

# INTERPLAY'S 10 YEAR ANTHOLOGY

## CLASSIC COLLECTION



# • ANNIVERSARY •

1983 INTERPLAY 1993

Ten classic DOS games in their original  
formats from the Interplay archives,  
now accessible on CD-ROM.

*Interplay™*

# INTERPLAY'S 10 YEAR ANTHOLOGY

## CLASSIC COLLECTION

### INTRODUCTION

Putting this CD together was a very satisfying experience. It gave me a chance to take a nostalgic look back at ten years of Interplay history and the hundreds of people who worked so hard on all these products.

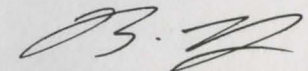
This disc contains some of the best games we've ever done. As a conservative guess, there must be 100 years of manhours invested in this CD—that's a lot of work! Despite the hard work, I can't think of a business that is more fun and rewarding nor can I think of a better group of people with whom to work.

So much has happened in the past ten years, not only with Interplay, but within the computer gaming industry itself that it's hard to believe some of our early games were considered state-of-the-art—but they were!

As you play these games, I think you'll see how our designs have progressed over the years and how we constantly refine certain concepts to make them more effective and bring you a top quality product.

I hope you thoroughly enjoy the games we have included in this Anthology and that you'll continue to follow us as we create more exciting experiences in the years to come.

President, Interplay Productions



Interplay's 10-Year Anthology





## Installation

To install any of the game contained on Interplay's 10-Year Anthology CD, you must run the install program. To execute this program, type this at the DOS prompt:

**<CD Drive Letter>:\10th**

For example: **D:\10th**

## Using the Installer

Note: If your CD-ROM drive is an external drive, make sure you have hooked up headphones or speakers to the CD-ROM drive, since all the music on the installer is played directly from the CD-ROM drive. If your CD-ROM is an internal drive and you have a sound card, make sure a cable connects the internal sound output jack to your sound card to mix the sound sources. See your sound card's manual for details.

## Main Screen

Use your arrow keys to select which option you wish to use. You can choose to go to the install menu or to see demonstrations of Interplay's latest games. At any time, you can press ESC and return to DOS.



## Install Menu

Simply use your arrow keys to highlight the title of the game you wish to install. Once the title is highlighted, press ENTER or SPACE BAR to select it. You can press ESC to return you to the Main Screen at any time.



## Game Install

After a brief description of the game, you will be asked where you would like the game to be installed. The first sentence of the Game Install window states how much memory the game will occupy. You must have at least that much free memory for the game to be installed properly. The list of games and the memory they require are listed below.

<i>Mindshadow</i>	400K
<i>The Bard's Tale</i>	700K
<i>Tass Times in Tone Town</i>	450K
<i>Battle Chess</i>	850K
<i>Wasteland</i>	800K
<i>Dragon Wars</i>	710K
<i>Castles</i>	1.5MB
<i>The Lord of the Rings</i>	1.8MB
<i>Star Trek®: 25th Anniversary™</i>	7.5MB
<i>Out of This World</i>	1.2MB



The directory path displayed in the window is the default path for the game. You can change the directory path by selecting the CHANGE DIRECTORY option. You can select another Disk Drive on which to install the game by selecting CHANGE DRIVE. Once you have the correct Drive and Path for the game to be placed, you can select INSTALL GAME to begin the installation.

You can press ESC at any time to return to the Main Screen.

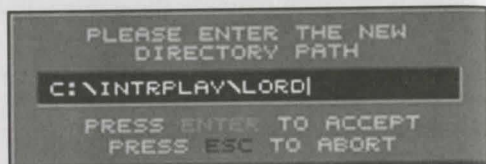




## The CHANGE DIRECTORY Window

To change the directory path, backspace over the current path. You can then type in the path into which you want the game to be installed. Do not worry about whether the directory exists currently; the installer will make the path for you. If you enter a currently existing path, there should be no problems either, unless there is a file in the existing directory that has the same name as a file in the game.

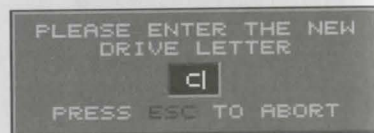
Pressing ENTER accepts the directory you have entered. You can abort changing the directory by pressing the ESC key.



## The CHANGE DRIVE Window

To change the drive, backspace over the current drive letter and then type in the letter of the drive onto which you wish the game to be installed.

Pressing ENTER accepts the drive you have entered. You can press the ESC key to abort changing the drive.



## Install Game

When the game is being installed, a status bar will appear showing the percentage of the game which has been installed. Alongside the status bar, there is a window containing a picture and text about the game. The picture shows the person (or persons) who aided in the creation of the game including producers, programmers, and artists. The text next to their picture relates some of the thoughts and memories they have on their product.

You can scroll through their dialogue by using the Left and Right arrow keys. The two buttons displayed below the picture show you which way you can scroll through the text. If one of the buttons is a small circle, you can no longer scroll in that direction.

If you try to scroll through the text and apparently nothing is happening, or the status bar hasn't moved in a few seconds; don't worry. The CD-ROM drive is trying to move a very large file onto your Drive and is putting it's resources towards it. Just wait for awhile and the bar will continue moving.

During the installation, if you press ESC, you will be presented with a window asking you if you would like to CONTINUE WITH THE INSTALLATION or ABORT. If you select to continue, the installation will proceed as usual. If you select to abort, the installer will then remove the game files and any directories that it made during the install. Once the status bar reaches 100%, you can continue reading the quotations or press ESC to exit. Once you exit, you will be asked if you would like to RETURN TO THE MAIN MENU or PLAY THE GAME. If you select to return to the Main Menu, it will bring you back to the Main Screen. Selecting Play the Game will exit the installer and go to DOS. You will be in the directory in which you installed your game and the command to run it will be stated at the top of the screen.

## Demonstrations of Interplay's New Games

If you choose to see Interplay's new demonstrations from the Main Screen, you will be brought to a marble screen with a picture window and a long list of games. Use your up and down arrow keys to select the title of the demo you wish to see. You can run the demo by pressing ENTER.

The small window below the Demo's picture is very brief command summary. It will tell you how to leave the demo and what keys are necessary to get you started.

Once you are done with the demo, you will return back to the Demonstration Screen. At any time, you can press ESC to return back to the Main Screen of the installer.



## Credits

### Development Team

Executive Producer Brian Fargo  
Producer Scott Campbell  
Design Scott Campbell  
Programming Scott Campbell, Kevin Greene  
Software Reconstruction Bill Heineman  
Artwork and Animations Scott Campbell  
Quality Assurance Testing Jason Taylor  
Chris Tremmel, Rodney Relosa

### 10-Year Anthology Manual

Manual Production Coordinator Bruce Warner  
Layout/Design/Production Scott Campbell, Larry Fukuoka  
Bruce Warner

### Music Team

*"Wasteland"* Todd Dennis  
Guitars and vocals Brian Luzietti  
Additional production and mixing  
Charles Deenen  
Guitars and vocals recorded and  
mixed at Interplay  
Original scores by Todd Dennis  
*"Tass Times"*  
*"Mindshadow"*  
*"Dragon Wars"*  
*"Bard's Tale"*  
*"Title theme"*  
*"Selection music"*  
*"Castles"* Charles Deenen  
Excerpt from *"Castles II: Siege and  
Conquest"* recorded and mixed at  
Interplay  
*"The Lord of the Rings"*  
Eric Heberling  
Original PC Midi music Charles Deenen  
*"Out of This World"* (3DO)  
Andrew Dimitroff  
Recorded at Entourage Studios by  
Nick Carr & Sheridan Aldridge  
Mastered and edited by Charles  
Deenen

*"Star Trek®: 25th Anniversary™"*  
Rick Jackson  
General Midi version from  
*"Star Trek®: Judgment Rites™"*  
Original TV series music by  
Alexander Courage  
*"Buzz Aldrin's Race Into Space"*  
Brian Langsbard and Michael McNerny  
*"The Lost Vikings"* (Super Nintendo®)  
Charles Deenen  
*"Claymates"* (Super Nintendo®)  
Brian Luzietti and Charles Deenen  
*"Battle Chess®"* Scott La Rocca  
Recorded and mixed at Lion Share  
Recording  
Quick Mastering by Charles Deenen  
All Super Nintendo® music  
performed by the ARDI soundsystem  
on the Super Nintendo®  
*"Castles"* was recorded using the  
SRS System



## Customer Support

If you have any questions about this, or any other Interplay product, you can reach our Customer Support/Technical Service Group at:

**Interplay** 17922 Fitch Avenue Irvine, CA 92714 Attn: Customer Support. Or call (714) 553-6678, Monday through Friday.

Please have your system information available, or better yet, try to be at your computer. The more detailed information you can provide our support personnel, the better service we can provide you.

If you have a modem, you can reach us at the following:

**The Interplay BBS:** We have a 24-hour, 7-day a week multiline BBS available for customer questions, support and fixes. The number is 714-252-2822. Modem settings are 300-14.4k Baud, V.32bis, V.42bis, 8-N-1. This is a free service.

**America Online:** You can E-mail Interplay Customer Support at INTERPLAY. To reach our Customer Support board in the Industry Connection, press CTRL-K for "Go To Keyword." Then type INTERPLAY in the Keyword window. In addition to reading and leaving messages, you can download fixes and demos from the "Software Libraries."

**CompuServe:** We are available for IBM and compatible on-line support. We are located in the Game Publishers B Forum, type GO GAMBPUB at any "!" prompt. Then select "Section 4" for Interplay Productions. You can leave technical support questions there. You can also download fixes and demos from Library 4 in GAMBPUB. The best place for game play hints about our games is in the GAMERS forum. If you are not already a CompuServe member, you can call CompuServe toll-free at 1-800-524-3388 and ask Representative #354 for a free introductory membership and a \$15 usage credit. For game play hints look in the Gamer's Forum (GO GAMERS). Besides technical support for Interplay products, CompuServe offers many other services, including communications, reference libraries, hardware and software support, travel, games and much more.

**Genie:** We are located in the Games RoundTable by Scorpio, type M805;1 at any "?" prompt. Then select "Category 13" for Interplay Productions. Fixes and demos are available in the libraries.

**PRODIGY® Interactive Personal Service:** We are located in the Software Connexion. Use Jump to "Software Connexion". Select "The Publisher's Exchange". You can also send mail directly to us. Our ID is "PLAY99B".

**National Videotex Network:** You can reach us by typing "GO GAMESFORUM" or you can send mail to our account "INTERPLAY". Demos and patches are available in the GAMESFORUM library. NVN features many online games, and other items of interest for gamers. For more information about NVN, call 800-336-9096.

**Internet:** You can reach Interplay with "interplay@aol.com" or "76702.1342@compuserve.com". Many Interplay demos and patches are available at Internet FTP sites.





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### WARRANTY REPLACEMENTS

Interplay 17922 Fitch Ave., Irvine, CA 92714

### System Upgrades

Some of the games included on this disc are available for system upgrades at \$25.00 each. Please call Interplay at (714) 553-6678 for information on availability.

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The Classic Collection



# INTERPLAY'S 10 YEAR ANTHOLOGY

## CLASSIC COLLECTION

MINDSHADOW

BARD'S TALE

TASS TIMES

WASTELAND

BATTLE CHESS

DRAGON WARS

CASTLES

LORD OF THE RINGS

STAR TREK®: 25th ANNIVERSARY™

OUT OF THIS WORLD

# MINDSHADOW

*A lonely beach. A lifeless hut. And one heck of a headache are presently the sum of your existence. You must now begin a long, dangerous journey to find your identity. And right here is the best place to start.*

## TUTORIAL

At the beginning of the program you'll find a "living manual." Allow it to take you by the hand. Learn the fundamentals before proceeding.



## THINK

A critical command. Many clues will present themselves during your search. When a clue of any kind presents itself, type **THINK** (followed by that clue). Then, hope for the best. If you haven't "thought" about enough clues during the game, you'll never find your true identity.

## CONDOR

A mysterious and slightly weird old bird. A lifesaver. To tap his ancient wisdom, type **HELP CONDOR**. But only three times per game.

Good luck. Maybe, with some intuitive reasoning and an inquisitive mind, you'll be able to answer the question:

*Who Am I?*



In this type of adventure game, you are the central character in the story. In order to succeed, you must explore and interact with the people and objects with which you come into contact in the various game locations.

Your progress through the adventure depends on how quickly you solve a series of logical puzzles.

Let the computer be your eyes, ears, nose, voice, hands and legs. Tell the computer what you want it to do by typing in commands. Commands

involve the use of a noun and a verb such as "Talk to man" or "Get can."

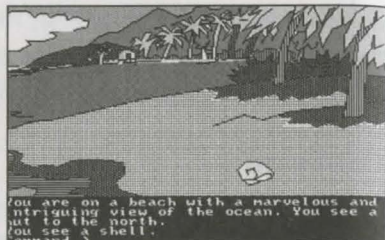
The part of the software program that understands commands is called the parser. The computer can understand many complex commands such as "Give the pen to the teacher" or "Talk to the man and then go north." The computer may not understand all of your commands. If an important command is rejected, try rewording it.

### MOVING AROUND

You must give the computer directions to move from one location to another. Directions can be abbreviated and bunched together. To go south, west and west again, just type, **S.W.W.** and you will be moved to the last location you requested.

### USEFUL OBJECTS

As you move around, look for objects that may eventually prove useful. Some objects may be mentioned in the text while some will only appear on-screen in the visual. Be observant!




You are on a beach with a marvelous and intriguing view of the ocean. You see a hut to the north. You see a shell.





Command > GO TO THE LEFT.  
Welcome to the poop deck. That son of a barnacle-infested bilge captain is sleeping lookout.


### KEY COMMANDS

<b>N</b> north	<b>U</b> up	<b>F</b> forward
<b>S</b> south	<b>D</b> down	<b>B</b> backward
<b>E</b> east	<b>R</b> right	<b>I</b> inventory
<b>W</b> west	<b>L</b> left	

 Go North

 Go South

 Go East

 Go West

<b>Drop</b>	<b>Take</b>	<b>Get</b>	<b>Examine</b>
<b>Read</b>	<b>Turn</b>	<b>Push</b>	<b>Open</b>
<b>Talk</b>	<b>Insert</b>	<b>Close</b>	<b>Think Go</b>

The parser will understand a variety of words with similar meanings, but we want to leave some things to your resourcefulness!

### TO GET OR TAKE OBJECTS

You begin the game with nothing in your inventory. As you move through this adventure, you will encounter objects that you will want to add to your inventory. If you want an object, whether or not it is visible on the screen, just type **TAKE** (item name) or **GET** (item name) and press RETURN. It will be added to your inventory. To check your inventory, type **INVENTORY** or **I**, press RETURN and the list of items will appear. If you want to acquire all available objects in a location, type **GET ALL** and press RETURN.

### TO DROP OBJECTS

If you wish to drop an object, just type **DROP** (item name) and press RETURN. The object will then be removed from your inventory. To drop all objects in your inventory, type **DROP ALL** and press RETURN.

### EXAMINE OBJECTS

If you examine every person, place and thing as you progress, you may get valuable clues through the text responses. Use a command like **EXAMINE** or **LOOK AT** when you want to know more about the object of your curiosity.



## SAVE AND LOAD GAME

This is a very useful feature and can be used at any point in the game. It's a good idea to save your game occasionally. You may often find yourself in trouble, in an impossible situation or you may even be killed. By saving your game occasionally, you will not have to replay the entire adventure every time you get in trouble.

To save a game, type **SAVE GAME** and press RETURN. When prompted, type the number under which you want the current game saved. To load an old game, type **LOAD GAME** and press RETURN. When prompted, type the number of the game you want to load. You also have the option of using the **QUICKSAVE** command which will instantly save the current game without assigning a number to it. By using the **QUICKLOAD** command, the last **QUICKSAVE** game will be loaded.

## HELPFUL HINTS

Here are some hints that will greatly enhance your chances of success.

- 1) Be curious! Use the **EXAMINE** or **LOOK AT** command on everything and everyone you see. It is also possible at times to use a **LISTEN** command.
- 2) **GET** and **TAKE** as many objects as you can hold in your inventory. You never know when a certain object will come in handy.
- 3) Read all text carefully and study the visuals thoroughly for details and clues. Facts or objects that seem unimportant at one point in the game may provide valuable insights at another point.
- 4) Remember to look inside objects such as drawers, trash cans and anything that has a hidden interior.
- 5) It might be a good idea to write down your observations, clues and other information for reference later in the adventure. The proper use of an item may not be understandable at first. You must experiment. By saving your

game frequently, you can take chances and reload the game if you are not satisfied with the result.

- 6) Drawing a map may prove useful. Keeping track of buildings and landmarks will make it easier to backtrack or to make multiple moves.
- 7) Take chances!
- 8) Read the on-disk tutorial before beginning *Mindshadow*. It will prove to be a tremendous help when you begin your adventure.

Well, that's it! There's lots more we could say, but hey, it's an adventure, right? And the time to begin is now. Explore and enjoy!

## CREDITS

Scripting and Design   Brian Fargo  
Programming   "Burger" Bill Heineman  
Artwork   Dave Lowry

# The Bard's Tale™

## INTRODUCTION

*The Bard's Tale* is a fantasy role-playing game. First in a series of Tales of the Unknown, this one is set in the city of Skara Brae.

Like other fantasy role-playing games, there are three objectives you will be trying to accomplish. How you do this is up to you....

Your most important goal is to complete the quest built into the game. In *The Bard's Tale*, the city of Skara Brae is threatened by an evil mage called Mangar. You must find Mangar and "persuade" him to release the once-harmonious city from his evil control.

But Mangar is protected by layers of obstacles, mazes and evil henchmen. Your second goal is to develop characters capable of surviving these barriers. These characters are your alter ego in *The Bard's Tale*. They act according to your commands, but over the course of the game they change, much as real people do over a lifetime. They improve their skills in magic, combat, stealth, etc. They amass wealth and treasured objects. And they worry about dying too soon.

Your third goal is to explore the entire world of *The Bard's Tale*. There are numerous goodies, puzzles, and special places in Skara Brae. Part of the fun is finding them, and discovering the layout of this fantasy world. How do you get into the walled off towers? What's in the castle? Where are the legendary catacombs of Skara Brae?



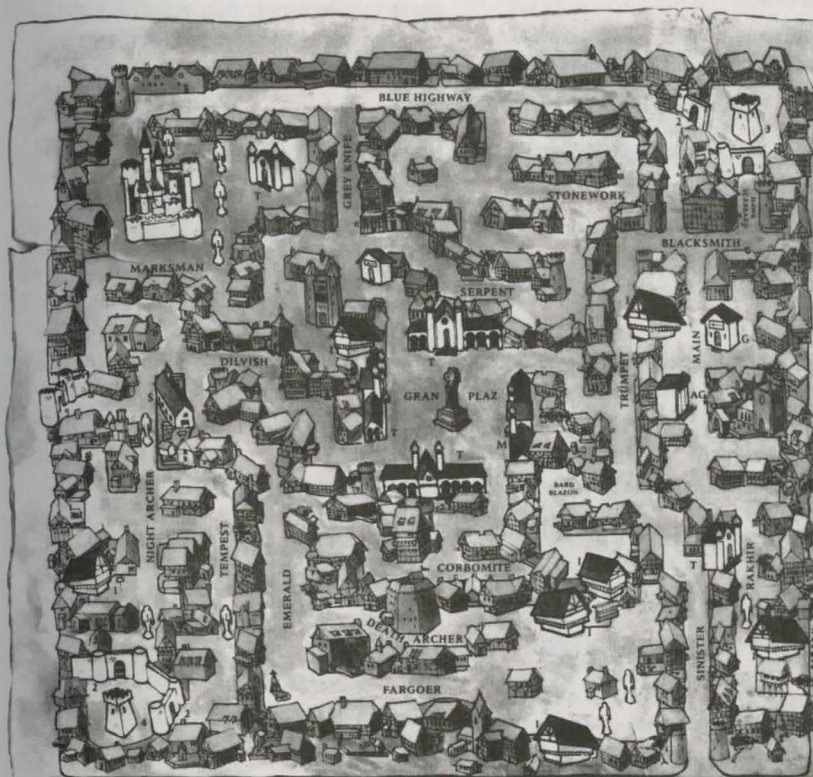


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It's time to get started. Skara Brae awaits.

## Skara Brae



## The Bard's Tale

IBM, Tandy and Compatibles

### Game Configuration

*The Bard's Tale* can be played with the Keyboard, mouse, or joystick. If you wish to use a mouse make sure that your mouse driver is loaded before loading *The Bard's Tale* (See the manu-

al that came with your mouse for instructions). On a Tandy computer, to use the joystick it must be plugged into the right hand port. When you are ready to start play, insert the program disk and type "setup" <return> and you will be presented with the Display Configuration menu. Use this menu to specify the type of graphic card and display your computer is equipped with.



The four choices are:

1. Composite or TV monitor
2. RGB monitor
3. EGA monitor
4. Tandy computer with RGB monitor

Choose the appropriate monitor display by selecting #1-4. This does not need to be done again unless you change your system set-up.

*Note: If you have a Tandy with a composite monitor, try #4. If it doesn't work, try #1.*

## Game Play

When the game begins you'll find yourself at the Adventurer's Guild. Game information and menus appear in the white requester in the upper right of the screen. To select from this screen, click on the option you want, or type the option's first letter. You make all game decisions (except direction of travel) from this box.

Information about your characters appears in the cast list at the bottom of the screen. When the white requester asks you to select a character for any reason, move the pointer to the character's name and click, or type the number that corresponds to the character's place in the marching order (1-6).

## Main Menu

You only have access to the Main Menu while in the Adventurer's Guild. Your options are:

**Add a member** - Adds members from other parties on your disk to the current party. You can also use it to recombine characters into entirely new parties. The requester that appears con-

tains all the parties and characters saved to the disk; party names are preceded by an \*. Click on the name of the party or character you want to add or use the up/down arrow keys to highlight the name and press <return>.

**Remove a member** - Removes a member from your current party and saves that character to disk.

**Create a member** - Creates a new character. The prompts that follow this command ask you for the new character's race, class, and name (up to 14 characters). Answer the prompt either by clicking your selection or typing the selection number. If you are not satisfied with your character's statistics, feel free to "re-roll."

**Delete a member** - Deletes a character from your party. **Caution:** When you use this command, the character disappears forever.

**Save Party** - Saves the entire party to disk under a single party name. Party names are preceded by an \* on the disk menu. **Caution:** This does not save character information, it only saves the party name.

**Leave Game** - Exits *The Bard's Tale*. When you select this option, you're offered a "yes/no" choice before you actually leave the game. A "no" answer returns you to the Main Menu. A "yes" answer takes you to the DOS screen.

**Enter the City** - Leaves the Adventurer's Guild and starts play.

## Safety and Death

Face it. The sort of streets where you run into wandering Kobolds, Werewolves and Orcs are dangerous —

especially at night. Don't be shy about spending the night in the Adventurer's Guild. When you leave the Guild, the clock is always set ahead to the next morning.

## Moving About

When you place the pointer in the view window in the upper left of the screen, it turns into a directional arrow. As you move the arrow, it points out the various directions you can travel: ahead, around corners, into buildings, through doors. Click to indicate that you want to go in the direction currently indicated by the arrow. You can also control your motion with the keyboard arrows.

## Viewing Characters

To view a character, point to the name on the cast list and click, or type the number that corresponds to the character's place in the marching order (1-6). Character information appears in the white requester, along with the options to Trade Gold, Pool Gold or Continue. The Continue command is followed by the equipment list, from which you can (T)rade or (D)rop item, or (E)quip the character by pressing the number of the item or clicking on it and then selecting the desired option.

## Combat Commands

During battle, your characters' actions and options appear in the white information requester. You can respond by clicking the option you want, or pressing:

- F** to Fight
- R** to Run
- P** to start intra-Party combat at anytime
- A** to Attack monsters in the first two ranks, hand-to-hand. (Available to the first three party members.)
- D** to Defend. This lessens the chance of damage from a monster in that round.

- U** to Use a magical item. The character must be equipped with the item in advance.
- B** to sing one of six Bard's tunes. (Available only to Bards.)
- C** to Cast a spell. Click on the spell code from the list that appears. You can also type the spell code and press Return. (Available to magic users only.)
- H** to Hide in the shadows. (Available only to rogues.)
- >** to speed up message scrolling rate
- <** to slow down message scrolling rate

## Other Adventuring Commands

The following commands are available while you're peacefully exploring the streets of Skara Brae:

- C** to Cast a spell. Click on the spellcaster's name, then select the spell code from the list that appears. You can also type the number that corresponds to the character's place in the marching order, or you can press the function key that corresponds to your spellcaster's character number, then type the spell code and press Return. (Available to magic users only.)
- P** to start intra-party combat at any time.
- B** to sing one of six Bard's tunes while travelling. You can also press the function key that corresponds to your Bard's character number. (Available only to Bards.)
- A** to ascend up through a portal. The party must have a levitation spell in operation. Works only in dungeons.
- D** to go Down a portal. Works only in dungeons.
- ?** to learn the name of the street your party is on, and the time of day.
- N** to establish a New marching order for your party. Click on the name of character you want to move. Click again on the position in the cast list you want the character to occupy. You can also type the number that corresponds to the character's place in the marching order and then the position in the marching order you wish the character to occupy. All other characters will move up or down to accommodate the new placement.
- T** to Pause and Resume the game.





**U** to Use an item. Some items, like torches, don't work until you activate them with this command; others run out of power after only one use.

**V** to turn sound on or off.

**Spacebar** You can speed up a message display by pressing the spacebar after the first part of a message. The next message or window display will promptly appear.

### Creating and Saving Characters

You can create characters and form parties only at the Adventurer's Guild. To create characters, form your own parties, remove characters, or rearrange their marching order, use the Main Menu commands described above.

## A Quick Overview

*An orientation for beginners, a quick start guide for experts.*

### How to Use This Manual

This manual has three parts. This overview is designed to give first-time adventure gamers a quick sense of the overall gameplay and give experienced fantasy role-players all they need to know to start quickly.

The rest of the manual is reference material about how various parts of *The Bard's Tale* operate, including character building and development, places and mapping, the combat system and the magic system. There is also a listing and description of all the magic spells and the beginning items available in *The Bard's Tale*. Finally, there are hints and clues interspersed throughout the manual.

#### 1. Command Summary Card

At the back of The Bard's Tale manual is a Command Summary section which lists keystroke commands, disk utilities and step-by-step instructions for starting up. If you are an experienced adventurer, this card gives you most of what you need to know; the rest is covered in this section.

#### 2. Adventurer's Guild

The ADVENTURER'S GUILD is where you start each time. This is the ONLY spot a party can be formed, characters created, or characters saved to disk.

#### 3. Use the Pre-Built Party

For your convenience, you will find a pre-built party already waiting for you when you enter the Guild for the first time. The party is called \*A Team.

They are even outfitted with weapons and armor affordable to characters of their humble stations.

*For more about characters and party selection see pages 9-12.*

#### 4. The Map of Skara Brae

On the inside of your "album cover" is a map of Skara Brae. You'll need it. Notice:

- 2 walled-off towers (wonder what's in there?).
- A castle protected by Guardian Statues.
- Temples for healing, Equipment Shop for purchasing more weapons, Taverns for drink and gossip, Roscoe's for more spell energy.
- You'll have to find the Review Board (where levels are awarded and magic is taught) on your own.

Mapping the dungeons and mazes is up to you. You even have to figure out how to get into the mazes on your own. One clue: each of the 16 mazes is set up on a 22 by 22 grid. North is to the top of the screen, East is to the right. Be sure to go to every square; there are lots of specials.

*For more about the City of Skara Brae see "Places" on pages 13-14.*

#### 5. Combat

Only your first 3 characters and the first 2 rows of monsters can attack in hand-to-hand combat.

There are several new combat commands, including Party Attack, for fighting between party members; Bard Song, for making magic by playing music; Hide in Shadows, to avoid combat.

*For more information see "The Combat System" on pages 15-16.*



## 6. Magic

There are 4 classes of Magic Users, each with unique magical capabilities:

**Conjurers** can create objects and heal adventurers;

**Magicians** can bestow magical effects on common items;

**Sorcerors** can create illusions and heighten awareness;

**Wizards** can summon and control supernatural creatures.

Sorcerer and Wizard classes are not available to first level adventurers. To create one of these, you must change class of a Magic User who has achieved 3rd level magic spells in one (for Sorcerer) or two (for Wizard) other magical arts. Class change takes place in the Review Board. A Magic User who successfully learns all 7 levels of spells for each of the 4 Magic Classes is an Archmage, one of the most powerful characters in *The Bard's Tale*. Once a Magic User leaves a class, he can never return to it.

Magic Users qualify to learn next level spells based on their experience levels, but it takes gold to actually learn the new spells.

Casting spells uses spell points in different amounts depending on the spell. Spell points are regenerated automatically when a Magic User is in the City in the daytime, and may also be regenerated in Roscoe's Energy Emporium, or special "Regen" squares in some dungeons.

*For more information see "The Magic System" on page 17. Magic spells are listed on pages 19-26.*

## 7. The Bard

The Bard makes magic by playing music. He needs an instrument, of course. He can play in combat or during exploration, with different effect. Only one tune at a time. And one tune for every experience level. Then he needs to get a drink from any nearby tavern.

You can listen to his music or not. See the COMMAND SUMMARY card for details.

By the way, the Bard is not too shabby as a fighter.

## 8. Time

Time waits for no one. Even without keystrokes, time passes, from day to night and back again.

Nighttime is especially nasty. The really evil monsters hit the city streets at night, looking for characters just like you. And, what's worse, you use up spell points faster, because spell points only regenerate in daylight.

*Now you know enough to get started, if you are an experienced adventurer. By the way, the tavern on Rakhir Street is the only tavern that serves wine. And that wine "goes down" easily. You may wish to drop by to wet the whistle of your Bard. Good luck!*

# Characters

## RACES

Humans are not the only race in the world of *The Bard's Tale*. Others are more magically inclined, stronger and smarter. Part of the fun of a fantasy role-playing game is getting to know these different races, and forming your party accordingly. The races and their descriptions are:

**Human:** While possibly being of hardier stock, this character is nonetheless like you or me.

**Elf:** Patterned after the Tolkien elf, the elf is slight of build, frequently taller than a human, and very inclined to magic.

**Dwarf:** The Dwarven people are short and stout, extremely strong and healthy, but not amazingly intelligent (i.e., excellent fighters).

**Hobbit:** Hobbits are slightly smaller than Dwarves but are nimble and dexterous. Just the right make-up for a rogue.

**Half-elf:** These crossbreeds are usually blond and fair-skinned, like elves, and get some added size and strength from their human ancestry.

**Half-orc:** An orc is a large, goblin-like creature often found working for evil wizards. The Half-orc, being half human, is not quite as despicable as his orc parent, but you wouldn't want to date one.

**Gnome:** Gnomes closely resemble dwarves, but have less hair and even shorter tempers. They are also more magically inclined, as a rule.

## CHARACTER CLASSES

In fantasy role-playing games, characters choose different "Classes" or professions. There is no single best class; each has its own strengths. Your characters must use teamwork to succeed.

Class selection is the most important aspect of creating a character in *The Bard's Tale*. There are ten different classes of characters, but only 8 can be selected for a newly generated character. Class types carry with them different abilities and limitations, as are roughly covered below:

**Warrior:** the base fighter-type in *The Bard's Tale*, warriors can use nearly every weapon there is. For every 4 levels of experience after the 1st, Warriors get an extra attack ability in combat.

**Paladin:** Paladins are fighters who have sworn to abstain from all evil and to uphold honor and purity in all places. They can use most weapons and even some that no other fighters can. They get multiple attacks at higher levels. They also have a greatly increased resistance to evil magic.

**Rogue:** a professional thief with so-so combat ability, the rogue can hide in shadows, search for traps and disarm them. Without a rogue your party will pay very dearly for the booty it wins.

**Bard:** The Bard is a wandering minstrel. You'll see him with a tankard of ale in front of him in the less reputable taverns—the rowdier the better.

Bards were once warriors, and can still use most warrior weapons. But they turned to music instead and now play songs with an almost magical effect on other characters. Bards don't get the





warrior's advantage of extra attacks in combat anymore—but their magic is so unique, it is almost impossible to survive in Skara Brae without one.

Any true Bard has 6 tunes on his lips, though to play them he must have an instrument equipped. A song played as the party is exploring is long-lasting and continues even after the party returns from combat mode, even if other songs were played during combat. Any songs played during combat are abbreviated and so create different magical effects than the full non-combat versions. The shorter combat versions don't endure as long either, only one round of fighting.

Only one Bard tune can be played at a time. If a second one is played while the first is still playing (by the same or a different Bard), the first will end. A Bard can play as many tunes as he has experience levels before his throat gets dry. Then it's off to a tavern for a drink to rejuvenate his voice. Tough duty, but someone has to do it.

Bard songs vary according to the difficulty of the dungeon. When the going gets tough, the Bard goes drinking.

**Hunter:** an assassin, a mercenary, a ninja. The hunter can use most weapons, and has the ability (which grows with experience) to do critical hits in combat (i.e., to attack a nerve center or other vital area and instantly kill an opponent). A good skill.

**Monk:** a martial artist, an almost inhuman fighting machine trained to fight without weapons or armor. The monk can use them, but, at higher levels particularly, often does better without.

**Conjurer:** one of the 4 classes of Magic Users, Conjurers deal in the physical creation and manifestation of real things (like fire, light, healing).

**Magician:** another of the 4 classes of Magic Users, Magicians deal with magic as it affects physical objects (i.e., enchanting a sword, making armor stronger, making a dungeon wall disappear).

**Sorcerer:** Sorcerers are Magic Users who deal with the creation and manipulation of illusion. Due to the power of sorcerer spells, this class is not available to newly created characters.

**Wizard:** Wizards are Magic Users who are dedicated to the summoning and binding of various supernatural creatures. These creatures are not friendly to humankind and trying to control them is extremely hazardous. The Wizard-class is not available to new characters either.

*For more on magic classes, see page 17.*

## CHARACTER ATTRIBUTES

Each character you create has five basic attributes which define his physical and mental prowess. When you create a character each attribute is randomly assigned a value from 1 to 18, with the higher number reflecting higher capability.

**Strength (Shown as "ST" on the screen):** Strength is physical power and chiefly affects the amount of damage a character can do to an opponent in hand-to-hand combat. Make sure your fighting characters are strong.

**Intelligence ("IQ"):** Intelligence is mental power. A high intelligence rating will enable your Magic Users to get bonus spell points.

**Dexterity ("DX"):** Measures agility and nimbleness. A high score makes your characters harder to hit and helps them strike the first blow in combat.

**Constitution ("CN"):** Measures healthiness. It takes more damage to kill a character with a high constitution score. This is reflected in bonus "hit points," the character's life span.

**Luck ("LK"):** Luck is an ambiguous attribute, as it has a number of unseen effects on gameplay. For example, lucky characters are more likely to resist evil magic and avoid nasty traps.

## OTHER CHARACTER STATISTICS

**Armor Class ("AC"):** This statistic reflects the level of protection a character has from physical attack. In classic fantasy role-playing style, the armor class starts at 10 for a totally unprotected, unarmored character with low dexterity, and goes down to -10 (called TO) as his protection improves by armor, spells, or other means.

**Hit Points ("HITS"):** Hit Points measure the damage a character can take before he is killed. The "Hits" statistic shows his potential at fullest health, rather than current status.

**Condition ("COND"):** Condition shows the character's present number of hit points. For example, if a character with 10 Hit Points is wounded for 7 hit points, his Condition will drop to 3. Another wound of 3 or more hit points will kill him. If he is fully healed, his Condition will return to the full 10 again. (Even though his Condition score changes, his Hit Points stay at 10.)

**Spell Points ("SP PT"):** This shows current spell point status. Points are used up with each cast of a magic spell. If a Conjurer has 20 spell points and casts a Mage Flame spell at a cost of 2 spell points, his new total would be 18. A character's maximum spell points are listed in his view-character mode.

**Experience Points:** This measures abilities gained by experience, the higher the number, the better the character. Characters get experience points for successful combat, according to the difficulty of the fight and the number of characters who survive. The amount is indicated after every successful combat. A character's running total of experience points is indicated in view-mode.

