel to the kingdom of Kolyma, where you may search for the keys which unlock the three doors to the enchanted land ..."

As the tale is told, King Graham did indeed find the three magic keys, and faced the battles that led to the safe rescue of the beautiful maiden Valanice. The full account of King Graham's search for his bride is chronicled in the tale *Romancing the Throne.*

King Graham married the beautiful girl he had rescued, and two years later the young Queen Valanice gave birth to twins, a boy and a girl. Alexander bore a striking resemblance to his father, and likewise Rosella to her mother. The family lived a very happy and peaceful life ... at least for a while.

But from deep within the forests came rumblings of a terrible beast who was ravaging a bloody trail toward the land of Daventry. Sightings of dragons had been rare in these tranquil times, and never before in the kingdom of Daventry had anyone witnessed such a beast as the terrible three-headed dragon. As the years crept by, the notoriety of the beast grew as great as the destruction it wrought. Soon the whole population of Daventry tremored with the news of the dragon's approach, and each homestead dwelt in terror.

Meanwhile, in a land far away, lived the malevolent wizard Manannan. Manannan kept a watchful eye upon the kingdoms of the world. With a sardonic grin, he watched as the three-headed dragon rampaged its way towards Daventry. Manannan's hatred of mankind had intensified with his great age, and his coal-black eyes burned a strange reflection upon the glass of the crystal as he mirthfully watched another human swallowed whole by the vicious beast.

Preferring his solitude, the powerful Manannan only allowed himself to be observed by one servant-boy, who maintained his house and performed all of his menial chores. Of course, Manannan could have conjured up spirits to do his dirty work, but he much preferred to see the toil and strain of a young mortal suffering under his thrall.

Most would call it depravity, but it was fear that fueled the flames of Manannan's hatred of humanity, a fear instilled by a vision from his prophetic crystal ball. For within its walls of quartz had Manannan seen his own hideous destruction at the hands of a conquering hero.

Time has wrought many changes, and with them much sorrow. The kingdom of Daventry was ravaged by the deplorable dragon, and the young Princess Rosella was abducted. The entire kingdom was overcome by the brutal onslaught of the beast, and though forewarned, found themselves helpless to defend against its supernatural strength. Much weeping and wailing was heard throughout the land. Even with its power of prophecy, the Magic Mirror could provide no answers, not even a clue, for some bearer of black magic had cast a cloud of darkness upon its face ...

And the wizard watched with eyes of venom ... !

The entire tale of Rosella's rescue, the wizard's downfall, and the restoration of the royal family is chronicled in the saga *To Heir is Human*.

According to legend, shortly after Rosella's rescue, King Graham decided it was time to pass on his adventurer's cap. Gathering in his wife and two children into his arms, the King offered a grateful smile upwards, for each member of his family had given him great pride. Gazing down at his children, he could not help but see the glint of spirited valor in their eyes. Knowing the future of his kingdom would rest soundly in the hands of its future heir, he slowly lifted his hands to display the famous adventurer's cap.

And now the commencement of the noblest adventure of all ...

When you are asked for a word to pass the copy protection, refer to this table. The first column represents page number, section, or tip number; the second, paragraph; and the third signifies where the word falls in the paragraph.

PAGE			WORD
2	2pp	8w	LIVED
2	2pp	4w	KINGDOM
2	1pp	4w	LEGEND
2	2pp	6w	DAVENTRY
3	1pp	4w	BRAVEST
3	3pp	4w	VENTURED
3	3pp	lastw	CROWN
3	1pp	6w	MOST
3	2pp	3w	RETURN
3	1pp	10w	KNIGHTS
3	3pp	8w	DARED
4	1pp	3w	RULED
4	2pp	2w	WOULD
4	1pp	6w	LAND
4	3pp	lastw	VELVET
4	1pp	7w	WITH
4	3pp	3w	MIST
4	3pp	4w	CLEARED
4	3pp	8w	IMAGE
5	2pp	5w	SUDDENLY
5	3pp	8w	VOWED
5	5pp	7w	GRAHAM
5	2pp	3w	HEART
5	3pp	2w	MIRROR
5	1pp	4w	TEARS
5	4pp	8w	VOICE
5	5pp	9w	INDEED
6	1pp	9w	RESCUED
6	2pp	4w	WITHIN
6	2pp	lastw	TERROR
6	2pp	8w	RUMBLINGS
6	2pp	6w	FORESTS
6	1pp	3w	MARRIED
7	1pp	10w	WIZARD
7	3pp	2w	WOULD
7	3pp	9w	FEAR
7	1pp	1w	MEANWHILE
7	2pp	5w	POWERFUL
7	2pp	3w	SOLITUDE
8	3pp	2w	ENTIRE
8	1pp	1w sen	SORROW

8	1pp	1w	TIME
8	1pp	5w	CHANGES
8	3pp	6w	RESCUE
8	3pp	2w	ENTIRE
8	3pp	9w	DOWNFALL
9	1pp	3w	LEGEND
9	1pp	4w	SHORTLY
9	1pp	7w	RESCUE
9	2pp	7w	NOBLEST

OVERVIEW			WORD
	1pp	2w	SIERRA
	1pp	6w	GAME
	2pp	1w	EACH
	2pp	3w	ANIMATED

TIPS			WORD
1		1w	BASIC
1		6w	INTERACT
2	1pp	5w	NATURE
2	2pp	4w	ENCOUNTER
2	1pp	8w	ADVENTURE
2	2pp	8w	CHARACTER
3	last		CLUES
3		4w	EXAMINE
3		1w	LOOK
4		7w	PLACE
4		5w	INCLUDES
4		1w	DRAW
4		9w	VISIT
5		9w	NIGHT
5		4w	TAMIR
5		7w	TERRIFYING
5		lastw	TEAMS
6	verb list last "B"		BRIDLE
7		lastw	FUNCTION
8	1pp	6w	TRICK
8	2pp	3w	REASON
8	1pp	4w	EVERY
8	1pp	lastw	SPELL

THE COLONEL'S BEQUEST™

a Laura Bow Mystery

Roberta Williams

Designer of the Bestselling King's Quest Series

SIERRA

"*I was on a roll with Rosella as the female lead in* King's Quest IV; *my next game had to try this again, but with a different theme. The night scenes in* King's Quest IV *pointed the way.* Colonel's Bequest *had to be one of those wonderful murder mystery classics: getting invited to a creepy mansion at night and meeting suspicious characters like the rich, eccentric, old Colonel, Celie the voodoo cook, and Gloria Swansong the Hollywood actress. Who is killing the relatives and associates to collect on the will? Is it the sneaky lawyer, the drunken doctor, the slick gambler, or did the butler do it? Characters would disappear after awhile. Where did everyone go? You wouldn't know what's going on half the time, until you piece things together. There are puzzles, but the game is more story-oriented. You can carry on conversations. And those fun, fun puzzles: the bell tower, the fountain statue, the parrot...just talking about it makes me want to go play it right now!*"

—*Roberta*

The Colonel's Bequest

The COLONEL'S BEQUEST is different from many adventure games. It can best be described as an interactive play in eight Acts. You will play the entire game in one location, on an isolated island in a bayou. Events can take place throughout that locale at any time during the game, and they may occur whether you are present or not. However, each act will not end until you do enough things in the game.

At the end of each Act, a clock will appear on your screen and strike the hour. It will also appear at other intervals during the game. Take note of the events which cause this to happen, and your location at the time it occurs, as this will help you to keep track of your progress. Being in the right place at the right time can be invaluable.

Also, if you have thoroughly explored a room, don't assume that the next time you visit the room things will be the same. While you are exploring another area, someone else may enter the room and leave a valuable clue for you to find!

CAST OF CHARACTERS

Laura Bow
Laura is a 20-year-old journalism major at Tulane University in New Orleans. A 1920's ingenue, she's studious and down-to-earth, energetic and courageous. She's known for her inquisitive nature, probably acquired from her father, a detective on the New Orleans Police force.

Ethel Prune
Lillian's mother and the Colonel's younger sister, Ethel is known for her whimpery, whiny nature. You can usually catch her in a rather tipsy state, and she gives the impression of being quite helpless.

Colonel Henri Dijon
Henri Dijon is a gruff old southern-style colonel. He's wealthy, eccentric, and reclusive. He lives alone except for his servants Jeeves, Celie, and Fifi, and his pets. He was wounded while serving with distinction in the Spanish-American war.

Gertrude Dijon
Gertie is the widow of the Colonel's younger brother. She's known as money-grubbing, snobbish, and bossy. She has a fondness for jewelry...especially pearls.

Lillian Prune
Lillian is Laura's college classmate and the Colonel's niece. Her personality can be described as extroverted and rebellious. She drinks, smokes, and dates several young men. She dresses in the style of the 1920's flapper.

Gloria Swansong
Gertie's daughter and the Colonel's niece. Gloria enjoys the glamorous Hollywood life-style. She's a beautiful platinum blonde, and loves money, jewelry and rich boyfriends.

Rudolph Dijon
Rudy is Gertrude's son, Gloria's brother and the Colonel's nephew. He gives the impression of being a little too slick. Rudy is known as a gambler, a womanizer, and a lush. They say he's never worked an honest day in his life.

Jeeves
Jeeves is the Colonel's tall, silent butler. Very imposing and solemn, he's not terribly friendly or helpful. What is he really after?

Clarence Sparrow
Clarence is the Colonel's attorney. He manages all of the Colonel's business affairs and accounts. He seems rather sneaky, and it is said that he lusts after the Colonel's money.

Fifi
Fifi is the Colonel's sexy French maid. It is rumored that she and the Colonel are involved in a relationship of a somewhat more than domestic nature. Most of the family are of the opinion that Fifi is using the Colonel to get at his money.

Dr. Wilbur C. Feels
Dr. Feels is the Colonel's longtime personal physician. He is known for his lecherous ways, and his questionable medical practices.

Celie
Celie is the Colonel's cook. She is quite superstitious and somewhat reserved, but she can be friendly and helpful if approached cautiously. It is said that she dabbles in voodoo.

Beauregard
Beauregard is the Colonel's dog. A lazy old bloodhound, he can be observed lying near his doghouse most of the time.

Blaze
Blaze is the Colonel's old horse. Like the Colonel, he's a veteran of the Spanish-American war, but now rarely leaves the comfort of his stable.

Polly
The Colonel's parrot sits on his perch in the parlor. He talks when he's in the mood, or when properly motivated.

Saving Games on Disks

Even if you will be playing from a hard drive or CD, you may also want to format a blank disk for saving games. Follow your computer's instructions to format a blank diskette and keep it handy for saving your game as you play. Since each disk can only hold a limited number of games, we recommend that you have more than one formatted in order to assure adequate space for save game storage.

1. Choose SAVE GAME from the File menu, or press the [F5] key. The Save Game menu will appear.
2. Use your [Tab] key to choose CHANGE DIRECTORY. Backspace or press [Ctrl-C] to clear the command line.
3. Type the letter of the drive you are using for saved games, followed by a colon (Example: A: and press [ENTER].
4. Type the name of your saved game and press [ENTER] to complete the SAVE GAME procedure. If your saved games disk is full, you may reformat it (this will erase the saved games on the disk) and use it over, or you can use another formatted blank disk.

Saving Games to Hard Drive

If you choose to save games to the hard drive, the program will automatically try to save to the game's own directory. If you run out of space for saving games try one of the following alternatives:

1. Save additional games to a diskette.
2. Save games to a different directory by using your [Tab] key to choose CHANGE DIRECTORY from the Save Game menu (inside the game).
3. Delete the saved games and the save game directory from your hard drive by following DOS instructions (outside the game). The program will create a new directory for your games.
4. Create a new hard drive directory from DOS, using DOS instructions.

Playing the Game

MOVING YOUR CHARACTER

You may move your character on the screen with the [Arrow] keys, the numeric keypad, or the mouse. To halt your character's steps with the keypad, press the number 5, or press the last used direction key again. Do not attempt to move the character by holding down the direction key. This will cause the character to start and stop continuously, resulting in very slow progress.

Using the mouse, position the arrow to where you want the character to move, then click the left mouse button.

GAME SPEED CONTROL

At times it may be useful to slow down the speed of the game animation in order to negotiate a tricky section, or observe something more carefully. In *The Colonel's Bequest*, speed is controlled by the [+] and [-] keys, or by selecting a choice from the Speed menu, using the mouse or [Arrow] keys.

MENUS

The Menu Bar in *The Colonel's Bequest* is not visible during play. When you press [ESC], the Menu Bar will appear at the top of your screen with several menus which can be opened to show the command choices available to you.

KEYS TO USE IN THE MENUS

Use the left and right [Arrow] keys to open a menu, and the up and down [Arrow] keys to highlight items within a menu. Press [ENTER] to select a highlighted command. Press [ESC] to return to the game without choosing a command.

SHORTCUTS FOR COMMON COMMANDS

You can use function and control keys to shortcut many common commands.

[F1]	Help
[F2]	Toggle sound on/off
[F3] or [Spacebar]	Repeat previous command
[F5]	Save Game
[F7]	Restore (saved) Game
[F9]	Restart Game (from beginning)
[Tab]	Inventory
[ESC]	Show Menu Bar, Pause Game
[Ctrl-C]	Cancel typed command line
[Ctrl-I]	Inventory
[Ctrl-P]	Pause Game
[Ctrl-Q]	Quit Game
[+]	Increase Speed
[-]	Decrease Speed
[=]	Normal Speed
[Ctrl-V]	Change Volume
[Right-Click]	Look at an object

RIGHT-CLICK

To look at a person, place, or object using your mouse, put the mouse arrow on the thing and click the right mouse button.