**Gold:** Gold is the unit of currency in this world. Your characters start with just barely enough gold to buy the armor and weapons they need to survive. There are two ways to get rich enough to buy better equipment: taking gold from the monsters you defeat in combat or selling items you find in dungeons. The first way is more fun.

**Level ("LV 1"):** Level is a general measure of achievement within a character's class. Level 1 is a novice, Level 13, for example, is required to become a Master of a Magic User class.

The Review Board will promote a character to higher levels based on his experience points, but only upon the character's in-person request. An advance in level is very important because it generally means an increase in attribute scores, hit points, spell points and other abilities.



**Spell Levels (e.g., "MAGI 1"):** This shows the highest group of magic spells a character can use in any of the 4 classes of Magic Users. There are 7 groups of magic spells for each different class.

To learn a new group of magic spells (a "spell level"), a Magic User must advance two experience levels. (NOTE: spell levels and experience levels are not the same thing!) For any of the four magic classes, a Magic User advances as follows:

Experience Level	Spell Level
1	1
2	1
3	2
5	3
7	4
9	5
11	6
13	7
14 and up	7 maximum

To change class to Sorcerer, a Magic User must first have learned Spell Level 3 (or higher) in at least one magical art. To change to Wizard, a Magic User must first have learned Spell Level 3 (or higher) in two other magical arts.

**ITEMS:** Items fall into 10 categories: Weapons, shields, armor, helms, gloves, musical instruments, figurines, rings, wands, and miscellaneous. Only one item of each type can be equipped for use at any one time. For example, two different shields cannot be used at once to protect a character, though the spare shield could be toted around.

Some items can only be used by specific characters. For example, only Bards can use musical instruments. An item which can never be used by a character is marked with a 0 when he examines it in his view mode or in the Equipment

Shoppe. An item which has been equipped is marked with a Δ.

A character can carry up to 8 different items.

### How To Create a Character

1. While in the Adventurer's Guild, select a race.
2. Character attribute numbers displayed are a combination of genes and luck. For each different race there is a lowest possible number for each attribute (the "genes"). The computer then adds a random number (the "luck") to each attribute.
3. If you are satisfied with the "roll of the dice", choose a character class, then name this character. If you aren't satisfied "reroll the dice."
4. After being named, the character will be saved to disk, ready to adventure.

## Places

### THE CITY MAP

There is a map of Skara Brae on the inside of the album cover your program disk came in. Notice that there are several important looking places that are blocked off. Like the castle, and the two towers protected by locked gates. There must be a way to get in there, wouldn't you think?

Use your map to guide you in Skara Brae. If you ever get lost just press the "?" key and the program will tell you where you are and what time of day it is.

### UNMARKED BUILDINGS

Most buildings in Skara Brae are unmarked. But some of them are inhabited by the corrupt creatures who have skulked into Skara Brae. So kick in a few doors and find them. Remember that fighting is good for you; it's the only way to build up enough experience to challenge Mangar. You should be disappointed when you kick in a door, screaming a battle cry, and find it empty. No fun.

When you exit a building and enter the street, the building will be behind you, and you will be facing the building or landmark across the street.

### THE ADVENTURER'S GUILD

The Guild is like a union hall where adventurers "hang out" hoping to join a party. This is where you form a party, and where all adventures begin.

### GARTH'S EQUIPMENT SHOPPE

Garth is one of yesterday's almost forgotten heroes, now retired from active adventuring to supply tomorrow's

would-be greats. At Garth's Shoppe characters can buy armor and weapons, sell items, have items identified, or pool all the party's gold for buying expensive items. Due to a deal with the city blacksmith, Garth has an infinite supply of basic armor and supplies. But unique items found in labyrinths, even if sold to Garth, remain in his inventory only until they are sold.

Occasionally an item won in combat will remain unidentified. This means that its general type might be apparent (e.g., shield, ring), but not which exact type (e.g., Dragon shield, Ring of Power). Garth can identify this item for you...for a price.

### THE REVIEW BOARD

The Review Board is a group of high level representatives from all ten different classes. Upon your request in person, the Board will determine whether a character has accumulated enough experience points for advancement to higher levels. The Board teaches new spells to Magic Users who qualify for higher spell levels, too, but charges for this training. It pays the rent.

You may have to do a bit of exploring to locate the Review Board. And it's closed at night.

### TAVERNS

Taverns are the Bard's favorite places for gossip and refreshment. There's even a tavern named after him. Watch him carefully though; the Bard has a tendency to overtip the bartender.

### DUNGEON DELVING

The term "dungeon" refers to any indoor labyrinth, designed for mapping, combat and puzzle interaction.



They take a variety of forms, from towers to catacombs, and have a varied number of levels for each. You can go up or down to levels higher and lower than the one you're on via stairways, portals, and teleportation.

Stairways are not visible from a distance. But when you move onto one you will be asked if you wish to ascend or descend.

Portals are holes in the floors and ceilings, and are visible from a distance. You will not go through a portal merely by standing on it; you must first command your character to do so. If he jumps down through a portal, he will be damaged from the fall unless he is using a levitation spell. The only way to go up through a portal is by levitation.

The locations of dungeon entrances are well-kept secrets, but there are plenty of hints in Skara Brae.

### ROSCOE'S ENERGY EMPORIUM

If your spell points aren't recharging fast enough, go see Roscoe. But be prepared for electrifyingly high fees.

### TEMPLES

Temples are divine places of resurrection and complete healing. In fact, this is the only place to cure characters who have been withered or turned to stone. A resurrected character retains all the items, gold and experience points he had before dying, but he comes to life with only 1 hit point. When he finds out how much it costs to be resurrected, he may turn over in his grave.

### Tips from the Underground: Places

1. Your first three dungeons should be the sewers, the catacombs and the castle (in that order). Each is progressively tougher. Don't attempt the catacombs without a party of level 9 or higher characters.

2. Explore and map every square in every maze. There are "Magic Mouths" that give hints. There are 1-of-a-kind magic items and spell regeneration zones. Good maps will show you the logical spots for secret doors and secret rooms, too.

3. Avoid traps. Higher level rogues are excellent at opening chests, but when in doubt use the "Trapzap" spell. TRZP is guaranteed to work with no harm to the party, unless, of course, the trap is protected by even more powerful magic. In fact, you can use TRZP to disarm any traps you encounter. Gas Cloud traps have doomed many brave but foolish adventurers. If you set off a trap and nothing happens, you were lucky not good. You could have been killed.

4. Be sure that your party is fully healed before entering a new dungeon.

5. When you are finding your bearings in a maze, remember that each succeeding level goes UP in a tower or castle and DOWN in a dungeon.

## The Combat System

*The Bard's Tale* is a game of fighting. It's the only way to build experience. Fortunately, Mangar and his gruesome creatures are very evil, so don't worry about their feelings. Kill them, if you can.

Combat with "monsters" (the generic term for all opponents) occurs both randomly and at set locations. You can also initiate intra-party combat at almost any time, in case one of your members is turned to the dark side. At the outset of combat a list of foes will be given, broken down into the number of foes in each group. The maximum is 99 monsters per group, with up to four groups.

Combat is divided into a series of "rounds", like a boxing match. At the start of each round, each of your characters must decide what action he will undertake in the upcoming melee, unless, of course, your party decides to run away. A menu of possible selections will appear for each character. These options are as follows.

**Attack foes:** To physically assault foes in the first or second group of monsters.

**Party attack:** To assault another member of the party, including special members.

**Defend:** Do not interact this round—reduces chance of being hit.

**Use an item:** Make use of a magical item held in the character's inventory and currently equipped. This may require specifying a target for the effect.

**Bard Song:** Bards can play a short tune to affect the party or the foremost group of monsters in some fashion.

**Cast a spell:** Cast a spell at the party or a group of foes. The spell code must be entered, and a target identified.

**Hide in shadows:** A rogue can try to avoid combat altogether by hiding and, if successful, will be skipped as a target of attack in the upcoming combat round.

The first three characters in your party can be attacked physically by monsters, and can attack back. The last three characters can only be struck by magical attacks, and can only attack back with magic. This simulates your first three characters being up on the front line of attack, with the last three characters acting as backup in case one of the first three is killed. The first two groups of monsters are in a similar position; they are the only monsters who can attack or be attacked physically.

Once all the choices for your characters have been entered, the round begins. The most dexterous characters or monsters usually make the first strike, but luck, character level and character class also affect this. In evenly matched fights, the outcome often depends on which side gets in the first blow.

The rate of scrolling of the combat messages can be speeded or slowed. See the Command Summary list of key-strokes for details.

At the end of a combat round, dead monsters will be removed from the ranks of your foes, and dead characters will be shuffled back to the end of your party. A fresh group of monsters may also advance into the first two ranks to give their fellow monsters a breather.

At the end of combat, treasure and experience points will be split among the battle's survivors.



## SPECIAL MEMBERS

The **special slot** (marked "S") is for monsters who can become part of your party. They can join by:

- 1) Being summoned or created as an illusion, or some other artifice related to a cast spell, or
- 2) Introducing themselves to the party and offering their services as a comrade.

Specials cannot be controlled in battle; they choose their own attack mode and generally go after the primary group of monsters the party is facing. Specials are cleared out of the S slot when killed. Illusionary specials (created by a sorcerer) are cleared out if any foes disbelieve them.

If a non-illusionary special is attacked by another member of the party for any reason, it will turn immediately hostile and fight until defeated!

### Tips from the Underground: Combat

1. Usually the highest dexterity character attacks first. For particularly nasty monsters (like blue dragons) attack with your highest dexterity characters first. Your less dexterous characters may not survive long enough to get in a first strike.
2. Use your spells and Bard songs to lower the armor class of your entire party. The lower the better.
3. If you are attacked by more than 2 groups of monsters, concentrate on Magic Users first. If you cannot kill off all the magic-using monsters, you may want to cast anti-magic spells to protect against illusions, possessions and other spells.

4. You can minimize damage by killing off all but one monster in either of the first two attacking groups. As a general rule, attack groups with only one monster last, unless it is a deadly monster.

5. Many of the undead monsters are capable of draining experience levels, turning characters old and gray or even turning characters to stone. Treat the undead with respect. In other words, kill them quickly.

6. Be prepared to die a lot with level 1 and 2 characters. Especially at night. Especially when you don't have any weapons and are just walking to Garth's Shoppe. It might even be a good idea to stay close to a Temple at night, so you can quickly heal any wounds.

7. Fill the special slot quickly. Conjure or summon a monster or create an illusion, if necessary. The special member will take a lot of heat off your fighters. Monsters tend to attack special members first.

8. Monsters are smart. They usually attack your most vulnerable characters first, unless one of your members represents a significant threat.

## The Magic System

Magic is power. It can make the difference between success and failure in *The Bard's Tale*.

It is not always necessary or wise to rely on magic, though, because magic is by no means foolproof. There are some places where magic never functions, and some monsters who are highly resistant to spells. Sometimes you just have to wade in with fists flying and get dirty.

The best way to tell that your party has wandered into an anti-magic zone is that all residual spells except light spells are cancelled.

Residual spells are magic spells that keep working for more than just an instant. Light spells, trap detection, secret door detection and magical armor are some examples. Most residual spells cause a graphic symbol to appear in the central blank strip on the screen, to keep the player aware that the duration hasn't yet expired.

All spells have a point cost. In other words, all spells cost the mage casting them a bit of his internal energy. This energy is returned automatically in direct sunlight, and may be regenerated at Roscoe's Energy Emporium or in special regeneration zones you have to discover.

There are magical items hidden in the dungeons and carried by the monsters of *The Bard's Tale*. Magical weapons do extra damage. Magical armor gives extra protection. Other magical items radiate special energies. There are even magic keys and talismans neces-

sary to get into certain important parts of the game. The most powerful magic items are secreted in the most challenging dungeons and are guarded by ferocious monsters. When you win one, you should be very proud and very happy. They can be the key to success against the wickedest opponents.

To cast a spell, you type in 4-letter codes which are a rough abbreviation of the spell name. The entire list of spells, codes and spell points required begins on page 19.

All Magic Users, even Level 1 novices, start the game with knowledge of all level 1 spells in their magical art. Rather than learning one spell at a time, Magic Users always learn whole groups ("spell levels") of spells at once. It's the closest thing to mass production in Skara Brae. Here is a description of the four magical arts.

## CONJURING

Conjuring deals with the instantaneous creation of objects and effects through the channeling of a mage's power. Conjurer spells are potent, but not unlimited in effect, since the exercise of creation takes a large amount of energy to produce even a moderate effect.

A conjurer can also produce effects that distort non-solid things to produce new effects, like the distortion of space and time required to teleport human bodies to a new location.

## MAGIC

Magic (meaning the art practiced by a magician) deals with bestowing magical effects on common objects. The items do not become magical, but radiate



fields of power for the duration of a spell (which is usually the length of combat).

The gist of Magic is that it can increase an item's capability, give it a totally new capability, or change its form to something totally different.

Some examples: making a sword do greater damage, making dungeon walls glow with a magical light, or causing a wall to totally vanish for 1 move.

## SORCERY

The byword of sorcery is, "seeing is believing." Sorcery does not deal with a physical manifestation, but rather a creation of illusion and a tapping into a heightened sense of awareness.

An illusion is an image envisioned by the spell caster, which he then lays over the retinas of all who watch, augmenting this with appropriate stimulation of nerve endings to fool the other four senses. The human mind, believing an illusory creation to be real, can be hurt or even killed by it, unless it is somehow disbelieved.

A sorcerer, with the aid of his art, can also perceive certain special things hidden from view.

## WIZARDRY

Wizardry deals with the summoning and control of supernatural creatures. The wizard has fewer spells than the other three classes, but his are by far the most potent.

The creatures he can summon come from another plane of existence, called the Negative plane. They join the special slot in the party, and will fight until defeated.

The wizard has some ability to trap and control normal monsters, as well.

Mages who have learned at least 3 spell levels in an art may elect to change to another mage class at any time. Thus, a level 5 conjurer could choose to become a level 1 magician. His experience points would be reset to 0, but he would retain his previous attributes, hit points, spell points, and all knowledge of his conjurer spells. He would be unable to learn any higher conjurer spells, however; once a mage leaves a magic art, he cannot return to it.

A mage can become a conjurer, magician, or sorcerer as a second class. A mage can become a conjurer, magician, sorcerer, or wizard as a third class. A mage who has knowledge of all 7 levels of spells in all 4 classes is called an Archmage, and is one of the most powerful personages in the world of *The Bard's Tale*.

## Key to Spells

(see page 26 for glossary)

SPELL NAME:	Description	CODE
		Pt. Cost
		Range
		Duration

## Conjurer Spells

### Level 1

**MAGE FLAME:** A small, mobile "torch" will appear, and float above the spell caster as he travels.

MAFL  
2  
View  
Medium

**ARC:** A fan of blue flames will shoot from the caster's fingers, doing 1-4 hits of damage to a select opponent, times caster's level.

ARFI  
3  
1 Fo  
—

**SORCERER SHIELD:** The mage is protected by an invisible "shield" of magic, that turns aside many blows that would otherwise hit him.

SOSH  
3  
Self  
Combat

**TRAP ZAP:** This spell will disarm any trap within 30 feet, in the direction the party is facing. It will also disarm traps on chests.

TRZP  
2  
30'  
—

### Level 2

**FREEZE FOES:** This spell binds your enemies with a magical force, slowing their movements and making them easier to hit.

FRFO  
3  
Group  
Combat

**KIEL'S MAGIC COMPASS:** A Compass of shimmering magelight appears above the party, telling the direction they face.

MACO  
3  
—  
Medium



**BATTLESKILL:** This spell increases one of your party member's skill with weapons, increasing the accuracy and ferocity of his attacks.

BASK  
4  
Char  
Combat

**WORD OF HEALING:** With the utterance of a single word the spell caster can cure a party member of minor wounds, healing 2-8 points of damage.

WOHL  
4  
Char  
—

### Level 3

**ARCYNE'S MAGESTAR:** A bright flare will ignite in front of a group of your enemies, temporarily blinding them and causing them to miss the next combat round.

MAST  
5  
Group  
—

**LESSER REVELATION:** This is an extended "Mage Flame" spell which also reveals secret doors.

LERE  
5  
View  
Long

**LEVITATION:** Partially negates the effect of gravity on the party, causing them to float over traps or up through portals.

LEVI  
4  
Party  
Short

**WARSTRIKE:** Causes a spray of energy to spring from the caster's extended finger, sizzling a group of opponents for 4-16 hits

WAST  
5  
Group  
—



## Level 4

**ELIK'S INSTANT WOLF:** With this spell the caster can make a real wolf appear and join the party, fighting in its defense.

INWO  
6  
Special

**FLESH RESTORE:** This powerful healing spell will restore 6-24 hit points to a party member and cure poisoning and insanity.

FLRE  
6  
Char

**POISON STRIKE:** This spell hurls porcupine-sharp needles from the mage's finger into a selected monster, poisoning it.

POST  
6  
Foe

## Level 5

**GREATER REVELATION:** This spell functions like a "Lesser Revelation" spell, only it illuminates a wider area.

GRRE  
7  
View  
Long

**WRATH OF VALHALLA:** Makes a member of your party fight with the strength and accuracy of ancient Norse heroes for the entire combat.

WROV  
7  
Char  
Combat

**SHOCK-SPHERE:** A large globe of intense electrical energy envelops a group of enemies, doing 8-32 hits of damage.

SHSP  
7  
Group

## Level 6

**ELIK'S INSTANT OGRE:** This incantation will cause a real ogre to appear and join the party.

INOG  
9  
Special

**MAJOR LEVITATION:** This will make the party levitate as does the level 3 spell, but its effects will last until dispelled.

MALE  
8  
Party  
Indef.

## Level 7

**FLESH ANEW:** This spell behaves like the "Flesh Restore" spell, except that it will affect every member of the party.

FLAN  
12  
Party

**APPORT ARCANE:** Allows the party to teleport anywhere within a dungeon, except for places protected by teleportation shields.

APAR  
15  
Party

## Magician Spells

## Level 1

**VORPAL PLATING:** This spell causes the weapon (or hands) of a party member to be covered with a magical field, which causes him to do an additional 2-8 points of damage.

VOPL  
3  
Char  
Combat

**AIR ARMOR:** This spell will make the air around the spell caster bind itself into a weightless suit of "armor."

AIAR  
3  
Self  
Combat

**SABHAR'S STEELIGHT SPELL:** Causes all metal near the party to glow with a magical light, illuminating the surrounding area.

STLI  
2  
View  
Short

**SCRY SITE:** The walls themselves will speak, under direction of this spell, revealing to the spell caster his location in the labyrinth.

SCSI  
2  
Party

## Level 2

**HOLY WATER:** A spray of water will emanate from the mage's fingers, doing 6-24 points of damage to any undead foe (e.g. skeleton, zombie, vampire).

HOWA  
4  
1 foe

**WITHER STRIKE:** Any foe at whom this spell is cast is likely to be turned old, thus reducing his ability to attack and defend in combat.

WIST  
5  
1 foe

**MAGE GAUNTLETS:** Makes a party member's hands (or weapon) more deadly, adding 4-16 points of damage to every wound he inflicts.

MAGA  
5  
Char  
Combat



**AREA ENCHANT:** This spell will cause the dungeon walls within 30 feet of a stairway to call out, if the party is travelling toward it.

AREN  
5  
30'  
Short

## Level 3

**YBARRA'S MYSTIC SHIELD:** The air in front of the party will bind itself into metallic hardness, and will accompany the party when it moves, as a sort of invisible "shield."

MYSH  
6  
Party  
Medium

**OSCON'S OGRESTRENGTH:** Allows a member of your party to damage monsters as if he were as incredibly strong as an ogre.

OGST  
6  
Char  
Combat

**MITHRIL MIGHT:** Increases the armor protection of each party member by enhancing their armor's natural strength by magic.

MIMI  
7  
Party  
Combat

**STARFLARE:** The air surrounding a group of your enemies will instantly ignite, causing them to be burnt for 6 to 24 damage points.

STFL  
6  
Group



## Level 4

**SPECTRE TOUCH:** This spell will drain a single enemy of 12 to 48 points of damage, as if touched by a spectre.

SPTO  
8  
1 Foe  
—

**DRAGON BREATH:** Allows the mage to breath fire at a group of foes, doing 8 to 32 points of damage to each.

DRBR  
7  
Group  
—

**SABHAR'S STONELIGHT SPELL:** Makes all stone and earth within range of the party glow with magical light, revealing even secret doors.

STSI  
7  
View  
Medium

## Level 5

**ANTI-MAGIC:** Causes the ground to absorb a portion of the magical energies cast at the party, frequently allowing the members to escape all damage. Also aids in disbelieving illusions and in turning back magical fire, like a dragon's breath.

ANMA  
8  
Party  
Combat

**AKER'S ANIMATED SWORD:** A magical sword will appear and fight like a summoned monster in defense of the party.

ANSW  
8  
Spec  
Combat

**STONE TOUCH:** This spell will often turn an enemy to stone, or a stone monster from living stone to dead stone. But it doesn't always work.

STTO  
8  
1 Foe  
—

## Level 6

**PHASE DOOR:** This incantation will alter the structure of almost any wall directly in front of the party, turning it to air for exactly 1 move.

PHDO  
9  
1 Wall  
1 Move

**YBARRA'S MYSTICAL COAT OF ARMOR:** Causes an effect like "Air Armor" to cover every member of the party, lasting indefinitely.

YMCA  
10  
Party  
Indef.

## Level 7

**RESTORATION:** Makes all wounds disappear as your entire party is reforged into unflawed bodies. Also cures poisoning and insanity.

REST  
12  
Party  
—

**DEATHSTRIKE:** This incantation is very likely to instantly kill one selected enemy, big or small.

DEST  
14  
1 Foe  
—

## Sorcerer Spells

## Level 1

**MANGAR'S MIND JAB:** The mage casts a concentrated blast of psychic energy at one opponent doing 2-8 hits of damage for each experience level of the mage.

MJJA  
3  
1 Foe  
—

**PHASE BLUR:** The entire party will seem to waver and blur in the sight of the monsters, making the party very difficult to strike.

PHBL  
2  
Party  
Combat

**LOCATE TRAPS:** In a state of magically-heightened awareness, the spell caster will be able to sense a trap within 30 feet, if he faces it.

LOTR  
2  
30'  
Short

**HYPNOTIC IMAGE:** If successfully cast, this spell will make a group of your enemies miss the following attack round.

HYIM  
3  
Group  
—

## Level 2

**DISBELIEVE:** This spell will reveal the true nature of any illusion attacking the party, causing it to instantly vanish.

DISB  
4  
Party  
—

**TARGET-DUMMY:** A magical illusion appears in the party's special slot. Unable to attack, it will serve to draw enemy attacks to himself.

TADU  
4  
Spec  
Combat

**MANGAR'S MIND FIST:** A higher power "Mind Jab," does 3-12 hits of damage to one foe, times the experience level of the mage.

MIFI  
4  
1 Foe  
—



**WORD OF FEAR:** This incantation will make a group of your enemies shake in fear, reducing their ability to attack and do damage.

FEAR  
4  
Group  
Combat

## Level 3

**WIND WOLF:** This spell creates an illusionary wolf to join the party. This and other illusions are only effective as long as an enemy "believes" them. Depending on power and location, the monster may see through the illusion, and cause it to vanish.

WIWO  
5  
Spec  
—

**KYLEARAN'S VANISHING SPELL:** The mage casting this spell will turn nearly invisible in the eyes of his enemies, who will have great difficulty in striking him.

VANI  
6  
Self  
Combat

**SECOND SIGHT:** The mage will experience heightened awareness and be able to sense stairways, special encounters, spell negation zones, and other unusual occurrences.

SESI  
6  
30'  
Medium

**CURSE:** Causes a group of your enemies to fear you greatly, lessening their morale and their ability to hit and damage you.

CURS  
5  
Group  
Combat



## Level 4

**CAT EYES:** The members of the mage's party will all receive perfect night-vision, which will last indefinitely.

CAEY  
7  
View  
Indef

**WIND WARRIOR:** This spell will create the illusion of a battle-ready warrior that joins your party.

WIWA  
6  
Spec

**KYLEARAN'S INVISIBILITY SPELL:** This invocation will perform a Vanishing Spell on the entire party.

INVI  
7  
Party  
Combat

## Level 5

**WIND OGRE:** This spell will create the illusion of an ogre, which will accompany and fight with your party.

WIOG  
7  
Party

**DISRUPT ILLUSION:** This spell will destroy any illusion fighting the party, and any new illusions created later in the combat. It will also point out any doppelgangers in the party.

DIIL  
8  
Party  
Combat

**MANGAR'S MIND BLADE:** A sharp explosion of psychic energy that inflicts 10-40 hits to each and every enemy you face.

MIBL  
8  
All Foes

## Level 6

**WIND DRAGON:** This incantation will create an illusory red dragon to fight with your party.

WIDR  
10  
Spec

**MIND WARP:** This spell will make a member of your party go totally insane. Useful for possessions.

MIWP  
9  
Char

## Level 7

**WIND GIANT:** This spell will create an illusory storm giant, to join with, and fight for, your party.

WIGI  
12  
Spec

**SORCERER SIGHT:** This spell functions the same as the Second Sight spell, but it will last indefinitely.

SOSI  
11  
30'  
Indef

## Wizard Spells

## Level 1

**SUMMON DEAD:** This spell will gate into our universe a zombie or skeleton to fight for the party.

SUDE  
6  
Spec

**REPEL DEAD:** This spell will do 16 to 80 points of damage to a group of undead creatures.

REDE  
4  
Group

## Level 2

**LESSER SUMMONING:** This spell will gate into our universe a lower power elemental or demon, who will (under protest) join the party.

LESU  
8  
Spec

**DEMON BANE:** This spell will do 32 to 128 points of damage to a single demon. The power to summon is the power to destroy.

DEBA  
8  
1 Foe

## Level 3

**SUMMON PHANTOM:** This spell will bring a medium level undead creature into the party.

SUPH  
10  
Spec

**DISPOSSESS:** This spell will make any possessed party member return to his normal state.

DISP  
10  
Char

## Level 4

**PRIME SUMMONING:** This spell gates in a medium level elemental or demon, to fight with the party.

PRSU  
12  
Spec



**ANIMATE DEAD:** Gives a dead character undead strength, making him attack your enemies as though he were truly alive.

ANDE  
11  
Char

## Level 5

**BAYLOR'S SPELL BIND:** This spell if successful possesses the mind of any enemy, forcing him to join your party and fight in its defense.

SPBI  
14  
1 Foe

**DEMON STRIKE:** This spell works like Demon Bane, but it will affect an entire group of demons.

DMST  
14  
Group

## Level 6

**SPELL SPIRIT:** This spell will gate in a higher-level undead creature to fight for the party.

SPSP  
15  
Spec

**BEYOND DEATH:** This spell will restore life and one hit point to a character.

BEDE  
18  
Char

## Level 7

**GREATER SUMMONING:** This spell will gate a greater demon into our universe and bind him to the party.

GRSU  
22  
Spec



## Bard Songs

### 1. FALKENTINE'S FURY

This tune increases the damage your party will do in combat, by driving them into a berserker rage.

### 2. THE SEEKER'S BALLAD

This song will produce light when exploring, and during combat it will increase the party's chance of hitting a foe with a weapon.

### 3. WAYLAND'S WATCH

This song will sooth your savage foes, making them do less damage in combat.

### 4. BADH'R KILNFEST

This is an ancient Elven melody, which will heal the Bard's wounds during traveling, and heal the party's wounds during combat.

### 5. THE TRAVELLER'S TUNE

This melody makes the members of your party more dexterous and agile, and thus more difficult to hit.

### 6. LUCKLARAN

This song sets up a partial "anti-magic" field, which gives party members some increased protection against spell casting.

## Spell Key Glossary

### RANGE TERMS

View	— spell affects line of sight.
1 Foe	— spell affects a single monster, regardless of how many you face.
All Foes	— spell affects all monsters you face.
Group	— spell affects 1 of 4 monster groups.
Self	— spell affects spellcaster only.
30'	— 3 squares in the direction you face.
Char	— one of 6 party members or special.
Party	— spell affects all 6 party members and special.
Special	— spell affects "S" slot only; summoned creature enters combat next round.

### DURATION TERMS

Combat	— spell lasts until all monsters or all party members are killed, or until party runs away.
Short	— spell lasts only a few minutes.
Medium	— spell lasts a little longer.
Long	— spell lasts twice as long as "Short".
Indef.	— spell lasts until party enters the Adventurer's Guild or an anti-magic zone.

## Tips from the Underground

### Characters

1. Don't be concerned about losing a Level 1 character. Just make another one. But when your characters reach the 3rd level, back them up regularly using your favorite disk copy program.

2. If your favorite character gets killed, there are several things you can do. You can resurrect him by magic or in a temple by spending spell points or gold. You can turn off the computer and reboot, and your entire party will be restored, but without the experience, gold and magic items they have won since the last time you saved the game. Or you can load the character from your back-up disk onto the main disk, after first deleting the dead character from your main disk. NOTE: you can only restore a character by rebooting if you have previously saved your party by exiting the game when in the Adventurer's Guild.

3. In "rolling" a character's attribute numbers, 17s and 18s can often make a big difference, as follows: Intelligence gives Magic Users bonus spell points; Dexterity gives fighters (but not Bards) bonus armor protection and first strike capability; Strength allows fighters to do extra damage in combat; Luck allows Rogues to survive even if they accidentally set off a trap; and Constitution gives all characters bonus hit points.

4. Most character races have at least one attribute they are particularly high in. Pay close attention to starting attributes when designing your party.

5. Develop a Sorcerer fast. They are very useful in dungeons. Wizards are extreme-

ly important in advanced levels; they can summon demons, extremely powerful specials. Develop an Archmage, too. You'll need one; you'll want more.

6. Your pre-built party, excellent for beginning levels, may not be the best group for advanced levels. You may want to experiment with a hunter, because his "critical hit" capability can vanquish superior monsters, and the monk, who is perhaps the best fighter of all after he reaches the 6th level.

7. Warriors and other fighters often play less of a role against higher level, magic-using monsters. But without the protection of their armor and strong arms, your Magic Users would not survive long enough to learn the higher level magic spells.

8. Beware the Doppelganger monster. It enters your party and looks just like one of your members.

### Magic

1. Don't venture too far into any dungeon without your maximum spell points. A good rule is to leave a dungeon when you are down to one quarter of your maximum spell points.

2. Manage your spell points carefully. Don't waste a spell if you can accomplish the same thing without magic. Torches, for example, often work as well as magic light spells. On the other hand, don't be shy about using magic in combat. When in doubt, blast 'em with magic.

3. Locate traps, second sight and sorcerer sight spells all identify traps within 30 feet. Trapzap spell disarms all traps within 30 feet.

4. Cast a long-lasting Bard spell right before entering a tavern. It's like getting a free spell.



**ITEMS**

These are the basic items found in Garth's Equipment Shoppe in unlimited quantity:

Torch	— for light in dungeons.
Lamp	— longer duration than a torch.
Broadsword	— most damaging non-magic sword, only usable by fighters.
Short Sword	— a lighter sword, usable by all but mages.
Dagger	— usable by all, not too effective.
War Axe	— a heavy, damaging weapon, not usable by bards, rogues, or magic users.
Halbard	— a combination battle axe and pike, the most damaging non-magical weapon.
Mace	— the most powerful weapon a rogue can use; an armor crusher.
Staff	— a simple, non-magical cudgel.
Buckler	— a small round shield.
Tower Shield	— a larger shield.
Leather Armor	— the lightest armor, wearable by all but magicians and conjurers.
Chain Mail	— light metal mesh armor, best against light weapons.
Scale Armor	— better still, difficult to pierce.
Plate Armor	— strongest non-magical armor.
Robes	— will dull old knives, but that's it.
Helm	— covers the head and saves the adventurer's good looks.
Leather Gloves	— some protection for the hands.
Gauntlets	— metal gloves.
Mandolin, Harp, Flute	— musical instruments for use by Bards.

**Item Abbreviations**

**FGN** is an abbreviation for Figurine, a magical statuette which can come to life.

**MTHR** is an abbreviation for Mithril, an elven metal with magical qualities.

**ADMT** is an abbreviation for Adamant, another magical metal.

**DMND** is an abbreviation for Diamond, one of the hardest substances known to man or monster.

**Tips from the Underground: Items**

1. Generally, the more expensive the item is, the better it works. Almost like real life.

2. There are no cursed or bad items, unlike real life.

3. Don't be stingy. Equip your fighters with the best armor, weapon, shield, helmet and gauntlets money can buy. After all, he can't take it with him.

4. Experiment with all items you find to determine their capabilities. Magical items are key to success. Remember that an item may only be magical for certain characters and classes, so trade items around if you have to.

5. Make sure some of your characters carry less than 8 items, or else the party will never be able to pick up new magical items in the dungeons.

6. Whenever your party captures an especially interesting or powerful magic item, save the party as soon as possible. That way, even if disaster strikes, you will never lose that powerful armor, weapon, talisman or whatever.

7. This manual is not protected by magic shields or air armor. Don't let your dog eat it.

**Command Summary****In the Guild of Adventurers:**

**(A)**dd a member to the party. A listing that has an "\*" before it is a saved party.

**(R)**emove member from party. Takes character from party and saves him/her to disk.

**(C)**reate a character and saves him/her to disk.

**(D)**elete a character. Permanently erases a character from disk.

**(S)**ave party. Saves the entire party to disk.

**(L)**eave game. Exits to DOS.

**(E)**nter city. Begin adventuring in Skara Brae.

**General Commands:**

Up/Down arrow keys = Move highlight Up/Down.

**(C)**ancel. Exits from menu.

**Adventuring in Skara Brae:**

Up arrow = Move forward

Left arrow = Turn left

Right arrow = Turn right

Down arrow = Turn around

**#1 through #6** = View character #1 - #6

**(C)**ast a spell. Will then ask you for Character #.

**(T)**ime out. Pauses game.

**(U)**se item. Will then ask you for Character #.

**(P)**arty attack. Allows a party member to attack another member.

**(B)**ard song. Lets your bard play a song.

**(N)**umber Change. Changes party order.

**(V)**olume On/Off

**Credits**

**Programming:** Troy Worrell

**Illustrations:** Todd Camasta

**Music:** Dave Warhol

**Data Compression:** Jay Patel



# TASS TIMES

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## ARE YOU TASS? ARE YOU TONE?

Are you tass? Are you tone?

Somebody's vanished—through a hoop—into the unknown.

Or have you been here before, under a triangular moon?

Do you wear a Troppo look or is it Jonboi Waltune?

Sleuth out the cabin. The clues may unjar you.

Where the Dogwonder leads leaping—will you follow?

The mystery unravels in a different dimension,

But your guide by your side is none other than "The Legend."

Tonetown is hometown if you're *ultra plus chic*.

In need of some styling? Just visit the 'Tique.

Bangle up some hooplets, lay down some picks,

Jump on a jumpsuit, then to Freddie's for kicks.

But wait—read the *Times*—enigma on enigma.

The truth? Wrapped in darkness. Something to dig for.

And evil lurks—snarly, underworldly-wise,

Three ways times three ways he plots your demise.

So get to unriddling, stop fiddling around.

If you're here as a tourist, Tonetown's not your town—

If you loop through the hoop, you must loop it alone.

Are you tass? Are you tone?

## LET THE TASS' TIMES ROLL

Here's how to load *Tass Times* in Tonetown into your computer.

### IBM, Tandy and compatible computers

1. Connect the mouse, if you have one, to your computer.
2. Run the 10 year Anthology Installer and copy *Tass Times* in the directory in which you want the game to appear.
3. To run the game, type **TASS** in the directory where you installed the game. You're now ready to let the *Tass Times* roll!

Following the title and credit screens, press any key to start the game.

If you're resuming the adventure at some point where you left off previously, see "If You're Called Out of Town" on pages 9 and 10.



## TONETOWN TRAVEL, TONETOWN TALK

To travel, talk to people, and solve the mystery in *Tass Times*, you use your computer keyboard and—if you have one—a joystick or mouse to enter commands.

Each screen of the adventure is arranged something like the one shown here, with a few slight variations on some computers. The elements shown are explained in detail in the following pages.

For saving and loading games in progress (the words Save and Load do not appear on all computers).

Command icons:



If you have a joystick or mouse: In the information that follows, "click on" means "place the cursor over the object or icon on the screen and press the joystick or mouse button (the left mouse button on Atari ST and Amiga computers). Also, if the word Return appears on your screen, you may click on it as an equivalent to pressing RETURN (or Enter) on your keyboard.

Because of the many types of mouse and joysticks available, it's impossible to describe the exact use of each type in *Tass Times*. The descriptions that follow are based on the most commonly used types. If your's differs, a quick test run of your joystick or mouse with *Tass Times* should give you a good idea of how to use it in Tonetown.

If you don't have a joystick or mouse, read the information in this

manual for joystick and mouse operations anyway. It may offer you some valuable clues—or at least some ideas for getting at some valuable clues.

When you're using the keyboard, whatever you type appears on the command line on the screen.

To erase or "edit" part or all of a command line, use the Delete, Backspace, or horizontal arrow keys, depending on which computer you're using.

End every command you type in by pressing RETURN (on your keyboard it may be labeled Return or Enter). If you have a joystick or mouse and the word Return appears on your screen, you may also click on the word to end your command.

Remember that the key words in your commands are the verbs, nouns, and prepositions—for example, **TALK TO MAN** or **CLIMB UP LADDER**.

When you combine more than one action in a single command—for example, **CLIMB UP LADDER AND TALK TO CREATURE**—keep in mind that the actions will be performed separately, not simultaneously. In other words, if you climb the ladder and the creature pushes you off, you may not get a chance to talk to him—ever!

If you type in a command and don't get any action, try using different words to express what you want to do. Especially when you're around the people of Tonetown, you'll find that they can be a little finicky about certain matters of style and etiquette.

You can use the function keys on your computer as "shortcuts" on a few important commands; see page 10.



## GETTING AROUND TOWN

With a joystick or mouse, you can move in any direction simply by clicking on the corresponding point of the on-screen compass: North, South, East and West. If you want to climb up something or descend, you can click on UP or DN if these appear on your compass.

With the keyboard, you can type the first letter of the direction you want to go, then press RETURN.

On Amiga, Atari ST, IBM, Tandy and compatible computers, you can also use the directional arrow keys—up, down, right and left—to move north, south, east and west, respectively.

If you like, you can make one long move over several directions by typing in a series of directions, separating them with periods, before pressing RETURN. For example, you might type **N.E.N.** to move north, then east, then north again. During such a series of moves, you won't miss or avoid whatever might happen to you while moving in any one the specified directions.

If you want to climb up something or descend, and UP and DN do not appear on your compass, you must type what you want to do from the keyboard.

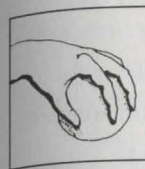
## THE TALK OF THE TOWN AND OTHER TASS' PASTIMES

With a joystick or mouse, you can use the command icons to talk to characters and perform other common actions. Simply click on the icon for the action you want to perform. In some cases you can then click on the object or person you want to act on or talk to; in other cases you may find that you have to type in the name of the object or person from the keyboard, then press RETURN.

If you don't have a joystick or mouse, read the following information about the icons anyway. Each one stands for an action verb that you'll probably want to use often in your commands (see "Function Key Shortcuts" on page 10). Also, the various ways the icons can be used may give you some ideas for making your trip to

Tonetown more tass.

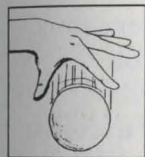
Here are some tips and special notes on using the icons.



**Get:** Use this to place items that you want or think you may need in your inventory. For example, there are clues to be gathered, special items that may come in handy later on, and things that will help you "fit in" in Tonetown.

In some cases you can click on the Get icon, then click on the thing you want in the scene on the screen; in other cases you may find that you have to type the name of the object from the keyboard—for example, when the object is not visible on the screen. And of course there may be some things that you just can't take with you.

One special use of the Get icon: you can click on it twice to collect everything in a scene. Typing **GET ALL** from the keyboard will also do the trick.



**Drop:** The opposite of the Get icon, this removes items from your inventory. Just as with the Get icon, you may be able to click on the item you want to remove, or you may have to type its name from the keyboard; and you can click twice on the Drop icon (or type **DROP ALL** from the keyboard) to remove everything from your inventory.

As you'll see, your inventory is just like any piece of luggage: it can't hold everything. When your cup runneth over and you want to add something to it, you'll have to drop something first.



**Hit:** When nothing but force will do, click on this to strike a blow—to another character or to an object—then click on the poor creature or thing you want to hit or type its name from the keyboard.





**Look at:** Click on this for a detailed description of someone or something that interests you, then click on the object of your interest or type its name from the keyboard.

One special use of the Look icon: you can click on it twice for a description of the entire scene on the screen.



**Talk to:** Use this icon to start a conversation with somebody, then click on the person you want to talk to or type his or her name from the keyboard—if you know it. Some Tonetownians are particular about being addressed by name. So get to know who's who. The local newspaper is a good source of information.



**Buy:** Yes, there are things to buy in Tonetown, even though the coin of the realm may seem a bit strange to you. Use this icon in the usual way: click on it, then click on the object you want to buy or type its name from the keyboard. Anything you buy goes into your inventory.



**Tell me about:** Once you're involved in a conversation with someone, you can ask him or her to tell you about—well, anything or anybody you see (or have seen) on the screen. Although of course, Tonetownians are just like most folks in at least one respect: not everybody knows everything about everything and everybody.



**Enter:** Click on this to go through a door, into a building, or wherever you want to go—if you're sure you want to go there, that is—then specify where “there” is by clicking on it or typing its name from the keyboard.

Talking to people with the keyboard: Again, Tonetownians can be very particular about being addressed by name. If you want to have a pleasant (and informative) conversation with someone, you must start your statements with the name of the person you're talking to—for example, **CHAZ TELL ME ABOUT THE BOOK.**

## EVIL LURKS

Not everything that goes down in Tonetown is totally taw. In fact, there's a good chance—make that several good chances—that you'll find yourself pushing up the moonflowerets before you have a chance to say “Jamac's Salon.” In which case you'll have to start all over again.

You may not be able to avoid taking a fall or two or nine, but you can avoid the frustration of having to start over every time. When you sense danger, type **QUICKSAVE** and press RETURN before making another move. This will store your progress so far. If you then meet your demise, type **Y**, then type **QUICKLOAD** and press RETURN to resume play where you were when you got dusted.

You can make a QUICKSAVE and QUICKLOAD even quicker—see “Function Key Shortcuts” on page 10.

## IF YOU'RE CALLED OUT OF TOWN

If you wish to stop play while in the middle, you can save your progress so that you can pick up where you left off at a later time. You can save at least eight separate games on most systems, assigning each one a number.

The words Save and Load appear automatically in the upper-left portion of the screen in Commodore 64/128. Simply use your mouse, joystick or keyboard to carry out the command. Amiga, Atari ST, IBM PC/PCjr and Tandy 1000 users must first place the cursor above the picture.

To save a game with a joystick or mouse, click on the word Save with the joystick or mouse button (the right mouse button on Amiga and Atari ST computers) and hold the button down. Holding the button down, use the joystick or mouse to “pull down” the Save menu and highlight a game number for the game to be saved, then release the button.

To save a game with the keyboard, type **SAVE GAME** and press RETURN, then follow the instructions on the screen for assigning a number to the game you're saving.







To load a game with a joystick or mouse, click on the word Load with the joystick or mouse button (the right mouse button on Amiga and Atari ST computers) and hold the button down. Holding the button down, use the joystick or mouse to “pull down” the Load menu and highlight a game number for the game to be loaded, then release the button.

To load a game with the keyboard, type **LOAD GAME** and press RETURN, then follow the instructions on the screen for specifying the number of the game you want to load.

## FUNCTION KEY SHORTCUTS

If your computer has function keys, you can use them as handy shortcuts to several common commands. Amiga, Atari ST, IBM, Tandy and compatible computers have 10 function keys; if you have a PCjr, you must hold down the Fn key while pressing the corresponding number key, 1-10. Commodore 64 and 128 computers feature function keys 1-8.

Function Key	Command
1	Save game
2	Load game
3	Repeat last command
4	Tell me about
5	Drop
6	Get all
7	QUICKSAVE
8	QUICKLOAD
9	Talk to
10	Look at

Key	Command	Key	Command
	Go North		Go East
	Go South		Go West

## GETTING THE LOWDOWN IN TONETOWN

To solve the mystery—and have an ultra-tass time while you’re at it—take some tips from the great investigative reporters, canine and otherwise:

- Be curious. Look at everything, and don’t forget to look inside things. Talk to everyone.
- Write things down—good reporters take notes. Drawing a map of Tonetown and environs isn’t a bad idea, either—it might come in handy if you want to backtrack or move fast from one place to another.
- Place as many things as you can in your inventory, whether you can just pick them up or have to buy them. There’s no telling what you might need later on.
- Read the *Tonetown Times* cover to cover—it contains a wealth of information on the local scene, and you might just pick up a tidbit or two that will be crucial down the line.
- Take chances. After all, nothing ventured, nothing gained—and with the QUICKSAVE option (see page 10), you don’t even have that much to lose.

## CREDITS

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# WASTELAND™

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## Introduction

The following is an excerpt from *The History of the Desert Rangers, The Early Years*, by Karl Allard, 2087, Allard Press, Ranger Center. Hardbound pp. 293, \$20 gold.

Tensions grew with the coming of 1998. The United States' Citadel Starstation was slated to be fully operational by March. Soviet charges that the space station was merely a military launching platform alarmed a number of non-aligned nations. The right wing governments in the South and Central Americas, many of them set up by the U.S. during the Drug Wars (1987-1993), pledged their support to the U.S. The NATO nations, including the new African members, also declared their alliance with the U.S. That move forced most of the remaining neutral powers to join the Soviet protest. In six short weeks, only Switzerland, Sweden, and Ireland continued to declare themselves neutral nations.

Two weeks before Citadel was due for full operation, the station transmitted a distress signal. Immediately after the message was sent, most of the satellites orbiting the planet were swept clean from the sky, leaving the great powers blind. In military panic, each sent 90 percent of their nuclear arsenals skyward. Although the destruction was tremendous, it was not complete. Pockets of civilization remained, some even oblivious to the military exchange.

On the same day that the U.S. and Soviet Union were attempting to extinguish each other, a company of U.S. Army Engineers were in the southwestern deserts building transportation bridges over dry riverbeds. They worked deep in the inhospitable desert valleys, surrounded by a number of survivalist communities. Located directly south of their position on that day was a newly-constructed federal prison. In addition to housing the nation's criminals condemned to death, the prison contained light industrial manufacturing facilities.

Shortly after the nuclear attack began, the Engineers, seeking shelter, took over the federal prison and expelled the prisoners into the desolate desert to complete their sentences. As the weeks passed, they invited the nearby survivalist communities to join them and to help them build a new society. Because of each communities' suspicions towards one another, times were difficult at first. But as time nurtured trust, this settlement — which came to be known as Ranger Center — grew to be one of the strongest outposts. Ranger Center even proved powerful enough to repel the bands of rancorous criminals who repeatedly attacked in attempts to reclaim what was once "rightfully theirs."

The citizens of Ranger Center, after first believing that they were the only ones who survived the nuclear maelstrom, soon realized that communities

beyond the desert's grip had also survived. Because they had such success in constructing a new community, they felt compelled to help other survivors rebuild and live in peace.

Toward this end, the Desert Rangers, in the great tradition of the Texas and Arizona Rangers a century before, were born.

## Objective

*Wasteland* is a post-nuclear holocaust adventure. Your party, the famed Desert Rangers, have been assigned to investigate a series of disturbances in the desert. After several strategy meetings, you've decided to search for clues in Highpool, the Agricultural Center, and the Rail Nomads' Camp, all of which are located to the west of Ranger Center.

The first thing you need to do is read the Command Summary section (page 46). It tells you how to get *Wasteland* up and running on your computer. It also contains a summary of the keystroke commands that you'll be using. Once you load the game, you'll find a party waiting by the Ranger Center.

## The Party

A party can have up to seven characters, four of whom you can create. The four that you can create are called Player Characters (PCs). The other three spaces are reserved for Non-Player Characters (NPCs), whom you'll meet during the course of your adventure (see "Recruiting Allies" for more details on NPCs). If you don't use all of the four slots for your player characters, you can fill them with NPCs.

A party of four awaits your command: Hell Razor, Angela Deth, Thrasher, and Snake Vargas. This is a well-balanced party quite capable of seeing you through the entire game. You can use them or create your own characters.

There are no special advantages to the characters in the original party — no divine insight, no super luck, no outrageous skills. You could easily create characters who are just as — or even more — effective. If you prefer to make your own characters, enter the Ranger Center to do this. You'll have to delete one or more of the existing characters to create your own. But before you wipe out the existing party, take a look at their profiles first by pressing keys 1-4 to see each one.

At any time during the journey you can view your party roster by pressing the space bar.



## Creating Characters

Follow these steps to create a Desert Ranger.

1. Enter the Ranger Center. If this is your first time in the game, you're already at the Ranger Center.
2. If the current party already contains four PCs, press D to delete one and make room for your new character.
3. Press C to create a character. At the top of the screen you'll see "Create a character." Below are the character's attributes — the higher these values are, the better (see "Attributes and Personal Statistics" for details). If you're not satisfied with these values, press the spacebar to "reroll" the values. When you're satisfied, press <RETURN>.
4. Name your character (up to 13 letters).
5. Choose a sex.
6. Select a nationality.
7. Select the skills you want your character to have (see "Skills" for complete details). Press <RETURN> when you're done. If you make a mistake while allocating skills, press <CONTROL>-R to re-allocate them.
8. Press Y if you want to keep this character. Press N if you don't want to keep him or her.
9. Press S to leave the Ranger Center and start the game.

## Character Profile

To view any character's profile — personal statistics, possessions, and skills — enter the character's roster number. When you're done viewing each screen, press the spacebar or <RETURN> to go to the next screen, or <ESC> to return to the previous screen.

### Attributes and Personal Statistics

The first screen lists your character's attributes and other miscellaneous personal statistics:

**Strength (ST):** The ability to overpower enemies or to lift, move, and break items. This is important in hand-to-hand combat and in physical tasks such as breaking down doors.

**Intelligence (IQ):** How well a character thinks and solves problems. This is probably the most important attribute because it determines which and how many skills a character may master. Certain skills can only be mastered by characters with an IQ of a certain level or above. Characters start with skill points equal to their IQ. During the course of the game, you'll definitely want to raise your IQ.

**Luck (LK):** Lucky characters tend to find more things and avoid more damage than unlucky ones. Luck also improves your odds in hand-to-hand combat.

**Speed (SP):** How quickly you move, which helps you escape tight situations.

**Agility (AGL):** How deftly you move. High agility enhances your acrobatic ability, so you can do things like dodge blows and jump on tables. The higher this value, the better you'll perform in hand-to-hand combat.

**Dexterity (DEX):** Ability to master fine movements like picking locks or aiming weapons. Dexterity is very important in combat, and extremely useful in mastering the "thiefly" arts.

**Charisma (CHR):** This attribute lets you know how likeable or persuasive a character is. Although it may seem like a trivial trait, it might well make the difference between life and death as you try to convince someone that you're trustworthy. Charisma also affects how an NPC will react to you when you want to hire him or trade equipment.

**Skill Points (SKP):** When you first create a character, this value is identical to IQ. The more skill points you have, the more skills you can learn. You can acquire more skill points during the game (see "Skills" for more details).

**Rank:** Each character starts out as a private. As you acquire experience points, you can radio back to Ranger Center for a field promotion. Each time you're promoted, your rank changes, your maximum constitution goes up by two points, and you get an additional two points to invest in any attribute. Rank does not affect how orders are given or taken since your characters are equal members of a team. A high rank, however, could impress civilians enough so you can get into places where regular folks can't go.

**Maximum Constitution (MAXCON):** The higher this is, the more of a beating you can take before you die. This value is the same as MAX on the onscreen statistics.

**\$:** The total cash this character is carrying.

**Sex:** Sex only affects what bathroom he or she has access to.



**Nationality:** Choose from U.S., Russian, Mexican, Indian, or Chinese.

**P)ool:** Press P to command all the party members to pool their cash and give it to this character.

**D)iv cash:** Press D to have this character evenly distribute his cash among all the party members. If you have disbanded into several groups, only those in the same group as the character who is dividing his cash will share in the wealth.

### Items

The second screen lists what items your character owns. You can carry up to 30 items that you find or buy during your travels. Don't immediately toss away items that seem useless. It can actually be an important fragment from a greater, more powerful item. Many items can be sold for cash at various stores.

A precaution about picking up items: once you pick something up, you have to keep it or drop it. If you drop it, it will vanish into the depths of *Wasteland*, never to be seen again. If you have no intention of picking up an item to keep (maybe because you're already carrying the maximum amount and you don't want to drop anything) you should leave it where it is. That way, you can come back for it later (and you better remember too, or you may miss out on some loot hidden beneath the item.)

To give or show something to someone who is not a party member, use the item on the space that you're on by pressing the spacebar.

Press the number that represents the item you'd like to use, and you'll get the following choices:

**Reload:** If you select an ammo clip that fits your currently-equipped weapon, you're asked if you want to Reload.

**Unjam:** If you choose a jammed weapon, you'll be asked if you want to unjam it. If you successfully unjam the weapon, you'll lose the clip that was in it, leaving you with an unloaded weapon. Don't forget to reload before you're ambushed by a bunch of bikers.

**Drop:** Drop removes something from your list forever. You'll probably only use this command if you're carrying a full load, and need to drop something in order to pick up another item. You can also use this command to drop something that's broken (but keep in mind that broken items can be repaired or sold).

**Trade:** Trade lets you give items to another character. Enter the number of the intended recipient and the trade will be made. NPCs have a mind of their own and may not always want to give their items away.

**unEquip:** To equip an item so it's ready to use, press E. If you use this while you're already equipped, the chosen item will replace the previously-equipped item. You can only have one type of armor and one type of weapon equipped at any given time. The weapon you equip shows up in the onscreen statistics below WEAPON. When a piece of armor is properly equipped, your armor class reflects the change.

### Skills

The third screen shows this character's skills and skill levels. The skills you possess weigh heavily in your success. Each character should have a slightly different repertoire, so the whole party benefits from a greater variety of skills. One character could specialize in gambling, lockpicking, and forgery, while another could excel in demolition, brawling, and climbing.

Medical skills are something that more than one character should possess. All the skills in the world don't amount to anything if a character's flat on his back, too weak to use them. The more characters who possess medical savvy, the safer the party is.

Since you must have a minimum IQ to be able to learn certain skills, the higher your IQ, the more skills you get to choose from. You simply can't learn the more technical skills if you're not smart enough.

**LVL:** The level of your skill. The higher this is, the better you are. You can invest skill points in any skill as many times as you like; each time you invest in a skill, the skill level goes up. Skills also improve as you use them. Since the cost of each successive skill level rises dramatically, improving a skill by using it is a cheap, effective method of gaining skill levels.

**NOTE:** When creating a character or when visiting a library, you'll see the total available skill points at the top of the screen. (Your skill point value is the same as your initial IQ value.) To select a skill, enter its number. If you make an error, you can start your selecting over again by pressing <CONTROL>R. Press <ESC> to exit this character profile entirely.

**IQ:** The minimum IQ you must have to use this skill.

**PTS:** How many skill points it will cost to acquire this skill. Initially, you can select a skill more than once; in fact, this is how you become more adept (or advance in levels) at this skill. Once you select a skill, the point cost doubles as each successive skill level becomes more costly.

Don't be stingy with your skill points when you're creating your characters. You'll have the chance to acquire more skill points as you move up in the ranks (see "Getting Promoted" for details on how you can accumulate skill



points). You can save a few, if you'd like, since there are several special places outside of the Ranger Center where you can learn more skills. But keep in mind that picking skills at the Ranger Center is a one-shot deal; once you leave, you can't come back to pick more.

Below are descriptions of the skills grouped according to their minimum IQ requirement. After each skill name is a number in parentheses; this is the number of skill points needed to buy the first level for that skill. Each successive level doubles in cost.

### IQ 3

**Brawling (1):** Any fighter who can wander through a full-fledged bar fight without getting much more than a scratch is either very lucky or highly skilled in brawling. The higher your skill in brawling, the more attacks you get per round in hand-to-hand combat.

**Climb (1):** Gives you the ability to climb over fences, up sheer cliff faces, and out of pits.

**Clip Pistol (1):** A must-have skill since your initial weapon issue will be either the M1911A1 .45 caliber or a VP91Z 9mm automatic clip pistol. Without this skill, you won't be very accurate with the weapon or have much luck fixing it if it breaks.

**Knife Fighting (1):** When fighting with knives, this gives an advantage to a skilled fighter over an unskilled one.

**Pugilism (1):** One of the oldest forms of fighting, it teaches you how to dish out punches as well as avoid them. Handy for those close-up battles where the fists start flying.

**Rifle (1):** A good basic skill to have since many of the weapons sold by raiders are serviceable M19 rifles. You'll rue the day you didn't pick up this skill as you look helplessly at the rifle you can't shoot accurately.

**Swim (1):** The desert sands don't blanket the entire earth. This will come in handy in those spots where you have to swim.

### IQ 6

**Knife Throwing (1):** A tricky skill that comes in handy when fighting gets heavy. You use up all your ammo and resort to throwing knives.

**Perception (1):** Helps the character find concealed items and notice when things are out of the ordinary. No one should be without it.

### IQ 9

**Assault Rifle (1):** If you're using an AK-97 or M1989A1 assault rifle, this skill helps you fire, load, and unjam it quickly. A skill that ranks up there in importance with walking and breathing.

**AT Weapon (1):** Helps you recognize and use anti-tank weapons like LAW rockets. A handy skill to have should you encounter something far tougher than your Ranger instructors ever told you about.

**SMG (1):** Lets a character control basic submachine guns like the Uzi or Mac 17. May make a big difference when you're outnumbered three to one by bandits who've decided that they want the gold from your teeth.

### IQ 10

**Acrobat (1):** This skill for the agile can get you out of a tough situation — like leaping off of bar counters while you're surrounded by a hostile crowd.

**Gamble (1):** The skill that built Vegas, you'll do well in all games of chance, and you'll also be able to spot a crooked game from a mile away.

**Picklock (1):** This can get you into places where you want to go, but where others don't want you to go.

**Silent Movement (1):** This helps you move unnoticed past a guard post, making it tough for enemies to catch up with you.

### IQ 11

**Confidence (1):** For an already charismatic person, good confidence can enable one to talk a miser out of his fortune. It's particularly useful for getting information from people who are suspicious of you.

### IQ 12

**Sleight of Hand (1):** A thieving skill that lets you perform sleight-of-hand tricks — perfect when you need to amaze those you meet.

### IQ 13

**Demolition (1):** Teaches you how much of an explosive substance you can use without blowing yourself up.

**Forgery (1):** Helps you recognize or create a forged document. Someday you may just need to whip up a security pass to get by some vigilant guards.

### IQ 14

**Alarm Disarm (1):** Trains you to recognize and disable alarms. If you want to get into a place without getting caught, this is a good skill to have.



**Bureaucracy (1):** Even though most of civilization ended with the bomb, an inordinate number of petty bureaucrats managed to survive. This helps you deal with them so you can get what you want.

#### IQ 15

**Bomb Disarm (2):** Allows you to defuse most explosive devices.

**Medic (2):** A vital skill that lets a character stabilize a badly-wounded comrade so he or she has a chance to recover.

**Safecrack (2):** An experienced practitioner of this art can open safes sealed even before the holocaust.

#### IQ 16

**Cryptology (2):** Gives you the talent to encode and decode messages. Useful in helping you determine what a password might be.

#### IQ 17

**Metallurgy (2):** Increases your ability to spot, identify, and work with some basic metals.

To reorder your skills, view them and press <CONTROL>R. Enter the number of the skill that you want at the top of the list, the skill that you want second, and so on until you've selected all the skills. The new list won't appear until you've selected all the skills.

### Onscreen Statistics

In addition to the information that you can call up by entering the character's number, the following character statistics are always displayed on the party roster:

**Armor class (AC):** The level of protection a character has against weapons, physical attack, and other forms of damage. The higher the armor class, the better.

**Ammunition (AMM):** The amount of ammunition you have left in your equipped weapon. When it's down to zero, it's time to reload. Reloading takes a full combat round, so establish a healthy habit of reloading after each battle.

**Maximum Constitution (MAX):** The maximum "health" points that your character can have (see "Constitution" below for more details). This is the same as MAXCON. If this number is highlighted, then your character has picked up a life-threatening illness, like radiation poisoning. This

illness won't go away with the passing of time, so get this character medical help as soon as you can.

**Constitution (CON):** This shows the character's current condition. Compare this value to MAX to determine your character's relative health. The closer this value is to MAX, the closer your character is to full strength. When CON drops below 1, the character becomes UNConscious. If the character's condition becomes SERious, constitution continues to drop and the character will die unless he gets medical assistance soon.

**Weapon:** This shows the weapon that your character is currently armed with. FIST means the character is unarmed.

### Getting Promoted

You're awarded experience points each time you accomplish a difficult task or win a difficult battle. When you think you've accumulated enough experience points to warrant a promotion, you should radio back to Ranger Center to have your instructors review your accomplishments. Since it doesn't cost you anything to radio in, you can do it as often as you like. If you've progressed enough (and only your instructors know when this is), you're given a field promotion.

As a promotion reward, two points are automatically added to your maximum constitution (MAX, MAXCON). You're also awarded an additional two points that you can add to any attribute you choose. Put both points on the same attribute or put one point on two separate attributes. If you'd like, add them to maximum constitution to boost that value even higher.

If you wish to use these two points to acquire a new skill, you must apply them to IQ. Remember, IQ points translate into skill points. If you don't increase your skill points via IQ points, you won't be able to add new skills.

### Recruiting Allies

Wasteland is populated with people who have, like you, survived the nuclear holocaust. From time to time you'll run into non-player characters (NPCs) whom you can hire. You may wish to enlist their services to add skill, strength, or intelligence to your party. Refer to the Encounter command below on how to hire an NPC.

NPCs are not robots who obey your every command. They don't always do as told in combat. They don't always trade something when you ask them to. While you may not like their autonomy, and think that they're more trouble



than they're worth, remember that they may be able to get you things that you can't get for yourself or get you into places where you can't normally go.

To dismiss an NPC, use the Disband command.

## Commands

During normal play, a menu of commands are listed across the bottom of the screen:

**Use:** This lets a character use an Item, Skill, or Attribute to accomplish a task. Enter a character number and select an Item, Skill or Attribute. Then, enter a direction in which the character will use the Item, Skill, or Attribute (press the spacebar if you want to use something right where you're standing). Certain skills offer additional prompts. For example, when you use a medical skill, you will be asked which character you want to heal.

After you use something, you may get the message "That doesn't seem to work." This suggests that this particular item or method doesn't work, but that another might. Also, if you use a skill or attribute and it doesn't seem to work — but you're really sure it should — keep trying. Sometimes persistence pays off.

**Enc:** Encounter calls up the same commands that are available to the party during combat. You may want to use Encounter to attract someone's attention, so you can get information or try to hire them.

You can also use this command as a short cut to perform certain actions on several characters. For instance, you could have a couple characters reload, while another uses an item. In this case, using Encounter would be faster than calling up each character individually.

**Order:** This changes the marching order of your party. There are times when you'll want to change the order to maximize your party's talents. For instance, if you're travelling through a dangerous area, a character with high perception or silent movement would make an excellent point man. In another situation, a character carrying an item that could forestall an attack should be in the lead.

**NOTE:** When you select Order, you're shown the current marching order. Select the number of the character you want in front, then second, then third, and so on until the whole party has been reordered. Being placed in the back of the ranks does not shield a character from combat.

**Disband:** Disband lets you break your party into separate, smaller parties (up to four). This enables each party to travel independently of the other parties. The parties can be spread apart as far as you'd like. Disband also offers many tactical advantages in combat.

Disband has a number of important uses. If you have dead party members, use disband to bury them. You could also use disband when you're under attack; one person could split off to distract the attackers. Some places can only be passed through by one character at a time, so each person will have to split off into their own party.

**CAUTION:** Before you can disband NPCs, you're asked if you want them permanently dismissed. If you answer "yes," then they are gone forever — you'll never, ever see them again. If you want them disbanded — and not dismissed — answer "no."

When you select Disband, enter the numbers for those characters who wish to split off from the main party, and press <RETURN>. Next, indicate the direction that the disbanded party will move. Use View to shift control between parties.

To reunite separate parties into a single band, move them onto the same spot and they will automatically regroup.

**View:** View lets you shift control between parties. If you have more than two parties, and you're not in control of the party you want, keep entering V until you reach the right one. If the party is on another map, you're asked to confirm if you want to shift to them.

**Save:** Saves the game.

Use this command anytime you find something you don't want to lose. Even before the great nuclear war, computers were known to shut down at inopportune moments. See the Command Summary section for more important details on the Save command.

**Radio:** Contacts your instructors at Ranger Center so they can evaluate your performance. If you've done well, you're given a field promotion. When you select Radio, you're asked to confirm your choice. If you choose to continue, all your characters are evaluated at the same time and are apprised of any changes in rank. Because a Ranger once slept through his promotion, the instructors now require that all characters be conscious for this procedure; consequently, any injured, unconscious Rangers will be passed over. Promoted characters get a chance to modify attributes at this point (see "Getting Promoted" for more details).



## Combat

Often, when somebody or something comes into your range, you will enter the Encounter mode. An encounter is frequently the precursor to a fight. Your party roster and a text window will appear. The text window will contain a short description of the encounter; press <RETURN> when you're done reading it. (If you want to temporarily remove the party roster and text window to see where the encounter is located, press the spacebar. To return to the party roster and text window, press any key.)

Your options during an encounter are:

**Run:** This lets the entire party or a single character run towards or away from an encounter. Enter the direction that you want the party or character to move. If a single character successfully runs away, then he's disbanded from the party. (This is impossible if there are four separate parties already).

**Use:** This lets a character use an Item, Skill or Attribute to accomplish a task. Depending on which you choose, a list will appear. You're then asked to enter a direction in which the Item, Skill, or Attribute will be executed.

**Hire:** Not everybody you meet has turned hostile under the hot desert sun. Some are quite pleasant, and may even offer you valuable services. If you meet an NPC that you would like to try to hire, enter the number of the desired recruit.

**Evade:** This makes you much harder to hit in combat. Use this command when your comrades initiate a firefight, and you don't have a missile weapon, or when you're injured and wish to minimize the risk of further physical abuse.

**Attack:** In the battle-ridden wastelands, this is a command you'll often use. When you select it, you're given a choice of targets. If your weapon is an automatic weapon capable of selective fire, you're asked if you want to fire Single, Burst or Autofire. If the encounter is at an extended range, and you have no missile weapons, you're told that there are no attackers within your range. If there's only one group of attackers, they're targeted automatically.

**Weapon:** Lets you ready a new weapon, which is useful when your gun jams in the heat of the battle and you don't want to fix it. Or, once you assess the current battle situation, you may want to use a weapon that's more effective.

**Load/unjam:** Loads or unjams a weapon. This command takes a full combat round, so it's a good idea to keep your weapon loaded at all times, otherwise you'll have to reload in the first round of a firefight. (You can load or unjam at any time by selecting Enc from the Main Menu, or by choosing the weapon or appropriate ammo.) When a weapon jams, you lose the ammo that was in the weapon at the time. Unjamming a weapon during combat automatically reloads it.

Press <ESC> if you wish to return to a previous character's options. Once you've made all your combat selections you're asked if you want to execute the commands you chose. Press N to abandon your choices and start the procedure over again. Press Y if you're satisfied. You'll then see a rundown on the effects of the encounter in the text window. Use <CONTROL>K or the up arrow to speed up text scrolling. Use <CONTROL>J or the down arrow to slow down text scrolling.

Since parties can disband and move to different maps, there will be times when one party is locked in combat while another party is on an entirely different map. In these instances, the game asks if you want the other parties to enter into an encounter. If you answer "yes," you'll get one combat round for each disbanded party. This is a slow and time consuming process, so you should only run combats on multiple maps in emergencies. If you decline the invitation to have combat on multiple maps, the party you are currently viewing will execute their combat round before you can view the other parties.

### Hand-to-Hand Combat

Because the Rangers are trained soldiers, they have an advantage over the citizens in hand-to-hand combat. In general, hand-to-hand combat is not as deadly as a firefight, but you can still easily die from a good throttling or from a dead-on punch. Hand-to-hand combat can only take place at a distance of 14 feet or less.

### Missile Weapon Combat

Missile weapon combat is combat that takes place with weapons capable of ranged fire. From guns to grenades, there are numerous missile weapons at your disposal. Area-effect weapons, like TNT, plastic explosives, and grenades, are auto-loading, which means that each time you use one, you automatically get another until your supply runs out, so you won't be unarmed in the middle of a fight. Anti-tank weapons such as LAW rockets must be re-equipped after firing. Automatic weapons — assault rifles and submachine guns — can shoot Single, Burst, or Autofire. All guns are clip fed and come in .45, 9mm, or 7.62mm calibers. Always carry the proper ammo unless you want to pistol-whip your enemies.



Keep in mind that all missile combat is simultaneous. Sure, it's exciting when you burn a clip of AK-97 ammo into an onrushing horde of mutant bikers, but your excitement may diminish somewhat when you find that the mutants are returning fire with equal fervor. You shoot, they shoot.

### Selective Fire

Single, Burst and Autofire have different effects. Single uses one bullet per round, which is great if you're low on ammo, but not so great if you need to hit your target with the first shot. Burst consumes three bullets per round and gives the shooter a slight advantage in hitting and killing his target. Autofire uses up all the bullets in the clip, which greatly increases the chance of hitting a particular target and others in close proximity. A good choice if you really need to kill somebody, but not so good if you're looking at your last clip.

### Explosives

If you want to do a great deal of damage over a wide area, go with explosives. You get more impact per target area, which can be a lifesaver when being eyed hungrily by a pack of nuke pooches. Remember, ammo doesn't rain from the heavens. Running your gun on full auto all the time may kill the bad guys in a hurry, but you're likely to run out of ammo just as the last nuke pooch lunges for your throat.

## Weapons List

Missile weapons come in three range categories: short, medium, and long. You'll find that using a clip pistol to hit a target 80 feet away is not too effective. Be sure to choose the appropriate weapon for the appropriate distance. Here are some of the more common weapons and their characteristics:

### Long Range Weapons

**AK-97 Assault Rifle:** Created in the image of the legendary AK-47, the AK-97 is the latest in the assault rifle line. It was created for the Comintern Combine nations of Europe and Africa, but saw large distribution throughout the world before the war. It is chambered for 7.62mm ammo and fires from a 30-bullet clip. This highly-respected weapon is fairly commonplace.

**M1989A1 NATO Assault Rifle:** The M1989A1 is big brother to the original M16A1. It was rechambered to accept the same 7.62mm ammo that the AK series of rifles uses so troops could use captured Soviet ammo. Although assault rifle users greatly preferred the American ammo for its damage capa-

bilities, the military implemented this change in anticipation of front-line ammo shortages. With this arrangement, a soldier could kill an enemy and replenish his supply at the same time.

**M19 Rifle:** The M19 rifle is a single-shot weapon firing an 8-shot clip of 7.62mm ammo. When rumors of a Soviet invasion of the U.S. spread through the states, survivalists demanded a weapon that could use Soviet ammo (necessary, said the survivalists, if Americans were to be able to use captured ammo). The invasion never took place, but the M19 remains a high-profile weapon. Although it can't fire more than one bullet at a time, it does have greater range than pistols.

**M17 Carbine:** The M17 Carbine is a lighter, short-barreled version of the M19 rifle. Its 10-shot clip of 7.62mm ammo gives it a faster fire rate than its big brother, but the barrel length makes it slightly less accurate at maximum range.

**LAW Rocket:** The LAW rocket is a small, armor-piercing explosive rocket contained in a disposable firing tube. It was first developed to destroy tanks. The mass of the tip (made from depleted uranium) enables the rocket to blast through the armor so the explosive shell can burst, once inside. Some knowledge or skill in anti-tank weaponry is useful when employing rockets.

### Medium Range Weapons

**MAC 17 SMG:** The Mac 17 is the sturdiest of the compact submachine guns developed in the early 1990s. It shoots .45 caliber slugs from a 30-shot clip and is known for its man-stopping capabilities. This small weapon is well-suited for close-up firefights.