* Please note: Multi-button mouse users should use the right mouse button and need not press [Shift].

USING YOUR TAB KEY

While playing Sierra games, your [Tab] key will perform two major functions. You will use it to review the items in your inventory, and also (if you're not using a mouse) to select options from certain menus. The following menus will require the use of the [Tab] key for highlighting menu options:

MENU	CHOOSE FROM
1. Opening	Yes, No
2. Restart Game	Restart, Continue
3. Quit Game	Quit, Continue
4. Save Game	Save, Change Directory, Cancel, Replace
5. Restore Game	Restore, Cancel, Change Directory
6. Death Window	Restore, Restart, Quit

USING THE MOUSE (optional)

Your mouse will be useful to you in moving your character, and in learning about your surroundings. To move your character using the mouse, position the arrow to where you want the character to move, then click the mouse button. If your mouse has more than one button, use the left button.

EXAMPLES OF COMMON COMMANDS

Many characters in the game will have information of one kind or another for you. To talk with a character, type: **talk to** [character], **ask** (or **tell**) [character] **about** [character or object]. For example: **talk to Gertie, tell the Colonel about Lillian** or **ask Lillian about the** [object]. Try different approaches. "Show" an object to someone, and they may give you valuable information. "Asking" a character about something may evoke a different response than "telling" them.

You may encounter objects you need along the way. to take an object, type: **take** (or **get**) **the** [object]. For example: **take the note**, or **get the key**.

Pay close attention to details. To look closely at objects, type **look at the** [object], for example: **look at the table**. You can also use the [Shift-click] feature described earlier.

You will need to use the objects you acquire as you explore. You can try different things such as typing: **use the** [object], or **give the** [object] **to** [character] or **show** [object] **to** [character]. Different approaches to a puzzle may bring about a different outcome.

RETYPING COMMANDS

If you wish to repeat a command, select RETYPE from the Action menu or press the [Spacebar] or [F3].

INVENTORY

If you wish to see the items you are carrying, select INVENTORY from the Action menu, or press [Ctrl-I] or [Tab]. A list of the items you are carrying will be displayed. To view an object, click on its name with the mouse, or use the [Arrow] keys to highlight the name and press [ENTER]. Press [ENTER] again, select OK or press [ESC] to resume play.

PAUSING YOUR GAME

If you wish to pause the game, select PAUSE from the Action menu, or press [Ctrl-P] or [ESC]. Press [ESC] or [ENTER] to resume play.

SAVING YOUR GAME

If you wish to save your game, select SAVE from the File menu or press [F5]. To allow for errors in judgment and creative exploration, we recommend that you frequently save your game in progress, and that you save several different games from different points as you play. You will always want to save your game before encountering potentially dangerous situations. You should also save your game after you have made significant progress.

PLEASE NOTE: We recommend that you create several directories or folders on your hard drive. See your computer's instructions for creating directories or folders.

You may name your saved games using standard English phrases. For example, if you are standing on a sandy beach, you might call your game **standing on a sandy beach**, or simply **beach**.

RESTORING YOUR GAME

Select RESTORE from the File menu, or press [F7]. You will be prompted to select the game you wish to restore. Highlight the desired game and select RESTORE. If the game you wish to restore is in a different directory, select CHANGE DIRECTORY.

QUITTING YOUR GAME

If you wish to stop playing, select QUIT from the File menu, or press [Ctrl-Q].

RESTARTING YOUR GAME

If you wish to restart your game at any time during play, select RESTART from the file menu, or press the [F9] key. The game will begin again in the guest room shared by Lillian and Laura.

INTERACTING WITH *THE COLONEL'S BEQUEST*

You can generally interact with the game by typing simple commands consisting of as little as a noun and a verb. For instance, the command **get into the car** can be shortened to **get in car**. Unless otherwise instructed, follow all commands with [ENTER].

The Colonel's Bequest will understand many common verbs. Here are some you might try:

LOOK	CLIMB	OPEN	STAND	GET
PUSH	CLOSE	GIVE	READ	PLAY
PULL	EXAMINE	LOAD	TELL	SHOOT
JUMP	TALK	USE	MOVE	TAKE
PRY	ASK	SHOW		

A message window will appear each time you enter a command, and at other times during the game. When you have read the message, press [ENTER] to remove the window and resume play.

TAKE NOTES as you discover clues and information. Record anything you think might be important. Make a note of each area you visit, and include information about objects found there, and dangerous areas nearby.

DRAW A MAP as you progress through the game. If you miss an area, you may miss an important clue!

WATCH THE CLOCK. As you progress through the game, a clock will periodically appear on your screen. Take note of the event and location when this occurs. This will help you to keep track of your progress.

LOOK EVERYWHERE. When you enter a room for the first time, you will receive a message on your screen describing the room. When you visit the room again you will need to type: **look around** or **look room** to get the description. Look closely at all objects you encounter.

EXPLORE each area of the game very carefully, and be on the lookout for clues and hidden places. Search every area of the mansion and the grounds surrounding it. Revisit an area frequent-ly, and make note of anything that has changed. Something may occur in an area while you are elsewhere.

TALK to everyone you meet. But use discretion! Some characters will be friendly and helpful; they may give you valuable information and advice. Others may mislead you. Try various approaches in dealing with others. If talking to them or asking them questions yields few or no results, show them something interesting you have found. They may have a comment that will help you.

LISTEN closely to conversations. Useful information will pass between the other characters, and you'll want to pay attention to details that may help you with your investigation.

PICK UP anything that isn't nailed down. You will come across a number of objects that may be of use to you later. You can see an inventory of items on hand by pressing the [TAB] key at any time.

USE the items you have picked up to solve problems in the game, or to help you to make progress and discover more clues.

BE CAREFUL, and remain alert at all times–disaster may strike in the most unlikely of places.

SAVE YOUR GAME OFTEN, especially when you are about to try something new or potentially dangerous. This way, if the worst should happen, you won't have to start all over again from the beginning. It is probably best to save at least one game in each act of *The Colonel's Bequest*.

DON'T GET DISCOURAGED. If you come to an obstacle that seems insurmountable, don't despair: Spend some time exploring another area, and come back later. Every problem in the game has at least one solution, and some have more than one. Sometimes solving a problem one way will make it harder to solve the next, and sometimes it will make it easier. If you get stuck, you might try restoring a saved game from an earlier point, then choosing a different path.

BRING ALONG SOME HELP.
You might find it helpful (and fun) to play the game with a friend. Two (or more) heads are better than one at interpreting clues and solving problems.

WALKTHROUGH

Please note: In order to understand the object of *The Colonel's Bequest*, it is very important that you view the opening cartoon at least once.

HOW TO USE THE WALK-THROUGH. Onscreen movement: north=up; south=down; west=left; east=right. The walkthrough takes you through several game screens. Move your character around the screens to the suggested places, and type in the words that appear in bold type.

WARNING: The following information is for beginning adventurers only. The contents include answers to some game puzzles and hints that experienced adventurers may not wish to see. Continue reading only if you are having difficulty getting started with **The Colonel's Bequest.**

As the opening cartoon ends, we find Laura and Lillian in their shared guest room. When Lillian excuses herself and exits the room, you will have control of the game. The most important thing to do at this point is to examine your surroundings.

Walk north to the fireplace. Notice the portrait of the Colonel above the mantle.

Type: **look at the portrait** [ENTER]

Type: **look at the bed** [ENTER]

After you read the response, walk south and east to stand in front of the northern most bed.

There is a suitcase on the bed.

Press the [TAB] key.

Type: **open the suitcase** [ENTER]

Read the description of its contents.

Press the [TAB] key.

Walk through the door on the east wall and enter Ethel's guest room.

Type: **look at the shelves** [ENTER]

Type: **look at the doll house** [ENTER]

Type: **take the bear** [ENTER]

Walk north and stand near Ethel.

Type: **talk to Ethel** [ENTER]

Type: **ask Ethel about Lillian** [ENTER]

Exit Ethel's room through the door

on the west wall, and enter your guest room.

Exit through the west door and enter the hallway.

Type: **look at the marble statue** [ENTER]

Type: **look at the armoire** {ENTER}

Type: **look in the armoire** [ENTER]

Walk north and enter the bathroom.

Type: **look at Lillian** [ENTER]

Type: **look at the tub** [ENTER]

Walk to the sink.

Type: **wash hands** [ENTER]

Exit the bathroom, and re-enter the hallway.

Continue west across the hallway.

North of the armoire is a door on the west wall. Go through the door and enter the Colonel's room.

Type: **look at the elevator** [ENTER]

Type: **open the elevator gate** [ENTER]

Type: **look at the fireplace** [ENTER]

Type: **look at Fifi** [ENTER]

Type: **look at the Colonel** [ENTER]

Stand near the Colonel.

Type: **tell the Colonel about Lillian** [ENTER]

After he responds, exit the room to the east, and re-enter the hallway.

This might be a good time to save your game. See "Saving your Game" for instructions.

Walk south and you will see a banister with several dowels missing from an area on the left. Stand up against the damaged area.

After you fall to your death, restore your game and continue exploring the estate...but be careful!

FINGERPRINT SHEET

Celie

Rudolph Dijon   Ethel Prune

Colonel Henri Dijon

Gloria Swansong

Laura Bow

Fifi

Laura Bow

Celie

Gertrude Dijon

Gloria Swansong

Jeeves

Jeeves

Colonel Henri Dijon

Rudolph Dijon

Lillian Prune

Ethel Prune

Dr. Wilbur C. Feels

Dr. Wilbur C. Feels

Clarence Sparrow

Gertrude Dijon

Lillian Prune   Clarence Sparrow

Fifi
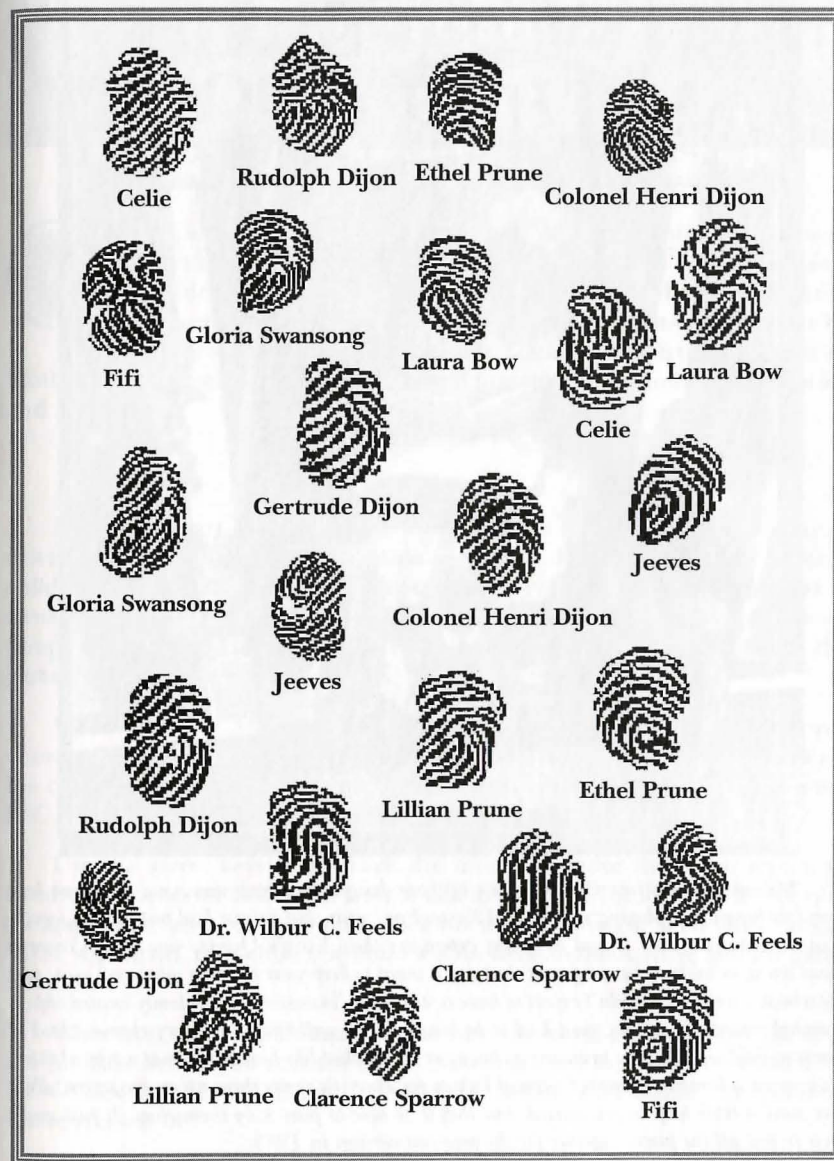
"Mixed-Up Mother Goose *is one of those designs that just amaze me. Children love fairy tale kingdoms, playing games, and Easter Egg hunts, but no one had put the two together in an intuitive way. It had to be less expansive than* King's Quest; *you couldn't worry about dying or making saved games (but you'd want to keep your position when you quit, just like a book), and you couldn't expect to have a standard "inventory." Randomly located objects provided repeat playability, and had to be based on 18 well-known nursery rhymes. And of course a child would want to choose a character that looked like him or her (not a typical thing to do in an adventure game). I wanted kids to feel that it's really them up on the screen. Kids may need a little help to get started, but they'll be able to play it by themselves. It just made sense to put all the pieces together for the original version in 1988.*

Since then it has won numerous awards, including the Software Publishers' Association's "Best Early Education Program." I still get and treasure those letters from parents telling me about sitting at the computer with their child, playing Mixed-Up Mother Goose *and singing songs together..."*

—*Roberta*

Mixed-Up Mother Goose

ixed-Up Mother Goose is one of the best-loved children's software titles of all time. *Mixed-Up Mother Goose* is an adventure game designed for children ages 4 and up. More than 44 delightful screens and many animated characters await your child as he or she becomes a part of a fantasy come true. Eighteen of Mother Goose's most beloved rhymes are represented in beautiful 3-D graphics and animation.