**UZI 27 SMG:** The Uzi comes from the highly-skilled gunsmiths of Trans-Palestine. Its magazine holds 40 9mm bullets and is capable of burning a full clip in five seconds. This weapon was built specifically for fighting terrorists and has proven very effective on mutant bikers or religious fanatics.

### Short Range Weapons

**1911A1 .45 Pistol:** The 1911A1 was the standard sidearm of the previous two world wars. The .45 slug, held in an 8-shot clip, was first developed to stop Moro rebels in the Phillipines. In its current role, it has no trouble slowing down desert raiders or the occasional mutant cactus. Many Desert Rangers find this a perfect weapon to take with them when they first head into the wastelands.



**VP91Z 9mm Pistol:** As well liked as the .45 pistol by Desert Rangers, the VP91Z is a variation on the West German design, featuring an 18-shot clip. A reliable weapon, it's widely available due to its popularity among survivalists. While the 9mm bullet is not as powerful as the .45, the 18-shot capacity of this weapon reduces the need to reload, making it ideal for extended firefights.

**Grenades:** Grenades are small, hand-tossed explosive devices useful for inflicting damage on an entire group of foes at one time. Grenades have a wide area of effect, so be sure your character has a good throwing arm!

## Injuries and Death

Death is permanent. If your characters get seriously injured, get them medical attention quickly or kiss them goodbye.

If a character is lightly wounded, they've taken a few hits, but are still awake and functional. A few points have been knocked off his constitution.

Characters become unconscious when their constitution dips below 1. While unconscious, they are unable to move. Over time, an unconscious character will regain consciousness and heal to full health. An alternative to waiting is to find a hospital and pay for a quick heal.

Seriously-wounded characters are in a whole different class of medical trouble. Like unconscious characters, they can do nothing, but unlike unconscious characters, they don't heal with time — they worsen. Without medical help, seriously-wounded characters deteriorate to critical, to mortal, to comatose, and then to dead. Another character with medical skills may be able to stabilize the wounded character enough so he can improve to the unconsciousness category. If this happens, the character will recover with time.

Remember that time waits for no one. Disbanding one character and sending him off across the desert to find a doctor will not freeze time for a seriously-wounded character. When that character finally returns with a doctor, they may be back in time to bury the body. (This is why your party should contain somebody — preferably two — with medical skills.) Should the worst happen, you can bury a dead character by using the Disband command.

## Time and Distance

The maps in *Wasteland* vary in scale. The large desert map contains the various city maps, which, in turn, contain building maps or whole underground levels of sewers and hideouts. In combat, distances may seem a bit off for the map you're on, but these are tactical distances and are valid in combat only.

Because of the difference in scale of the maps, time passes differently on them. Though a single keystroke on the computer will move you one space north in both the desert and in a building, the amount of time that each move takes is different.

If you want time to pass without moving, press <ESC>.

## Special Places

You begin your adventure in the desert along the California-Arizona border. The area you'll cover extends from the Ranger Center in the south up to the Grand Canyon in the north. The towns of Quartz, Needles and Las Vegas are three places you'll surely want to visit.

### Little Old Quartz

Quartz is a small town that suffered extensive damage from the nuclear attacks, yet managed to survive. Although located far from the large military targets, this tiny community was affected by earthquakes and low-level nuclear fallout. But in its feisty, small town way, Quartz quickly resumed normal life. About the only trouble Quartz has these days is with bandits.

### Xenophobic Needles

Needles is bigger than Quartz. Aside from the flood that resulted when Hoover Dam was hit, life has not changed much in Needles. Needles is big enough to defend itself from roving bandits. However, it has become home to a couple of odd cults. The folks in Needles don't really like strangers that much, but they've welcomed Desert Rangers in the past and are always willing to trade goods with them.

### Lovely Vegas

Vegas is the city of Las Vegas. No one is quite sure how the Soviet missiles managed to miss the city, but most folks figure it was because the "house" was betting against a missile landing — and no one wins against the house. There was an international rumor about some Russian general's markers being torn up after the attack, but that has yet to be confirmed.

Undaunted by its brush with perdition, Vegas is still open for business and does very well for itself. The city is large enough to avoid conquest, and many elements of the desert rabble have even found gainful employment as enforcers or casino employees. Despite the relative success of the city, however, there are dark rumors about horrors descending from the north to taking up residence in the city sewers. All may not be extremely well in the Jewel of the Desert.



## Deadly Deserts

The desert is just as formidable as it was before the holocaust. In addition to the lack of water and the fierce heat, there are reports of radiation zones that have melted the flesh off of unwary travellers. Along with the irradiated human element — left-over biker gangs, rabid survivalists, crazed religious zealots — all sorts of mutant animals make their home in the desert. Some say that travelling in the desert nowadays without an experienced guide is plain suicidal.

## Paragraphs

While you're playing *Wasteland*, you'll be referring to paragraphs in this book. We know that as a Desert Ranger who enjoys the best of challenges, you wouldn't randomly read these paragraphs in search of clues. But intense radiation, coupled with the blazing sun, can impair your good judgement, rendering you totally unable to resist. Fight your best fight here — try not to read a paragraph until you're instructed to. You'll get a lot more out of *Wasteland* this way. Once you successfully complete *Wasteland*, you can then kick back in your best lounge chair under a shady cactus and read the rest of the fictional vignettes.

1) You creep up to the window and, in the soft, muted lights, you see a tall woman with long, blond hair. She sits before a mirror and brushes her hair, then stands and walks over to the sunken tub off to her left. She kneels and her blue, silken robe drops to the floor. She turns the water on and steam slowly fills the air.

You watch in fascination as she reaches down into the tub, whirls, and points an Uzi in your direction. "Stop reading paragraphs you're not supposed to read, creeps." She sighs deeply. "Next time I'm going to demand they put me in a *Bard's Tale* game, this *Wasteland* duty is dangerous."

2) You have come upon the rail-nomads' camp. Ornery looking longhorn cattle wander among dusty tents, from which sullen faces peer. In the background, a ramshackle collection of railroad cars patched with wood, hide, and an odd piece of corrugated aluminum sits on a rail siding. Two of the cars, the locomotive at the front and the caboose at the rear, appear to be in better condition than the others. As you approach, a strained silence falls over the camp and you grow uncomfortable under the collective gaze of the assembled nomads. Finally, one of the nomads steps forward. "Welcome, Rangers. I am the Brakeman of this train. I would be honored if you would visit with me in the caboose before leaving our camp. In the meantime, please accept our hospitality." The Brakeman turns and strides back into the camp.

3) The Hobo nods to you, and then drains the bottle of Snake Squeezins. "Twins born by the same hands," he intones solemnly, "are twins no more. Wake the sleeper to cure the sick."

4) "We have four clans here: the Chattanoogaes, the Amtraks, the Conrails and the Hiders. You may acquire provisions for your party at our trading car or amuse yourselves in the casino car. You may, of course, avail yourselves of the services of our Hobo oracle. If you dare, you can try to reason with the Hiders, though finding them is difficult. I am told that you have already met our Brakeman." At the mention of the Brakeman, a brief scowl crosses the Engineer's face, but his smile quickly returns and he adds, "We feel safer with Rangers here, so stay as long as you like!"

5) You study the torn piece of paper in your hand. Originally written in red ink, the text has turned into large fuzzy blotches of pink. Though mostly unreadable, you make out the word MORTAL followed by HIDEOUT: TYRANNOSAURUS, but TYRANNOSAURUS has been scratched out and AZRAEL has been written under it.

6) The diary talks about the last days during which the satellite facility was operating. "Las Vegas is still intact. Needles wasn't damaged by bombs, but some flooding occurred when the river level rose. Quartz suffered a lot of damage." In hurried script, the last diary entry reads, "We're abandoning the satellite installation so we can join the farmers out at the Ag Station. We've deactivated the alarms and electronic countermeasures that protect this place."

7) Once the introductions have been made, the Big Boss pulls out a box of cigars and passes them around, explaining that it is his special blend, grown somewhere further north. When everyone is comfortable, and the bodyguards have taken up unobtrusive positions behind you, he begins to talk.

"You must be the Rangers sent to help."

"What do you mean?" you cautiously ask.

"One of my men is missing. We don't think he's dead, because he's too valuable to kill. We think some other group in town has grabbed him. If we don't get him back, the whole town will probably be overrun by these damn death machines that have started to appear, because he's the only one in town with the scientific know-how to fight them. He's the one who thought of the landmines, and they've destroyed more robots than anything else in town."

Brygo reaches into his desk and brings out a drawing of a rather ordinary looking man. "This is Max," he explains. "He came to us about a year ago from



the Wasteland to the east. He was the greatest hand-to-hand fighter we'd ever seen and he also seemed to know a lot about the science from before the War. He didn't remember where he came from — at least, that's what he told us. I quickly made him my right hand man."

"When we began to hear rumors of death machines coming out of the west, and especially when the first of them reached the Vegas borders several weeks ago, Max grew frantic. He began to talk crazy, about how all life was in peril, and how only he could save us. He said he needed special equipment, and that someone near Vegas should have it. I should have put a guard on him then, but instead, I decided to send Ace out to look for help. One night Max disappeared. We've been looking for him ever since without success. Now I've lost my best man, and things are getting worse. Newer and stronger robotic death machines are appearing all the time. If we don't find Max soon, even a fortress like this may not be able to hold out against the death machines. Go see Charmaine in the Mushroom Church. Tell her I sent you and she may be able to help."

You nod your head. "Yeah. We've tangled with some of these death machines before, and we gotta stop whoever's making them. Any clues?"

"There are two other power groups here in Vegas that we know of. Fat Freddy runs the criminal element. He'd like to take over my position. There's also the Servants of the Mushroom Cloud — religious fanatics who won't be happy until every person in Vegas has been converted to their own poisonous religion. There may be others. Vegas is a big town. But those are the ones we suspect most. I need you to go find Max. What do you say? Will you do it?"

The Desert Rangers huddle for a few minutes. You decide that taking on this mission could be quite an adventure and decide to go for it. Besides, your curiosity has been aroused. You are sure that Max knows a lot more than he has told Brygo. If you want explanations, he's the man you'll need to see.

"All right," you tell the Boss, "we'll find him if he's findable. In the meantime, you try to hold out here."

The Big Boss stands up, shakes your hands, and wishes you all luck. Then he shows you the way out.

8) Fat Freddy has long-since forgotten the concept of personal hygiene. His dirty black hair clings to his face like dead ebony vines. A thin, scraggly beard barely conceals deep red pock marks. Effluvium that scrapes your nasal passages raw seeps from every one of the fat man's pores.

"I am so glad to meet you. I've always admired the Rangers and I consider you the only people I can trust with some secret information." The fat man's yellow eyes slip side to side in his obese face. "Faran Brygo is trying to get \$100,000,000 in diamonds to York Isle on the east coast of the continent, and he needs someone like you to make the journey. If he succeeds, he will destroy the economy of the world and we will all be thralls in his new empire."

Freddie produces a handkerchief and wipes the sweat from his brow. "I will let you keep the diamonds if you can stop his mad plan. Find him, kill him, and you will save the world."

9) The battered pewter ID bracelet on Dewey's wrist has had several legends engraved and scratched out, but one remains clear. It reads "27," and, judging from the lack of corrosion on the number, it was recently inscribed.

10) "Everyone is worried about Mayor Pedros but others are held hostage too. Felicia Pedros, his wife, is our friend. We think she has been moved to the outlaw hideout. We hope you will try to rescue her. And remember what Ellen said when you go to the Stagecoach Inn." They smile and leave.

11) "Yeah, some of the guys working in the base took sick. Mad Dog Fargo and Metal Maniac are still in the back rooms, sicker than dogs."

12) A man sits up in his cell and stretches. "Rangers — great. I should have known. I need you guys here like I need a hole in the head." He stares at you for a second, then sighs. "Look, I guess I could use your help. I need some capable fighters in Las Vegas to help me with a shipment back east. Are you guys up for it?"

13) The book you find is a slim volume written in a light, delicate hand. The work is titled, "Love Slave in Santa Fe." It reads:

I recall the first time the invader chieftain called my name. "Diana," he said softly, "are you not yet finished chewing the leather to make soft moccasins for me? A man has needs."

I hung my head in shame. "Forgive me, beloved Red Hawk, but I am the lowest of your 30 wives. How can you even think of me when you have so many women more beautiful than me?"

Red Hawk smiled. "Yes, I have 30 wives, each more beautiful than the last, and each of them is insatiable. If I could find other men to help me take care of my wives, I would, but no one except for the bravest warriors of Wasteland could satisfy them. You, my newest wife, are the only comfort I have in my life...."

The account ends abruptly here, the last few pages of the book torn out by a previous reader.



14) The Director, a handsome, slender man, waves you to chairs that face his desk. Beyond his desk you see a window into an alien landscape. Through the window you see a red world with strangely-shaped plants. You see animals slinking through the shadows and crawling across massive rock outcroppings. You shudder. It just doesn't feel right.

The Director, Irwin John Finster, notices your stare and smiles like a snake oil salesman. "I see you've noticed my pet project. This is how the world will be when all men are gone. It will once again return to the pristine paradise it was before man rose up and destroyed it."

He turns away from the window and smiles at you. "By the very fact that you are here, I know you have recovered certain items of a technical nature. Whatever prompted you to violate this base's security, I do not know, but I am willing to forgive it." He sits, leans back and steeples his fingers. "Because of the delicate nature of our work here — all very hush-hush, you know — I must ask you to leave."

Suddenly he leans forward and scowls. "If you do not want to go, well, we are not without means to deal with even the likes of dreaded Desert Rangers."

15) Max reaches up and gives his head a bit of a twist. You hear a click and the android smiles. "I came down here to negotiate a peace with the cyborgs and what do they do? They rip me up and start using me for spare parts. Ingrates!"

He stretches and stands. "I have to get back up to Vegas and help prepare for the next assault, but I've got a mission of great importance for you. Head northeast from here and, across the bridge, you'll find a hidden base. It is a journey you must succeed at. There, you will find lost technology and information that you can use to stop Cochise before it's too late."

A secret passage slides open in the room's south wall. At the same time, a blast-proof security door slides down in front of the entrance to the room. It short circuits, preventing exit. "Go through the secret passage to get out of here. One thing," Max adds, "It is possible you'll need to recover some equipment from Project Darwin before you can complete the rebuilding of the sleeper base. Be careful, though, and rebuild as much of the base as you can before you venture off to Darwin. I don't like the things I've heard about it at all."

16) The old man stands in the shadow of the satellite dish and sighs loudly. "Rangers, thank the gods you have come here." He thrusts a bony finger at the red planet hanging low over the horizon. "The Space Pirates from Phobos come daily to steal our food. They carry it off to their goddess, a harsh, cruel woman who has no appreciation for artwork and will tolerate no illumination

or visual symbols in her edicts to subjects. You must find the rocket ship and travel to that malevolent star. Trail the death bunny to its lair and you will save the earth from this horrid invasion."

17) "We have three clans here: the Atchisons, the Topekas, and the Sante Fes. You may acquire provisions for your party at our trading car or amuse yourselves in the casino car. You may, of course, avail yourselves of the services of our Hobo oracle. I am told that you have already met our Brakeman." At the mention of the Brakeman a brief scowl crosses the Engineer's face, but his smile quickly returns and he adds, "We feel safer with Rangers here, so stay as long as you like!"

18) "Faran must have sent you to look for Max. Last I knew he was headed for the sewers. He built a special key to get down there. It's called a Sonic Key. Max made a few of them and told me that he was hiding one somewhere in the old golf course. Didn't tell me where, though. Didn't do him any good, either. The Newmen grabbed him before he could do anything. If you return to me the Bloodstaff from the Mushroom Church in Needles, I can show you the way. Tell the bishop BUZZARD."

19) The screen flashes to life with Capt. Phil Thomas's personnel file. Aside from test scores and other nonsense you read, "Capt. Thomas's performance in the village strafing runs was admirable. The AH-6503 attack helicopter performed at the height of technical specs and destroyed two small Mexican villages before having to return to base and reload. The AH-6503 is the ultimate weapon."

20) The Premacorin Mural is a work of art which you have only heard rumors about. It records all human history in one vast display of gaudy colors. At the beginning of the display you see the image of Charles Darwin walking arm-in-arm with an ape in a wedding dress. Next to that you see a youthful Egyptian pharaoh in mummy wrappings and a gold mask dancing on the stage of a place called (according to the neon lights behind him) Radio City Museum of Unnatural History. Proceeding along, you see a masked man brandishing silver six-shooters on the back of a silver *Tyrannosaurus*, hot on the trail of a mustachioed man wearing a swastika. A fat man in a red uniform with white trim flies through the sky in a sleigh pulled by eight F-19 Stealth bombers. He has bags full of guns, ammo and bombs, which he is freely dropping down to King Arthur and his knights so they can battle Genghis Khan and the Yellow Peril. Yet further on, a man in a green and gold uniform (with the number 12 emblazoned on it and a G on the helmet) has just thrown a missile to a man vanishing in the white glow of an atomic mushroom cloud. Finally, at the far end of the wall, you see the ape in its tattered wedding dress, squatting and studying the fire-blackened helmet.



21) Fat Freddy is a genetic nightmare — a squamous mass of slimy flesh shuddering and twitching before you like some animated blob of flesh-colored jello. He smells like a swamp, a foul, choking miasma of rotting mastodonian flesh left to putrefy. His presence is overwhelming — perhaps he has some mutant ability to control men's minds. While in his presence, you have to sternly control an urge to salute or kneel. There is no doubt that he is a leader of men.

When he speaks, his voice sounds like bubbles of carbon dioxide burbling up out of a morass. It is difficult to understand him, but after the first few phrases of introduction, you begin to get the hang of it. Fat Freddy is a man driven by ambition, and he has an offer to make.

"Brygo thinks he controls Vegas," bumbles Freddy, "but he isn't half the man I am. Haw! Haw! Haw! This should be my town, and it will be. I've had your men watched since you got to Vegas. They tell me you are the best fighters ever seen in these parts. Well, then, it shouldn't be too tough for you to do me a favor. Kill Faran Brygo, and bring me the onyx ring he always wears. When you do that I'll give you \$25,000 and anything else you want in this town."

You tell him that you need a few minutes to think things over, and go into a corner to confer among yourselves. You have a very strong feeling that Freddy doesn't want to hear any negatives out of you.

22) If you read any further, Wasteland Thought Police will appear at your door within three hours to conduct you to a cell in Needles where your fingernails will be systematically removed. You have not been instructed to read this paragraph anywhere, hence so dire a punishment.

23) "Things have been rather nasty in Quartz," you are told. "One of the larger desert bands, led by a guy called Ugly, has taken an intense interest in, ah, civic affairs. Normally a town of our size could drive them off because the bandits don't try all that hard when attacking, but this time they hit us with a vengeance. It's almost like they don't want to remain in the desert."

24) The bartender smiles at you. "Which one," he asks, "Hotspur or Falstaff?"

25) Charmaine takes the Bloodstaff and smiles. She begins to twirl it and you hear the acolytes hidden in the shadows behind her begin to hum "On Wisconsin" as she marches back and forth. "Now we'll win the big game. If you help Faran Brygo get his diamonds to Yorktown back east, we'll be able to place some big bets there on the next World Series. We have a four-armed pitcher who's guaranteed to win for us." Charmaine smiles and points back the way you came. You must travel back to Cooperstown and get us the blessed Bat of the Sultan of Swat. Then you will be ready for the trip with Faran."

26) Ugly's smile makes you uneasy, as uneasy as staring down the bore of his weapon. "It's really very simple," he laughs. "The bomb's disarm code is 11-27-57-04-30."

27) You unsnap the ID bracelet from Louie's limp wrist and run your thumb over the worn silver surface. The number "99" is etched into its tarnished face.

28) As you board the locomotive you are met by a short, but solid looking fellow. He is dressed in garishly striped overalls and wears a rather battered and much patched engineer's cap. "Greetings, I am the Engineer of this train." The Engineer makes a sweeping gesture that encompasses the entire camp. "I hope your stay with us will be a pleasant one."

29) Going back to his work, Sam says, "I suppose you wanna know about the Bloodstaff." He wipes his hands on a greasy rag and sighs. "Don't mind telling you the murders have lots of folks worried. People just up and vanish. Then, when we find them again, they've been drained of blood — every drop." He squints at you and his voice drops to a tense whisper. "I seen one of the bodies and it had a cut in the neck, just like a scar my grandmother had on her neck. She said once, when she was little, a priest used the Bloodstaff on her after she got snakebit. I think the Bloodstaff is involved, and that means trouble."

30) The Junk Master speaks and tells you how to find Base Cochise, home of the Deadly Robots. He sniffs and takes a pull on a small bottle of Snake Squeezins. "Out in the middle of nowhere, that's where it is. Way up in the northwest. We've tried to scavenge things out there, but the robots are deadly, so we backed off." He looks at you rather strangely. "If you want to venture out into those mountains up there, fine, but don't expect any of our people to go with you. We got more sense than you Rangers."

31) The Guardians, as you have heard, are very friendly people who are great admirers of the Rangers. They have planted fluorescent orange flags to mark the outer edges of their mine fields. You've been told by a Guardian that the only safe passage is to walk with feet straight and breath held between the flags and the Citadel wall.

32) The bartender smiles at your question. "Which one, Cretian or Proteus?"

33) "Hi. They call me Crumb," he purrs as he moves closer to you and starts to stroke your nametag. You jerk him violently by the collar, and he squeals with delight at your show of might. "See Faran Brygo! He's my boss!" As you throw him down onto a table and head for the door, he yells, "Use the password PHOENIX." Before you can get out the door, he puckers his lips and blows a kiss your way.



34) "Darwin was a science base a long time ago. Supposed to be hush-hush, but I grew up in its shadow, so..."

35) A man sits up in the cell and stretches his arms. He squints at you as if you're brighter than the desert sun, then allows a small smile to grace his tan, weathered face. "Rangers, I should have known. Listen, I've been sent down from Vegas to recruit folks who know the right end of a gun from the wrong. Bandits ain't the only thing crawling out of the desert, and we've got a war on our hands. Interested in heading back with me?"

36) Capt. Andrea Mills's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest slides by. One that catches your eye reads, in part, "Despite her having won the Nobel last year, Andrea's been unable to finish work on the clone pods. She is unsure they are safe, and the chances of a clone surviving production is not thought to be that great."

37) You appear on what seems to be the lower half of a large chessboard. A booming voice echoes through the game grid. "Do not stray from the path if you value your health." Spectators fill the dark galleries to hoot derisive jeers at you and wager against your success.

38) "Everyone is worried about Mayor Pedros but others are held hostage too. Felicia Pedros, his wife, is our friend. We think she has been moved to the Temple of Blood in Needles. We hope you will try to rescue her. Remember what Matilda said when you go to the Whiplash Inn." They smile and leave laughing.

39) The guard looks you over closely and then tells you to wait outside as he disappears into the tent. You hear a brief muffled conversation and the guard returns with another man. The newcomer introduces himself as the headman of the Atchison clan. He understands that you have done a great favor for his brother. He dismisses the guard and motions you closer. He explains that they keep no treasure here, but he will give you directions to a secret cache. "Here, take this shovel," he instructs you. "Stand on the south rail, west end. Take twelve paces to the south. Dig and you shall be rewarded." The guard returns and the headman bids you good day.

40) Maj. Harrison Edsel's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest slides by. One that catches your eye reads, in part, "The discipline problem with Edsel has resolved itself. Once he learned he would be transferred to Base Cochise to program that computer with his new artificial intelligence routines, he stopped complaining about the primitive rules restricting his creativity on this project."

41) "I think Finster has something to do with the strange creatures hereabouts."

42) The Director, a slender, handsome man, stands as you enter the room. "Rangers, thank the heavens." He follows your gaze as you stare out the window behind his desk and study the alien landscape below. The Director smiles. "As you can see, that lurid, red landscape is the closest approximation we have to the surface of Mars. We have Martian raiders coming to our world here and stealing animals and slaves. We hope, by breeding hunter-killer animals we can take the Martian starships and mount a counter offensive against the extra-terrestrial raiders." He nods. "Will you Rangers join our effort?"

43) As you pass the open doorway of this car you are almost overcome by the strong odor of fermented cactus fruit. As your eyes become accustomed to the darkness of the car you can make out a straw-covered floor littered with numerous bottles of Dr. B. Bilious Balfour's Snake Squeezins. At the back of the car lolls a rotund bearded figure rocking back and forth as if the mere act of sitting offered a difficult feat of balance. Finally, seeming to take notice of you, the shadowy figure issues an invitation: "Welcome to my humble abode, gentlefolk. Step on in."

44) The fetid, musky scent of a dead animal oozed from the car in a miasmal cloud. Within, mummified by the overpowering heat, you see the dried remains of a flower-strewn old bum. This is the oracle the railroaders have referred to, and he's obviously long been dead. You notice a large quantity of empty Snake Squeezins bottle, and you suspect that that vile liquor is the author of many of the oracle's pronouncements.

45) The faded map on the wall shows the world well before the war. You notice a star that roughly corresponds to your current location. On a long, southeast diagonal you see another star. A third star, to the west and out from Needles, forms a shallow triangle out of the three stars. Obviously other bases are hidden at these sites.

46) You stare with utter disbelief as the Snake Squeezins vanishes down his throat. The Hobo smiles, his eyes glaze over, and he burps. "Beware the man who has lived longer than the Wasteland." Your oracle's eyes clear and he smiles drunkenly.

47) As you scan over the large, messy room you think to yourself, "Early American pig-sty." Piles of dirt cover the long-lost floor. The earthen smell of compost hangs heavy in the air. In the far corner of this indoor barnyard you spot a square-shaped room.

48) Lt. Russel Heller's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest



slides by. One that catches your eye reads, in part, "I thought Heller would be a discipline problem, but I grossly underestimated the situation. He does not get along with the other workers and considers the AI work being done in Project Haskell the ultimate work. He even considered the move to Needles to finish Haskell a blessing."

49) You study the torn piece of paper in your hand. Originally written in red ink, the text has turned into large fuzzy blotches of pink. Though mostly unreadable, you make out the word MUERTE followed by HIDEOUT:THANATOS, but THANATOS has been scratched out and KAPUT has been written under it.

50) Carved into the weathered hardwood you see, "The launch code is MORTAR."

51) The game High/Low is played with two nuclear warheads. Both players toss a nuclear warhead into the air and the one whose bomb explodes higher in the air wins. This game is usually played by people of low intelligence, hence the name High/Low.

52) Col. John Smith's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest slides by. One that catches your eye reads, in part, "After the confrontation with Finster concerning the shift of Darwin's focus, Smith requested and got a transfer to the Base 2 operation. He remained acting commander until the project's completion in 1995."

53) "Finster forced all the sick ones out, to prevent the spread he said, but it just leaves them to die without help."

54) The Brakeman tells you, "Take this visa card and give it to Head Crusher in Quartz." As the Brakeman passes you the card, the sunlight catches the dove hologram and glints brightly. You slide it into your breast pocket as he turns and leaves without another word.

55) After years of searching you've finally found it. You unfold the piece of parchment paper and read, "When you reach the Martian Base, quickly access the Navigational Laser Center on the left of the entryway and type GWCD."

56) Closer now, you can hear the conversation of the men you saw when you came in. There is a short silence after each man voices his thoughts. They speak of varmints who are impossible to kill. The varmints are stealing their food faster than ever before and they seem to be massing for a major attack. The simple weapons of the farmers are not enough to stop them. They have no idea what to do. One of them jumps as he notices you and they all turn to face you. A stocky man they call Miguel approaches.

57) Head Crusher says, "Thank you. Go to the Atchison's tent and tell them CATERPILLAR."

58) The Martian Commander slithers forward on his coppery-scaled stomach. "So, Rangers, you have found our secret starport." His laughter, hissed quietly and malevolently, crackles through the speaker on his helmet. "It matters not. Our robot warriors have conquered your world. You will now come and be our slaves..."

You smell the sweet odor of flowers as your sight dims and you fall unconscious...

59) The thin Martian atmosphere saps your strength, but you dash across the maroon landscape and dive at the Slavemaster. He raises a pseudo-pod and crashes it down upon your head. A sucker tears your flesh, but you strike out and smash his writhing purple lips back into his needle-sharp teeth. The Slavemaster reels back, but you give him no pause, no chance to recover. You wrap your hands around a rock and, as your tortured lungs labor to pull in enough of the oxygen-poor air to keep you conscious, you crush the Slavemaster's head.

You cast the green, gore-spattered rock aside and look at the other slaves. "Come," you growl breathlessly, "Now we fight for our freedom and for our world!"

60) As you might expect from his surroundings, the demon-priest is an utterly corrupt individual. A flowing blue robe covers his diseased body, and a foul smirk twists his face askew. He smiles and teeth blacker than ebony glint in the half-light. Palsey-wracked hands grasp the Bloodstaff tightly and threaten you with it. "You will not have it," he whispers harshly. "You cannot take my life!"

61) This detective reminds you of Humphrey Bogart. As you approach, he snicks a match with his thumbnail and lights a cigarette. An overflowing ash-tray sits on his desk beside an open bottle of Scotch. His eyes are cold and hard as he watches you. You note the lump of a roscoe in a shoulder holster under his gray suit coat. He introduces himself as Spam Shade and points out that he will not play the sap for you or anybody else. That settled, he asks what you want.

62) Torn and battered, your party drags itself through the subterranean Martian titanium mines. Your lungs burn from the thin air, and you'd give your right arms to be back on earth. Then, suddenly, a vision of female loveliness appears to you.

Tall and slender, with golden hair cascading down over her diaphanous gown of shimmering green and gray, she smiles and your heart quickens. "Do not



believe the Serpioids are the Martians because they are not. They conquered us a century ago to turn our beloved world into a staging area for their conquest of your home. Please join with us and help repulse these invaders."

She gestures and a secret opening appears in the south wall of the tunnel.

63) Capt. Phil Thomas's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest slides by. One that catches your eye reads, in part, "Thomas, a recent transfer from Project Darwin, has expressed reservations about Finster's experiments. He voiced some of the same objections to them that prompted me to leave Darwin. I don't know if he's on the level, or if this is some trap set by Finster...."

64) Your Martian guide leads you through a twisting pathway of long-abandoned tunnels that finally leads into a beautifully-sculpted city. The artistry, though alien, makes harmonious symbols that give you a warm feeling when you look at the buildings. The architecture almost sings, and you hear a pleasant symphony of echoes as your booted feet click against the city streets.

Your guide, her golden hair riding unfelt breezes, leads you to a massive door. You feel the power and you could swear the patterns change, but you cannot put your finger on any particular change at any one time. At about the time it hits you, the door speaks — it's alive!

"Welcome, Earthmen," it booms, "Speak the name of your beloved and enter as friends."

65) The binding threatens to splinter apart as you take the book in your hands. The pages have warped into stiff yellow curves through contact with liquids. Some pages at the beginning have been torn out. Where the writing begins, it is a crude scrawl, with some letters written backwards. Deciphering it is no easy task. Luckily it is fairly short, so you persevere.

"The Secrits of Las Vegas.

My name is Dave Dawkins. I found this old empty book, and I'm gonna rite down all my secrits case I fegit them.

I'm a gard for Fat Freddy. He is #2 is Vegas and he wants to be #1. There is a big reward for anywun who can kill Faran Brygo, the Big Boss. Brygo stays hidden most of the time.

My hare is starting to fall out. I wunner if its bucuz I joind the Servants of the Mushrum Cloud. It gives me a good feelin to be with my new frends in the Temple. They tole me the secrit password. It is 3 letters — NRC. Nurk! A lot of the Servants are bald. Maybe I will be 2.

Lately there has bin a lot of fitin. I try to hide, but ware is it safe? Robot Deth Masheens are the wurst. Ar guns don't always kill them sukkers. Freddy sez we need better wepuns and thats why we gotta find this Max guy. I dint say nothin. Im afraid to tell him that the Servants say Max is kapchurd by the Siborgs.

I am lookin at my words in this book and I am proud. I dint no I cud rite so good till I tride it. I will rite agin later."

Here the writing breaks off. From what you know of the Vegas situation, the diary can't be more than a week or two old, but Dave apparently didn't come back.

66) Although you do not recognize it at first, the object before you is massive and sends shivers up your spines. You study it, splitting up to explore both sides at the same time. From the other side someone yells, "It's a missile — but the insides have been removed!"

67) The guard looks you over closely and then disappears into the tent. You hear a brief muffled conversation and the guard returns with another man. The newcomer introduces himself as the headman of the Atchison clan. He understands that you have done a great favor for his brother. He dismisses the guard and motions you closer. He explains that they keep no treasure here but he will give you directions to a secret cache. "Here, take this shovel," he instructs you. "Stand on the north rail, west end. Take four paces to the east and seven south. Dig and you shall be rewarded." The guard returns and the headman bids you good day.

68) Closer now, you can hear the conversation of the men you saw when you came in. There is a short silence after each man voices his thoughts. They speak of Martians who are impossible to kill. The Martians are stealing their food faster than ever before and they seem to be massing for a major attack. The simple weapons of the farmers are not enough to stop them. They have no idea what to do about it. One of them jumps as he notices you and they all turn to face you. A stocky man they call Miguel approaches.

69) "He's an inhuman monster. Just cuz he don't get sick he figures no one else should."

70) Capt. Andrea Mills's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest slides by. One that catches your eye reads, in part, "Despite her having won the Nobel last year, Andrea's relationships with the other project members have not changed. She's still her affable self, and she's made others feel, through their work on the clone pods, they've each earned a piece of that Nobel themselves."



71) "Hi. They call me Crumb," he says with a nod of his head. After he exchanges handshakes with everybody, he tells you "See Faran Brygo. He's my boss. Be sure to use the password KESTREL." As you leave, he yells, "Tell him I sent you!"

72) You bow deeply out of respect for the Martian Emperor, and he smiles graciously. He nods toward your guide and looks upon her with love in his eyes. "I thank you, Alandriana. Once again, my beloved daughter, you have served me well."

He turns back to you. "I need your help to rid our world of the Serpioids. We need to destroy their base on Phobos and can only do it with a device you call a 'plasma coupler.' Your scientists developed it after we sent them telepathic transmissions that instructed them in its construction. We need to get it into the heart of the Serpioid base, then detonate it. Our problem is that none of us Martians can withstand the radiation the Serpioids need to live." His voice drops. "You, on the other hand, can live for a while in that radiation bath. Will you help us?"

73) "Faran must have sent you to look for Max. Last I knew he was headed for the sewers. He built a special key to get down there. It's called a Sonic Key. Max made a couple of them and told me that he was hiding one somewhere in the old golf course. Didn't tell me where, though. Didn't do him any good, either. The Newmen grabbed him before he could do anything. If you return to me the Bloodstaff from the Mushroom Church in Needles I can show you the way. Tell the bishop PASTEL."

74) The Martian Warlord hands you a Firelance and some Verchitin armor. "I realize this is not as good as having a Red Ryder Range Model Air Rifle with a compass in the stock, but it's the best we can do." He leads you out to the Ornijetcopter and you board the strange craft. "Good luck," he says. "Alwa nasci korliri das."

You frown and ask him what that last bit means.

He smiles. "It's an old Martian warning. It means, 'Keep your powder dry'."

75) Head Crusher says, "Thank you. Go to the Atchisons tent and tell them LADYBUG."

76) Charmaine takes the Bloodstaff from you and her face lights up.

You clear your throat. "We've done our part," you say, "now do yours. We need to find this character Max before all of Vegas is overrun by these killer robots."

"Ah, yes, Max," she croons, "that strange flunky for Faran Brygo. You probably don't know that he is a robot."

The news hits you hard. "Things keep going from bad to worse," you mutter. "Outlaws, Blood Cultists, Killer Robots, Bomb Worshipers, and now Cyborg Robotnappers! What next?"

She inserts the Bloodstaff into a secret compartment and turns it. You hear a low groan, as if some new doors were opening up. "The way is now clear for you," says Charmaine. "If you survive your encounter with the Newmen, look me up in a couple of months. I might have another mission for you."

You can only grumble and take your leave.

77) A pair of Blood Guardians flank a complex control panel, the likes of which you've not seen before in the Wasteland. One of the guards looks at you and you hear him mutter "infidels" under his breath. Beyond them you see a large area of painted floor that looks very much like a giant chessboard, but you can't begin to guess at what it might be for, or what it's doing in the middle of a temple.