IMPORTANT

Before you start *Mixed-Up Mother Goose*, insert a floppy diskette into your A: drive (by the way, those little 3.5" disks are floppy disks too). This will let your child save his or her progress when you quit the game. Make sure the disk is already formatted. It's OK if other files are on the diskette. If you don't have a floppy disk in A: when you start, you won't be able to save your position in the game.

When you start *Mixed-Up Mother Goose* for the first time, you'll see three choices: CREDITS, NEW GAME, and ENGLISH. Select "New Game." Click on the child of your choice. While the child is in his or her room, you can press the ESC key to skip straight to the game.

Use the arrow keys or left-click the mouse to move from one screen to another. Click on the MOUTH! icon to talk to someone (or to yourself). To quit the game and save your position, click on the STOP sign, then click on the STOP sign again. Your child's position will be saved to the A: drive and the game will quit.

When you want to play again, make sure the saved game floppy disk is in the A: drive before you start the game. Now you'll see four choices: CREDITS, NEW GAME, OLD GAME, and ENGLISH. Select "Old Game" to continue where you left off.

In case you're curious why we wrote the game to save this way: *Mixed-Up Mother Goose* was our first CD game. We figured schools and large families would use the game too. A classroom would quickly fill up all the saved game spots. Scrolling shelves didn't work too well with the kids, nor did having kids try to use a file selector. Saving to A: was the best compromise.

PLAYING THE GAME

NEW GAME

Click on this button to start a new game. When a new screen appears, use the mouse to click on the child of your choice.

CONTINUE OLD GAME

Click on this button to continue a game you've already been playing.

SAVING YOUR GAME

Mixed-Up Mother Goose will save your child's game according to the on-screen character your child has chosen to represent him or her during the game. For this reason, each child in your household playing *Mixed-Up Mother Goose* should choose a different on-screen character.

Mixed-Up Mother Goose will save your game in progress whenever you quit the game by selecting the red STOP button.

THE INTERFACE

USING THE MOUSE

Instruct your child to position the arrow where he or she wants the character to move, then click the mouse button. The character will walk to the desired point, and stop.

The mouse may also be used to explore objects in Mother Goose Land. When your child points at an on-screen object and presses the mouse button, many objects will become animated, and will be accompanied by sound; bells will ring, etc.

THE SCORE ICON

Your child's score is represented by the number of golden eggs in the egg carton located at the bottom left of the screen. One egg is rewarded for each rhyme that he or she completes. There are 18 rhymes in *Mixed-Up Mother Goose*, so a total score of 18 eggs is possible.

THE INVENTORY ICON

When your child first plays the game, this icon is empty showing only a blue background. Each time your child picks up an object, it will appear in the INVENTORY icon. Make sure that your child understands that the picture in the window is the item he or she is currently carrying. The INVENTORY icon can hold only one object at a time. When your child finds a new item, he or she must decide which item to keep. If a new object is picked up, it will replace the current object in the INVENTORY icon. The previous object will be dropped and will remain in that location until the child returns for it*. To avoid picking up an object, your child should avoid walking close to the object. If an undesired object is inadvertently picked up, instruct the child to walk toward the object he or she wishes to carry, and pick it up.

*NOTE: Animated characters or animals dropped inside a building will not remain inside, but will wander away to a random location.

HINT: Several houses and buildings contain a small table of some sort. On these tables your child will often find an object needed to complete one of Mother Goose's rhymes.

THE MAP ICON

Mixed-Up Mother Goose contains many locations to which children can travel. Sierra has provided a colorful on-screen map of the kingdom so children won't get lost in Mother Goose Land. To view the on-screen map, point to the MAP icon and click. Click on a location to find out who lives there.

To familiarize your child with the map, point out the character's current location on the map (the area outlined in the box), then have him or her move to an adjoining screen. Now return to the map and ask your child to find the new location on the map. Continue practicing until the child can successfully use the map on his or her own.

THE MOUTH ICON

When a child approaches one of the Mother Goose characters, use the mouse to point and click on the MOUTH icon. The on-screen character will speak to the child, using both words and pictures. If a character is missing something, the child will be told what is missing. For example, if The Old Woman Who Lived in a Shoe needs a bowl of broth, she'll tell you first in words then a picture of the bowl will be displayed. Your child will find it easy to locate objects with the visual aids that the game provides. If the character happens to be the missing piece of a rhyme, the character will tell you where he or she needs to go.

*NOTE: Parents and Teachers should take the time to ensure that children are familiar with and can distinguish one object from another.

THE STOP ICON

To stop playing and save your child's place in the game, use the mouse to point to the red STOP icon, and click. A window will appear, containing another red STOP icon, and a GOOSE icon. Choose the STOP icon to quit the game. If you selected STOP accidentally, click on the Goose icon to continue playing.

THE SPEED ICON

At times during *Mixed-Up Mother Goose*, it may be useful to adjust the game's animation speed. Use the mouse to point to the SPEED (rabbit and turtle) lever icon. Hold down the mouse button as you drag the lever up (faster) or down (slower). Move the cursor until it becomes a HAND icon.

THE VOLUME ICON

Use the mouse to point to the VOLUME (music note) lever icon. Hold down the mouse button as you drag the lever up (louder) or down (softer). Move the cursor until it becomes a HAND icon.

ENTERING HOUSES IN MOTHER GOOSE LAND

There are many houses and buildings in Mother Goose Land, most of which your child can enter at any time. To enter a place, he or she needs only to approach the front door, and it will open. The child will automatically enter the building.

GETTING AND TRADING OBJECTS

As your child explores Mother Goose Land, he or she will find many objects lying about, most of which can be used to complete one of Mother Goose's rhymes. As the character approaches one of the objects, it will be picked up automatically and will appear in the INVENTORY icon. The object will remain in the INVENTORY icon until it has been delivered to its proper owner, or has been traded for another object.

GAME STRATEGY

THE OBJECT OF THE GAME

Your child must help Mother Goose complete her mixed-up rhymes by locating the 18 missing characters

and objects and bringing them back to their rightful owners. Your child will find all of the missing items by traveling throughout the fantasy world of Mother Goose.

COMPLETING A RHYME

When your child returns a missing piece to the correct rhyme, use the mouse to click on the MOUTH icon. Now the rhyme will come to life; the on-screen characters perform the rhyme to music, and the words to the rhyme are displayed on the screen. Once a rhyme has been completed, your child can listen to the song again by clicking on the map and then clicking on the place where the rhyme exists.

WHEN ALL RHYMES ARE FIXED

When your child completes the last rhyme, the Gander will arrive and reward your child for saving Mother Goose Land. After the game comes to its conclusion, your child will have the option of starting a new game or quitting. If your child chooses to start a new game, the game will return to the screen where you choose your character.

It's Child's Play!

MOTHER GOOSE SONGS

Mother Goose Land Theme

LITTLE JACK HORNER

Little Jack Horner sat in the corner,
Eating His Christmas pie,
He put in his thumb,
And pulled out a plum,
And said, "What a good boy am I!"

CROOKED MAN

There was a crooked man,
Who went a crooked mile,
He found a crooked sixpence,
Along a crooked stile;
He bought a crooked cat,
Which caught a crooked mouse,
And they all lived together
In a little crooked house.

OL' KING COLE

Ol' King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe, and he called for his bowl,
And he called for his fiddlers three.

Every fiddler he had a fiddle,
And a very fine fiddle had he;
Oh, there's none so rare, as can compare
With King Cole and his fiddlers three.

BANBURY CROSS

Ride a cock-horse to Branbury Cross,
To see a fine Lady upon a white horse;
Rings on her fingers and bells on her toes,
She shall have music where ever she goes.

Ride a cock-horse to Banbury Cross,
To see what Tommy can buy,
A penny white loaf, a penny white cake,
And a two-penny pie.

Ride a cock-horse to Banbury Cross,
To buy little Johnny a galloping horse;
It trots behind and it ambles before,
Johnny shall ride till he can ride no more.

HUMPTY DUMPTY

Humpty Dumpty sat on a wall
Humpty Dumpty had a great fall;
All the King's horses and all the King's men
Couldn't put Humpty Dumpty together again.

MARY MARY, QUITE CONTRARY

Mary Mary, quite contrary,
How does your garden grow?
With silver bells and cockle shells,
And pretty maids all in a row.

PETER, PETER, PUMPKIN EATER

Peter, Peter, pumpkin eater,
Had a wife and could not keep her;
He put her in a pumpkin shell,
And there he kept her very well.

Peter, Peter, pumpkin eater,
Had another and did not love her;
Peter learned to read and spell,
And then he loved her very well.

JACK AND JILL

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown
And Jill came tumbling after.
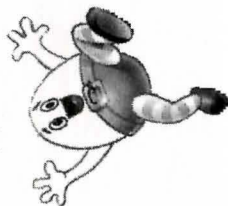
MARY HAD A LITTLE LAMB

Mary had a little lamb,
Its fleece was white as show;
And everywhere that Mary went
The lamb was sure to go.

It followed her to school one day,
That was against the rule;
It made the children laugh and play
To see a lamb at school.

And so the teacher turned it out,
But still it lingered near;
And waited patiently about
Till Mary did appear.

Why does the lamb love Mary so?
The eager children cry;
Why, Mary loves the lamb, you know,
The teacher did reply.

LITTLE BO-PEEP

Little Bo-Peep has lost her sheep,
And can't tell where to find them;
Leave them alone and they'll come home,
Wagging their tails behind them.

THE OLD WOMAN WHO LIVED IN A SHOE

There was an old woman who lived in a shoe,
She had so many children she didn't know what to do.
She gave then some broth, without any bread,
And kissed then all sweetly and put them to bed.

LITTLE MISS MUFFET

Little Miss Muffet,
Sat on her tuffet,
Eating her curds and whey;
Along came a spider,
Who sat down beside her,
and frightened Miss Muffet away.

HICKORY DICKORY DOCK

Hickory dickory dock
The mouse ran up the clock,
The clock struck one,
The mouse ran down,
Hickory dickory dock.

LITTLE TOMMY TUCKER

Little Tommy Tucker
Sings for his supper,
What shall he eat?
White bread and butter.
How will he cut it
Without e'er a knife?
How can he marry
Without a wife?

WHERE HAS MY LITTLE DOG GONE

Oh where, oh where has my little dog gone,
Oh where, oh where can he be?
With his ears cut short and his tail cut long,
Oh where, oh where can he be?

JACK SPRAT

Jack Sprat could eat no fat,
His wife could eat no lean,
And so between them both,
They licked the platter clean.

JACK BE NIMBLE

Jack be nimble,
Jack be quick,
Jack jump over the candlestick.

HEY DIDDLE, DIDDLE

Hey diddle, diddle!
The cat and the fiddle,
The cow jumped over the moon.
The little dog laughed to see such sport,
And the dish ran away with the spoon.

An Experience The Whole Family Will Enjoy!

King's Quest V

ABSENCE MAKES THE HEART GO YONDER!

By Roberta Williams

SIERRA
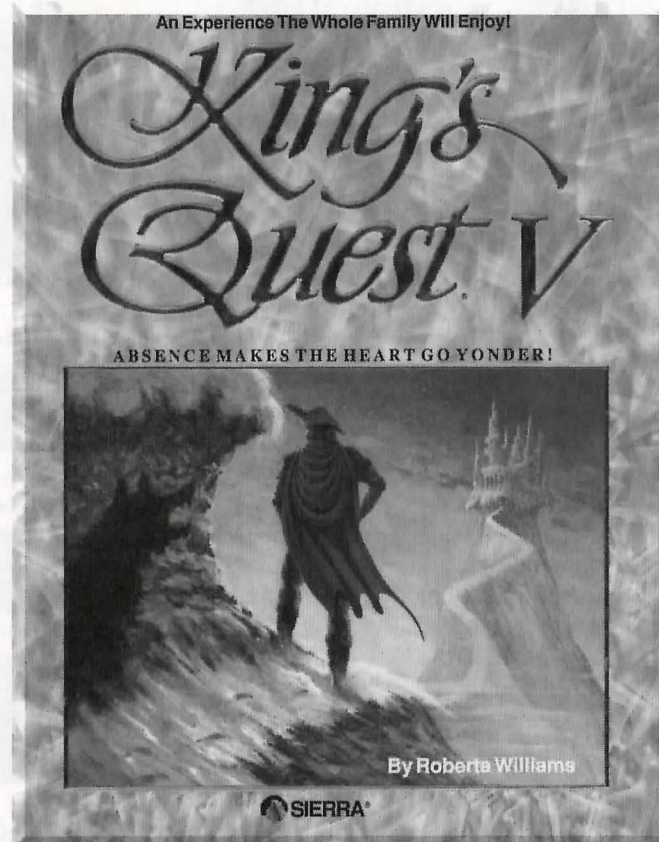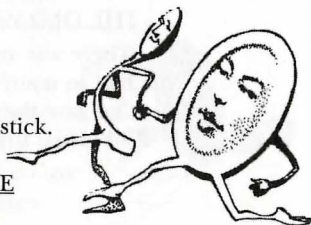
"*After* King's Quest IV *and* The Colonel's Bequest, *I needed to rethink the basics for* King's Quest V. *The market was changing to where most people didn't want to take the time to learn to type, spell, or figure out just how you talk to a computer via an adventure game. I had to design an icon interface with that future in mind; something that's about as easy to use as it's going to get. On a design note, I preferred working with the no-typing interface because I had more time to think about the plot and puzzles instead of writing all those error messages for people typing things that alternated from the story. Unfortunately it took some time to realize all the possibilities the new format offered; some players felt icon-based games were less challenging. I kept thinking about this as I wrote* King's Quest VI.

By the way, there's an "Easter Egg" hidden in King's Quest V. *After Graham slides down the snowy slope and breaks the sled; save your game. Now toss Graham's cloak on the sled to see the fun.*"

—Roberta

King's Quest V

ABSENCE MAKES THE HEART GO YONDER!

A long time ago, there was a peaceful and prosperous kingdom called Daventry. King Graham and Queen Valanice ruled wisely, and the people of Daventry were content.

One beautiful spring day, King Graham set out for a walk in the woods. Birds were singing in the trees. It seemed an auspicious sign. As Graham was contemplating his good fortune, a sharp wind blew into the woods from the east, whirling up sticks and leaves into his path, and startling the birds into silence.

The air grew suddenly colder. It seemed an unexpected storm was approaching. Graham began to walk back toward the castle, his joyful mood broken by a dark foreboding. When he reached the top of the gentle rise overlooking his home, he was horrified to see empty space where the royal castle of Daventry had stood just minutes before. Cold fear gripped his heart.

Where was his family? What had happened to them?

"Whoo-hoo...whoo-hoo." An owl hooted behind him, but Graham scarcely heard it over the pounding of his heart. " I can tell you what happened," came a voice behind him, and Graham spun around to confront a large owl in a blue vest and spectacles." I know what happened to your castle. I saw it all," said the owl.

Journey into the magical world of King's Quest once again on a quest for the missing castle and the royal family of Daventry.

THE ICON BAR

At the top of the screen is an icon bar containing several icons that can be selected to execute the command choices available to you. Some icons will have a menu of choices. Use the [Tab] key to move between choices within an icon menu.
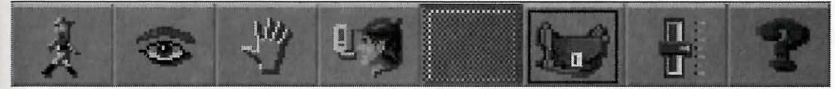
The Walk Icon

Choose Walk when you want to move the character from place to place onscreen. A walking character will move until it encounters an obstacle in its path, then stop.

The Look Icon

Choose Look when you want to have the character look at something onscreen.

The Action Icon

Choose Action when you want the character to perform an action on an object. (Example: getting a drink from a pond, jumping onto a rock, etc.)

The Talk Icon

Choose Talk when you want to initiate a conversation between game characters.

The Item Icon

The Item icon shows the last inventory item you selected. Choose Item when you want to see or use this item.

The Inventory Icon

Choose Inventory when you want to see and select from the items you are currently carrying.

The Controls Icon
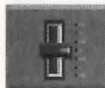
This icon allows three game variables to be adjusted.

Speed— Adjusts the speed of the game animation.

Volume— Adjusts the sound volume.

Game Detail—Adjusts the amount of non-essential animation in the game. If your game is running too slowly, you may want to adjust the Game Detail to lessen the amount of non-essential animation. Save and Restore functions are also accessed via the Controls icon.

The Information Icon

Choose Information when you need to be reminded what the various icons do in the game.

The Crown Cursor

From time to time, the cursor will change to a crown. The Crown Cursor indicates that you have a small amount of time to complete a puzzle or task. So when you see the crown, work quickly.

The Hourglass Cursor

This cursor simply indicates that the computer is thinking. You cannot perform any actions while this cursor is displayed on your screen.

OBJECT CURSORS

Each item in your inventory has a special **object** cursor associated with it. These can be used to perform game actions with your inventory items. Follow these steps:

1. You can choose the Inventory icon from the icon bar, or press the Tab key.
2. Move the arrow cursor to the inventory item you want to use, and press [ENTER}. The cursor will change to look like the item you have selected.
3. Choose the OK icon. You will exit the inventory screen to the game.
4. Move the Object cursor to the place onscreen where you want to use the inventory item and press [ENTER].

USING CURSORS IN THE INVENTORY SCREEN

- To use cursors in the inventory screen, choose an icon from the icon bar, then position the cursor on the inventory item, and press [ENTER].
- Choose the Action icon and use the Look cursor to see a description of the item on the inventory screen.
- Choose the Action icon and use the Action cursor to use an inventory item to take action on another inventory item (Example: putting jewels into a pouch).

- If you wish to pause the game, select the Stop icon (stop sign) from the icon bar. The game will pause until you select CONTINUE to resume play.

LOOK everywhere. Thoroughly explore your surroundings. Open doors and drawers. Look closely at all objects you encounter or you may miss important details which you must notice.

EXPLORE each area of the game very carefully, and DRAW A MAP as you progress through the game. Make a note of each you visit, and include information about objects found there and dangerous areas nearby. If you miss an area, you may miss an important clue!

GET objects you think you will need. You can see an inventory of items on hand by choosing the Inventory icon at any time.

USE the items you have picked up to solve problems in the game. Different approaches to a puzzle may bring about a different outcome.

BE CAREFUL, and remain alert at all times–disaster may strike in the most unlikely of places!

SAVE YOUR GAME OFTEN, especially when you are about to try something new or potentially dangerous. This way, if the worst should happen, you won't have to start all over again from the beginning. Save games at different points, so you will always be able to return to a desired point in the game. In effect, this will enable you to travel backward through time and do things differently if you wish.

DON'T GET DISCOURAGED. If you come to an obstacle that seems insurmountable, don't despair. Spend some time exploring another area, and come back later. Every problem in the game has at least one solution, and some have more than one. Sometimes solving a problem one way will make it harder to solve the next, and sometimes it will make it easier.

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

"So much to do, so little time. The scope of each game was larger. King's Quest V took 10 months to create. King's Quest VI would take 14 months. Each leap in technology meant more work and less time to work on new projects.

The writing and puzzle designs for Laura Bow II were handled by Bruce Balfour. It was my job to make sure the feel of The Colonel's Bequest and The Dagger of Amon Ra remained consistent. I wanted to make sure Laura Bow was the same person who would respond in the same way. I was involved in the beginning, working on characters, art, style, and the look and feel of the game. Then Bruce took over. It was a rewarding experience; I was freed from the huge time commitment to manage every single detail of the project, and I was delighted with the fresh ideas Bruce brought the game.

By the way, on the box cover, we asked our receptionist Lisa Crabtree to pose as Laura Bow. It was kind of cute how visitors would sometimes ask where they've seen her before."

—Roberta

LAURA BOW IN
The Dagger of Amon Ra

Think you've got the makings of a great amateur detective? Of course you do, otherwise you wouldn't be playing *LAURA BOW II: THE DAGGER OF AMON RA*. You have in your possession the CD version of the game, which is the result of thousands of hours of relentless torment and general abuse visited upon the nearly comatose bodies of the CD programming team. Fortunately, they enjoy torment and abuse. In fact, they thrive on it.

Now, through the marvelous technology of the CD, you can hear the voices of the characters, the sounds of the city, the growl of the museum's resident dinosaur, and the jingle of your money as it disappears into the cash register at the computer game store. With the added capability of the CD, we've added enhancements in this version which we couldn't do before.

As Laura Bow, intrepid newspaper reporter on your first assignment, it's up to you to find out who stole the fabulous Dagger of Amon Ra from the Leyendecker Museum. While you're there, it would also be a good idea to find out who is murdering the staff at the museum...before they decide to kill you. Being a reporter is a tough job, but someone has to do it.

Remember, above all, this game is a mystery. Unlike many of our standard adventure games, you cannot succeed simply by walking around and picking up physical clues. You must interrogate people thoroughly, and it would be best if you question them more than once, since their knowledge of events can change, just as it does in real life. The evidence you collect will be necessary to prove your theories to the Coroner at the end of the game, but you must think about everything you've learned and come to the proper conclusions on your own.

USING A MOUSE TO PLAY *LAURA BOW II: THE DAGGER OF AMON RA*

To position the onscreen cursor, move the mouse to the desired position. To move your character, position the cursor at the location to which you want the character to walk and click the mouse button. To execute a command, click the left mouse button. For more detailed mouse instruct command choices available to you. To open the icon bar, press [ESC] or move the cursor all the way to the top of your screen. Some icons will have a menu of choices. Use the [Tab] key or mouse to move between choices within an icon menu.

2-Button Mouse

ENTER

Cycle through available cursors.
[CTRL-CLICK]
Toggle between WALK and last cursor chosen.
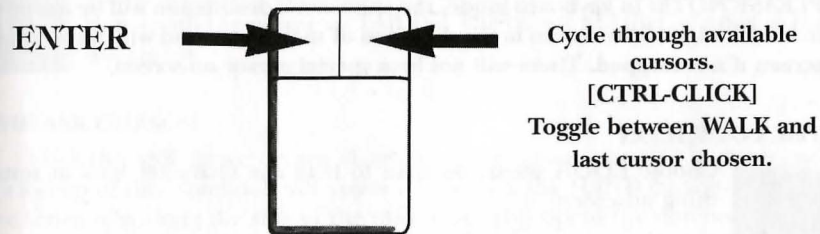
Toggle between WALK and last cursor chosen.

3-Button Mouse

ENTER

Cycle through available cursors.
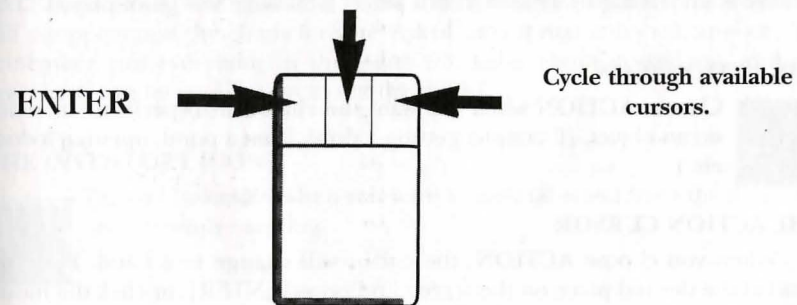
For other commands, mouse users can use the numeric keyboard.

USING A KEYBOARD TO PLAY LAURA BOW II: *THE DAGGER OF AMON RA*
To position the onscreen cursor or move your game character using the keyboard, press a direction key (arrow keys) on the numeric keypad. To stop your character, press the same direction key again. To open the icon bar, press the escape key or delete key. To select an icon or execute a command, press [ENTER].

ICONS AND CURSORS

THE WALK ICON

Choose **WALK** when you want to move the character from place to place on the screen. A walking character will move until it encounters an obstacle in its path, then stop.

THE WALK CURSOR

When you choose **WALK** the cursor will change to a walking figure. Place the feet of the figure at the place where you want to move the character and click the mouse button. If possible, the character will move to that spot.

PLEASE NOTE: In keyboard mode, the character's destination will be assumed to be the edge of the screen in the direction of movement, and will walk off the screen if not stopped. There will not be a special cursor on-screen.

THE LOOK ICON

Choose **LOOK** when you want to have the character look at something onscreen.

THE LOOK CURSOR

When you choose **LOOK**, the cursor will change to an eye. Place the eye at the desired place on the screen and press [ENTER], or click the mouse button. If there is something to be seen at this place, a message will be displayed.

THE ACTION ICON

Choose **ACTION** when you want the character to perform an action on an object. (Example: getting a drink from a pond, opening a door, etc.)

THE ACTION CURSOR

When you choose **ACTION**, the cursor will change to a hand. Place the hand at the desired place on the screen and press [ENTER], or click the mouse button. The necessary action for this screen position will be performed.

THE TALK ICON

Choose **TALK** when you want to initiate a conversation between game characters.

THE TALK CURSOR

When you choose **TALK** the cursor will change to the talk cursor. Position the cursor on the person (or thing) you want to talk to and click the mouse bottom or press [ENTER]. If conversation is possible, the character will talk, or a conversation will begin.

THE ASK ICON

To use the **ASK** icon, select it the same way you would select any other icon – with the mouse or TAB key. The cursor will then change to the Ask cursor.

THE ASK CURSOR

Click the **ASK** cursor on any character (other than yourself!) in the scene. A closeup of the Notebook will appear. Now click the **HAND** cursor on any of the index tabs along the side of the notebook. This opens the notebook to the section you've selected. If there are more items in a section than will fit on one page of the notebook, click on the lower right-hand corner of the page to see more entries under that section.

Once the entry you wish to ask about is visible on screen, click the **HAND** cursor on the entry (highlighting it). Then change the **HAND** cursor to the **EXIT** cursor and press [ENTER] or click on left mouse button. The notebook will disappear and the character you "Asked" about that entry will answer... but remember, not everybody in the game will know about everything, and not everybody can be counted on to tell the truth!