78) The Martian Warlord hands you a Firelance and Verchitin armor. "I know you'd much prefer a Red Ryder Range Model Air Rifle with a compass in the stock, but this is the best we can do." He waves you toward the Ornijetcopter and says, "Wodpre rashi Karna das."

You frown, "What?"

He blushes purple. "It's an old Martian wish from one warrior to another. It means, 'Keep your powder dry'."

79) You've entered a room where dozens of drills and saws are singing an ear-piercing song. Blue and white sparks jump from welders and cutters, dropping to the ground to bounce out their brief lives. A robot torso passes before you as it lumbers its way across the room on one of the countless conveyor belts. Even the robot repair area looks in need of repair, with the roof and wall supports laying exposed. In the far corner you notice a square-shaped room.

80) "Irwin John Finster, he runs Project Darwin. He still thinks the world's like it was before, you know?"

81) The Ornijetcopter takes off on an azure tongue of flame and shoots toward Phobos. Suddenly, out of the brown shadow of Deimos, three Serpioid fighters stoop on your craft and fire their missiles. Your craft shudders under the impact. The blast rips the cockpit away and shreds the controls beyond any chance of repair. With black, choking smoke pouring from the cockpit, the Ornijetcopter spirals into the dense Phobosian jungle!

82) The impact of craft hitting planet jars everyone aboard and, if not for your Verchitin armor, all of you would surely have perished. Suddenly the door to



your craft opens. Standing there, dressed in a spotless white suit, is Irwin John Finster. "I suppose," he begins, "I owe you an explanation."

83) The pit boss sends a stream of brown saliva from between his front teeth to the tip of your boots. He slowly sucks on the tobacco pocketed between his cheek and gum as he continues to eye you. Working a finger into his mouth, he scoots the chew around and finally breaks the silence. "See Crumb, the manager," he says with a long drawl.

84) In the shadow of an enormous satellite tracking dish stands the old man. Over 100 years old, he is still vigorous and bright of eye, although he rambles incoherently at times. The farmers remove their hats as they approach and wait for him to speak. Frowning, deep in thought, he stares at what appear to be the remains of a 15-foot tall carrot. He holds a long shaft of broken metal in one hand and mumbles something about wascally wabbits that he had to beat away with his best rake.

Miguel explains that you have come to help. The old man studies your weapons, and tells you that he doesn't think your peashooters will do any good against the armored varmints, but that you're welcome to try. If you succeed, he wants you to come back and see him. There is something he would like to show you.

Free to roam the veggie field, you head towards the carrot patch. From a distance, you hear the old man warn you, "Watch out for Harry, the Bunny Master!"

85) You know the Guardians to be strange collectors of old items and as xenophobic fools who would not hesitate to kill strangers without ever seeing the whites of their eyes. You've learned that the flags are in place to mark the closest an outsider may approach the walls without being attacked.

86) "The Head Crusher likes visa cards." The man smiles. "He slathers peanut butter on them and eats them." He shakes his head. "Weird, but then, most everything is weird out here — present company excepted, of course."

87) The room is empty except for a small, square room in the corner. There is an oval pattern on the floor that reminds you of alien eggs just waiting for you to examine them too closely so they could explode in your face. You hesitate, but then get on all fours to study the pattern more closely.

88) "Finster forced all the sick ones out, to prevent the spread he said, but it just leaves them to die without help," grumbles the bartender.

89) Finster sits down on a Phobosian tree. "At birth the Serpioids captured me and educated me to be a spy against my fellow humans. I rebelled, but I cannot strike them directly." His hands shake. "You have to understand. Their queen is my sister!"

90) Faded but still visible, you see a map tacked on the wall of the area before the war. You see a small star that roughly corresponds, as nearly as you can tell, to the base you now stand inside. Almost directly south you see a second star, and directly west, at the map's far edge, you see a third star.

91) Dr. Franklin Beams's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest slides by. One that catches your eye reads, in part, "Dr. Beams's assessment of Edsel's obsessive behavior concerning the computer and AI just works as another nail in Edsel's coffin. The faster I can get him out of here, the better. Let Cochise's boss deal with a fully-aware computer."

92) Head Crusher says, "Thank you. Go to the Atchison's tent and tell them LIZARD."

93) The diary talks about the last days during which the satellite facility was operating. "Las Vegas is still intact. Needles wasn't damaged by bombs, but some flooding occurred when the river level rose. Quartz suffered some damage." In hurried script, the last diary entry reads, "We're abandoning the satellite installation so we can join the farmers out at the Ag Station and defend the world against the newest threat...the invasion from Mars!"

94) A speaker crackles. After a flourish of trumpets you hear: "You have the privilege of an audience with His Brightness, the Supreme Commander of Mushroom Forces, Western Sector. Unfortunately, our Great Leader is away on urgent business. Aware that you will require aid in your holy assault on the infidel Temple of Blood to steal the Blood Staff, he has opened our armory for your use. Take all you need. If you fail in your quest, you may return here to commit ritual suicide."

95) "Things have been rather nasty in Quartz," you are told. "One of the larger desert bands, led by a guy called Pedros has taken an intense interest in, ah, civic affairs. He even calls himself 'Mayor.' Normally a town of our size could drive them off because the bandits don't try all that hard when attacking, but this time they hit us with a vengeance. It's almost like they don't want to remain in the desert."

96) Three Card Monty is played with three cards; one is a queen and the others are 10's. The dealer shuffles the cards and places them face down on the table. The player then has one guess to pick out the queen. The bet is \$10.

97) You leave the weeping Finster behind at the crash site. You can sympathize with him, and would have preferred to have him helping you, but you can understand his reluctance to face his own flesh and blood. Still, his heart is in



the right place. Onward you trek to destroy the Serpioid base, and try to redeem Finster's soul.

98) The Brakeman tells you, "Take this visa card and give it to Head Crusher in Quartz." As the Brakeman passes you the card, the sunlight catches the skull and crossbone hologram and glints brightly. You slide it into your breast pocket as he turns and leaves without another word.

99) Faran Brygo's office is modest, yet clean and pleasant. Two guards, one tall, blond and stern looking, the other shorter and stockier, flank the desk. Brygo, a dark, handsome man, smiles at you. "I understand you want to speak with me, gentlemen?"

100) Maj. Peregrine Cite's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest slides by. One that catches your eye reads, in part, "Peregrine accurately assessed the security problems with the storage area. While the base is not meant to be an armed camp, his precautions are well noted and should provide a surprise for unauthorized personnel operating in the base."

101) Lt. Russel Heller's personnel file flashes up onto the screen. Aside from a large amount of test scores and other data, an occasional paragraph of interest slides by. One that catches your eye reads, in part, "I thought Heller would be a discipline problem, but he's not. His jokes relieve the tension as we work to finish this base. Others worry about the news that Edsel's new computer is helping to finish Cochise all by itself, but Heller shrugs it off. 'Who wants to work with someone who won't sit down for a cold beer after the work's done anyway?' Perhaps mankind does stand a chance against superior machines."

102) The Serpioid ambush almost takes you by surprise. The Serpioids rise up from the underbrush, which you ignite with your Flamelances, but their tactical advantage spells doom for you. Their advantage evaporates, however, when Finster appears and launches himself at the Serpioid leader. Finster's kick snaps the Serpioid's head back and drops him where he stood. The battle begins and energy weapons burn to life around you...

103) The Mushroom Bishop explains to you, "I sent out my second-in-command to look into a series of murders." You notice the bishop nervously twisting a ruby ring around his finger.

104) The pamphlet contains two tips for the wise: "(1) Buy an AK-97 assault rifle. (2) If there's someone hanging around your neighborhood you don't know, shoot him."

105) "No," Finster shouts. "We can't take any more time to skulk around. We've got to go straight in. Don't worry, I know the password. It is TRAITOR!"

106) Your savage attack blasts away the enemy pillbox and you pour into the heart of the Phobos defense. Finster blasts a control panel. "Perhaps, with their defense system down, the Emperor can aid us."

107) You lift up Louie's lifeless wrist to look at his gold ID bracelet. Twisting it over to view the underbelly, you see "27" etched on the dulled surface.

108) Hidden panels in the walls drop away and Serpioid snipers open up on you. Your Firelances rake the ambush ports with murderous sheet after sheet of flames and you hear the screams of Serpioids as they reel away in death.

"Finster, look out!" one of you screams, but it is in vain. A pit opens beneath his feet and he vanishes.

A vile, female voice fills the corridor. "Leave now, earthmen. You cannot save him or your planet. At least save yourselves."

109) The wall map is covered with scribbled remarks that are virtually unreadable. A star over one building in the southeastern section of town has the legend "Bar — trouble spot" scrawled over it. A skull decorates another building in the central-eastern part of the town. The word HIDEOUT covers it. An arrow leading from the word draws attention to another building diagonally to the southwest, though it has the word SEKRET painstakingly written beside it.

110) The Hobo guzzles Snake Squeezins the way an assault rifle gobbles bullets. His eyes glaze over and his voice deepens. "Those who guard the past guard the secret to immortality."

111) "Don't get your hopes up. We have to deal with the Bloodstaff murders first." You frown. "What murders?"

The robot clerk squints at you. "You mean you're not here about the murders? People are found dead, drained of blood. We think it's some mutant vampire or something from the desert." He looks at you very hard. "How do I know you're really Rangers? Just you keep your noses clean in my town, hear?"

112) The glowing torchlight flickers across a horrific scene. Men in torn and blood spattered robes struggle against the ropes binding them to massive steel tables. The tables slope down at the head and a catchbasin at the lowest corner is used to collect the dark flow of blood dripping from the small wounds cut into each writhing victim.



Priests rush from one table to another, gathering buckets the way a dairy farmer gathers the bucket of milk from his cows. They pour the smaller quantities of blood into a hole in the floor, but you cannot tell where the dark fluid drains away to in this dim chamber of horrors.

113) "Where did you find that? Oh my God, you've found the thief. Where is he? Tell me, I must know!"

114) "Well, victims get red-faced and all delirious." The bartender shakes his head. "It's really odd."

115) Without Finster and his knowledge of the Phobosian Citadel you can only stumble around blindly. You slink through corridors and around corners, easily avoiding the inattentive Serpioid sentries. Then you catch a flash of white from a window and, for a half second, you see Finster.

You blanch. The building he's in bears the legend "Ministry of Genetic Rehabilitation."

116) Gunfire rips the Master Geneticist in half. You slit Finster's bonds. "We must hurry," he urges, "The final invasion begins in an hour!"

117) The Hobo quickly drains the bottle of Snake Squeezins and drops into a trance. Then, uttering each word metronomically, he says "A steel storm threatens the City of Gold."

118) You see an empty room with a small square room in the corner. On the floor is an intricate diamond pattern. You remove a magnifying glass from your back pocket, get down on all fours, and begin to carefully study the pattern of dots.

119) Fat Freddie turns the ring over in his thick hands. A smile creeps onto his face like scum over stagnant water. "I don't believe it, you actually were foolish enough to kill him." He stares at you with piggish eyes. "You are obviously too dangerous to live."

120) Finster points out the window. "Dive for cover!" he screams. You look up, then suck tile as a kamikaze Serpioid in a fighter corkscrews down into the hanger where you have taken cover!

121) The bartender frowns. "Not much news since the plague forced Finster to isolate the base."

122) Three Card Monty is played with three WWII generals. One pretends he's Montgomery, while the other two are Bradley and Patton. A German player then tries to figure out which one will lead the invasion. If he guesses right, the Fourth Reich gets to start with bases in Germany, France and England.

123) You peer at him over the top of your sunglasses. As you cock your fist to counsel him on the error of his reticent ways, he blurts, "The password is THERMODYNAMISM!"

124) You see written here: "The launch code is MOTKIM."

125) The explosion rips the hanger apart, but a force shield projected from Finster's belt holds off the ocean of fire washing through the hangar. "Quick," he yells, "Get to the fighter over there. We've got no time to waste."

126) Felicia smiles as you cut her bonds. She nearly falls as she makes her first attempt to stand up. "Don't worry about me," she says, "Ace is being kept in the cells."

127) You unravel the message from the leg of this massively strong pigeon. "Boss," the note begins, "I've tracked the bum to Needles. There's lots of ruins and abandoned buildings here, so the search is not easy. I know he's hiding in one of them, and I hope I can find him before someone else does. I don't know if we want his information to fall into the wrong hands. Oh yeah, there's Rangers about, so it looks like things actually can go from bad to worse."

128) The Hobo finishes the Snake Squeezins in record time and smiles wisely at you. He burps. "One man's dream is another's nightmare, but a machine's dream is everyone's nightmare."

129) "Faran must have sent you to look for Max. Last I knew he was headed for the sewers. He built a special key to get down there. It's called a Sonic Key. Don't confuse it with the four keys of the Citadel. Max made a couple of them and told me that he was hiding one somewhere in the old golf course. Didn't tell me where, though. Didn't do him any good, either. The Newmen grabbed him before he could do anything. If you return to me the Bloodstaff from the Mushroom Church in Needles I can show you the way. Tell the bishop DIPSTICK."

130) You're drawn into a large room filled from floor to ceiling with countless computers. The flashing lights and video screens bring the room to an eerie life. Through the glow of colors, you spot a small square room in the far corner.

131) Once the introductions have been made, the Big Boss pulls out a box of grenades and passes them around, all the while explaining that it is his special blend, made somewhere further north. When everyone is comfortable, and the bodyguards have taken up unobtrusive positions behind you, he begins to talk.

"One of my men is missing. We don't think he's dead, because he was too valuable to kill. We think some other group in town has grabbed him, but if we don't get him back, the whole town will probably be overrun by these damn



death machines that have started to appear. He's the only one in town with the scientific know how to fight them. For example, he's the one who thought of the landmines, and they've destroyed more robots than anything else in town."

Brygo reaches into his desk and brings out a drawing of a rather ordinary looking man. "This is Finster," he explains. "He came to us about a year ago from the Wasteland to the east. He was the greatest hand-to-hand fighter we'd ever seen and he also seemed to know a lot about the science from before the War. He didn't remember where he came from — at least, that's what he told us. I quickly made him my right hand man.

"When we began to hear rumors of death machines coming out of the west, and especially when the first of them reached the Vegas borders several weeks ago, Finster grew frantic. He began to talk crazy, about how all life was in peril, and how only he could save us. He said he needed special equipment, and that someone near Vegas should have it. I should have put a guard on him then, but instead I decided to send Ace out to look for help. One night Finster disappeared. We've been looking for him ever since, but without success. Now I've lost my best man, and things are getting worse. Newer and stronger robotic death machines are appearing all the time. If we don't find Finster soon, even a fortress like this may not be able to hold out. Go see Charmaine in the Mushroom Church. Tell her I sent you and she may be able to help."

You nod. "Yeah. We've tangled with these death machines before, and whoever is making them has gotta be stopped. Got any clues?"

"There are two other power groups that we know of here in Vegas. Fat Freddy runs the criminal element. He'd like to take over my position. Then, there's also the Servants of the Mushroom Cloud — religious fanatics who won't be happy until every person in Vegas has been converted to their own poisonous religion. There may be others. Vegas is a big town. But those are the ones we most suspect. You get Finster back in one piece, and I'll pay you \$20,000 and give you command positions in my special forces. What do you say? Will you do it?"

The Desert Rangers huddle for a few minutes. From the veiled looks and secret gestures you've intercepted between Brygo and his men, it's obvious that the only way you'll get out of this room without a fight, is to take the assignment. Besides, your curiosity has been aroused. You are sure that Finster knows a lot more than he has told Brygo. If you want explanations, he's the man you'll need to see.

"All right," you tell the Boss, "we'll find him if he's findable. We may have to leave Vegas to do it. In the meantime, you try to hold out here."

The Big Boss stands up, shakes your hands, and wishes you all luck. Then he shows you the way out.

132) A growl rumbles from the bartender's throat. "The Martians forced all the sick ones out, to prevent the spread they said, but it just leaves them to die without help."

133) Each of you mans a gun station as the fighter bursts from the flaming hanger. Fingers tighten on triggers and massive energy pulses coax sour, ozone vapors from the atmosphere. You blaze away at the swarm of enemy fighters whirling around you. Your shots blast the Serpioid ships apart, but the horde of them looks too great for even you to defeat.

Suddenly the fighter lurches to a stop as a blue-green light bathes it. The wings disintegrate and Finster screams, "Tractor beam. Their command ship has us!"

134) "That's a brilliant plan!" Finster exclaims. "You'll get a promotion for that one!"

In accordance with your plan, he cuts the engine back and the tractor beam drags you quickly toward the floating Citadel that is the Serpioid flagship. Then as you grow close, Finster punches the afterburners and your ship, a fuel-laden bomb, dives in at the flagship.

"Hope your force field holds, Irwin," you laugh.

He swallows hard. "My power level is too low. We're going to die!"

135) Finster huddles with the rest of you in the corridors of the flagship. "If not for your quick thinking and linking my power belt into the fusion engine on the ship, we would have died. Now we've crippled the flagship. We have won!"

"No," you remind him. "It won't be over until your sister is dead!"

136) The darkened cell reeks of decay. You take a step inside and feel something slick on the cell's floor. You stoop and touch it, then recoil as if burned. The empty cell is full of blood!

137) The bartender sighs. "He was working in the base as a janitor. Now he's real sick."

138) A squad of Serpioids fills the hallway. "Come, Rangers," the leader invites, "Come and die."

139) High/Low is a game played with two dice. The player rolls a die and then the dealer rolls a die. If the player rolled higher than the dealer, he wins. The bet is \$10 per roll.



140) "He wandered in from the desert to study here. He talked with Finster but got sick before he got a job."

141) Snake Squeezins drip off the Hobo's chin as he drains the bottle. His eyes grow distant and his voice drops an octave. "To the mother who speaks in riddles comes a child of promise. Aid her and aid justice."

142) You stoop and recover your African Throwing Knives from the Serpioid bodies. You grin at Finster. "I'm going to skin one of these things, someday, and make me a pair of boots."

143) You unceremoniously rip the bracelet from Hewey's limp wrist. Rubbing it against your chest several times to remove the blood, you see "13" engraved on it.

144) You can hardly believe your eyes. Here, in the middle of the Guardian Citadel's fourth level, you stand before the object of five year's search. You remove your gloves and gently run your hand over her belly, fighting the temptation to throw yourself entirely against her. Slowly, you take several steps back. Unable to resist it any longer, you blurt triumphantly to the crew, "The Titanic! What a find!"

145) This paragraph can be reached from no place in the whole adventure. We know who you are, and we will get you for reading this paragraph. Expect it most when you expect it least.

146) The bartender leans forward. "Darwin was a science base a long time ago. Supposed to be hush-hush, but I grew up in its shadow, so...."

147) You flip the lifeless Hewey onto his back with the toe of your boot. After you rummage through his pockets, you start removing his jewelry, having a particularly hard time working the ID bracelet over his swollen hand. You finally separate it from the dearly departed with a hard jerk that pops the bracelet off. Flipping over the bracelet, you read only the etching of "11."

148) The Hobo lowers the now empty bottle of Snake Squeezins and stares at you with glassy eyes. "Destroy the wombs and destroy the threat." He then passes out.

149) "Hi. They call me Crumb," he says with a nod of his head. After he exchanges handshakes with everybody, he tells you "See Faran Brygo. He's my boss. Be sure to use the password CLOVER." As you leave, he yells, "Tell him I sent you!"

150) "Where did you find that? Oh my god, he must be dead. The Bloodstaff was stolen from here and I'll generously reward you if you find it and bring it back. Last I knew he was going back to downtown Needles."

151) Your mouth dries instantly. Perched within a weightless bubble of blood, Finster's sister laughs derisively. "Come so far just to die. Poor little men. Your world is lost."

152) The hastily inhaled Snake Squeezins dull the Hobo's eyes and deepen his voice. He tells you, "A body is only a box to keep your mind in."

153) "Not by a long shot," you scream back at her. You flick the charging level of the needle rifles you found earlier. "Eat hot slivers of death, witch." The deafening roar of your assault swallows any comment she tries to offer.

154) As you gently thumb through the brittle pages of the little black book, you notice a list of names and phone numbers, some of which have four stars next to them. At the bottom of the last page you notice some unusual text: "The launch code is ATOM."

155) You unceremoniously rip the bracelet from Dewey's limp wrist. Rubbing it against your chest several times to remove the blood, you see "16" engraved on it.

156) The Snake Squeezins vanish into the Hobo faster than water evaporates in the desert. The Hobo smiles quizzically, his eyes get a distant look, and he burps. "Trust the one born beneath the battlefield."

157) Finster and his sister stand over your dead bodies. "The fools should have realized," she says, "those were my weapons. Having them explode when used against me is easy."

Finster smiles. "They were more foolish than that, Lucretia. They actually trusted me." The twins' laughter echoes in your dying ears for an eternity.

158) "Where'd you get that ring?" the detective demands. "I think his Holiness is looking for that thing."

159) She beckons you to come nearer, the shining three-inch red nail on her index finger mesmerizing you closer and closer. Pushing the hair away from your ear, she whispers, "Ugly's bomb disarm code is 31-17-54-07-99."

160) Snake Squeezins lubricate the Hobo's throat and loosen his mind to travel places unknown to the sane. "Man before wife, save a life."

161) You study the torn piece of paper in your hand. Originally written in red ink, the text has turned into large fuzzy blotches of pink. Though mostly unreadable, you make out the word MUERTE followed by HIDEOUT: THANATOS, but THANATOS has been scratched out and MORS has been written under it.



162) The coppery-skinned youth smiles. "I come from the Junkyard Village. My father is the Junkmaster and he'd be very grateful if you would return me to my home." He looks down at his feet. "I understand, though, if you do not want to take me home. You are the mighty Desert Rangers who have destroyed the Guardians of the Old Order, so you don't need any help. Still, my father knows where your enemy lairs."

## Command Summary

### Game Play

**IMPORTANT:** *Wasteland* is a dynamic game and it's very important that you understand how it saves and keeps track of the game. The game changes as you play and updates changes to the disk **permanently**. If you take an item, it won't be resurrected just because you leave and return.

The game takes place in many locations. As you explore, you'll often be asked "Enter New Location (Y/N)?" If you answer "yes" the game will save any changes to that location, your party's status, and become your new saved game locations. If you switch to another location to view a disbanded party, the statuses of **all** parties are saved. You should Save the game before ending each session of play. Then when you go to play again you can pick up where you left off. However, if your computer has somehow shut down before you could Save, the computer will search for the last place it saved. This way, you're unlikely to lose any important recent acquisitions. What can you do if a character dies? **DO NOT ENTER A NEW LOCATION OR SAVE THE GAME!** Turn off your computer and reboot, and your character will live again, but without anything they acquired since you last saved. If all the characters die in the midst of general carnage and mayhem, your computer will state the obvious: "Your life in *Wasteland* is over." Don't get depressed, just reboot and the game will return your characters to either the last time you saved or the last time the game map changed. (This assumes, of course, that there's someplace to return to.)

### Time and Distance

*Wasteland's* maps vary in scale. The desert map contains the city maps which in turn contain maps of buildings and underground locations. In combat, distances may seem a bit off for the map you're on, but these are tactical distances valid for combat only.

Because the maps differ in scale, time passes differently on them. A single keystroke will move you one space in both the desert and in a building, but the amount of time each move takes is different. Time passes more quickly during overland travel, which the game takes into account for healing and deterioration purposes. And remember that time passes for both the main party and disbanded characters. If you send a disbanded character off to find a doctor for an injured comrade, that comrade will keep on bleeding.

If you want time to pass without moving your party, press <ESC> or place the mouse icon directly on your party and press the mouse button. If you wish



time to pass more quickly, hold down the <ESC> key or keep the mouse button depressed.

### Reviewing Messages

Wasteland involves a great deal of text. This text includes descriptions of your surroundings, descriptions of non-player characters, clues and references to the *Wasteland* paragraph section included in this manual. If you wish to refer back to or review a previous message, press the **Pg Up** key and keep it depressed until the desired message appears. To return to the most recent message, press the **Pg Down** key and keep it depressed until that message reappears.

### Selecting Options

Whenever you need to select an option, press the first letter in that option (**unEquip** if the exception; in this case press **E**) or click on it with your mouse.

Whenever you need to select an item, skill or attribute from a list, press its number or click on it with your mouse. To scroll through a list use the up and down arrows, the right or left arrow, the **I** key to scroll up or the **K** key to scroll down, or use the mouse to click on the next option or click on the up or down arrows on the right side of the option window.

### Movement Commands

There are three ways to move your party: Use the cursor keys, the mouse, or type **I** to move up, **J** to move left, **K** to move down or **L** to move right. When you use a mouse, a directional arrow will appear on the screen pointing forward, left, right or backward. Move the mouse in the direction you want to go until the directional arrow points in that direction. Then hold down the mouse button to move in that direction. The **Spacebar** toggles the view of the party roster on and off.

### Ranger Center

The following options appear at the bottom of the screen when you're at Ranger Center.

- Create** Creates a character
- Delete** Deletes a character
- Play** Begins Play outside Ranger Center

### Non-Combat Commands

Except during combat, you can use the following commands by pressing the first letter of the command or clicking on it with your mouse.

- Use** Use a skill, item or attribute.
- Enc** Simulate an Encounter. This calls up combat commands, which you can use to initiate combat or use the Hire command to hire a non-player character into your party.
- Order** Establish a new party marching Order.
- Disband** Disband the party into two or more groups. This command can also be used to permanently dismiss a Non-Player Character from your party.
- View** Alternate the View between two or more groups.
- Save** Save the game. When you use the Save command, the computer will ask "Save Game(Y/N)?" If you answer "yes" the computer will save the game at that point and ask "Quit Game (Y/N)?" If you answer "yes" the computer will return you to the DOS screen, and if you answer "no" the computer will continue the game. If you answer "no" to "Save Game (Y/N)?" the computer will still ask "Quit Game (Y/N)?" If you answer "no" the computer will continue the game. If you answer "yes" the computer will return you to the DOS screen, and the next time you reboot the game, it will start at the last point you saved.
- Radio** Radio Ranger Center to see if any party members have earned promotion.
- Print** Prints party information when the roster is displayed.
- <SHIFT>-#** Call up the Use command for a specific character.
- <CONTROL>-R** Reorder items and skills for a selected character when those menus are displayed.
- PgUp & Pg Dn** Scrolls through the messages at the bottom of the screen.



## Combat Commands

Note: Some weapons have a limited range in combat situations. Contact weapons, such as knives, axes, fists, etc., are ineffective against opponents more than 14 feet away. Attacking opponents more than 14 feet away requires projectile weapons, such as throwing knives, pistols, rifles, etc.

When you engage in battle, choose from the following options by pressing the command's first letter or clicking on the command with your mouse.

<b>Run</b>	Move party or individual character one space.
<b>Use</b>	Use a skill, item or attribute.
<b>Hire</b>	Hire a Non-Player Character to join your party.
<b>Evade</b>	Evade an enemy.
<b>Attack</b>	Attack an enemy.
<b>Weapon</b>	Change Weapons.
<b>Load/Unjam</b>	Load and/or Unjam a weapon.
<b>&lt;SPACEBAR&gt;</b>	Show map of immediate area during combat.
<b>&lt;CONTROL&gt;-A</b>	Show list of enemy groups and their distance from the party. This will only work with player characters, not hired NPC's, and only when your foes are within range of your weapons.
<b>&lt;ESC&gt;</b>	Cancels commands.

To speed the combat scrolling rate, press the up arrow key on the keyboard or click on the "fast" command on the screen with the mouse. To make it slower, press the down arrow key on the keyboard or click on the "slow" command on the screen with the mouse.

## Viewing Characters

Enter a character's number to view their statistics. The options you can use in this mode are:

### *From the first screen*

This screen shows a character's attributes:

<b>Pool</b>	Pool all the party's cash and give it to the character you are view-ing.
<b>Div Cash</b>	Divide cash evenly among the party.
<b>&lt;ESC&gt;</b>	Cancels commands.

(Press <enter> to go to the next screen.)

### *From the second screen*

This screen shows what items the character has. Enter an item number and the following options will appear:

<b>Reload</b>	Reload weapon. (Only appears if you choose an ammo clip for the currently Equipped weapon.)
<b>Unjam</b>	Unjam weapon. (Only appears if your currently equipped weapon is jammed.)
<b>Drop</b>	Drop an item.
<b>Trade</b>	Trade an item.
<b>Equip</b>	Equip or unequip an item.
<b>&lt;CONTROL&gt;-R</b>	Reorder items.
<b>&lt;ESC&gt;</b>	Cancels commands.

When prompted Y/N, press Y or <enter> to accept the option.

(Press <enter> to go to the next screen.)

### *From the third screen*

This screen shows the character's skills.

<b>&lt;CONTROL&gt;-R</b>	Reorder skills.
<b>&lt;ESC&gt;</b>	Cancel commands.

## Macro Functions

Macro functions condense the several key strokes needed to give certain commands into one key stroke. To create a macro function, press <control> and any one of the function keys, F1 to F10, simultaneously. A message, REC.MAC. (with a number from 01 to 10 corresponding to the number of the function key you are pressing), will appear in the upper left corner of the screen; when it does, release the <control> and the function key again, the message in the upper left corner of the screen will vanish and the macro function will have been created. Pressing the appropriate function key thereafter will repeat the entire command or series of commands. (Example: If you want time to pass more quickly, press <control> and F1 and then release them when REC.MAC.01 appears in the upper left corner of the screen. Now press <ESC> several times, and then press <control> and F1. Every subsequent time you press F1, time will pass as if you had pressed <ESC> several times. A macro function can be erased by pressing and holding down <control> and pressing the appropriate function key twice.



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*Interplay*<sup>TM</sup>



# Battle Chess®

There is a darkness over the battlefield. The wind sighs gently and there, in the distance, comes the flash of lightning and the rumble of thunder. With a sudden gust of wind, your warriors appear: the King, the Queen, two each of Bishops, Knights and Rooks, and before them all, a row of Pawns. Waiting, your King turns to you, ready to order his servants forward to their deaths in your battle to rule the field. Yet you hesitate. In that moment, you hear the clank of armor as the wind grows stronger, and somewhere nearby, there comes the sound of metal upon metal as one of your warriors draws his blade, impatient for the coming slaughter. Suddenly, the thunder crackles overhead and lightning flashes shadows upon the checkered board. The time has come. There can be no more delay. The storm is upon you, and so too the battle. You make your choice—a Pawn marches forward against the darkness opposing you. And here **Battle Chess** begins...

*This manual includes  
the basic rules of chess,  
the movement patterns  
of each piece, some  
simple suggestions to  
help you win, and an  
explanation of the  
different phases of the  
game.*

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# Welcome

We at Interplay thank you very much for purchasing **Battle Chess®**. We welcome your comments on all of our titles. If you would like to write to us, our address is:

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Technical Support (714) 553-6678

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## BATTLE CHESS Reference Information for IBM/Tandy & 100% compatibles

From the hard drive (C:, D: —the hard drive is where Battle Chess is installed)

1. Type: `CD\CHESS <ENTER>`.
2. Type: `CHESS <ENTER>`.
3. There are several options that you can use after you type `CHESS` but before you press `<ENTER>`.
  - A. If your modem is in COM2:, type `CHESS /COM2 <ENTER>`.
  - B. If your mouse is in COM1:, you must use the COM2 option (e.g. `CHESS/COM2`).
  - C. If you wish to use the keyboard, or are having problems (screen blinks, flashes or is frozen) with the mouse, type `CHESS /KEYB <ENTER>`.
  - D. If you have a SoundMaster card use `CHESS /SOUNDMASTER` option. To adjust the volume of your SoundMaster card use `/Vxxx`, where `xxx` is a number from 0 to 255 for the volume.
  - E. If you have an Adlib or Sound Blaster card, use the `/ADLIB` option.
  - F. You can string options together by separating them with a space (e.g. `CHESS /KEYB /COM2`). This selects the modem in COM2: and key board control.

## Starting the Game

The title screen will appear as the game loads. If you have a sound card and are using the VGA version, the music will still come from the internal speaker (other sounds will come from the sound card). Press `<ENTER>` to get past the title page. At the title page, you can press `F1` to see a list of any recent changes or revisions.

**IMPORTANT!** — Once the board comes up, you will see a window in the center of the screen. The window will have two chess players and a chess move from a specific game in the back of the manual (appendix A, starting on page 46). Find the proper game and type in the correct move, either Black's or White's, exactly as printed, then press the `<ENTER>` key. For example, if prompted for Black's move #17 in Bird-Morphy, London 1858, you would type `RxBP!!` then press `<ENTER>`. The game will finish loading after you correctly type the move. This is your code for loading **Battle Chess** — it will not load the historic game.

## Movement

### Using Keyboard:

To move your chess pieces, use the arrows to position the flashing square under the piece you want to move, then press `<ENTER>` to select it. Select the desired destination square by using the arrows and press `<ENTER>`. You will notice that legal moves are flashing blue squares and illegal ones are flashing green. You can also move the flashing square by using chess notation. For example, to move the Knight you would type `B1 <ENTER> C3 <ENTER>`.

### Using Mouse/Joystick:

To move your chess pieces, use the mouse/joystick to position the flashing square under the piece you want to move, then press the left button to select it. Select the desired destination square by using the mouse/joystick then press the left button. You will notice that legal moves are flashing blue squares and illegal ones are flashing green. Pressing `ALT-J` will center you joystick.

## Battle Chess Menus

### Using Keyboard:

Press the `F1` key to bring up the menus. Use the arrows to switch between the menus and highlight an option. Press the `<ENTER>` key to select it. Press the `ESC` key to exit without selecting. **Note:** `F1` Key disabled in mouse/joystick mode.

### Using Mouse/Joystick:

Press the right button to bring up the menus. Keep holding the right button down as you move the pointer over menu titles and the



appropriate options will highlight. Move the pointer down to the option you desire and when the option highlights, release your hold on the right button. The four menus contain the following options:

**DISK:** Load Game, Save Game, New Game, Set Up Board, Quit.

**MOVE:** Force Move, Take Back, Replay, Suggest Move.

**SETTINGS:** Sound On/Off, 3-D Board, 2-D Board, Human Plays REd, IBM Plays Red, Modem Plays Red, Human Plays Blue, IBM Plays Blue, Modem Plays Blue.

**LEVEL:** Novice, Level 1 ... Level 9, Set Time.

## Menu Options Explained

The **Battle Chess®** menu bar is normally invisible so you can see the whole chess board.

### File menu

#### Load Game:

If you've saved a game before, this option recalls the game and picks up where you left off. After selecting **Load Game**, the **Load** window will then appear, displaying a list of your saved games. Select the game you wish to load by double-clicking with the mouse or by using the arrow keys and pressing **<ENTER>** if you don't have a mouse. The game will load with its saved settings.

#### Save Game:

Pick this option if you want to save a game to disk while the game is in progress. The **Save** window will appear. Choose a slot with the mouse or the arrow keys, type a name for the game you wish to save, and then press the **<ENTER>** key.

#### New Game:

This option lets you start a new game. If the game you're playing is too grim, you can give it up and start over with this option.

#### Set Up Board:

This option lets you set up games for testing strategies or for playing classic chess problems. **Set Up** is performed on the 2-D board with the additional chess pieces arranged vertically on each side of the board. Any of the pieces can be selected and moved into any position by clicking on them with the mouse. Keyboard users: To select a piece on

the side of the chess board, press the F3 key, then using the arrows, choose a specific piece, and press the **<ENTER>** key. This will return your chosen piece to the chess board.

From **Set up**, you have three additional menu options:

**Clear Board:** Removes all pieces from the board.

**Restore Board:** While remaining in Set up, this aborts any changes you've made.

**Done:** Returns you to normal playing mode so you can play the game you've set up.

**Quit:** You've had enough. Exit to DOS.

### Move menu

#### Force Move:

If you get impatient while waiting for the IBM to make its move, you can force it to move with this option. This interrupts the computer's thinking process and makes it take the best move that it has thought of so far. This command is not instantaneous.

#### Take Back:

This option will take back the last move made by either side. You can continue to take back as many moves as you want, back to the first move you made.

#### Replay:

This option is the reverse of **Take Back**. It restores a move you have taken back. You can do this for as many moves as you have taken back.

#### Suggest Move:

Want a hint for your next possible move? This option will give you that hint. Flashing highlight will appear on a square occupied by one of your pieces and the suggested destination square.

### Settings menu

**Sound On/Sound Off:** Turns music and footstep sounds on and off.

**3D Board/2D Board:** Switches between the 2D board, which is a standard chess board without animation, and the 3D board, where the pieces move and fight with animation.