THE INVENTORY ICON

Choose Inventory when you want to see and select from the items you are currently carrying.

THE CONTROL ICON

This icon allows for game variables to be adjusted:

Speed – Adjusts the speed of the game animation.

Volume – Adjusts the sound volume.

Text/Speech Mode Control – Allows selection between displayed text and spoken text. If the button is marked as TEXT, clicking on it will change to text mode. If the button is marked as SPEECH, clicking on it will restore speech mode.

Game Detail – Adjusts the amount of non-essential animation in the game. If your game is running too slowly, you may want to adjust the Game Detail to lessen the amount of non-essential information.

Save, Restore & Quit functions are also accessed via the Controls icon.

THE INFORMATION ICON

Choose Information when you need to be reminded what the various icons do in the game. The cursor will change to a question mark. Pass the question mark over the other icons in the icon bar to see what they do.

OBJECT CURSOR

Each item in your inventory has a special object cursor associated with it. These can be used to perform game actions with your inventory items. Follow these steps:

1. Choose the Inventory icon from the icon bar, or press the [Tab] key.

2. Move the arrow cursor to the inventory item you want to use, and press [ENTER], or click the mouse button. The cursor will change to look like the item you have selected.

3. Choose the OK icon. You will exit the inventory screen to the game.

4. Move the Object cursor to the place on-screen where you want to use the inventory item and press [ENTER], or click the mouse button.

USING THE ICON BAR IN THE INVENTORY SCREEN

To use the icons in the inventory screen, choose an icon from the icon bar. Then position its cursor on the inventory item, and press [ENTER] or click the mouse button.

Choose the **Look** icon and use the **Look** cursor to see a description of an item in the inventory screen.

Choose the **Action** icon and use the **Action** cursor to perform an action on an inventory item.

To use an inventory item or another inventory item, select the first item, position the cursor on the second item and click the mouse button, or press [ENTER].

PAUSING YOUR GAME

If you wish to pause the game, select the **Controls** icon from the icon bar. The control panel states the game is paused. The game will pause until you select PLAY and resume play.

QUITTING YOUR GAME

Select the **Controls** icon from the icon bar and select QUIT.

RESTARTING YOUR GAME

To restart your game at any time during play, choose the Controls icon from the icon bar and select RESTART. The game will begin again with the Sierra Logo.

MESSAGE WINDOW

Message windows will appear at various times during the game. When you have read the message, left click or press [ENTER] to remove the window and resume playing the game. You may also left click to interrupt speech.

NOTE: Some message windows are program controlled, and cannot be cleared by pressing [ENTER], or using the mouse. These windows will clear automatically.

LOOK everywhere. Thoroughly explore your surroundings. Open doors and drawers. Look closely at all objects you encounter or you may miss important details which you'll need to complete the game.

EXPLORE each area of the game very carefully, and DRAW A MAP as you progress through the game. Make a note of each area you visit, and include information about objects found there and dangerous areas nearby. If you miss an area, you may miss an important clue!

GET objects you think you will need. You can see an inventory of items you've acquired by choosing the inventory icon at any time.

USE the items you have acquired to solve problems in the game. Different approaches to a puzzle may bring about different outcomes.

BE CAREFUL and remain alert at all times – disaster may strike in the most unlikely of places!

SAVE YOUR GAME OFTEN, especially when you are about to try something new or potentially dangerous. This way, if the worst should happen, you won't have to start all over again from the beginning. Save games at different points, so you will always be able to return to a desired point in the game. This will enable you to backup in the game and do things differently. See next page.

ADDITIONAL INSTRUCTIONS

The **"Ask"** icon appears on the Icon Bar next to the **"Talk"** icon. To use the **"Ask"** icon, select it the same way you would select any other icon – with the mouse or the TAB key. The cursor will then change to the **"Ask"** cursor. Click the **"Ask"** cursor on any character (other than yourself!) in the scene. A close-up of the Notebook will appear.

Now click the **HAND** cursor on any of the index tabs along the side of the notebook. This opens the notebook to the section you've selected. If there are more items in a section than will fit on one page of the notebook, click on the lower right-hand corner of the page to see more entries under that section.

Once the entry you wish to ask about is visible onscreen, click the **HAND** cursor on entry (highlighting entry). Then change **HAND** cursor to **EXIT** cursor and press return or left mouse button. The notebook will disappear and the character you "asked" about that entry will answer...but remember, not everybody in the game will know about everything, and not everybody can be counted on to tell the truth!

THE LEYENDECKER MUSEUM
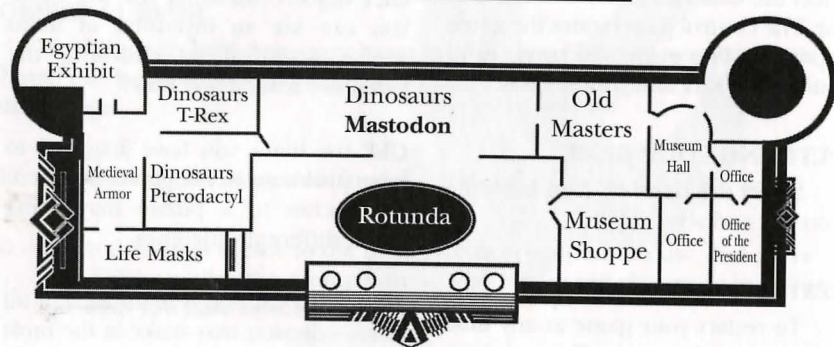
The first thing to do is to boot the game and watch the opening cartoon. In the future, you can skip the introduction by right-clicking with the mouse, but for now, it's best to watch it so that you're familiar with the background to the story.

After traveling via train from New Orleans to New York, Laura will go directly to the offices of the New York Daily Register News Tribune. She'll speak to her new boss, Sam Augustini, and then go out into the newsroom.

You'll find yourself right next to Crodfoller; click the **HAND** icon (use the fingertip) on the back of the empty chair to sit down. You'll go to a closeup of your desktop. Use the **HAND** icon to try to open the top drawer of the desk. It's locked, but the key isn't far away. Use the **HAND** icon on the lower right-hand corner of your desk blotter' you'll turn the corner up and find a small key underneath. Click the **HAND** icon on the key to take it.

Open up your Inventory window by going to the top of the screen and clicking on the handbag (that's Laura's inventory). You'll see your notebook and the desk key. Click the **EYE** icon on the notebook and on the key to get brief descriptions of them. Now use the **ARROW** icon on the key to "activate" it. The key will appear as a cursor you can move around the screen, and it'll also appear in the window next to the handbag to show you that it's the active inventory item. Click on the **OK** button to close the inventory window. Click the **KEY** cursor on the desk drawer to unlock it. Use the **HAND** icon to take the piece of paper you see inside the drawer.

Now click the **EXIT** icon anywhere on the screen to see yourself sitting at the desk. Click the **ASK** icon (that's the balloon with the ?) on Crodfoller. Your notebook will appear; click the **HAND** icon on the **"THINGS"** tab on the right side to open the notebook to that section. Notice how everything in your inventory also appears on the **THINGS** page? That's so that you can ask about items in your inventory. Click the **HAND** icon on the entry that says "Notebook," then click the **EXIT** icon. You'll be returned to the view of the newsroom, and Laura will ask Crodfoller about the notebook.

Be sure to ask Crodfoller about everything you can. He's the source of a lot of important information at the beginning of the game! As he mentions names and places, they will also appear in the notebook; don't forget to ask about these new items as well. You'll also want to take a look into the garbage can; there's no telling what the reporter who last used the desk may have tossed away. And make sure Laura writes everything down in her notebook. After all, thorough note-taking is the first rule of a good reporter.

Good luck, and remember:
Save Early, Save Often.
Laura's in the Big City now,
and danger lurks everywhere.
Don't let Laura become just another Adventure Game Statistic!

King's Quest VI
HEIR TODAY, GONE TOMORROW
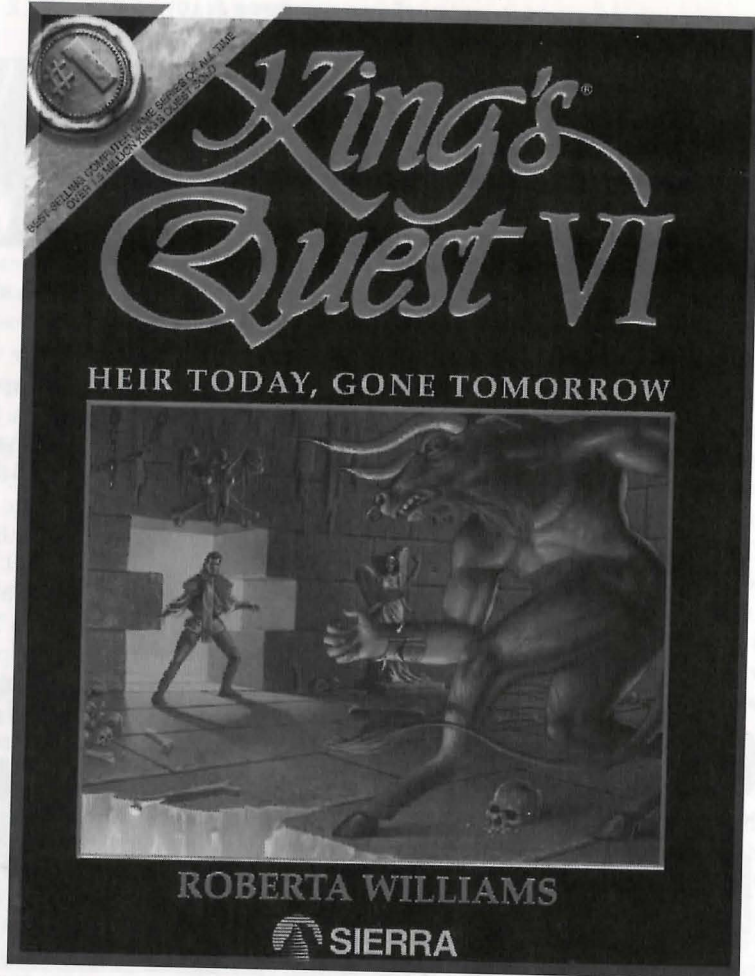
"King's Quest V *broke a lot of ground: VGA, icon interface, and lots of acting. I'm pleased to say it also won the Software Publishers' Association's "Best Adventure Game" award in 1991. But I had to look at things from other angles for* King's Quest VI*: we needed professional voice actors, and the plot had to be less linear. Co-designer Jane Jensen and I bounced a lot of ideas around. We needed more optional puzzles, multiple solutions to puzzles, multiple uses for the same object; a few "red herrings" and lots of timers so things would need to be done within a certain amount of time.* King's Quest VI *had to be harder AND easier than* King's Quest V *in that you can get through it on a minimal level. You'll miss half the story, but you'll finish.*

Valanice finally got some time on the screen; I knew she had to play a major part in a sequel. I wanted to get away from just putting together a jumble of puzzles in some sort of meaningless quest; you should have a clear sense of what you're doing and why, with some emotion behind it."

—Roberta

King's Quest VI
HEIR TODAY, GONE TOMORROW

he Land of the Green Isles is an ancient kingdom ruled by a royal family designated simply as the "Crown." Its location so far from the rest of the known world, combined with the dangers of the surrounding sea, have effectively isolated it from the influence of other lands. This small kingdom might as well exist on a distant star as on the other side of an inhospitable sea.

Because of this isolation, the citizens of the kingdom have a unique culture and a quaint naiveté. If one asks about the history of the Land, they are eager to speak. Yet of true answers, little can be found. They can recite the names of the holders of the Crown spanning back hundreds of years, can speak of each dwelling's origin, of practically every citizen's lineage, yet when I asked how the kingdom began, bewilderment is the response. "The kingdom has always been," they say, "There has always been a royal family." It is as if this place has existed, unaltered, since the dawn of time.

But there is some basis for a different picture: that these islands have actually held a succession of kingdoms, each bleeding into the next, new civilizations building on ruins scarcely cold. I base this opinion on the traces and legends of an ancient civilization to be found on one of the islands—but more of that later.

The kingdom as it stands today, has remained relatively unchanged for hundreds of years. Four islands make up the bulk of the Land. The Isle of the Crown is the center of the kingdom. There on a magnificent rise stands the Castle of the Crown, the seat of the royal family of the kingdom and the heart of the Land. A village and docks comprise the rest of the island and run most of the kingdom's daily commerce, such as it is.

Across a short distance of sea is the Isle of Wonder, an aptly-named place of sheer delight ruled by a pair of rival queens who are, despite their own internal strife, unalterably loyal to the Crown.

The Isle of the Beast is the least hospitable of the islands. Seemingly deserted, I did not see much of the place since obstacles made it impossible to travel far inland. Nevertheless, the place has its own history and is listed among the kingdom's holdings.

The fourth island is the Isle of the Sacred Mountain, so called for the soaring peak that rises from the base of the island into the clouds, and around which that community—both literally and philosophically—is built. The Isle of the Sacred Mountain has its own rulers who are also subservient to the Crown.

A more dissimilar set of cultures can scarce be imagined than those on these four islands, yet they seem to exist in harmony and function as a whole. The uniting factor is the Crown, which maintains loyalty both by means of its undisputed heritage as the seat of all government, and by the grace of its goodly royal family.

Peace has reigned for centuries in this idyllic kingdom and seems likely to continue. That is, as long as the Land remains hidden from the evil that we know exists in the world. Though I am a stranger here, I hope not to influence this place overly much. Who would wish to change such a paradise?

THE ISLE OF THE SACRED MOUNTAIN

The Isle of the Sacred Mountain, on first impression, appears to be nothing but a great wall of cliffs rising to the sky with no apparent means of scaling it. The visitor is soon met, however, by a pair of "greeters" of the Winged Ones race.

The Winged Ones are the inhabitants of the Isle of the Sacred Mountain. Towering to a height of six to seven feet, the Winged Ones are by far the most impressive creatures I have ever seen. Each one of them, male and female alike, is surpassingly beautiful. Their bodies are muscled and athletic and gleaming with health. From their broad backs mighty wings emerge like secondary limbs, strong and webbed, and covered with large white feathers. And when they spread those massive wings...oh!...it is as if the sun itself is eclipsed.

Two of these creatures, the greeters, meet visitors at the base of the cliffs and so was I met. Gently, they took my arms and flew me upwards. Has there been a man who has not dreamed of flying? Are we all not Icarus in our heart of hearts? Imagine then, the thrill of that flight and the glory of the beings who rule the very air around us!

But, as the old saw warns, "Beauty is only skin deep." I was flown to the Winged Ones' city, a strange and haunting place whose architecture combines the two overriding elements of this culture: aviation and the classical. The city seems built to exclude those poor creatures whose lot it is to crawl like insects upon the ground, for each edifice towers into the sky with no connection to the next or to the ground itself save by flight.

Thus completely dependent on the greeters to travel about the city or even leave, the visitor is humbled and loath to do much exploration. This appeared to me to be rather the intention, for the culture of the Winged Ones is a private one. On the Isle of Wonder I always felt welcome, despite the sometimes gruff nature of the inhabitants. They had a certain simplicity, an honesty about them. By contrast, although my reception with the Winged Ones was on the surface extremely polite, the formal words of welcome did not ring true. I sensed, in the eyes of that beauteous race, a disdain of common humanity, a haughtiness that made them suddenly lose some of their golden perfection in the eyes of this humble observer.

Despite this innate sense of superiority, the Winged Ones are valuable members of the kingdom and provide many important skills. Incredibly intelligent, the Winged Ones are master logicians and mathematicians, precise architects and planners. They disdain magic and the daintier arts, being far too logical for such goings on. Even the palace of the Winged Ones' city has a sparseness, a sense of functionality that denotes their contempt for artistic ornamentation.

The Winged Ones' culture is an old one, and they make frequent references to the "Ancient Ones," their forefathers, whose ruins and great works still abound on the island. The Isle of the Sacred Mountain is ruled by a lord and lady, who exist as monarchs on their own island but owe allegiance to the common Crown.

The name of the island derives from a lone peak which soars into the clouds beyond the city. There, in a cave, dwells the sacred Oracle, the philosophical head of the community. It is said that the Oracle is centuries old, ultimately wise, and can read the future. She is consulted by the lord and lady on every facet of the city's life, and even advises the king and queen. I, of course, did not meet the Oracle, and even most Winged Ones citizens regard her as an almost mythical being. The greatest honor any Winged Ones citizen might hope for in his or her long life is to be granted a meeting with the Oracle, for her cave is a place reserved for only the most worthy souls. Like many lofty ambitions, most of the Winged Ones never achieve this end.

I found myself fascinated by the Ancient Ones, for it was the only deep history apparent in the kingdom. From what I managed to learn from the close-mouthed Winged Ones themselves, and from the more readily available information to be found in the writings and from scholars on the Isle of the Crown, I put together the following picture of this bygone race. I include it among these records of the kingdom, for they are as much a presence in the Land as the current inhabitants.

THE ANCIENT ONES

The Ancient Ones inhabited the Isle of the Sacred Mountain perhaps as many as a thousand years ago. At that time, it is likely that there was no "kingdom" and that the Ancient Ones existed alone in the sea, since no similarly aged records exist on any other island.

The Ancient Ones had an advanced, mysterious culture. Their writings have been discovered on ancient tablets and scrolls buried beneath the current Winged Ones' city, and in the ancient catacombs on the Isle of the Sacred Mountain. It is commonly believed that they possessed knowledge and mechanical acuity far surpassing anything that exists today. This belief is based on a few remaining artifacts such as their mysterious labyrinthine catacombs and the writings on the island's cliffs. The artifacts of the Ancient Ones are fiercely guarded by the Winged Ones and are studied by scholars of that race who spend their whole lives trying to unravel their mysteries. What is known about them is derived from these delicate and treasured written records.

The Ancient Ones were believers in the power of language. They were fond of saying, "A master of languages will soar." This, presumably, refers to intellectual heights rather than physical ones, but who can say? It is also known that they were great lovers of symbols and had a complex theology which seemed to worship all things aerial, though only fragments of their belief system are understood today.

The Ancient Ones gave meaning to every creature, every color, every element and mineral. In addition, they studied the emotional states of being. Every emotion, like every creature, color, and element, ranked high or low on their theological scale—the lowest being "base" or "primitive," the highest being "pure." At the top of this scale were the Sacred Four; the emotion "tranquility," the color "azure," the creature "caterpillar," and the element "air." The color azure and the element air are obvious allusions to the sky. Similarly, tranquility is reminiscent of the heavens above. The caterpillar is the one surprise. In their reasoning, however, it makes perfect sense. After all, there are birds aplenty in the skies, but what glory is it to fly when one is born with wings? Is it not more glorious still to be born to crawl upon the ground and build one's own wings?

It is a matter of much debate whether or not the Ancient Ones themselves possessed the power of flight. Despite their theology, the remains of the Ancient Ones do not bear the wings that distinguish the Isle of the Sacred Mountain's current inhabitants. The Winged Ones firmly believe that the Ancient Ones flew without wings, thus proving themselves superior even to the Winged Ones themselves. Some scholars on the Isle of the Crown, however, believe that the Ancient Ones could not fly, and that their obsessive interest in flight and their secret knowledge enabled them to create a winged race, the descendants of whom are the Winged Ones. Ah, but such things we will never know for certain, for true understanding was buried along with the last of that long-dead race.

I spent some time studying the language and culture of the Ancient Ones, and, in the interest of antiquity, I set forth here as much as is understood of their works.

THE ANCIENT ONES' ALPHABET

The alphabet of the Ancient Ones consists of graphic symbols. It is clear that their language and ours has the same root, for their writings are directly translatable by simply replacing the appropriate letter of our alphabet for its corresponding symbol in theirs. It is probable that the Ancient Ones spoke in our language and used these symbols in their writings as a code for secrecy or for their ceremonial beauty. Or, perhaps, our own "letters" for the spoken language evolved as short-hand notations for the complex symbols used by the Ancient Ones. In any case, there are twenty-six primary symbols in their alphabet. There are other minor symbols, but those were used only for accent and as representations of complex philosophical ideals and are not included here.

In addition to their alphabetical functions, each symbol also represents an emotion, a color, a creature, and a natural or metaphysical element.

A This symbol represents harmony, the cat, the color sienna, and earth.

B This symbol represents sorrow, the albatross, the color charcoal-gray, and onyx.

C This symbol represents hope, the dove, the color pearl-gray, and opals.

D This symbol represents tranquility, the mouse, the color sable, and granite.

E This symbol represents irony, the whale, the color ochre, and paper.

F This symbol represents humility, the grasshopper, the color olive, and plants.

G This symbol represents purity, the unicorn, the color white, and air.

H This symbol represents rage, the shark, the color red, and fire.

I This symbol represents cowardice, the sheep, the color orange, and coal.

J This symbol represents honesty, the parrot, the color green, and emeralds.

K This symbol represents wisdom, the owl, the color brown, and wood.

L This symbol represents loneliness, the cricket, the color beige, and clay.

M This symbol represents romantic love, the swan, the color gold and the element gold.

N This symbol represents hate, the crab, the color black, and ebony.

O This symbol represents joy, the dolphin, the color azure, and sapphires.

P This symbol represents fear, the rabbit, the color violet, and rubies.

Q This symbol represents faith, the caterpillar, the color turquoise, and the stone turquoise.

R This symbol represents grief, the jackal, the color silver, and the element silver.

S This symbol represents happiness, the dog, the color pink, and marble.

T This symbol represents perseverance, the tortoise, the color sea-green, and water.

U This symbol represents intuition, the serpent, the color royal-blue, and rain.

V This symbol represents foolishness, the monkey, the color yellow, and ivory.

W This symbol represents familial love, the horse, the color hazel, and leather.

X This symbol represents bravery, the lion, the color purple, and diamonds.

Y This symbol represents patience, the cow, the color amber, and pearls.

Z This symbol represents desire, the warthog, the color burgundy, and garnets.

THE LOGIC CLIFFS

One of the most intriguing artifacts left by the Ancient Ones are the logic cliffs. The cliffs are so named from a series of riddles written on the face of the cliffs leading from the beach of the Isle of the Sacred Mountain to the Winged Ones' city. Chiseled painstakingly into solid rock, the viewer must question what purpose the words serve. From the ancient scroll that references the cliffs, it can be determined that the riddles on the cliff were part of an elaborate mechanism designed to protect those who dwelt at the top of the cliffs from undesirables that might arrive from the sea below. The mechanism may have served as some sort of calling device designed to alert those at the top of the cliffs that a brother required admittance, or perhaps led to secret chambers within the rock itself. Whatever the cliffs' purpose was, it was obviously built to admit only those indoctrinated into the secrets of the Ancient Ones' culture and for that reason is, alas, as yet unsolved by those who live today.

The following translations from the cliffs of logic scroll may help the reader understand the mystique that surrounds this artifact.

The first challenge: "Only those pure of heart will be able to RISE the cliffs of logic."

The third challenge: "The Stones of Stealth," are associated with this riddle:

> Four men standing in a row,
> Third from the left and down you go,
> The rest, in order, move you on,
> The Youngest, the Oldest, and the Second Son.

The fifth challenge: "Only those of the highest order may ASCEND the cliffs of logic."

THE CATACOMBS

Another remnant of the Ancient Ones' culture, the catacombs, is tragically inaccessible to visitors today. The catacombs held the burial chambers of the Ancient Ones, and are said to be designed as a giant labyrinth. To protect their tombs from looters, the Ancient Ones built death traps into the catacombs and filled it with dead-end paths, maze-like corridors, and rooms where secret knowledge is needed to pass.

The Winged Ones were close to mastering the secrets of the catacombs some years ago, when a minotaur, taking an instant liking to the dark, funereal place, decided to take up residence. At first, the kingdom attempted to regain the hostaged artifact, but, between the dangers of the catacombs itself and the minotaur's stealth and treachery, the losses became too grave to continue the struggle and the minotaur was left to his prize. Since then, the catacombs have been bolted shut. It is one of the great sorrows of the kingdom that each year the minotaur demands, and must be given, the living sacrifice of his choice lest he emerge from the catacombs and attack the city.

The catacombs are illustrative of the Ancient Ones' obsessive interest in death. Indeed, it seems to be in the air in this part of the world, for the modern-day Green Islanders also have elaborate death traditions, as I will describe later.

The catacombs were obviously a place of high reverence for the Ancient Ones, as a message on an ancient tablet that once adorned the doors to the catacombs shows:

> Three roses laid upon the bower,
> A scythe for he who cuts the flower,
> A crown, a dove, most noble race!
> Thy bones make sacred this dread place.

So concludes my records on the Land of the Green Isles. I have been well-treated here and have become rich in friends, in knowledge, and in countless other blessings. Though I have found my spirit forlorn at times with my inability to travel on, I must admit that my feet have itched less here than anywhere else in this wide world. Still, on occasion, I find my mind roving back to the green hills of Daventry. Perhaps, if my spirit, at least, is allowed to roam free I've yet to see them soon.

To those who may someday follow in my footsteps, I say this:

Be kind to this gentle land, be open-hearted to her whimsy, and protect her, if you can, from the harsh winds which might wish to blow in from the sea to steal her soul. She is unlike any place I have ever seen, and she has stolen my heart.
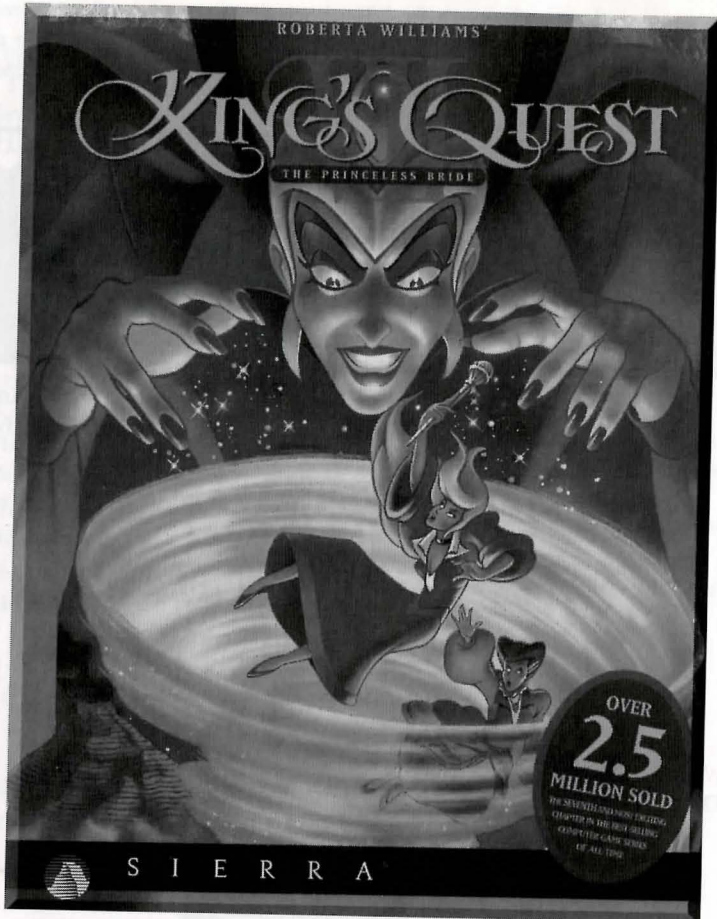
"King's Quest VII's *plot deals with a runaway daughter, an over-protective mom, and a disagreement within the family. Co-designer Lorelei Shannon and I wanted the challenges and puzzles designed in such a way that kids may have an easier time understanding some of the quests, while others would require the input of the parents. I loved the highly detailed animation; the character moved their entire body instead of just one part at a time. It took four animation houses to do the work. I think Lorelei was especially fond of the quirky, lively characters. At the same time, I was developing* Phantasmagoria. *Very different art styles!*

We went back and forth on the subtitle. Some other suggestions were "What's Lava Got to Do With It" *and* "Rosella Vs. The Volcano".