**Human, IBM, Modem Red:** You can select only one of these options at a time. The selected option tells the computer who plays the Red pieces. (Of course, "Red" in **Battle Chess®** is equivalent to "White" in regular chess.)

**Human, IBM, Modem Blue:** You can select only one of these options at a time. The selected option tells the computer who plays the Black pieces. ("Blue" in **Battle Chess** is equivalent to "Black" in regular chess.)

To watch **Battle Chess** play itself, set both colors to "IBM". To play against a friend using the same computer, set both colors to "Human." To play against a friend on a different computer, see Step by Step Modem Play Instructions, below.

### Level menu

Only one Level may be active at a time.

**Novice:** Sets the computer to be at its easiest to beat. Novice level will take the shortest amount of time to think and will occasionally make some critical mistakes.

**Levels 1 to 9:** The higher the level, the more time the computer will take to think. More time means that **Battle Chess®** has more time to find a better move and will correspondingly play a better game of chess.

#### THINKING TIME PER LEVEL

Level	Avg. Thinking Time/Move
Novice	Special
1	5 seconds
2	10 seconds
3	20 seconds
4	40 seconds
5	1 minute, 20 seconds
6	2 minutes, 40 seconds
7	5 minutes, 20 seconds
8	10 minutes, 40 seconds
9	21 minutes, 20 seconds

**Set Time:** If you wish, you can set **Battle Chess** to think for any amount of time. The number you enter will be the maximum amount of time **Battle Chess** will think, from 1 minute to 10,000 minutes. **Battle Chess** will move before this time limit is up.

### Shortcut Keys

If you don't want to use the mouse to select the menus, certain shortcut keys are available in combination with the **ALT** key. They are as follows:

<b>ALT-F</b>	Force Move
<b>ALT-T</b>	Take Back
<b>ALT-R</b>	Replay
<b>ALT-M</b>	Suggest Move
<b>ALT-S</b>	Toggle Sound On/Off

### Playing Battle Chess by Modem

You can play **Battle Chess** against a distant opponent if each of you has a Hayes-compatible modem hooked up to your computer. If your modem is properly connected to either COM1: or COM2:, as shown in your modem manual, there are 3 steps to start playing over the modem with **Battle Chess**:

1. Arrange with your opponent who will play Red and who will play Blue. After you've agreed, both of you should load **Battle Chess** and set your opponent's color with the "**Modem Plays Blue**" or "**Modem Plays Red**" menu option. Hang up the phone on both ends before continuing.

2. One player must set his modem to auto-answer mode. You can do this by pressing **F2** then typing: **ATS0=1** and pressing **<ENTER>**. (That's a zero, not the letter "O").

3. The other player must call the player whose modem is set to auto-answer. To dial a number, press **F2** then type: **ATDT555-1212** Substituting the correct phone number, and press **<ENTER>**. You can use any phone number with the **ATDT** command, including area codes. Your modem will pick up the phone and dial the number, and if all goes well, it'll then connect with the modem on the receiving end. If you get this far, you're set; you can start your chess game. When you move a piece, that move will happen on your opponent's end as well as your. Not that after two players are connected, the menu options **New Game**, **Set Up Game** and **Load Game** will send an entire new chess board to both sides, discarding the current game.

When you set one player to modem you can send text to your modem or opponent by pressing the **F2** key.



This will bring up a dialog box in which you can enter a line of text. The window will disappear when you finish with <ENTER> and the line of text will be sent. This is the way you control your modem in **Battle Chess**, using the modem's AT commands, and it is also the way you send messages to your opponent once you are connected. A window will pop up on your opponent's screen with your message. After your opponent dismisses this window, the game can continue. You can receive these messages at any time except when a window is open on your screen. If you type modem commands in this way, the modem will act on them. See your modem manual for details on AT commands. There are two steps to break the connection and hang up the phone. First press F2 and type: +++ (three plus signs), then press <ENTER> and wait a moment. This will get your modem's attention. Then press F2 and type: ATH and press <ENTER> to tell your modem to hang up. This will close the connection between two players. **Battle Chess** communicates at 300 baud with 8 bits and no parity.

## Playing Battle Chess with Null Modem Cables

If you and an opponent have two computers, you may play with one person at each computer. Hook up a null modem cable between the computers' serial ports. Then one person should pick "**Modem Plays Blue**" and the other "**Modem Plays Red**". You can proceed to play as if you were connected by modem. The only difference is that you never need to type any dialing commands.

## Playing Battle Chess®

### Movement

The white pieces (colored red in **Battle Chess**) move first. To move a piece, click on *the square the piece stands on* with the left mouse button, and then on the square you want to move to. If the destination square does not flash when you point to it, then the piece cannot legally move there. If you change your mind after clicking on a piece's square and you want to move a different piece, you can click again in the piece's square to de-select it and start over.

After the piece walks over to the square you select, it will be Black's turn. (In **Battle Chess**, the black pieces are colored blue.) If your opponent is a human, use the same technique to move the piece you wish. If your opponent is the computer, it will think for a few seconds (depending on the Level menu) and then move its chosen piece.

Play then alternates back and forth between Red and Blue until there is a checkmate or stalemate, ending the game.

### Pawn Promotion

When a pawn reaches the eighth rank, a window will appear in the middle of the screen. Click on one of the pieces in this window to promote your pawn.

### En Passant

To perform this uncommon move (as discussed in the manual on page 21), move your pawn to the square directly behind the enemy pawn. The pawns will know what to do after that.

### Castling

If it's legal to do so (as discussed in the manual), you may castle by moving your King two spaces to his destination square. The rook will know what to do on its own.

### Check

When your King is in check, the cursor will change to a "check" icon. It will change back to normal when the King escapes check.

### Checkmate

When the King is in check and cannot escape, checkmate occurs, as discussed on pages 24-27 of the manual. When this happens, the piece that forced the King into checkmate will automatically move and capture the King.



# Basics of Chess

The goal of playing a game of chess is identical to that of many other games: specifically, defeating your opponent. In chess, this is done by placing your opponent's King in checkmate. Every move you make should be for this goal and to prevent your opponent from doing the same to you!

## The Basic Basics

Here are the rules of chess in a nutshell:

- Two opponents play against each other. One player is usually White and the other Black. In **Battle Chess®** Enhanced CD-ROM, the White pieces are colored red, and the Black pieces are colored blue.
- Each player has one King, one Queen, two Rooks, two Bishops, two Knights, and eight Pawns.
- The object of chess is to checkmate your opponent's King.
- The White player always moves first and then the two players alternate moves. You must move when it is your turn.
- You may only move one piece per turn (with the exception of castling; see *Castling*) A move is when a piece moves from one square to another square. Each kind of piece moves in its own individual

*Chess is a sea in which a gnat may drink and an elephant may bathe.*

*- Indian Proverb*

way, described in *The Individual Pieces* section.

- No piece (except the Knight) may jump over or pass through any other piece on the board when it moves. Only one piece can be on the same square at a time.
- Any piece may capture any of the opponent's pieces by landing on the same square with it. The captured piece is removed from the board and is out of the game. You may only capture one piece per turn.
- When an opponent's piece threatens the other player's King, meaning that piece could capture the King on the next move, the King is said to be in "check."
- If your King is in check, you have three options: One, you must move your King out of check; two, block the attack with another piece; or three, capture the piece putting your King in check. If you cannot escape check in any one of these ways, the King is in "checkmate," you lose, and the game is over.



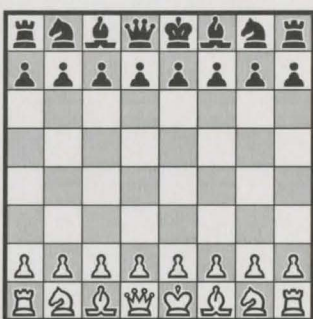


Figure 17: Initial positions.

## The Pieces

In **Battle Chess®**, your pieces will appear as in Figure 17. Read *The Individual Pieces* for their characteristics.

## The Board

As you can see by looking at your screen, the chessboard consists of 64 alternating dark and light squares, 32 white and 32 black. For the purpose of this manual, the light squares and pieces will be referred to as white and the dark as black to match traditional chess notation. The squares are arranged in 8 rows and columns. When you start up **Battle Chess**, all the pieces are in their starting positions. All chess games start from this initial position.

## Movement

In Chess, White always moves first. This means that the player controlling the White pieces moves one White piece for their first turn. The Black player moves next, also limited to one move for one piece. The actual game itself consists of the players making a series of alternating moves, one piece at a time. White first, then Black, then White, then Black, and so on until the end of the game. The only time that a player may move more than one piece per turn is during castling (see *Castling*), and this may occur only once per player per game.

## Movement Restrictions

With the exception of the Knight, all chess pieces must move in straight lines. Some chess pieces may move *on the rank*, that is, in any straight line across the board (see Figure 18a). Other pieces may move *on the file*, that is, in any straight line up and down the board (see Figure 18b). And there are other pieces which move *on the diagonal*, or in any straight line of squares that meet only at one corner (see Figure 18c). Some pieces may move using a combination of these: on the rank, on the file and/or on the diagonal.

The only restriction on this movement is that you cannot move your pieces through or into a square already occupied by another one of your pieces. The exception to this restriction is the Knight, which can move through or over pieces, but cannot land in a square already occupied by a piece of his own color or the opposite color unless he intends to capture it. You can move a piece into a square already occupied by one of your opponent's pieces provided you have an open line of attack. This is your primary method for capturing an opponent's pieces. Specific methods of attack will be covered under each individual piece description.

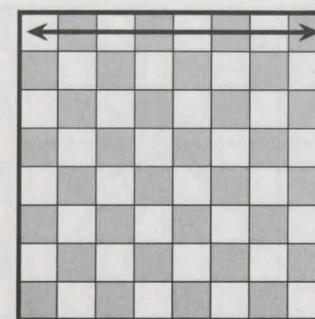


Figure 18a: Moving on the rank.

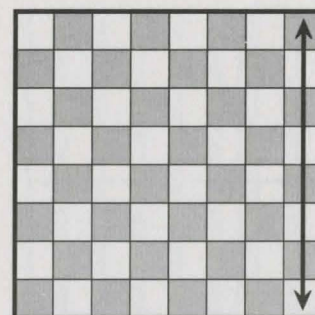


Figure 18b: Moving on the file.

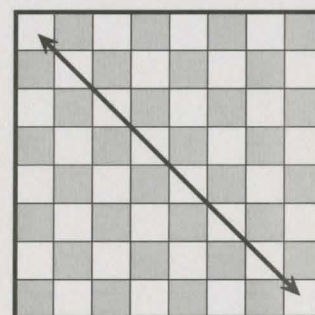


Figure 18c: Moving on the diagonal.



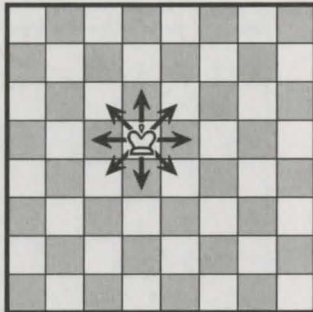


Figure 19: The King's range.



## The King

The King is your most important piece. As noted above, once he is *checkmated*, the game is over. The two primary goals of your game, then, will be to protect your King

from being checkmated and to put your opponent's King in checkmate instead. You will do this by using a combination of defenses and attacks by your various pieces. Without them, your King is practically helpless.

With the exception of castling, your King can only move one square at a time in any one direction (see Figure 19). **Under no circumstance may your King move into check, meaning your King may never move directly into an open line of attack from an opposing player's piece.** If you did then you'd lose the game. This does not mean, however, that your King is completely defenseless. If there is an enemy piece directly adjacent to your King, you can use him to take that piece, provided that you're not moving him into check. This is the only way you can use your King to directly attack another piece. The King is not a piece intended to be used heavily in offense. In fact, it's fairly safe to say that if you're reduced to relying heavily on the King's offensive capability early in a game, things are getting pretty grim. Toward the end of a game, however, both sides have usu-

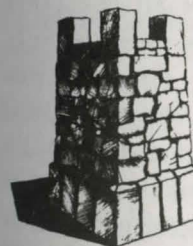
ally been reduced to a handful of pieces, and at this time the King's attacking power can be very useful. Generally speaking, you should strive toward successfully defending the King while carrying on your offense with the other pieces, and with this balance of power you'll have a much better chance at victory.



## The Queen

Like your King, your Queen can move or attack in any straight line in any direction. Unlike your King, however, your Queen can move as many squares as she wants, provided there is an open path (see

*Movement Restrictions* and Figure 20a). No other piece has such a wide range of movement, which makes the Queen your most powerful piece. Even so, don't be tempted to overuse or rely too heavily upon her. As you will see, a good game of chess is won using a combination of pieces, and over-reliance on any one piece is an almost guaranteed path to defeat.



## The Rook

Your Rooks (each side has two) are restricted to rank and file movements only (movement across the board or movement up and down the board). Like the Queen, either Rook can move from one side of the board to

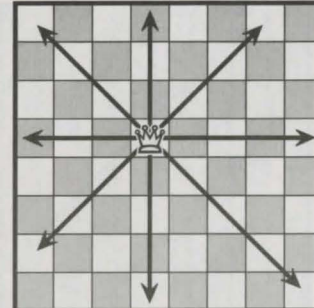


Figure 20a: The Queen's range.

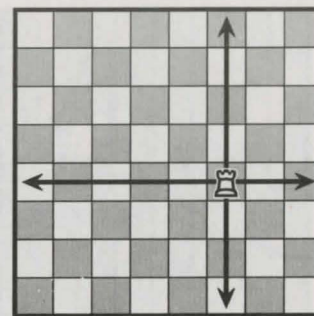


Figure 20b: The Rook's range.



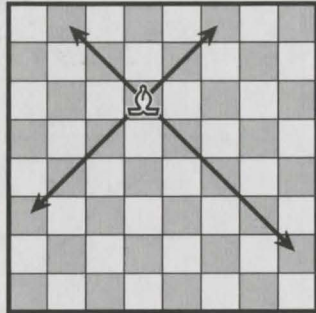


Figure 21a The Bishop's range.

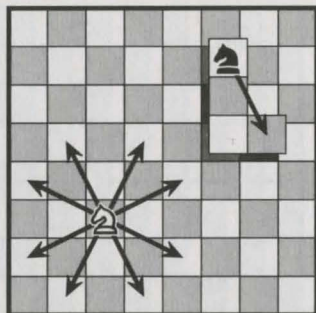


Figure 21b: The Knight's range and L-shaped pattern.

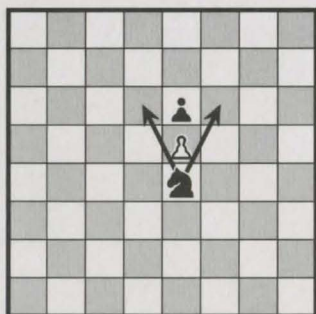


Figure 21c: The Knight ignores pieces of both colors in its path.

the other during a turn, again provided the rank and/or file is clear of obstructing pieces. Because of this movement capability, your Rooks are considered second only to your Queen in terms of power (see Figure 20b).



## The Bishop

Your two Bishops are restricted to diagonal movement only. For instance, provided that you have an open path, you can move a Bishop from the lower left corner of the board to the upper right corner. Keep in mind both Bishops start on a color, one on black, one on white, and each Bishop must remain on that same color for the entire game. If you play as White, the Bishop on the left hand side of the board starts on a black square, and will always move on black squares (see Figure 21a).



## The Knight

The Knight is your most unusual piece. Rather than moving in a straight line like all the other pieces, he moves in an L-shaped pattern. Also unlike all the other pieces, he can skip over any pieces in his way. Unlike checkers, however, this does not mean that he captures any of those pieces. If there is an opponent's piece on the square where the Knight lands, only that piece is

captured. Although it should be fairly obvious, keep in mind that your Knights cannot land on a square already occupied by one of your own pieces (see Figures 21b-c and Figure 22a).



## The Pawn

The Pawn is your weakest piece, and as a result, the most expendable. This might be why you get eight of them. Pawns act as the footsoldiers or pikemen of your army, advancing slowly across the board, performing your initial attacks. They are usually the first to defend your side against your opponent's attack. Unlike any of your other pieces, the Pawns do not have the option of retreat. Pawns can only move forward, one square at a time.

The exception to one square at a time is on each Pawn's first move. It may, but is not required to, move forward two squares at that time. See Figure 23a for an illustration of Pawn movement. Each of your eight Pawns may do this once on each of their first moves.

Unlike the other pieces, the Pawn's attack pattern does not match its movement pattern. Rather, the Pawn may only attack one space at either diagonal ahead of it (see Figure 22b).

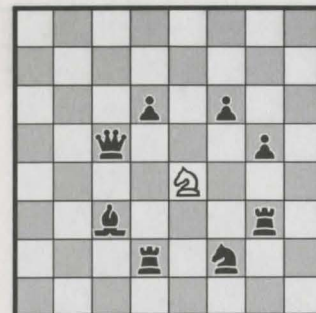


Figure 22a: The white Knight may capture any black piece.

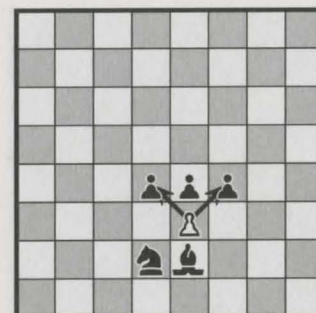


Figure 22b: The white Pawn may only capture either one of these side Pawns.



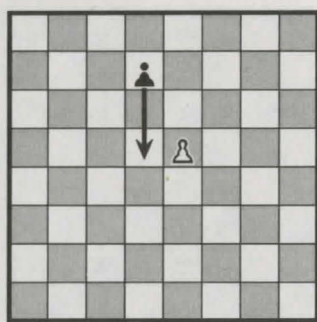


Figure 23a: Black Pawn makes its initial two-space move.

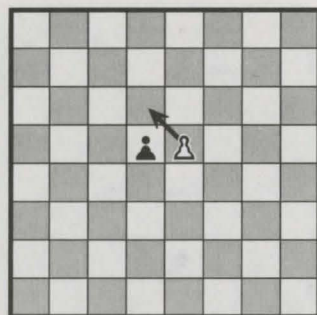


Figure 23b: White Pawn performs en passant, capturing black.

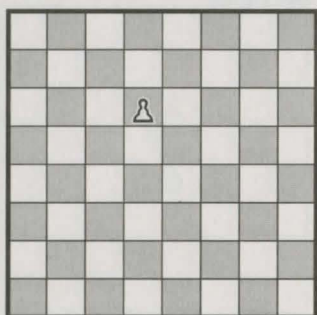


Figure 23c: Final position.

The Pawn may not attack ahead of itself. So the Pawn may never move into a square directly ahead if it's occupied by any other piece. Often two Pawns meet and are deadlocked until another piece captures one of the Pawns, or until one of the Pawns can capture a piece diagonally ahead.

### En Passant

There is another method of attack that occurs in only one situation: when an enemy Pawn moves two squares forward, bypassing one of your attacking Pawns (this can only happen on the enemy Pawn's initial two-space move). On your following turn your bypassed Pawn has the option of capturing the opposing Pawn even though it is not at a diagonal from yours. Your Pawn merely advances diagonally by one square, moving into the square directly behind the enemy Pawn (as though the enemy Pawn only moved one square), and your opponent's Pawn is captured. This move is called en passant (a French term meaning "in passing").

It is not a required move. There may be times when you will not want to take your opponent's Pawn in this situation. If you do not take your opponent's Pawn at that time, you may not repeat en passant with that same enemy Pawn. En passant only occurs when an enemy Pawn advances two squares, an event which only occurs once per Pawn in any game. Three turns later, for example, you cannot follow through an en passant (see Figures 23a-c).

### Promotion

Finally, if one of your Pawns manages to cross the entire board, upon reaching the opposite side of the board, your Pawn gets promoted to another piece. Your Pawn changes into a Queen, a Rook, a Bishop or a Knight (it's your choice as to which piece it becomes, but it must change into something.) Your Pawn may not remain a Pawn, nor may it become a King. If you somehow manage to move all eight Pawns to the other side of the board you could have nine Queens on the board: your original Queen, plus eight promoted Pawns (see Figure 24a-b).

### The Individual Importance of Each Piece

By now, you should be getting a sense of the power of each piece. The Queen is your most powerful piece. The Rook is considered next in power, and the Bishop and Knight are both in third place. Although the Knight is limited in how many squares he can move in one turn, he can still use all 64 squares of the board. A Bishop, on the other hand, can use only 32 squares maximum (remember, a Bishop always stays on his starting color), and this trade-off between mobility and the potential number of squares that can be attacked ties these two pieces at third in power. However in the end game, two Bishops are favored against two Knights or one Bishop and one Knight. Last, of course, is the Pawn with its very limited mobility. But don't forget the Pawn is able to change

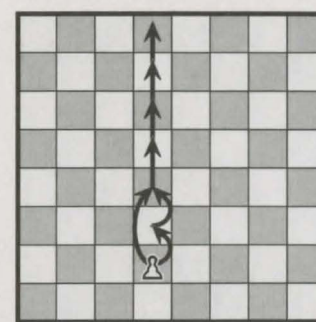


Figure 24a: The Pawn's opportunity for advancement.

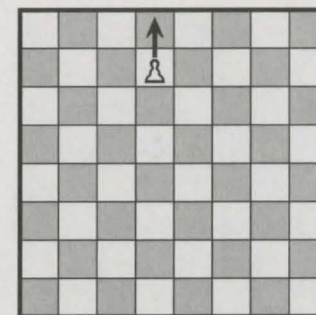


Figure 24b: A Pawn's promoting move.



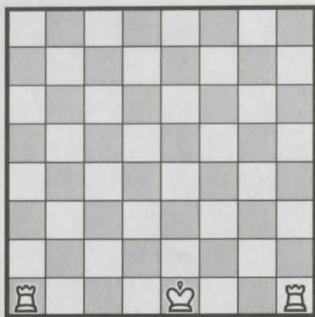


Figure 25a: White before castling.

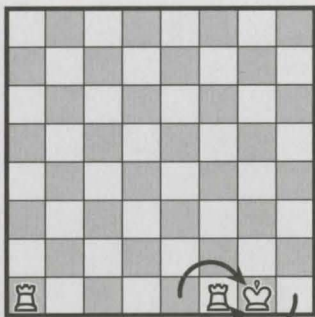


Figure 25b: Castling King-side.

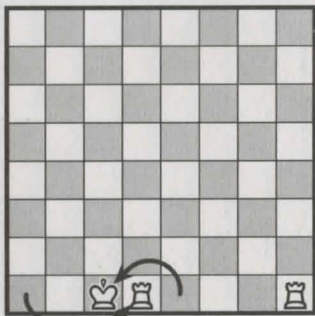


Figure 25c: Castling Queen-side.

into the most powerful piece if it can be moved completely across the board. As for the King, he is admittedly limited in power through most of the game, but as both sides lose more pieces the King's limited power becomes more useful.

A way of remembering all of this is to think in terms of points: a Queen is worth about 9 points, a Rook about 5, a Bishop or Knight about 3, and a Pawn about 1. Keeping this in mind, you can see that you would come out well ahead in power if you were able to trade a Knight for a Queen. On the other hand, the exchange of a Knight for a Bishop is ordinarily a fair trade. Keep in mind again, that there will be times when you may want to trade a high value piece for one of much lower power. For instance, if by trading a Queen for a Pawn you can set up for check-mate in the next move, then it wouldn't really matter how many points you lose in the piece transaction.

All that ultimately matters in the game of chess is whether or not you win the game. Everything else, including points, is second.

## Castling

Castling can occur only once per player per game. It is the only time a player may move two pieces during one turn, and the only time that a King may move more than one square during one turn. It is a powerful defensive move, and as a matter of good strategy, it is recommended that you castle fairly early in the game.

Castling can only occur when there is a clear path between your King and either of your Rooks. Provided you meet that and a couple of other restrictions, you may move your King two squares to the right or left, depending on which Rook you are using. That Rook is moved to the opposite side of the King. When you are finished castling, the Rook ends up closer to the center of the board which makes it more versatile, and your King is placed in an easier defended space (see Figures 25a-c).

## Castling Restrictions

Not surprisingly, there are restrictions on the use of castling. You already know one of them: There must be an open path between the King and the Rook which will be used to castle. Second, the Rook and King must not have been moved at any time during the game preceding the castling. Third, the King must not be in check, cannot move into check, and cannot move through check. If there is an open line of attack by an opposing piece on any square in between the King and the Rook, the King may not castle in that direction, even if the path is clear of other pieces. Figures 26a-c show situations in which White may not castle.

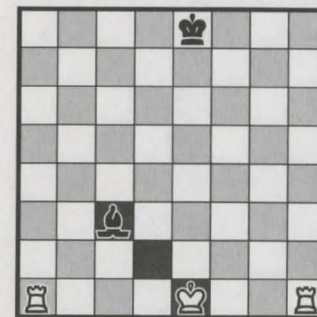


Figure 26a: You cannot castle while in check, either side.

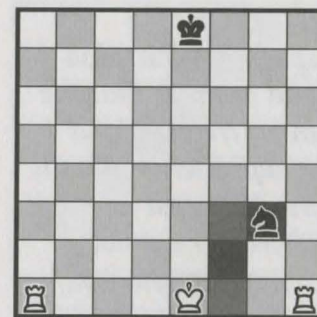


Figure 26b: You cannot castle through check (king-side) but you may castle queen-side.

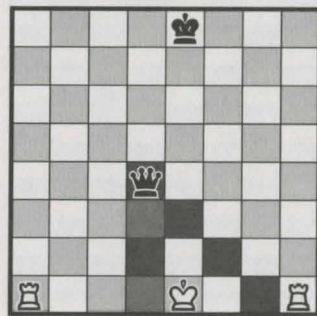


Figure 26c: You cannot castle through check (queen-side) or into check (king-side.)



*".. master chess grips its exponent, shackling the mind and brain so that the inner freedom and independence of even the strongest character cannot remain unaffected."*

*- Albert Einstein*

## Check and Checkmate

The terms *check* and *checkmate* have been used several times in this manual. Here, we will go into more detail.

Check and checkmate always involve the King because the King is the only piece which can be placed in a condition of check or checkmate. The King is the only piece which cannot put another King into check or checkmate, although sometimes he assists.

Check occurs when a King is under direct attack by an enemy piece. In the case of the Queen, Rook, Bishop and Pawn, this attack will come in a straight, unblocked line (rank, file, or diagonal) to your King. In the case of the Knight, the direct attack will be in an L-shaped pattern, possibly directly over some of your defending pieces. Keep in mind that a Queen, Rook or Bishop can place your King in check from the opposite side of the board, provided that there is an open path between the attacking piece and your King. As for the Pawn, it can place your King in check only if it is at an adjacent diagonal from your King. The only exception to this is when a Pawn actually reaches the other side of the board. At that time, as the Pawn is promoted, a King in that same rank, file or diagonal may suddenly fall into check as the Pawn is replaced with, for example, a Rook or Queen. Again, the King can only be in check at that moment if there is an open path between the King and the attacking piece. The only exception to this is the Knight, which never

requires an open path between it and any piece it is attacking.

There are three ways to escape check:

- The King may move out of the line of attack.
- Another piece may move and block the line of attack.
- The attacking piece may be captured.

You must escape check in one of these ways as soon as the King is in check. If you can't escape check the King is in checkmate and the game is over. A simple definition of checkmate: "An attack on the King which allows no possible escape."

You may never move the King into check, nor move another of your pieces so that an opened line of attack places your King in check. A piece preventing your King from being in check like this is called a pinned piece. These rules may be factors in blocking the King's escape from check so watch out for them. As stated earlier, one of your prime objectives is to avoid being placed in checkmate, while trying to place your opponent's King in checkmate.

See Figures 28a-c and 29a-c for several examples of check and checkmate:

*28a—The White Queen is checking the Black King. The Black King can move one square to the left or right to escape check, or move its Bishop between the King and Queen to block the attack.*

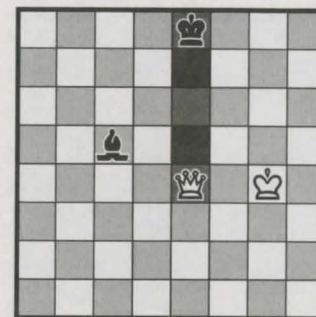


Figure 28a

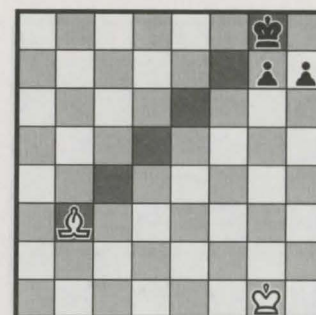


Figure 28b

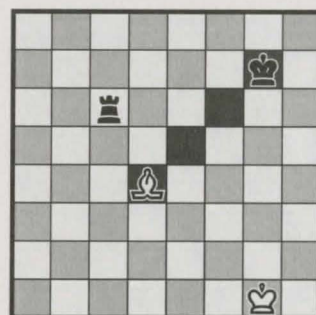


Figure 28c



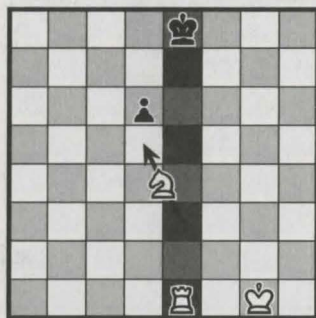


Figure 29a

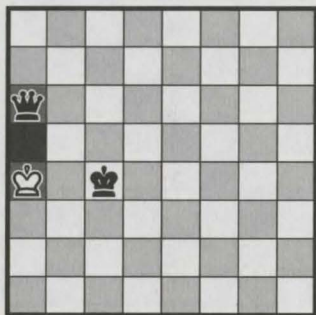


Figure 29b

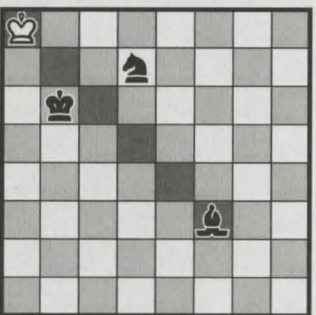


Figure 29c

28b—The White Bishop is checking the Black King. The King can escape check by moving one square to the left or right.

28c—The White Bishop is checking the Black King. The Black King can escape by moving to quite a few different squares, or the Black Rook can move to block the attack.

29a—A “discovered check.” When the White Knight moves, the Black King discovers that he has been checked by the White Rook. (The Black King can escape by moving to either side.)

29b—A checkmate of the White King by the Black Queen. The Black Queen has just moved across to QR6 (QR6 is chess notation which will be discussed next), checking the White King. Since there is no place the White King can move where he won’t be in check, it’s checkmate.

29c—A checkmate of the White King by the Black Bishop. Again, the White King cannot escape from check, so he is in checkmate.

If you wish to review the specifics on each piece before we continue, refer to the previous sections. The next part of this manual deals with chess strategy.

## Chess Notation

To show you some basic opening moves, and to show you how to study and understand other books on chess strategy, you should know the two basic forms of chess notation.

The two most popular ways to note the moves in a game of chess are called “algebraic” chess notation, and classical chess notation.

## Algebraic Chess Notation

This form of chess notation simply notes the starting and ending squares of each move. As shown in figure 30a, each square is marked with one letter and one number. Together the letter and number are used to denote the square. The first file on the left (from the perspective of the White player) is file A, the second is file B, all the way to the eighth file, file H. The bottom rank (from the perspective of the White player) is rank 1, the second is rank 2, up to the top rank, rank 8.

The lower left square, then, is square A1. The Black King is sitting on square E8 at the beginning of the game.

The chess game described on page 33 would be denoted as follows using algebraic notation:

- | WHITE         | BLACK   |
|---------------|---------|
| 1. E2-E4      | E7-E5   |
| 2. F1-C4      | F8-C5   |
| 3. D1-H5      | B8-C6?? |
| 4. H5-F7 mate |         |

In some chess books or newspaper columns you’ll see algebraic notation that leaves out the starting square in cases where only one piece could possibly move to the destination square. For instance, move 1 could be described as follows:

- | WHITE | BLACK |
|-------|-------|
| 1. e4 | e5    |

It’s OK to just say “e4” rather than “e2-e4” for the first move, because at the beginning of the game, the only White piece that can move to square e4 is the pawn at e2.

	A	B	C	D	E	F	G	H
8	A8	B8	C8	D8	E8	F8	G8	H8
7	A7	B7	C7	D7	E7	F7	G7	H7
6	A6	B6	C6	D6	E6	F6	G6	H6
5	A5	B5	C5	D5	E5	F5	G5	H5
4	A4	B4	C4	D4	E4	F4	G4	H4
3	A3	B3	C3	D3	E3	F3	G3	H3
2	A2	B2	C2	D2	E2	F2	G2	H2
1	A1	B1	C1	D1	E1	F1	G1	H1

Figure 30a

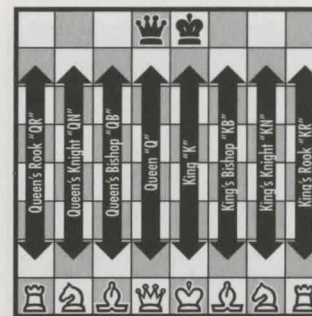


Figure 30b: King's & Queen's sides and standard abbreviations.

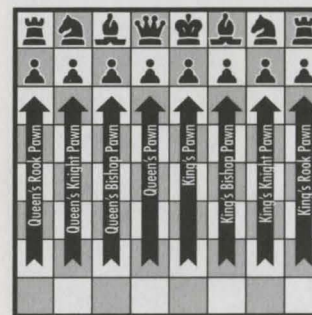


Figure 30c: Pawns in chess notation.



QR1	QN1	QB1	Q1	K1	KB1	KN1	KR1
QR8	QN8	QB8	Q8	K8	KB8	KN8	KR8
QR2	QN2	QB2	Q2	K2	KB2	KN2	KR2
QR7	QN7	QB7	Q7	K7	KB7	KN7	KR7
QR3	QN3	QB3	Q3	K3	KB3	KN3	KR3
QR6	QN6	QB6	Q6	K6	KB6	KN6	KR6
QR4	QN4	QB4	Q4	K4	KB4	KN4	KR4
QR5	QN5	QB5	Q5	K5	KB5	KN5	KR5
QR5	QN5	QB5	Q5	K5	KB5	KN5	KR5
QR4	QN4	QB4	Q4	K4	KB4	KN4	KR4
QR6	QN6	QB6	Q6	K6	KB6	KN6	KR6
QR3	QN3	QB3	Q3	K3	KB3	KN3	KR3
QR7	QN7	QB7	Q7	K7	KB7	KN7	KR7
QR2	QN2	QB2	Q2	K2	KB2	KN2	KR2
QR8	QN8	QB8	Q8	K8	KB8	KN8	KR8
QR1	QN1	QB1	Q1	K1	KB1	KN1	KR1

Figure 31: Names of each square.

### Common Chess Abbreviations

—	moves to
x	captures
o-o	castles King-side
o-o-o	castles Queen-side
ep	en passant
ch/+	check
!	good move
?	bad move
!!	very good move
??	very bad move
1-0	checkmate, White wins
0-1	checkmate, Black wins

### Classical Chess Notation

If you divide the chess board vertically right down the middle, you will notice that both Queens are to one side of the line, while the Kings are on the other. This is important for chess notation, since every piece on the King's side of the board is referred to as "King's piece" (i.e., King's Rook, King's Bishop, etc.) while every piece on the Queens' side is referred to as "Queen's piece" (see Figure 30b).

This also applies to Pawns (see Figure 30c). However it is not necessary to continually refer to Pawns using their full names. King's Rook Pawn can just be referred to as a Pawn during a move unless it is unclear precisely which Pawn you are using.

As for the files (the columns of squares on the board), keep in mind that they are named just like the pieces. The King's file is the file the King is located on, while the Queen's Knight file is the file that the Queen's Knight is located on at the start of the game. The ranks (the rows of squares across the board) each have two names, depending on whether you are looking at them from the Black or White side.

You should be able to see that every location on the board can be identified by a combination of rank and file. Since there are two names for each rank location, there are consequently two names for every square. Using abbreviations, each square on the board is identified as shown in Figure 31. The top

name in each square is the Black player's name for that square; the lower name is the White player's name for the same square.