—Roberta

King's Quest VII

THE PRINCELESS BRIDE

PLAYING *KING'S QUEST VII*

THE FIRST SCREEN

1. **START A NEW GAME**

   Click on this button to start a new game. You will be prompted to name your game. You must give it a unique name that is not already being used. For example: if you already have a game named "SIERRA" you will not be able to start a new game and name it "SIERRA" also. You will have to name it something else.

2. **CONTINUE OLD GAME**

   Click on this button to continue a game you've already been playing. This will put you back in the same place you left off so you can continue right from there. This option will not appear until you have an old game to continue.

3. **WATCH INTRO**

   Click on this button to watch the opening cartoon of the game.

4. **ABOUT**

   Click on this button to get information about the game, hints on how to play, help with the interface, customer support questions, credits, etc.

5. **QUIT**

   Click on this button to quit the game. When you quit, your game place will be "bookmarked." The next time you start you will be able to continue this game by clicking on the "Continue Old Game" button and then selecting the game with the name you gave it.

THE INTERFACE

THE CURSOR

1. The *King's Quest VII* interface is based on a single cursor. With this cursor, you can fully explore and interact with the game world. Pass your cursor over the screen. When there is something to interact with, the cursor will highlight. You can then click the cursor on the object highlighted by using your left mouse button, and find out what happens!

INVENTORY OBJECTS
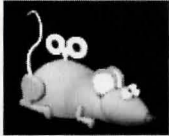
1. TAKING INVENTORY OBJECTS

Sometimes when you click your cursor on an object on the screen, you will take that object and it will appear in your inventory.

2. EXAMINING INVENTORY OBJECTS

You can examine your inventory objects by clicking on the object inventory and making it your cursor. Click the cursor on the eye located at the bottom of the game screen. This will allow you to see the inventory object in three dimensions. You can rotate the object by clicking and holding down the right mouse button and then moving the mouse in the direction you want the item to rotate.

3. MANIPULATING INVENTORY OBJECTS

In some instances, you can manipulate the object by clicking on it with your play cursor. Check each inventory item carefully. It may conceal something important!

4. COMBINING INVENTORY OBJECTS

Some inventory objects can be combined with others to create a new inventory object. To do this, click on an inventory item. It will become your cursor. Now click that item on the inventory item with which you wish to combine it. If the two items can be combined, they will become a third item, which will now be your cursor.

THE CONTROLS ICON
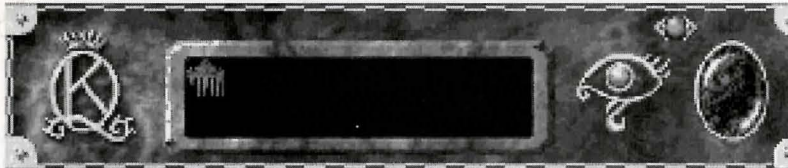
Clicking on this icon with your game cursor will bring up the Options screen. In the Options screen, you will see what chapter you're currently playing and how far along in that chapter you are. You will be able to set the VOLUME of the sound in the game by clicking on the increase/decrease volume control. QUIT allows you to quit the game. Your place in the game will automatically be saved, or "bookmarked." PLAY closes the options panel and allows you to continue with your game.

SCROLLER SLIDE CONTROL

Click and hold down the left mouse button on this icon when it's on the screen. Now move it left or right. The picture will scroll. This slider control will only be available on screens that scroll.

THE ">>" BUTTON

This button will appear during game play when you are in a cartoon scene. You can click on the ">>" button to fast forward to the end of the sequence. Be warned: If you've never played the game before you may miss something important!

GAME STRATEGY

The world of *King's Quest VII* is a world of exploration, and you wouldn't want to miss anything! Look at each new room carefully. Click on anything and everything that causes your cursor to highlight. Think creatively: Sometimes there is more than one solution to a puzzle, and the most obvious one may not be the best. If you feel you are "stuck," leave the room and explore others. You never know where you might find just what you need. Above all, relax, let your imagination run wild, and have fun!
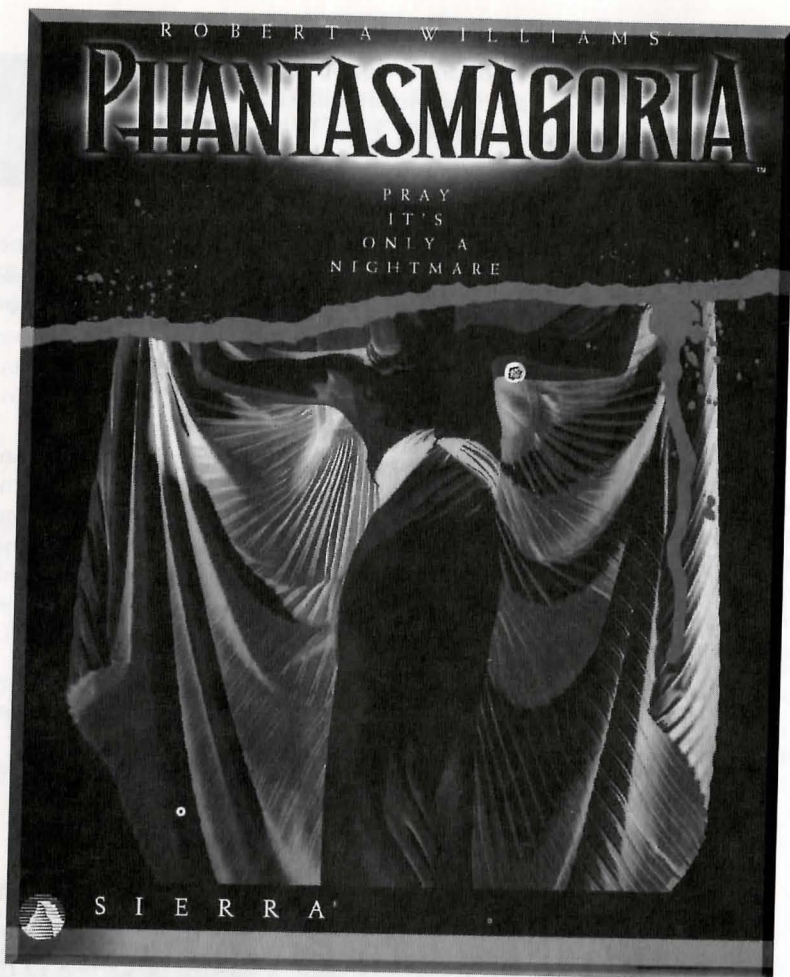
"You can't keep doing the same things over and over. I had to break away from the fairy tale stories, to explore a game with lots of deep emotions, to surprise people. The Laura Bow series helped, but I was ready to try my hand at horror. I'd been thinking of several stories over the years (a young woman, a crazed illusionist, a bizarre house, a small off-shore island); each story finally merged into one plot: Phantasmagoria. It had to be all live action on blue screens, a huge rendered mansion of secrets (a set you just couldn't buy), heads chopped in half (no candy-coating the violence), poking into things you shouldn't have, dealing with someone slowly growing mad, isolation, illusion, murder, uncontrollable evil, and a spectacular finish. Yet it couldn't be a typical "slasher" movie with gratuitous violence. I also had to keep the interface out of the way: reduce the multiple cursor down to an all-in-one-pointer. There was a lot to figure out in making the game (like the censor option). Play it with the lights out and the speakers turned up!

By the way, a lot of letters ask me if there's any way to save Don. I'm sorry, but that's part of the horror... "

—Roberta

PLAYING PHANTASMAGORIA

PASSWORD PROTECTION

NOTE: *The Roberta Williams Anthology* contains Chapter 1 of *Phantasmagoria*. It's not the entire game; it's intended to give you a taste of how game technology progressed over time. The entire game takes 7 CD's!!

Phantasmagoria gives players the option to exclude access to explicit scenes. Your game begins in the uncensored mode. Once you begin playing the game, you can make the choice to stay in uncensored mode or switch to the censored version. If you wish to switch, simply click on the Control button (P) in the bottom center of the main menu, select the "censored" option and you will be asked to input a password. From this point on, all game play will be censored. Restoring a previously saved game (uncensored only) or switching back to the uncensored mode will require typing in the password, so don't forget it!

(If you do forget your password and are stuck in the censored version, you must re-install the game to get back to the uncensored version.)

THE FIRST SCREEN

WATCH INTRODUCTION
Click on this button to watch the introductory movie.
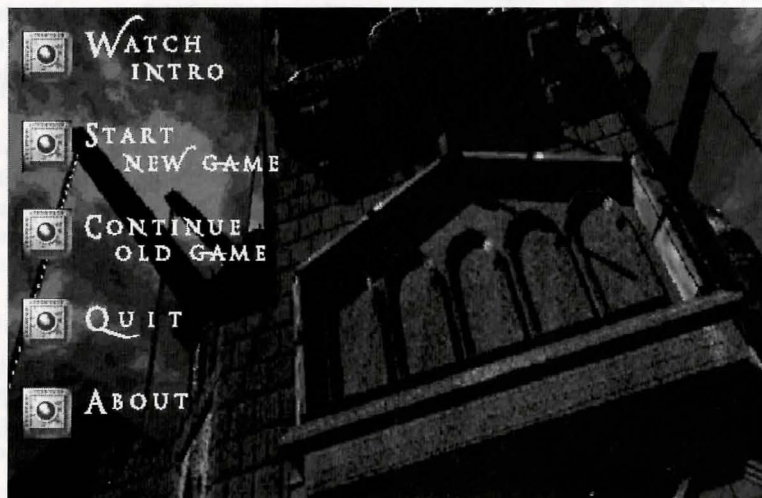
START NEW GAME
Click on this button to start a new game. After installation, the game always begins "uncensored," and the introduction does contain a non-explicit adult scene; however, you can change to censored mode of play prior to viewing any explicit scenes.

- Type in a name to call your game, then click on Done. You must give your game a unique name that you have not used before.
- Watch the opening sequence.
- Begin play.
- Input a password at this time if you wish to play the "censored" version.

INVENTORY OBJECTS

1. EXAMINING INVENTORY OBJECTS

It's a good idea to examine all the inventory objects you collect. To do so, click on an item in the inventory box. The cursor icon changes to show your selection, which will look like the selected inventory item. Click the inventory cursor on the eyeball located on the lower right hand side of the interface panel. The object appears in 3-D within an inset on the screen. Rotate the object by clicking to the left or right of it within the inset. Close the inset window by clicking on the box in the upper left hand corner. Then click the cursor in an empty inventory box to store the object.

2. MANIPULATING INVENTORY OBJECTS

When examining an inventory object in the three-dimensional view, be sure to move the cursor over the object thoroughly. If the cursor highlights, click on the spot to reveal the object's hidden secret.

3. USING INVENTORY OBJECTS

If you want to use an inventory object in the game, click on the inventory box to pick up the item. The cursor will change to show your selection. Move the cursor over the game screen. It will highlight when passed over an area or object where the inventory item can be used.

THE CONTROL BUTTON

The control button (P) is located in the middle of the interface panel at the bottom of the screen. Click this button to access the following game control options.

CHAPTER PROGRESS GAUGE

This bar keeps track of how far along you are in the chapter.

RESTORE

This button gives you the chance to go back to the last place you dropped a bookmark. Please bear in mind that restoring causes any progress made since the last bookmark to be lost. The Cancel option lets you back out of your decision to restore and returns you to the game where you left off.

SAVE

The Save option lets you move the bookmark to your current position in the game, thus saving your progress up to that point. If you change your mind, choose Cancel to leave the bookmark where it was and return to the game.

PLAY

This button closes the options panel and returns you to your game.

QUIT

The Quit button gives you several options. You can move the bookmark to the current point in the game and then quit. You can quit the game without dropping a bookmark. If you do not update the bookmark's position, restoring this game will return you to the last place the bookmark was dropped. Canceling returns you to your present position in the game.

VOLUME

Click on the up and down arrows to adjust the volume accordingly.

SCREEN SIZE

Depending on your computer's capabilities, you may have the option of seeing the movie sequences either as half screen or full screen. Full screen movies are the best, but if they appear slow or out of sync, try selecting "half size."

RATING

Phantasmagoria automatically defaults to the uncensored version. You can decide to switch to the censored version of the game, in which some scenes have been edited to screen out adult content. Restoring an "uncensored" game will require typing in the password again.

THE >> BUTTON

The fast forward button allows you to skip ahead to the end of a computer controlled movie sequence. Caution: if you haven't already played a section of the game, fast forwarding may cause you to miss something important! The >> button changes to an Exit button during some close-up shots. Click Exit to leave the close-up window.

THE HINTKEEPER ICON

NOTE: To the left of the interface panel is a helpful skull known as the Hintkeeper. If you find yourself in a desperate situation and need a tip on how to proceed, click on the Hintkeeper. But beware, he makes no bones about assistance. You would be wise not to ask for help until you have tried everything else you can imagine first.

Remember to look at everything and ask yourself a lot of questions. Be constantly aware of your environment, because things may change when your back is turned. Explore the mansion, the grounds and the village. Make repeated visits to places you have already been; things may be different now. Talk to everyone. Though they all seem pleasant on the surface, you'll probably uncover a nasty little secret or two if you pry. Pick up anything that isn't staked down.

You are now ready to proceed on your own. Take a deep breath, dry your palms, swallow hard and prepare yourself for the adventure, the excitement and the horror that is:

PHANTASMAGORIA

"I get a lot of letters asking for the words and translation to the title song in *Phantasmagoria*. It's a wonderful piece written by Mark Seibert. The rough translation is also listed."

—*Roberta*

CONSUMITE FURORE

by Mark Seibert

Consumite

Furore

Consumite

Furore

Consum—

Furore

Venite in facinum

O spiritus tenebrarum

(pause)

Venite in facinum

O spiritus tenebrarum

Magne Asteroth te iubeo

Implete hunc lapidem

Implete eum viribus

Sulfuratis vestris

Consumite eum iris vestris

Istas vires adsumem iubeo te

(pause)

Venite in facinum

O spiritus tenebrarum

Magne Asteroth te iubeo

Consumite eum iris vestris (while chorus chants "Consumite consumite consumite")

Isias vires adsumem

Iubeo te

Iubeo te

Iubeo te

Translates to:

EXPEND YOUR RAGE

by Mark Seibert

Expend your

Rage

Expend your

Rage

Expend—

Rage

Come into this talisman

O spirit of Darkness

(pause)

Come into this talisman

O spirit of Darkness

Mighty Asteroth I command you

Fill this stone

Fill it with your

Sulfurous power

Expend your anger on it

Those powers I will assume, I command you

(pause)

Come into this talisman

O spirit of Darkness

Mighty Asteroth I command you

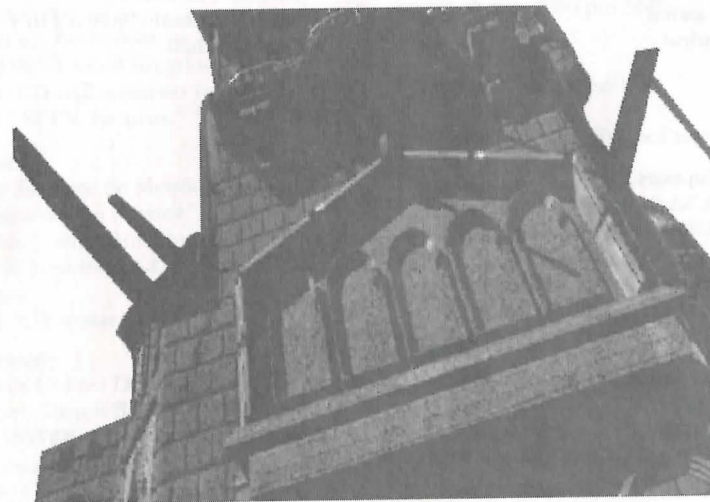Expend your anger on it (while chorus chants "expend, expend, expend")

Those powers I will assume

I command you

I command you

I command you

How to Contact Sierra

Technical Support

Automated Technical Support Line   (206) 644-4343

In the U.S.

Sierra On-Line
Technical Support
P.O. Box 85006
Bellevue, WA 98015-8506

Main: (206) 644-4343
Fax: (206) 644-7697
8:15 am - 4:45 pm PST
Monday-Friday

In the U.K.

Sierra On-Line Limited
2 Beacontree Plaza
Gillette Way
Reading, Berkshire
RG2 0BS United Kingdom

Main: (0118) 920-9111
Fax: (0118) 987-5603
9:00AM-5:00PM
Monday through Friday

In France

Parc Tertiaire de Meudon
Immeuble "Le Newton"
25 rue Jeanne Braconnier
92366 Meudon Le Forêt Cedex
France

Main: (01) 46-01-46-50
Fax: (01) 46-30-00-65
7 jours sur 7 de 9h à 21h

In Germany

Sierra Coktel Deutschland
Robert-Bosch-Str. 32
D-63303 Dreieich
Germany

Main: (+49) 0-6103-99 40 40
Fax: (+49) 0-6103-99 40 35
Montag bis Freitag von 9-19h
Mailbox: (+49) 0-6103-99 40 41

In Spain

Coktel Educative Multimedia
C/ Tomas Redondo, 1-1º F
Edificio Luarca
28033 Madrid
Spain

Main: (01) 1-764-3969
Fax: (01) 1-381-0839
lunes a viernes de 9h30 a 14h y
de 15h a 18h30

In Italy

Contact your local distributor or vendor.

Modem Support

Internet USA: http://www.sierra.com
Internet UK: http://www.sierra-online.co.uk
CompuServe: GO SIERRA
America Online: Keyword SIERRA

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U.S. Direct Sales

Sierra Direct
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STE 301
Omaha, NE 68106

Main: (800) 757-7707
Mon-Sat: 7AM to 11PM CST
Sundays: 8AM to 9PM CST

Vente par correspondence-France

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Immeuble "Le Newton"
25 rue Jeanne Braconnier
92366 Meudon La Forêt Cedex
France

Main: (01) 46-01-48-53
Fax: (01) 46-30-00-65
lundi au vendredi de 9h à 18h

On-line Sales

CompuServe: GO SI (CServe Mall)
America Online: Keyword: SIERRA
Internet: http://www.sierra.com

US Disk/Documentation Replacement & Returns

Disk/Documentation Replacement: Product Returns:
Sierra On-Line Fulfillment   Sierra On-Line Returns
PO Box 485   PO Box 485
Coarsegold, CA 93614   Coarsegold, CA 93614

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International Support Services

International Sales

Sierra Direct
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STE 301
Omaha, NE 68106
For direct orders:

Fax: (402) 392-9117
Main: (206) 746-5771

United Kingdom

Sierra On-Line Limited
2 Beacontree Plaza
Gillette Way
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RG2 0BS United Kingdom

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Fax: (+49) 0-6103-99 40 35
Mailbox (+49) 0-6103-99 40 41
Montag bis Freitag von 9-19h
Call for information.

HINTS

U.S. Hint Line

Sierra Hints
PO Box 53210
Bellevue, WA 98015-3210

Fax: (206) 562-4223

For Automated Phone Service: 1-900-370-5583

$.75 per minute. (must be 18 years or older, or have parental permission).
You may also contact Direct Sales for a hintbook.

Canadian Hint Line

For automated phone service: 1-900-451-3356

$1.25 per minute (Canadian) Callers under 18 years old must have parents permission. You may also contact Direct Sales at 800-757-7707 for hint books.

On-Line Hints & Support

Access Sierra's Hints through CompuServe by typing:

    GO SIERRA then go to Hint Connection

Access the Sierra Forum on America Online with the keyword: SIERRA

France Hint Line

2,23F TTC la minute;
tarif en vigueur au 1 juillet 1996
(France métropolitaine seulement).

(01) 36-68-46-50 (hint line)

Germany Hint Line

Kosten: 1,20 DM pro Minute
(Nur in Deutschland verfügbar)

0190-515 616 (hint line)

U.K. Hint Line

Old Games Hint Line: (0) 1-734-30-4004
New Games Hint Line: (0) 8-91-66-0660(within UK only)

New Sierra Hint Line:

For adventure games released after October 8, 1996. Charged 45p/minute cheap rate, 50p/minute at other times. Maximum call length: 7.5 minutes. Maximum charge cheap rate £3.38, £3.75 other times. Must have permission of the person who pays the phone bill before calling (line available in the UK only, 24 hours. Requires a touch tone phone).

Old Sierra Hint Line:

For adventure games released up to December 31, 1992. Calls are charged at normal telephone rates (requires a touch tone phone. 24 hour line).

Spain Hint Line

Coktel Educative Multimedia
C/ Tomas Redondo, 1-1º F
Edificio Luarca
28033 Madrid
Spain

Tel: (01) 764-3969
Fax: (01) 381-0839
lunes a viernes de 9h30 a 14h y de
15h a 18h30

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THE ROBERTA WILLIAMS ANTHOLOGY CREDITS

Executive Producer: Craig Alexander
Producers: Michael Jones, Matthew Thornton
Lead Programmer: John Cunney
Documentation: Kerri Willard, Lori Lucia, John Cunney
Quality Assurance: Doug Wheeler
Special Thanks: © Jim Henson Productions, Inc. for the use of *The Dark Crystal*, Eddie Dombrower, Peter Schube, Craig Alexander, Dale Christensen, Ayesha Tidwell, Brian Foster, Polly Starkey, Mike O'Brien, Leslie Balfour, Carol Kovach, Steve Wallace
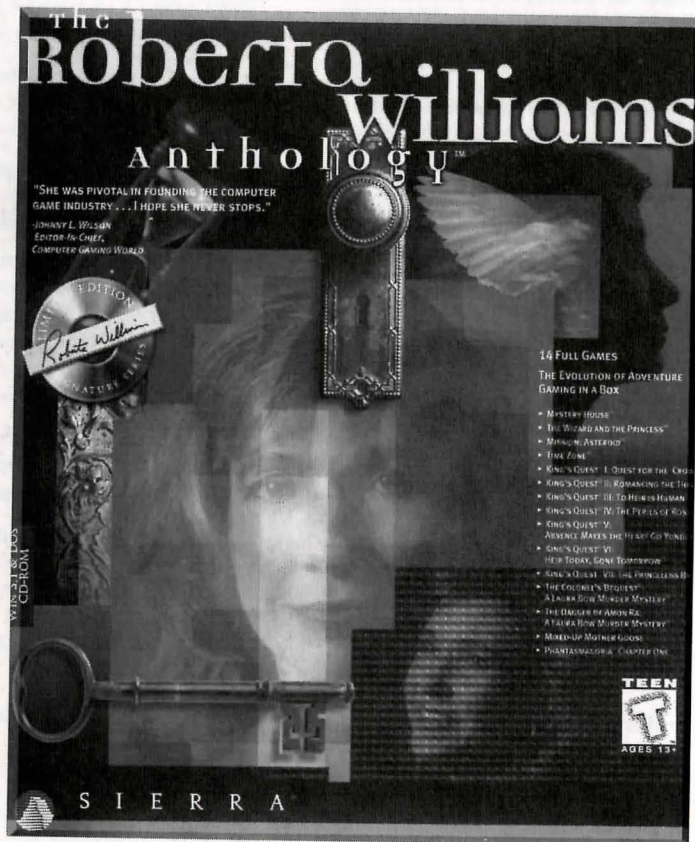
IF YOU HAVE A PROBLEM

We have tried to anticipate the problems you might encounter while using the games of *The Roberta Williams Anthology*. The most common problems and their solutions are listed below. If your problem isn't listed here, please read the extensive README and README.WRI files which are located on CD #1.

Question: There are lots of patches on Internet and other sites. Do you need them for this collection?

Answer: No. These patches and more have been preinstalled. The only patches you might need are those that say: "For *The Roberta Williams Anthology*."

Problem: The games look weird in Windows. Everything is black except for things moving around. Those same games look OK in MS-DOS.

Solution: This will happen if Windows is in greater than 256-color mode. If you are in high color or true color mode, the games' color palettes do not work properly. Please switch Windows back to 256-color mode, and you'll see the games will work OK in Windows. Unfortunately, the games were never available in true color mode; there is no patch or workaround for this except to switch Windows to 256-color mode.

If you don't like to reboot each time to play the games in Windows, we suggest downloading Microsoft's Power Tools from Microsoft's web site. This will let you switch color modes without rebooting.

Problem: When you start an MS-DOS game, you see the error message "You need 85360 more bytes of memory", even though you have 16 meg of RAM, plenty of XMS memory, lots of hard drive space, and a large Windows swap file.

Solution: You'll still need to free up more conventional memory. MS-DOS games do not use tons of RAM or hard drive space. They just need the first megabyte of RAM as empty as possible. To do this, you have a few options:

- You can try installing the Windows version of the same game, which does not use conventional memory.
- You can make a boot disk, depending on what system you have. Please refer to the file BDWIN95.TXT located on CD# 1 for more information.
- Look in the README.WRI file on CD# 1 in the section "Making a virtual boot disk" for more information.
- Look in the README file on CD# 1 for all the details not listed here.

Problem: King's Quest V for Windows won't run in anything except 640 x 480 in 256 colors. Why?

Solution: There is no solution for this. *King's Quest V* was our first adventure game on CD back in the days of Windows 3.0, and did not support alternate resolutions or color modes. The Windows version must be run in 640 x 480, 256-color mode. If you have any problems, try the MS-DOS version which does not have this limitation and uses the same artwork as the Windows version.

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