Keep in mind that when the White player moves, you must use the White player's names for the squares he or she is playing. Likewise, when the Black player moves, use the Black player's names for the squares he or she is playing.

Now that you know the names of each piece and each square, the only other thing to understand is the shorthand to record each move. P-K4 is the most common first move in most chess games. It means that the King's Pawn moves out two ranks to rank four. The Pawn's starting position of K2 (King's Two) is given as obvious (on a first move, where else would it be?), as is the fact that the Pawn being used is the King's Pawn. No other pawn could reach K4 on the first turn.

### Sample Chess Game Walk-Through

To put it all together, let's play a quick sample game over the next few pages, with notation and illustrations. This particular game is called *Scholar's Mate*.

The chess notation for this entire game is as follows:

	WHITE	BLACK
1.	P-K4	P-K4
2.	B-B4	B-B4
3.	Q-R5	N-QB3??
4.	QxBP mate	

What does this mean? Let's see:

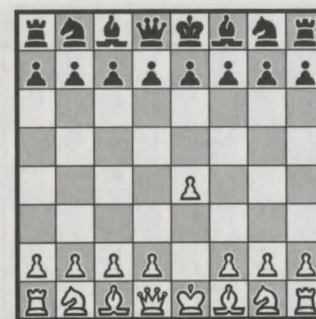


Figure 32a

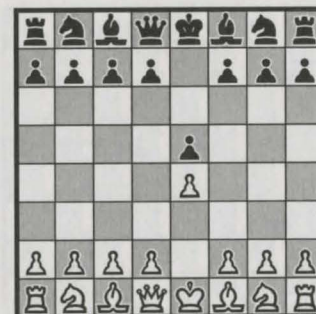


Figure 32b

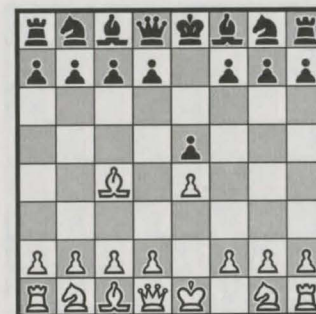


Figure 32c



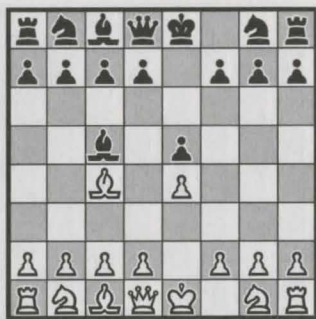


Figure 33a

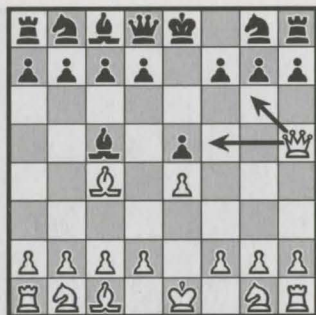


Figure 33b

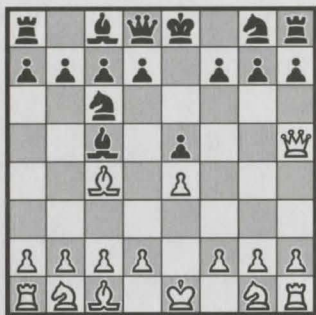


Figure 33c

For White's first move, P-K4, the board looks like Figure 32a. Black responds by doing exactly the same thing (P-K4) in Figure 32b.

In Figure 32c, White moves its King's Bishop to the 4th rank of the Queen's Bishop file (B-B4). Black's response to this is to move its King's Bishop to the 4th rank of its Queen's Bishop file (B-B4) in Figure 33a.

The next thing that White does is to move its Queen to the 5th rank of the King's Rook file. This is an important move because the Queen is now threatening two of Black's pieces. By attacking at a diagonal, the Queen can take Black's Bishop's Pawn on the next move or the Queen can take Black's King's Pawn (see Figure 33b). One of these attacks, the attack against the Black Bishop's Pawn, will lead to checkmate and the end of the game if Black fails to respond properly. The other attack will lead only to check because, after the Queen captures the King's Pawn, the Queen's line of attack against the King could be blocked by several Black pieces: the Queen, the King's Bishop, or the King's Knight.

Black responds to these two potential attacks by guarding the King's Pawn. As you can see by the notation, the "???" denotes a very bad move. The reason? Although the Knight is now guarding the King's Pawn, guaranteeing that the White Queen would be captured if it were to capture the Pawn, Black has failed to guard against the more deadly attack: the

White Queen's attack against the Bishop's Pawn. The board now looks like Figure 33c.

White finishes the game by moving the Queen to the 7th rank in the King's Bishop file and taking the Bishop's Pawn (see Figure 34a). This places the King in checkmate. Remember our definition of checkmate: the King is in check, cannot take the Queen without entering into check (notice that the Queen is guarded by its Bishop at B4), and cannot escape to any other unoccupied square that is not already under attack by the Queen. Also, the attacking Queen cannot be eliminated by any other piece, nor have its line of attack blocked.

There are several simple ways in which Black could have avoided checkmate. One is as simple as moving the Black Queen to King's Two (written as Q-K2) which would have simultaneously guarded both Pawns under attack and which would have ended the threat of check or checkmate by the White Queen (the reason, of course, is because the White Queen could then be taken by the Black Queen). Figure 34b shows this simple defense.

The other defenses against this attack should also be obvious. Try a few variations on this game, and you should see the alternatives.

You now should have a basic understanding of the game of chess as well as a basic understanding of chess notation.

Now for some more detail...

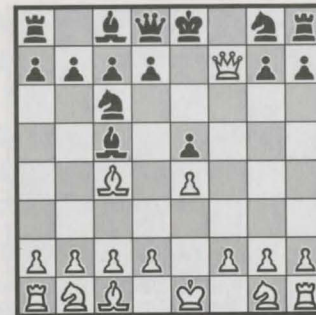


Figure 34a

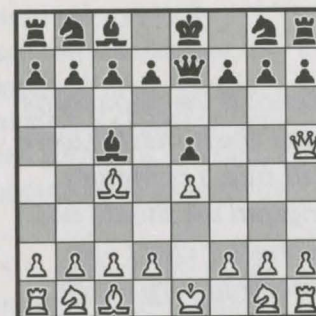


Figure 34b



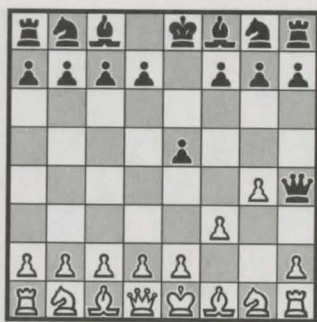


Figure 35: Fool's Mate.

*"Hence if the knowledge of the chess-master were built into a computer program we should not see master chess but something very much stronger... To capture in a formal descriptive scheme the game's delicate structure- it is here that future progress lies."*

*- Professor Donald Michie  
"Programmers' Gambit"  
New Scientist, 1972*

## The Three Phases of a Chess Game

Chess is said to have three phases: an opening game, a middle game, and an end game. We'll talk about each of them.

### The Opening Game

The opening game can be defined as the portion of the game that occurs generally between the first move and the eighth to the fifteenth move. The point of the opening game is to organize and coordinate your pieces as quickly as possible in order to take maximum advantage of their power. If you're a beginner, this is where you are going to make most of your mistakes. The mistake made in the sample game Scholar's Mate, for instance, is fairly common. An even simpler variation of that game, which can be just as easily lost by a bad move, is appropriately called the *Fool's Mate*. This game is pictured in Figure 35.

As you can see, the attack again relies heavily on early development of the Queen and on White's poor responses to that development. Keep in mind that the Fool's Mate and the Scholar's Mate are regarded as very amateur games—ordinarily, even a poor player will spot your attempt to play one of these games and will respond with an appropriate defense.

The Fool's Mate and Scholar's Mate are two games to avoid. There are plenty of better ways to start your chess game. In fact, there

are 169.5 octillion (169,518,829,100,-544,000,000,000,000,000) possible combinations of the first 10 moves. To avoid making the wrong opening moves, keep the following things in mind:

- Your first move should be a center Pawn (the Queen's Pawn or King's Pawn). Otherwise, do not move too many of the other Pawns and never forget that a Pawn cannot retreat once it goes forward.
- Avoid moving the same piece twice during the opening game. Remember, if the point of the opening game is to organize and coordinate your pieces as quickly as possible in order to take maximum advantage of their power, then wasting several moves on one piece isn't likely to assist this.

On the other hand, if by moving the same piece twice you have a chance to make a useful capture, or if you can take advantage of an opportunity created by a blunder on your opponent's part, then do it. The key thing to always remember is that winning is all that matters in chess. If, by breaking some of these general guidelines, you can still win, then by all means, ignore these suggestions. However these guidelines will generally help you win.

- Move out your Knights and Bishops before you move out the Rooks and Queen. For best control of the board, try to move them toward the center of the board. From the center each piece will have greater control of the board around it. From the edge of the board, the area controlled by each piece is diminished.
- Initially, you should stay on your side of the board. This strategy was violated by the White Queen in the Fool's Mate and by the Black Queen in the Scholar's Mate. If you try these games against an experienced player, you will learn the hard way why it's not a good idea to violate this particular rule.
- Castle early in the game. This will give you a stronger defense, move one of your Rooks to a better attack position, and allow your other pieces to concentrate on the offensive. It is also a good idea to castle on the King's side so you have less area to defend.
- Do not move your Queen out too early. It is unlikely you will be able to accomplish a Fool's Mate or Scholar's Mate, and it is far more likely that your opponent will concentrate all attacks on your Queen.



- Move your Rooks to K1 or Q1. If you have castled early, and if you opened with a center Pawn move, this will allow your Rooks a greater range of power than leaving them in either corner.
- Do not prematurely move your most powerful pieces into the center of the board. To do so invites attack against them by other pieces—for instance, to move your Queen out too early invites attack by weaker pieces, even Pawns. Likewise, if you move one of your Rooks out into the center of the board prematurely, you risk losing it to a Knight, Bishop or Pawn.

If you keep these things in mind during your opening game, you will have a better chance at winning.

## The Middle Game

This is the part of the game that follows your opening development (your opening attempts to maximize your power over the board) and that precedes the final battle to finish off your opponent. This is the phase of the game where the attack is critical. You want to be on the offensive here. As in the opening game, however, there are some general things to keep in mind during this phase:

- Try to get ahead in power or position. This is the portion of the game where you will concentrate on capturing pieces, particularly powerful pieces. Concentrate on attacking, gaining territory and points, decimating your enemy, and thereby advancing toward checkmate. Attack, but be certain you are not leaving holes in your defenses (remember, you should have already castled). Keep in mind that whoever is on the attack at this time is less likely to make an error than whoever is on the defensive. Attack!
- Be especially careful where you put your pieces. This may sound like ridiculously simple advice, but keep in mind that, during the opening game, the important center of the board is fairly open, still subject to control by either player. During the middle game, the center is generally cluttered with many of the squares guarded by one or more pieces, making each move more dangerous than in the opening game.

- Watch your opponent's moves. During the middle game, your enemy's moves will be used to decrease your numbers and increase their power just like you're trying to do. Always remember that your opponent is setting up for checkmate.

All of this will set you up for the end game.

## The End Game

This is the portion of the game where, all things being equal, both sides will have relatively few pieces left on the board, the King may actually be part of an offensive strategy, and where a Pawn or two may even have crossed the board to become a Queen or another piece. Because you will have fewer pieces on the board, the pieces that remain will increase in importance. Now more than ever, use every piece to its full potential.

At the end of the game, your least powerful pieces are going to assume a new importance. Just the difference of a Pawn or two may decide the outcome of a game. Remember that once a Pawn crosses the board, it can be promoted to a Queen. The use of Pawns during the end game is a major end game strategy.

### Some Important Pawn-Related, End Game Rules

- If you are two Pawns ahead of your opponent, winning the game is considered easy, assuming you make no major mistakes. This can even be said of the player who is only one Pawn ahead, but of course, the opposing player will target that Pawn once it tries to run for a promotion.
- Two of your Pawns in a row (one directly in front of the other) is a weak position. Likewise, a Pawn by itself is weak or, for that matter, so is a Pawn that is blocked from forward movement.
- If one or several of your Pawns are able to pass through your opponent's lines of defense, advance them as fast as you can toward the other side of the board (with the intent of promoting them to Queens).
- If you are one or two Pawns ahead of your opponent, and if you must make a choice between specific types of pieces to trade, then trade your power pieces first (your Queen, Rooks, Knights, and Bishops), but not your Pawns.



- If you are one or two Pawns behind your opponent, and if you must make a choice between specific types of pieces to trade, then trade your Pawns, not your power pieces.
- If you are down to one Bishop, avoid putting your Pawns on squares that are the same color as your Bishop (that is, if you have a Bishop that moves only one white squares, don't block the white squares with your Pawns).
- If you and your opponent trade away all your power pieces, don't worry. When Pawns are the only pieces left you still have the potential of trading each Pawn for a Queen. In some ways, therefore, this is actually the easiest kind of game to win.

### A Few Other End Rules with Other Pieces

By the end of the game your King will become a more powerful piece. Take advantage of his power; if you are going to use your King offensively, now is the time.

If you have two Bishops, and your opponent has only a Bishop and Knight, then you have the advantage. Following that line of thought, Bishops are generally better than Knights during the end game. So if you must trade power pieces, trade the Knights first.

### Drawn Games: The Other Ending

As said earlier, the entire point of chess is winning. There is another possibility. If neither side wins, there is a tie game, called a *draw*.

There are several types of drawn games. These include:

- Draw by Mutual Agreement: This is when both players agree that a game is drawn.
- Draw by Perpetual Check: This occurs when one player continually puts the other player's King in check (not checkmate) and the checked player has no alternative but to endlessly repeat the same moves to avoid check.
- Draw by Stalemate: For the purpose of explaining this, let's look at it strictly from your point of view. Stalemate occurs when  
1) it is your turn to move, 2) your King is not in check,

and 3) your only remaining move is to move the King onto a square which would place him in check (which, of course, is illegal). Under these three conditions the game is a stalemate and drawn. No victory, no defeat either.

- Draw by Insufficient Checkmating Material: Simply, neither side has enough pieces left on the board to achieve checkmate. For example, White has a King, and Black has only a King and a Bishop.
- Fifty Move Draw: If fifty moves have been made on each side without a single capture or a single Pawn move, then the game should be considered drawn (for obvious reasons, this rarely happens).
- Repeat Move Draw: If a player repeats the exact same move for three continuous turns, then the game can be considered drawn.

## Closing Comments

This manual covers only the basic moves and strategies of chess as well as basic chess notation. With these skills, you can now go to your local library or book store and find books that will go into much more detail than this manual; almost all of which will include records of the games of past and present chess masters. Since you now know how to read chess notation, you can study and learn from these books and from the games inside them. All of this is nothing without playing the game, so here in front of you is the battlefield: your chessboard. Your warriors stand ready, your training is finished, and there, the storm draws near. **Battle Chess®** awaits you. Let the battle, and the legend, begin...

Your move.

*Chess skill does not make a man better,  
but it does make a mind better.*

*- An Old Soviet Saying*



## APPENDIX A: COMPLETE CHESS GAMES

What follows here are twenty games played between chess masters. These games bring together everything that has been discussed in the manual...and much more. In each case, the players are identified with the White player listed first, followed by the location and date of the match, and the type of opening used.

For help on understanding chess notation, see the section of the manual titled, "Chess Notation".

### (1) Fischer — Olafsson, Bled 1961, Sicilian Defense

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-K4	P-QB4	15.	R-Q2	KR-Q1	29.	BPxP	KRPxP
2.	N-KB3	P-KN3	16.	K-R1	B-B3	30.	PxP	BXP
3.	P-Q4	PxP	17.	Q-KN1	N-Q2	31.	R-R1	Q-B1
4.	NxP	B-N2	18.	P-B5	P-N3	32.	B-Q5!!	B-R3
5.	N-QB3	N-QB3	19.	R1-Q1	N-B4	33.	RxR	BxQ
6.	B-K3	N-B3	20.	N-N5!	Q-K2	34.	R4xB	Q-R3
7.	B-QB4	Q-R4	21.	NxQP	NxBP	35.	R-KB1	B-B5
8.	O-O	P-Q3	22.	NxN	NxB	36.	P-N3	Q-R6
9.	N-N3	Q-B2	23.	QxN	PxN	37.	R4-R1	BXP
10.	B-K2	O-O	24.	B-K2	BxRP	38.	R-R8+	K-N2
11.	P-B4	P-QR4	25.	P-QN3	B-K1	39.	RxP+	K-R3
12.	P-QR4	N-QN5	26.	B-B4	P-R5	40.	R-R8+	1-0
13.	R-B2!	P-K4?	27.	B-Q5	RxN			
14.	B-B3	B-Q2	28.	BxR	R-Q5			

### (2) Petrosian — Schid, Zurich 1961, Modern Benoni Defense

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	P-QB4	12.	P-QR4	P-N3	23.	R-N1+	K-R1
2.	P-Q5	P-Q3	13.	N-B4	B-QR3	24.	R-N3	R-K2
3.	P-QB4	P-KN3	14.	B-N5	BxN	25.	R1-N1	R-KN2
4.	N-QB3	B-N2	15.	BxB	P-QR3	26.	P-K5	PxP
5.	P-K4	N-KB3	16.	K-R1	R-N1	27.	QxP	N2-K1
6.	B-K2	O-O	17.	Q-K2!	Q-B1	28.	RxR	BxR
7.	N-B3	P-K3	18.	B-B4	B-B1	29.	RxB!	KxR
8.	O-O	PxP	19.	QR-N1	N-R4	30.	Q-K7+	K-N3
9.	BPxP	R-K1	20.	B-Q2	P-B4?	31.	P-Q6!	Q-N2
10.	N-Q2	N-R3	21.	P-KN4!	N-B3	32.	Q-K3!	1-0
11.	P-B3!	N-B2?	22.	NPxP	PxP			

### (3) Spassky — Ghitescu, Beverwijk 1967, Old Benoni Defense

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	N-KB3	13.	RQ1-N1	B-Q2	25.	Q-N2	NxR
2.	P-QB4	P-QB4	14.	N-Q2	K-R1	26.	P-K5	R-B2
3.	P-Q5	P-K4	15.	P-KR4	N-N1	27.	QxN	R-KR2
4.	N-QB3	P-Q3	16.	B-K3	P-KR4	28.	P-K6	B-KN4
5.	P-K4	B-K2	17.	P-N5	B-K1	29.	Q-K4	BxB+
6.	N-B3	O-O	18.	P-B4	P-B4	30.	QxB	Q-K2
7.	B-Q3	QN-Q2	19.	NPxPep	NxP	31.	N-K4	RxP
8.	Q-K2	N-K1	20.	PxP	PxP	32.	NK4-B6	Q-QB2
9.	P-KN4!	P-KN3	21.	N-B3	N-N5	33.	B-K4	Q-R4
10.	B-R6	N-N2	22.	RxN	PxR	34.	Q-KN3	P-KN4
11.	O-O-O	N-B3	23.	NxP	N-R4	35.	NxB	RR1xN
12.	P-KR3	P-R3	24.	NxP/N4!	N-N6	36.	Q-K5+	1-0

### (4) Burn — Duras, Breslau 1912, Queen's Gambit Declined

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	P-Q4	13.	B-K1	P-B5!	25.	R-R2	BxP
2.	P-QB4	P-K3	14.	B-B2	P-N5	26.	P-K5	N-Q4
3.	N-QB3	P-QR3	15.	N-N1	Q-N4	27.	N-K4	B-B5
4.	P-K3	N-KB3	16.	QN-Q2	KR-B1	8.	RxB	RxR
5.	N-B3	B-K2	17.	N-B1	P-QR4	29.	N-Q6	R-B2
6.	B-Q3	PxP	18.	N-N3	B-R3	30.	N-KN5	B-Q6
7.	BxBP	P-QN4	19.	P-K4	P-R5	31.	R-K1	BxB
8.	B-N3	B-N2	20.	B-Q2	P-N6!	32.	N-N5	R-R8
9.	O-O	QN-q2	21.	PxP	BPxP	33.	NxR	B-B4
10.	Q-K2	P-B4	22.	QxQ	BxQ	34.	NxN	RxR ch
11.	R-Q1	Q-N3	23.	B-N1	P-R6!	35.	BxR	P-N8=Q
12.	B-Q2	O-O	24.	PxP	P-N7!	36.	N-K7 ch	K-B1

Resigns

### (5) Benko — Petrosian, Bled 1959, Reti Opening

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	N-KB3	N-KB3	13.	Q-B2	Q-B2	25.	P-QR4	R-N1
2.	P-KN3	P-Q4	14.	B-K3	P-B4!	26.	PxP	PxP
3.	B-N2	P-B3	15.	BxB	QxB	27.	R-R7	P-N4!
4.	P-B4	PxP	16.	BxP	R-B1	28.	P-R4	P-QN5
5.	N-R3	P-QN4	17.	P-QN4	N-K5	29.	R-K5	P-N6!!
6.	P-Q3	PxP	18.	Q-N2	BxB!	30.	RxP ch	K-B1
7.	N-K5!	P-QR3!	19.	PxB	O-O	31.	R-KR5	P-R3!
8.	O-O	B-N2	20.	N-B4	RxP	32.	RxP	K-N2
9.	Q-N3	P-K3	21.	N-Q6	Q-B3	33.	RxP	R-R7
10.	R-Q1	Q-B2	22.	NxN	QxN	34.	R-B7	P-N7
11.	QxQP!	QN-Q2	23.	R-Q4	R-B7!			
12.	NxN	QxN	24.	RxQ	RxQ			

Resigns



## (6) Flamberg — Alekhine, Mannheim 1914, Ruy Lopez

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-K4	P-K4	14.	R-K3	N-B5	27.	Q-R5	P-N6
2.	N-KB3	N-QB3	15.	B-B2	P-QB4!	28.	PxP	BPxP
3.	B-N5	P-QR3	16.	N-N3	P-B5!	29.	B-Q3	P-R6!
4.	B-R4	N-B3	17.	N-Q2	P-B4	30.	RxRP	RxR
5.	0-0	NxP	18.	N-B1	R-B2	31.	PxR	P-N7
6.	P-Q4	P-QN4	19.	R-KN3	N-N3	32.	Q-Q1	R-B1!
7.	B-N3	P-Q4	20.	P-B4	P-QR4	33.	R-N3	R-R1
8.	PxP	B-K3	21.	B-K3	P-N5	34.	B-QN1	RxP
9.	P-B3	B-K2	22.	N-Q2	Q-N3	35.	B-N1	R-R8
10.	R-K1	0-0	23.	N-B3	B-Q2	36.	R-QB3	B-R5
11.	QN-Q2	N-B4	24.	N-N5	BxN	37.	Q-Q3	B-N4
12.	N-Q4	NxN	25.	RxB	P-R5	38.	Q-Q1	Q-R3
13.	PxN	N-Q6	26.	K-R1	N-K2		Resigns	

## (7) Benko — Taimanov, Buenos Aires 1960, English Opening

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-QB4	P-K3	14.	P-N5!	R-K1	27.	KR-N1	N-K2
2.	P-KN3	P-Q4	15.	PxBP	PxP	28.	B-B1	N-B1
3.	B-N2	N-KB3	16.	P-K3	P-KR4	29.	RxRP	RxR
4.	N-KB3	N-B3	17.	N-K2	Q-Q3	30.	BxR	Q-Q1
5.	0-0	B-K2	18.	N-B4	P-R5	31.	BxKT	QxB
6.	P-Q4	0-0	19.	P-N4!	P-N4	32.	P-R6	B-K2
7.	PxP	PxP	20.	P-R3	N-N3	33.	R-N7	Q-Q1
8.	B-N5	P-KR3	21.	P-R3	N-N3	34.	P-R7	B-B1
9.	BxN	BxB	22.	Q-B2	B-Q2	35.	Q-B5!	B-K2
10.	N-B3	N-K2	23.	N-B5	KR-QB1	36.	NxNP!!	BxKN
11.	R-B1	P-B3	24.	R-N1	B-K1	37.	N-K6!!	Q-B3
12.	P-QN4!	P-R3	25.	P-R5	R-B2	38.	QxQ	BxQ
13.	P-QR4!	N-B4	26.	R-N6	R(B2)-R2	39.	N-B7	Resigns

## (8) Anderssen — Kieseritzky, London 1851, Bishop's Gambit

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-K4	P-K4	9.	N-B5	P-QB3	17.	N-Q5!	QxP
2.	P-KB4	PxP	10.	P-KN4	N-B3	18.	B-Q6!!	BxR
3.	B-B4	Q-R5 Ch	11.	R-N1!	PxB	19.	P-K5!!	QxR ch
4.	K-B1	P-QN4	12.	P-KR4	Q-N3	20.	K-K2	N-QR3
5.	BxP	N-KB3	13.	P-R5	Q-N4	21.	NxP ch	K-Q1
6.	N-KB3	Q-R3	14.	Q-B3	N-N1	22.	Q-B6 ch	NxQ
7.	P-Q3	N-R4	15.	BxP	Q-B3	23.	B-K7	1-0
8.	N-R4!	Q-N4	16.	N-B3	B-B4			

## (9) Paulsen — Morphy, New York 1857, Four Knights' Game

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-K4	P-K4	11.	B-B3	R-K3	21.	K-R1	B-R6
2.	N-KB3	N-QB3	12.	P-B3?	Q-Q6!	22.	K-B1	B-N7 ch
3.	N-B3	N-B3	13.	P-QN4	B-N3	23.	K-N1	B-R6 Ch
4.	B-N5	B-B4	14.	P-QR4	PxP	24.	K-R1	BxP
5.	0-0	0-0	15.	QxP	B-Q2	25.	Q-B1	BxQ
6.	NxP	R-K1	16.	R-R2?	QR-K1	26.	RxB	R-K7
7.	NxKT	QPxN	17.	Q-R6	QxB!!	27.	R-R1	R-R3
8.	B-B4	P-QN4	18.	PxQ	R-N3 ch	28.	P-Q4	B-K6!
9.	B-K2	NxP	19.	K-R1	B-R6		Resigns	
10.	NxN	RxN	20.	R-Q1	B-N7 ch			

## (10) Bird — Morphy, London 1858, Philidor Defense

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-K4	P-K4	11.	P-KN4	NxP	21.	K-B2	Q-R5 ch
2.	N-KB3	P-Q3	12.	NxN	QxN	22.	K-N2?	BxNP!
3.	P-Q4	P-KB4	13.	N-K5	N-B3	23.	PxB	RxP ch
4.	N-B3	BPxP	14.	B-K2	Q-R6	24.	QxR	QxQ ch
5.	QNxP	P-Q4	15.	NxN	PxN	25.	K-B2	P-K6!
6.	N-N3	P-K5	16.	B-K3	R-N1	26.	BxP	B-B4 ch
7.	N-K5	N-KB3	17.	0-0-0	RxBP!!	27.	R-Q3	Q-B5 ch
8.	B-KN5	B-Q3	18.	BxR	Q-R6!	28.	K-Q2	Q-R7 ch
9.	N-R5	0-0	19.	P-B3	QxP	29.	K-Q1	Q-N8 ch
10.	Q-Q2	Q-K1	20.	P-N4	Q-R8 ch		Resigns	

## (11) Zimmer — Thaimann, San Diego Freeway 1988, English Opening

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-QB4	P-K3	12.	N-Q2	QN-B3	23.	P-B5!	N-K5
2.	P-K3	N-KB3	13.	P-B3	NxN	24.	BxN	PxB
3.	N-KB3	P-QN3	14.	QxN	PxP	25.	PxNP!	R-B7
4.	B-K2	B-K2	15.	BxP	P-Q4?	26.	PxP ch	K-R1
5.	0-0	P-Q4	16.	B-Q3	KR-B1	27.	P-Q5 ch	P-K4
6.	P-Q4	B-Q3	17.	QR-K1	R-B2	28.	Q-N4!!	R(B1)-B4
7.	N-B3	0-0	18.	P-K4	QR-QB1	29.	R-B8 ch!	KxP
8.	P-QN3	QN-Q2	19.	P-K5	N-K1	30.	QxP ch	K-N2
9.	B-N2	Q-K2	20.	P-B4	P-N3	31.	BXP ch!	KxR
10.	N-QN5	N-K5	21.	R-K3!	P-B4	32.	B-N7 ch!	QxB
11.	NxB	PxN	22.	PxP	NxP	33.	Q-K8	1-0



## (12) Bogolyubov — Alekhine, Hastings 1922, Dutch Defense

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	P-KB4	19.	N-R3	P-Q4!	31.	RxB	QxR
2.	P-QB4	N-KB3	20.	N-B1	N-K2	38.	P-N4	N-B6 ch!
3.	P-KN3	P-K3	21.	P-R4	N-B3	39.	BxN	PxB
4.	B-N2	B-N5 ch	22.	R-Q2	N-QN5	40.	PxP	Q-K7!!
5.	B-Q2	BxB ch	23.	B-R1	Q-K1!	41.	P-Q5	K-N1!
6.	NxB	N-B3	24.	R-KN2	PxP	42.	P-R5	K-R2
7.	KN-B3	0-0	25.	PxP	BxP	43.	P-K4	NxKP
8.	0-0	P-Q3	26.	N-B2	B-Q2	44.	NxN	QxN
9.	Q-N3	K-R1	27.	N-Q2	P-QN4!	45.	P-Q6	PxP
10.	Q-B3	P-K4!	28.	N-Q1	N-Q6	46.	P-B6	PxP
11.	P-K3	P-QR4!	29.	RxP	P-N5!	47.	R-Q2	Q-K7!
12.	P-N3	Q-K1!	30.	RxR	PxQ!	48.	RxQ	PxR
13.	P-QR3	Q-R4!	31.	RxQ	P-B7!!	49.	K-B2	K-B2
14.	P-KR4	N-KN5	32.	RxR ch	K-R2	50.	KxQ	K-N2
15.	N-N5	B-Q2	33.	N-B2	P-B(8)Q ch	51.	K-B2	K-B2
16.	P-B3	N-B3	34.	N-B1	N-K8!	52.	K-K3	K-K3
17.	P-B4	P-K5	35.	R-R2	QxBP	53.	K-K4	P-Q4 ch
18.	KR-Q1	P-R3	36.	R-QN8	B-N4			Resigns

## (13) Saemisch — Nimzovich, Copenhagen 1923, Queens Indian Defense

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	N-KB3	10.	B-B4	P-QR3!	19.	R-N1	B-Q3!!
2.	P-QB4	P-K3	11.	R-B1	P-QN4	20.	P-K4	BPxP!
3.	N-KB3	P-QN3	12.	Q-N3	N-B3	21.	QxN	RxP
4.	P-KN3	B-N2	13.	NxN	BxN	22.	Q-N5	QR-KB1
5.	B-N2	B-K2	14.	P-KR3	Q-Q2	23.	K-R1	R(B1)-B4
5.	N-B3	0-0	15.	K-R2	N-R4!	24.	Q-K3	B-Q6!
7.	0-0	P-Q4	16.	B-Q2	P-B4!	25.	QR-K1	P-R3!!!
8.	N-K5	P-B3	17.	Q-Q1	P-N5!			Resigns
9.	PxP	BPxP	18.	N-N1	B-QN4			

## (14) Chekhover — Botvinnik, Leningrad 1931, Reti Opening

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	N-KB3	18.	N-R2	B-QR3	35.	R-B2	R-R2
2.	N-KB3	P-QN3	19.	P-B4	N-R4	36.	QR-KB1	R-B5
3.	P-KN3	B-N2	20.	B-KB1	P-B5	37.	N-B6	R-B2
4.	B-N2	P-N3	21.	K-N2	KR-B1	38.	P-K5	PxP
5.	0-0	B-N2	22.	B-K3	N-B4	39.	NxKP	P-B7
6.	P-B4	0-0	23.	P-N4	N-B3	40.	NxR	RxN
7.	QN-Q2	P-B4	24.	BxN	RxB	41.	RxKBP	P-B8=Q

8.	P-Q5	P-K3	25.	P-N5	N-R4	42.	R-B8 ch	K-N2
9.	P-K4	PxP	26.	P-B5	Q-Q1	43.	R(B8)-B7	K-R3
10.	BPxP	P-Q3	27.	P-B6	NxP	44.	RxQ	RxR
11.	R-K1	R-K1	28.	PxN	QxP	45.	N-N4 ch	K-N4
12.	N-R4	Q-K2	29.	N(R4)-B3	QxP	46.	P-Q6	P-N6
13.	QN-B3	QN-Q2	30.	QxQ	BxQ	47.	P-Q7	R-Q8
14.	B-Q2	P-QN4	31.	QR-N1	P-B6	48.	K-N3	P-R3
15.	Q-B1	Q-B1	32.	BxB	RxB	49.	R-B3	PxP
16.	Q-B2	P-QR4	33.	N-Q4	P-R5			Resigns
17.	P-KR3	P-N5	34.	R-KB1	P-R6			

## (15) Reti — Alekhine, Baden-Baden 1925, King's Fianchetto

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-KN3	P-K4	15.	R-Q2	Q-B1	29.	QxP	QxQ
2.	N-KB3	P-K5	16.	N-QB5	B-R6!!	30.	NxQ	NxP ch
3.	N-Q4	P-Q4	17.	B-B3	B-N5	31.	K-R2	N-K5!
4.	P-Q3	PxP	18.	B-N2	B-R6	32.	R-B4	NxBP
5.	QxP	N-KB3	19.	B-B3	B-N5	33.	B-N2	B-K3!
6.	B-N2	B-N5 ch	20.	B-R1	P-KR4!	34.	R(B4)-B2	N-N5 ch
7.	B-Q2	BxB ch	21.	P-N4	P-R3	35.	K-R3	N-K4 ch
8.	NxB	0-0	22.	R-QB1	P-R5	36.	K-R2	RxN!
9.	P-QB4	N-R3!	23.	P-R4	PxP	37.	RxN	N-N5 ch!
10.	PxP	N-QN5	24.	RPxP	Q-B2	38.	K-R3	N-K6 ch
11.	Q-B4	N(5)xQP	25.	P-N5	RPxP	39.	K-R2	NxR
12.	N(2)-N3	P-B3	26.	PxP	R-K6!!	40.	BxR	N-Q5!!
13.	0-0	R-K1	27.	N-B3	PxP			Resigns
14.	KR-Q1	B-N5	28.	QxP	N-B6!			

## (16) Spielmann — Eliskases, Match 1932, Queen's Gambit Declined

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	P-Q4	12.	P-B5!	KPxP!	23.	K-B2	KR-K1
2.	N-KB3	P-K3	13.	P-K6	PxP	24.	N-B5	B-B1
3.	P-B4	P-QB3	14.	NxKP	Q-N3	25.	P-QN4	K-N1
4.	N-B3	PxP	15.	P-QR4	PxN!	26.	B-N2	R(K8)-K6
5.	P-K4	P-QN4	16.	P-R5	Q-R3	27.	Q-Q1	P-B6
6.	P-K5	B-N2	17.	Q-B2	N(Q2)-B3	28.	B-B1	P-B7!!
7.	B-K2	N-K2	18.	RxN	BxR	29.	QxP	R-K7 ch
8.	N-K4	N-Q4	19.	QxKP	K-B2!	30.	QxR	BxP ch
9.	0-0	N-Q2	20.	N-B5	QR-K1	31.	B-K3	RxB
10.	N-N5	B-K2	21.	Q-B3	RxB!	32.	Q-B1	R-QR6 ch
11.	P-B4	P-N3	22.	NxQ	R-K8 ch			Resigns



## (17) Mannheimer — Nimzovitch, Frankfurt 1930, French Defense

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-K4	P-K3	16.	N-R2	Q-R1	31.	PxP	RxP
2.	P-Q4	P-Q4	17.	Q-K3	Q-N2	32.	N-N1	R(B3)-N3
3.	N-QB3	B-N5	18.	Q-B3	N-K5	33.	R-B3	Q-N1
4.	PxP	PxP	19.	B-B1	P-B4	34.	N-K2	P-KR4!
5.	N-B3	N-K2	20.	Q-Q3	N-R4	35.	K-N2	P-R5
6.	B-Q3	QN-B3	21.	P-KB4	Q-Q2	36.	R-R1	R-KR3
7.	P-KR3	B-KB4	22.	N-B3	Q-B3	37.	R-R3	Q-N3!
8.	BxB	NxB	23.	N-K5	Q-K3	38.	B-K3	Q-R3!!
9.	O-O	BxN	24.	R-N1	P-N3	39.	B-B2	QxP
10.	PxP	O-O	25.	K-R2	N-B5	40.	B-K1	P-R4!
11.	Q-Q3	N-Q3	26.	B-K3	P-KN4!	41.	K-B1	Q-N8!
12.	N-N5	P-KN3	27.	P-N3	R-B3	42.	N-N1	P-R5
13.	B-B4	Q-B3	28.	QR-K1	R-KN1	43.	K-K2	P-R6
14.	B-Q2	P-KR3	29.	B-B1	P-N4!	44.	R-B1	P-R7
15.	N-B3	K-R2	30.	N-B3	P-KN5			Resigns

## (18) Labourdonnais — MacDonnell, London 1834, Bishop's Opening

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-K4	P-K4	14.	K-N1	PxP	27.	Q-B3	NxB
2.	B-B4	B-B4	15.	PxP	P-QR4	28.	P-Q5	NxQP
3.	Q-K2	N-KB3	16.	KN-B3	B-Q2	29.	KR-N1	N-B6 ch
4.	P-Q3	N-B3	17.	P-KN4	P-R3	30.	K-R1	BxP
5.	P-QB3	N-K2	18.	QR-N1	P-R5	31.	RxP ch	K-R1
6.	P-B4	PxP	19.	P-N5	PxP	32.	Q-N3	B-N3
7.	P-Q4	B-N3	20.	BxP	P-R6	33.	PxB	Q-K8 ch
8.	BxP	P-Q3	21.	P-N3	B-B3	34.	RxQ	RxR ch
9.	B-Q3	N-N3	22.	R-N4	B-R4	35.	QxR	NxQ
10.	B-K3	O-O	23.	P-R4	BxN	36.	R-R7 ch	K-N1
11.	P-KR3	R-K1	24.	NxB	R-R4	37.	PxP ch	KxR
12.	N-Q2	Q-K2	25.	P-R5	RxB	38.	P-B8=Q	N-B7
13.	O-O-O	P-B4	26.	RxR	N-B5			O-1

## (19) Goglidze — Smorodsky, Tiflis 1928, Queen's Gambit Declined

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	P-Q4	14.	P-QN4!	P-R3	27.	P-R3	R-Q2
2.	N-KB3	N-KB3	15.	P-QR4!	N-B1	28.	Q-N1!	Q-KB1
3.	P-B4	P-K3	16.	Q-N2!	N-K1	29.	Q-N6	R-K2
4.	N-B3	QN-Q2	17.	P-N5!	RPxP	30.	R-R5	Q-B1
5.	B-N5	B-K2	18.	PxP	PxP	31.	R-B5	Q-Q2
6.	P-K3	O-O	19.	NxNP	N-Q3	32.	Q-R5!	K-R1
7.	R-B1	P-B3	20.	R-B5	NxN	33.	Q-R8 ch	B-N1
8.	PxP	KPxP	21.	QxN	B-K3	34.	Q-KB8!	P-B5
9.	B-Q3	R-K1	22.	N-K5	P-B3	35.	R-B8	Q-K3
10.	Q-B2	P-KR3	23.	N-N6	NxN	36.	B-B5	Q-B2
11.	B-R4	N-R4	24.	BxN	R-B1	37.	QxQ	RxQ
12.	BxB	RxB	25.	KR-B1	RxR	38.	B-K6	1-0
13.	O-O	KN-B3	26.	RxR	P-B4			

## (20) Euwe — Keres, Match 1940, Queen's Indian Defense

#	WHITE	BLACK	#	WHITE	BLACK	#	WHITE	BLACK
1.	P-Q4	N-KB3	13.	P-Q5	BPxP	25.	R-B2	RxB
2.	P-QB4	P-K3	14.	QxP	N-B4	26.	K-B1	QR-K1!
3.	N-KB3	P-QN3	15.	Q-K2	B-KB3!	27.	P-B5	R-K4
4.	P-KN3	B-N2	16.	B-R3	R-K1	28.	P-B6	PxP
5.	B-N2	B-K2	17.	B-K3	Q-Q1!	29.	R-Q2	B-B1!
6.	O-O	O-O	18.	BxN	PxP!	30.	N-B4	R-K6!
7.	N-B3	N-K5	19.	B-K6 ch	K-R1	31.	Q-N1	R-B6 ch
8.	Q-B2	NxN	20.	R-Q1	QPxB	32.	K-N2	RxN!!
9.	QxN	P-Q3	21.	N-N2	P-Q5	33.	PxR	R-N1 ch
10.	Q-B2	P-KB4	22.	P-B4	P-Q6!!	34.	K-B3	B-N5 ch
11.	N-K1	Q-B1	23.	RxP	QxR!!			Resigns
12.	P-K4	N-Q2	24.	QxQ	B-Q5 ch			



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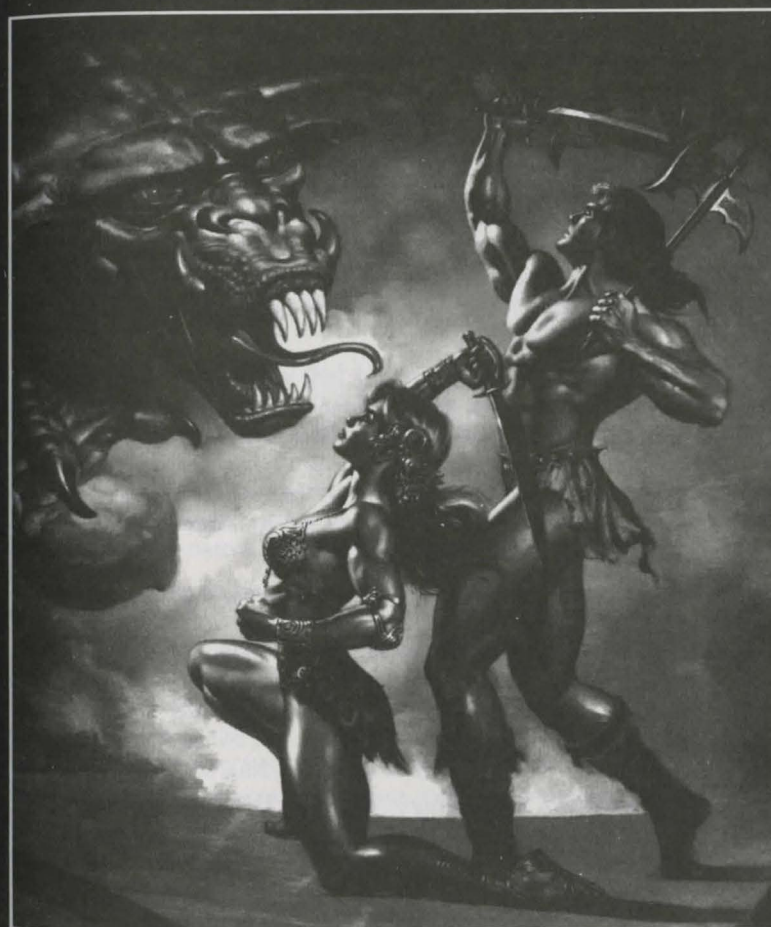
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We would like to make a special mention to Todd Camasta for breathing so much life into a very special project.

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# Dragon Wars







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# Dragon Wars

## Introduction

Orbiting the star Sirius, millions of miles away from any other intelligent life, a tiny ball of hot water is home to amazing adventure. Sirius is three times the mass of our own star, and sixty times brighter; its huge bloated mass spans the entire horizon of the humid world of Oceana.

Oceana is a world of 85% water and getting wetter, as the baleful fury of Sirius erodes her diminutive polar ice caps year by year. Oceana is a world younger than our own, wedded to a star with but a fraction of the life expectancy of Sol. It is a world burning the candle at both ends, enjoying twice the light in half the time, and spinning all the faster toward annihilation and the Void.

Her surface is dotted with ten thousand islands. Some are home to thriving civilizations, while others are all that remain of greater achievements long since sunk beneath the waves. Oceana is a violent world of capricious storms, where natural geographic barriers and hostile sea life hold people and empires apart. In no time of her history has Oceana known unified rule.

Of all the islands of Oceana, the most fabled by far is Dilmun, "The Land Where The Sun Sets." Located on a score of nautical charts, each time in a different place, Dilmun is always just over the horizon. It is the home to all that is best of Oceana—the home of her eldest empire; the seat of her finest culture; the lair of her most terrible beasts. It is an isle of dragons and a destination of pilgrims. Beneath Nisir, "The Mountain of Salvation", is the secret heart of Magan, the Underworld.

As your adventure begins, you find yourself aboard an armored pilgrim's barge, nosing through the still waters of a silent fjord, nearing the moment you will drop the plank on an isle you believe to be Dilmun. Perhaps you are a pilgrim in search of peace and enlightenment, or an adventurer on the trail of fabled treasure, or a weary mercenary seeking retirement and eternal slumber in vaults held high above the waves. Hopes are high as the incredibly ancient architecture of this isle's lone port swims into view. Rapture is just off the bow.

As it turns out, Purgatory is just off the bow...rapture may or may not lay beyond the walls of the port city. No sooner does the pilgrim's barge enter the harbor than she is boarded by city officials, who quickly put all crew and passengers under arrest. Stripped of all possessions and wealth, one pilgrim in every ten is separated from the pack for sacrifice to the Dragons. Your party is among the fortunate remainder dropped naked and defenseless into the slums of Purgatory, there to fare as you will. The armored barge is confiscated and made a part of Dilmun's rapidly growing navy—a navy that will one day sally out across the seas of Oceana, at long last bringing her beneath the heel of a single ruler: Namtar, the Beast From The Pit.





Back to basics in one of the most dangerous neighborhoods anywhere, you know only you've been had. A well-intentioned traveller, you've been treated like a beast by Namtar, and consigned to a life of perpetual poverty in Purgatory. No one escapes Purgatory alive, and few know the luxury to die in bed within her walls. Starting hip-deep in mud, you must use every trick just to stay alive, much less worry about sticking it to The Beast From The Pit.

## Objective

You and your party are adventurers in the magical land of Dilmun, an island of salvation perverted into a world of horror by Namtar. You begin the game armed only with your wits in the savage streets of Purgatory. You must find a way to survive in Oceana's most dangerous slum, locate a way out of the same, and accept the impossible task of toppling Namtar. Vengeance must be yours!

Examine your reference card to determine how your mundane computer becomes a portal to the mystic world of Oceana. The card will show you both how to boot up your game and what keys to press to execute game commands and summon various menus. Once the game is up and running, you'll find a party waiting to begin the adventure in the middle of the stinking city of Purgatory. We'd tell you to watch your purse—but you don't have one! Nor do you have a belt from which to hang a purse, or pants from which to hang a belt, or...you get the idea.

## The Party

A party can have up to four characters, plus up to three non-player characters. Non-player characters are summoned creatures or heroic individuals you may meet in your travels. Everyone else is one of your own people.

The game provides a beginning batch of characters for your use should you wish to jump directly into the adventure. All characters are able-bodied and have no brain damage—use them, or create your own. If you'd like to create your own characters, read the "Creating Characters" section.

It may also be possible to transfer characters from other computer games into *Dragon Wars*—check the reference card for details. Be warned that such translation is inexact...characters arriving in this game from other "worlds" will find none of their magic objects and few of their spells make the journey with them.

## Creating Characters

When the game fires up, you'll see the names of the default characters displayed on the screen. If you want to create your own characters, you'll have to delete those already present to make room. Type the number of the character you want to delete and follow the screen prompts—when you open a space in the party, the computer will offer you the chance to create a new character.



There's also an option to rename the default characters, which allows you to personalize your party without having to create a whole new batch of heroes.

The process of character creation requires you to spend points to custom-design your character. You are provided fifty character points to spend on attributes and skills. Characters begin with a default value of ten in all attributes, and have no skills. By following the prompts, you can page through the character creation menus to modify attributes and purchase skills.

Character creation is an art, and you'll have to experiment if you want to arrive at the "perfect" design (if such a thing exists). To get you started in the right direction, consider the following design guidelines.

- No one character can do it all...nor should they. While everyone will benefit from weapon and magic skills, it helps if your characters specialize. It's better to have a character who is very good at something and useless in other fields than to have one who can do a little bit of everything.
- This is a game of slow character growth. Don't expect your characters to change very much, even if they earn vast amounts of experience.
- When buying skills for beginning characters, it is rarely wise to purchase more than one level. Situations requiring skill levels of two or higher are rare in the game, and you'll know them when you find them. If you find an instance where your skills are insufficient, you can always pursue another path, then return later when you've improved the relevant skill through experience.
- Finally, be aware that a character must master Low Magic before any other variety of magic can be learned.

## Character Profile

See your reference card on how to view a character's profile. After a character is called up, you can perform a variety of functions, such as viewing statistics and managing your inventory of gold and items. As with character creation, just follow the prompts. A few minutes of hands-on experimenting will show you everything you need to know about the character profile.

Characters are represented by a series of words and numbers, the significance of which are illuminated below:

**STRENGTH (STR):** The most immediate effect of great strength is the ability to cause additional damage to foes. Strength is also useful for breaking things, lifting heavy objects, and opening stubborn pop bottles. High strength is required to use certain weapons; strength in excess of what a weapon requires provides additional damage. Inquiring at a weapons shop will sometimes tell you the strength required to use certain weapons.





**DEXTERITY (DEX):** A high dexterity makes you light on your feet, improves your chance of hitting the bad guys, and diminishes the chance of getting nailed yourself. Dexterity also determines the order in which a character acts in combat, starting with the highest dexterity and moving down to the lowest. Consider designing some magic-users with low dexterity, so they can cast healing spells at the end of a combat round.

**INTELLIGENCE (INT):** Ultimately, your characters are only as intelligent as you are. This statistic measures a character's abstract intelligence; it is important for learning spells and solving puzzles. Intelligence also affects your chance of successfully hitting an opponent with a spell.

**SPIRIT (SPR):** On Oceana, the mundane realm is just one part of life. Spirit reflects the strength of a person's soul, and is important for casting spells and resisting evil spirits. Spirit also determines the number of power points retained by magic-users.

**POWER (POW):** Power is derived from spirit, and represents spell points used for energizing magic spells. Once spent on a spell, power points do not naturally regenerate...you will need to use a Dragonstone or find some other means of regenerating Power. For this reason, power points should be used with discretion. Power is twice your Spirit.

**HEALTH:** Health is terrifically important, for when health is reduced to zero, the character dies. Health can be restored only by certain spells, retaining the services of a healer, or through use of the **BANDAGE** skill. Death is usually permanent on Oceana, but legend holds that somewhere in the depths of the Magan Underworld can be found the Well of Souls, within which resurrection is possible.

**STUN:** Stun is derived from health, and represents the ability to resist damage before a character falls unconscious at a stun value of zero. Characters generally run out of stun before they run out of health. Stun fully regenerates following every melee—you'll find yourself taking a lot of stun damage in the game, but it isn't really serious unless the whole party gets stunned all at once.

**SEX:** Male, female, sometimes, or never.

**EXPERIENCE:** Experience points are an abstract measure of a character's activity. The more things a character does—the more monsters he slays, the more secrets he discovers—the more experience points will be earned. Experience points translate into levels.

**LEVEL:** Levels are gained automatically as a character earns experience points. The computer will let you know when a character attains a new level. Initially your characters will rapidly gain levels, but after the fourth or fifth level you'll notice character growth is considerably slowed. This is because it requires progressively greater and greater amounts of experience to reach the higher levels. When your

character reaches a new level, he receives two new character points that can either be saved or spent on skills and attributes.

**ARMOR CLASS (AC):** This rating indicates the quality of your armor. The more (and better) armor you wear, the more damage it can absorb before it starts counting against your health and stun. Armor does not make it harder for opponents to hit you. It does increase your life expectancy by taking damage that would otherwise be taken by your skull, ribs, etc. Remember, armor does not contribute to your DV—it may actually reduce AV. But your AC will rise if you wear armor, and it will help you survive.

**ATTACK VALUE (AV) & DEFENSE VALUE (DV):** These factors are based on your dexterity value divided by four, and are the basic statistics influencing combat. You'll want these numbers to be as high as possible, as they determine how often you will hit your enemies with weapons and spells, and how often you will be hit by the same. Some items increase or decrease AV and/or DV. Weapons usually improve AV, while armor actually decreases your combat values—armor will encumber you and may impair your performance slightly.

Your AV is different for magical combat and weapon combat, depending on your magical skills and weapon skills. These skills do improve your AV but the improvement is not shown on the AV gauge. For example, Raggletoke has a Dexterity of 16 and a crossbow skill of 1, and no other weapon skills. His base AV is 4; that's his Dexterity divided by four. When using a mace in combat, Raggletoke's AV is 4, since he has no weapon skills to increase his combat proficiency. However, when using a crossbow, his AV is 5 because of the influence of the crossbow skill. Remember, whichever skills he may be using at the time, *Dragon Wars* will display only his base AV without skill modifications—modifications for actual weapons or armor will be reflected.

## SKILLS

Skills reflect a character's areas of expertise. Correct selection and use of skills is the key to completing the *Dragon Wars* adventure.

Skills are defined by type and level. In most cases a skill need not exceed level one to be useful, but to complete the game certain skills will have to be higher. For instance, a single level of skill is perfectly adequate for most of the **LORE** skills. Eventually attaining two or three levels of skill in **LOCKPICK**, **BANDAGE**, **CLIMB**, and the weapons and magic skills is recommended. Skills always begin at level one, but can be initially purchased at higher levels, or improved during play by the accumulation of experience points.

It isn't necessary for every character to have every skill. You can divide the labor to your advantage if you decide to have one **LOCKPICK** specialist, for example, a couple of characters with **BANDAGE** skill, and a **CLIMBER**. As long as you work as a team, specialization will help you survive.





## SKILL DESCRIPTIONS

**BANDAGE:** A very important skill, as healing services are scarce in Dilmun. With greater skill, more health can be restored to an injured character.

**CAVE LORE:** Many of Dilmun's dangerous and exciting places are found underground, and having this skill may yield important information at appropriate moments.

**CLIMB:** Use this skill to climb over rocks, up into trees, and down to certain doom. Some obstacles require high levels of skill to overcome.

**FOREST LORE:** Dilmun is largely a wild place, and this skill yields knowledge of how to operate in a wooded environment. This skill is important to the Druids, who inhabit the forest lands of Dilmun's wilderness.

**HIDING:** If you can't kill something, and you can't outrun it, your only hope is to hide. Note that once you're in combat, it's too late.

**TRACKER:** While your characters' mundane eating and sleeping concerns are invisibly maintained by the game, you might find it useful to hunt every now and then. Using this skill allows you to track various creatures, be they men or beasts.

**LOCKPICK:** Valuable objects are usually locked within chests or behind doors. Seeing as how Namtar robbed you of all your worldly goods, you'll doubtless want to engage in a little first hand social reform by robbing from the rich (everyone else) to give to the poor (yourself). Knowing how to pick a lock is important to resolving your quest.

**MAGIC SKILLS:** The skills of LOW MAGIC, HIGH MAGIC, DRUID MAGIC, & SUN MAGIC are required to learn spells of a specific type. Furthermore, you must have the LOW MAGIC skill before you can learn any of the others. High levels of magic skill are useful, as they determine the maximum number of power points you can invest when casting a spell—the higher your applicable magic skill level, the greater the potential of your spells. A higher level of magic skill also increases the chance your spells will accurately hit their targets.

**MOUNTAIN LORE:** Fabulous treasures and fearsome beasts reside in Oceana's mountainous climbs. Knowledge of the world's high mountain places might save your life.

**FISTFIGHTING:** Adds to your ability to hit when using fists.

**ARCANE LORE:** Dilmun is a magical place, and it's important to know about the world's magic, mysticism, and gods. A well-rounded sorcerer will combine magical might with arcane lore.

**BUREAUCRACY:** To liberate Dilmun from Namtar's foul grip, you will need to sway hearts and minds. To this end, skill in public speaking is important, as repre-

sented by the BUREAUCRACY skill. You might also have success using this skill on stubborn guards and petty officials.

**SWIM:** While it is generally not possible to swim between the islands of Dilmun, this skill will help you should you find yourself unexpectedly underwater. A character who can't swim could find himself in deep water.

**TOWN LORE:** You will visit many of the towns of Dilmun in the course of your adventures—this skill will provide you with local legends and history.

**PICKPOCKET:** Times are hard in Dilmun, but there may still be a few unwary folk that you can practice this age-old skill on.

**WEAPON SKILLS:** You need not have the relevant skill to use a weapon, but doing so will improve your performance with the weapon in question. Each level of weapon skill adds 1 to your AV when you use that type of weapon. Note that the effects of weapon skills are not shown on the display of your AV, but rest assured the additional effects of your weapons skills are invisibly maintained by the computer.

For example, if Muskels the Barbarian has a 20 Dexterity, he'll have a base AV of 5. Armed with a flail and a Flail skill of 1, his AV with the flail will be 6, but *Dragon Wars* will only display his AV as 5, because the effects of weapon skills are not shown on the display.

When creating characters, there are several ways to get your AV up. You can either have a high Dexterity, which will increase both your AV and DV, or you can choose to add to your weapon skills, which will increase only your AV at a cheaper cost. Adding to weapon skills also restricts you to a certain weapon if you want the additional AV.

## SKILL USE

In some cases, merely knowing a skill will be enough to benefit from it. This is sometimes the case with the Lore skills, which yield useful bits of knowledge at the appropriate time if a sufficient level of Lore knowledge is present. If one of your characters suddenly notes an odd detail and you didn't select the USE command, then a Lore skill has kicked in.

Other skills will require that you actually use them to be effective. If you're confronted by a puzzle or obstacle which you think can be solved by skill use, select the skill you want (see the reference card) and follow the prompts. You can use items and attributes using the same prompts. If you fail, but are still convinced you've used the proper skill, you probably need a higher proficiency level in the skill in question—come back and try again after you've learned a thing or two.





# MAGIC

Namtar, the Beast From the Pit, is the mightiest sorcerer of Dilmun. Smart boy that he is, Namtar has manipulated King Drake of Kingshome into declaring a general ban on magic, thus giving Namtar a monopoly on this world's true power. The City States of Dilmun, none too closely allied to begin with, did not take kindly to this decree, and open warfare resulted. Spellcasting legions were chewed up in the opening weeks of the war, while conventional forces continue the struggle to this day. Namtar's Stosstrupen, a sort of magical secret police, eliminated most of Dilmun's top individual sorcerers before an effective resistance could be organized.

Namtar has all but won the war, and the formal practice of magic has been outlawed in Dilmun. Rumors persist that magic is still taught in secret out-of-the-way places, and it is one of your tasks to recover the world's lost magical knowledge.

Learning a spell always entails using magic scrolls. After a scroll is used, it vanishes forever, although the character reading the scroll will remember the spell for the rest of his life. Using scrolls is easy—finding them is the difficult part, but no one said the life of a hero was simple.

There are four branches of magic in *Dragon Wars*. All wizards must begin with Low Magic. There is no established school of Low Magic; teaching chores are handled by assorted bush wizards and holy men. Because teaching of Low Magic is so widespread—and because Low Magic is relatively mundane—Namtar has done little to shut it down. There's actually a functioning Low Magic shop in Purgatory.

The acknowledged master of High Magic was Lanac'toor, a dangerously unstable being formerly in residence in the City of the Yellow Mud Toad. Lanac'toor was the Stosstrupen's first target—he was ambushed while torpid following an excessive feast of lampreys. Lanac'toor's body was first turned to stone and then smashed to pieces. With Lanac'toor's demise, the practice of High Magic all but vanished from Dilmun, but rumors persist Lanac'toor himself had a teacher, and that the teacher resides somewhere in the Eastern Isles.

Oddly, Sun Magic remains public and legal. The Master of Sun Magic is Mystalvision, a great public hero in residence at the Temple of the Sun in Phoebus. Sun Magic has gained popularity in recent years as the great star Sirius gradually drowns the planet by melting the polar icecaps. Sun Magic combat spells are the most potent in the game.

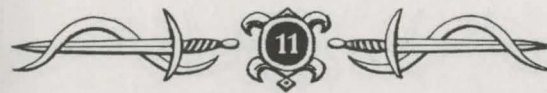
Druid Magic is the way of the elements and the beasts, and is the purest of all magic, although not nearly so powerful as High Magic. The most skillful druid is Zaton the Displaced, of which the current whereabouts are unknown. The Druid Magic cult has been driven underground by Namtar's persecution, but worship of the cult's patron deity, the beast-man Enkidu, continues at the various Druid shrines.



There is one further "class" of magic in *Dragon Wars*: that which is called "Miscellaneous Magic." These three spells are usable by anyone who has skill in any of the four standard classes of magic.

When you cast a spell, the computer always deducts a certain number of Power points from the caster. In some cases, you'll be prompted to indicate the number of points you want to invest in a spell. In such cases, the extra points will increase the duration of the spell or its damage or effectiveness. The number of points you can invest in these spells is limited to twice your current skill level in that area of magic.

The following few pages contain descriptions of all the world's known spells. Although many spells are well-documented through centuries of use, some descriptions are incomplete because of the spells' experimental or foreign nature. And, perhaps, because some spellcasters have placed themselves in great peril by playing with forces they do not know...Because of this, you will have to experiment with spell use to learn the best application of magic in each situation. In fact, creative use of spells may be a vital element necessary to solve the game.





# List of Magic Spells

Key to spells

## SPELL NAME

Description of the spell, miscellaneous notes, and tips on casting.

Effect: **Damage or other effects**  
Range: **Distance the spell can be cast**  
Target: **Who is affected by spell**  
Time: **Duration of spell**  
Power: **Power points taken**

**Char** 1 character  
**Group** 1 group of monsters  
**Party** Every character in your party  
**Var** Variable. The more points you expend, the more damage or extended time. Maximum equals 2 times your skill in that magic class.

**1-6 x P** Damage shown multiplied by power points expended  
**hr.** Hour in the game (not real time)  
**Combat** Duration of entire encounter. Once one side or the other is defeated or flees, the spell ends.

## Low Magic

### MAGE FIRE

The beginning zap spell, and always worth falling back on if nothing more powerful is at hand.

Effect: **1-8 pts**  
Range: **30'**  
Target: **1 foe**  
Time: **—**  
Power: **2**

### CHARM

This simple enchantment offers a small bonus to a character's ability in combat, and will heal 1-2 points of damage.

Effect: **+1 AV**  
Range: **Heal**  
Target: **Char**  
Time: **Combat**  
Power: **3**

### LESSER HEAL

A simple heal spell, restoring up to four points of health. Heal spells are very important, because you can't use the Bandage skill in combat. Learn a heal spell if you want to survive!

Effect: **1-4 pts**  
Range: **Heal**  
Target: **Char**  
Time: **—**  
Power: **2**

### DISARM

This incantation disarms one foe—that is, if it carries a weapon. Dragons' claws not affected.

Effect: **Disarm**  
Range: **30'**  
Target: **1 foe**  
Time: **—**  
Power: **4**

### LUCK

If you'd rather be lucky than good, cast this spell on yourself or a friend. It improves your DV for the duration of the combat.

Effect: **+2 DV**  
Range: **—**  
Target: **Char**  
Time: **Combat**  
Power: **3**

### MAGE LIGHT

Useful for exploring dark places when a mundane source of light is not available. A "torch" icon will appear for the duration of the spell.

Effect: **Light**  
Range: **—**  
Target: **Party**  
Time: **Variable**  
Power: **1=3 hr**

# High Magic

## COMBAT SPELLS

### FIRE LIGHT

An improved zap spell. The greater the power of the caster, the more damage this spell will do.

Effect: **1-6 x P**  
Range: **30'**  
Target: **1 foe**  
Time: **—**  
Power: **Var**

### POOG'S VORTEX

An improved version of Elvar's Fire, created by the arch-wizard Poog to suck away the life force of his foes.

Effect: **4-24 pts**  
Range: **20'**  
Target: **Group**  
Time: **—**  
Power: **11**

### BIG CHILL

An area-effect version of Ice Chill that will inflict up to 24 points of damage to all opponents within range.

Effect: **4-24 pts**  
Range: **30'**  
Target: **All**  
Time: **—**  
Power: **15**

### ICE CHILL

A precise spell that usually results in a frigid death for the victim. Like the Fire Light spell, Ice Chill is power-based, and while not so potent as Fire Light for beginners, it works at greater range.

Effect: **1-4 x P**  
Range: **50'**  
Target: **1 foe**  
Time: **—**  
Power: **Var**

### COWARDICE

Fearsome foes suddenly fear you. They will either run away, or continue to stand and fight if they resist the spell. Works best against weaker opponents.

Effect: **Foes run**  
Range: **60'**  
Target: **Group**  
Time: **—**  
Power: **8**

### DAZZLE

Use this spell to befuddle simple foes, but make sure someone is on hand to exploit your enemy's hesitation.

Effect: **Miss turn**  
Range: **30'**  
Target: **1 foe**  
Time: **—**  
Power: **3**

### ELVAR'S FIRE

This was Lanac'toor's favorite method of dispersing autograph seekers. While this spell doesn't pack much punch, it is an area-effect weapon, and can sometimes take out whole groups of lesser foes.

Effect: **2-12 pts**  
Range: **30'**  
Target: **Group**  
Time: **—**  
Power: **6**

### REVEAL GLAMOUR

A very important spell that will (usually) dispel illusions. All is not as it seems, especially in the Eastern Isles.

Effect: **Dispel**  
Range: **40'**  
Target: **Group**  
Time: **—**  
Power: **2**

### VORN'S GUARD

Originally developed to protect a king and his entourage, this spell is excellent for parties desiring a blanket of magical protection. Improves armor class (i.e. damage absorbed), but has no effect on DV.

Effect: **+2 AC**  
Range: **—**  
Target: **Party**  
Time: **Combat**  
Power: **6**

### MYSTIC MIGHT

Instant muscles for the friend of your choice, lasting for the entire combat.

Effect: **+15 Str**  
Range: **—**  
Target: **Char**  
Time: **Combat**  
Power: **4**

### SALA'S SWIFT

Improves the dexterity of a single character, for the duration of an entire combat. This will improve the target's AV and DV.

Effect: **+8 Dex**  
Range: **—**  
Target: **Char**  
Time: **Combat**  
Power: **5**





## HEALING SPELLS

### HEALING

More potent than the Low Magic 'Lesser Heal' spell, this enchantment can set broken bones and stop internal bleeding.

Effect: **1-6 pts**  
Range: **—**  
Target: **Char**  
Time: **—**  
Power: **3**

### GROUP HEAL

A group medical plan the entire party will appreciate. Restores up to six points of health to each character.

Effect: **1-6 pts**  
Range: **—**  
Target: **Party**  
Time: **—**  
Power: **6**

## OTHER SPELLS

### AIR SUMMON

Conjures an air elemental for whatever lofty goal you pursue. See the "Summoning" notes after the spell listing for further information.

Effect: **Summon**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=4 hr**

### EARTH SUMMON

Creates a potent creature from stone and soil, under your command. The earth elemental is somewhat stronger and more durable than the air elemental.

Effect: **Summon**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=4 hr**

### WATER SUMMON

Allies a spirit of the water for a time. Water elementals are a bit more powerful and stronger than the air elementals.

Effect: **Summon**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=4 hr**

### FIRE SUMMON

Summons a fire elemental. Guaranteed to brighten up a party. The fire elemental is the most powerful known.

Effect: **Summon**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=4 hr**

### SENSE TRAPS

Safely guides you past dangerous deadfalls without tripping the traps.

Effect: **Sense**  
Range: **—**  
Target: **Party**  
Time: **Var**  
Power: **1=2 hr**

### CLOAK ARCANES

Renders the party partially invisible, diverting both the light around you and the force of your opponents' blows.

Effect: **+2 AC**  
Range: **—**  
Target: **Party**  
Time: **Var**  
Power: **1=1 hr**

# Sun Magic

## COMBAT SPELLS

### SUN STROKE

The Sun Magic version of 'Fire Light.' Subtle distinctions are claimed by those familiar with both spells.

Effect: **1-8 x P**  
Range: **20'**  
Target: **1 foe**  
Time: **—**  
Power: **Var**

### RAGE OF MITHRAS

A hideously powerful spell thankfully restricted in that it can only harm one victim at a time. Can hit an enemy up to 70 feet away.

Effect: **1-6 x P**  
Range: **70'**  
Target: **1 foe**  
Time: **—**  
Power: **Var**

### FIRE STORM

Simply the most hideous spell known to man.

Effect: **6-36 pts**  
Range: **60'**  
Target: **All**  
Time: **—**  
Power: **20**

### HOLY AIM

Sheds divine light on a melee, and guides a righteous group in smiting their foes.

Effect: **+2 AV**  
Range: **—**  
Target: **Party**  
Time: **Combat**  
Power: **5**

### COLUMN OF FIRE

Sheets of flame fall from the heavens, preventing a group of opponents from advancing during their turn in combat.

Effect: **Stops**  
Range: **40'**  
Target: **Group**  
Time: **—**  
Power: **5**

### LIGHT FLASH

Producing a blinding flash that might disorient foes. Especially useful against underground enemies and creatures unaccustomed to the light.

Effect: **Lose turn**  
Range: **50'**  
Target: **Group**  
Time: **—**  
Power: **6**

### EXORCISM

The undead cannot abide the light of the sun. Usually. Not effective against the living.

Effect: **6-36 pts**  
Range: **50'**  
Target: **Group**  
Time: **—**  
Power: **5**

### WRATH OF MITHRAS

An even more hideously powerful spell, featuring a small blast radius. Damage is lower than the Rage of Mithras, but affects a group.

Effect: **1-4 x P**  
Range: **90'**  
Target: **Group**  
Time: **—**  
Power: **Var**

### INFERNO

An underpowered version of Fire Storm. In the hands of an experienced character, it can actually cause more damage while using less power.

Effect: **1-4 x P**  
Range: **40'**  
Target: **All**  
Time: **—**  
Power: **Var**

### BATTLE POWER

Significantly improves the muscle ability of any band of heroes.

Effect: **+10 Str**  
Range: **—**  
Target: **Party**  
Time: **Combat**  
Power: **8**

### MITHRA'S BLESS

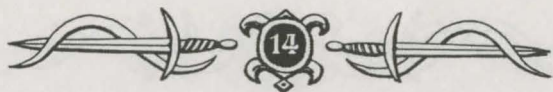
Shields a group from harm with a blanket blessing, courtesy of an alien god.

Effect: **+3 DV**  
Range: **—**  
Target: **Party**  
Time: **Combat**  
Power: **5**

### ARMOR OF LIGHT

Cloaks a character in gleaming magic armor proof against most attacks.

Effect: **+2 AC**  
Range: **—**  
Target: **Char**  
Time: **Combat**  
Power: **6**





## HEALING SPELLS

### SUN LIGHT

Improves the health of any one character. A little sunlight never hurt anyone.

Effect: **1-6 pts**  
Range: **—**  
Target: **Char**  
Time: **—**  
Power: **3**

### MAJOR HEAL

The best value in Sun Magic heal spells when more than one character is injured. Dispenses one 'Sun Light' spell on each party member.

Effect: **1-6 pts**  
Range: **—**  
Target: **Party**  
Time: **—**  
Power: **6**

### HEAL

A potent heal spell which affects one character.

Effect: **2-8 pts**  
Range: **—**  
Target: **Char**  
Time: **—**  
Power: **4**

## OTHER SPELLS

### CHARGER

The perfect pick-me-up for depleted magic items. Non-addictive.

Effect: **Charge**  
Range: **—**  
Target: **1 item**  
Time: **—**  
Power: **8**

### GUIDANCE

Accurately tells you the direction you face. Very useful underground, where your friendly direction gauge is useless.

Effect: **Compass**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=3 hr**

### SUMMON SALAMANDER

Either this spell conjures a potent magical creature, or it blows the caster's skull off. Give us a call and let us know.

Effect: **Summon**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=4 hr**

### DISARM TRAP

Will safely trigger a trap. All you have to do is walk into a trap, and it'll safely be sprung.

Effect: **Disarm**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=2 hr**

### RADIANCE

The best light spell known to wizardkind.

Effect: **Light**  
Range: **40'**  
Target: **Party**  
Time: **Var**  
Power: **1=2 hr**

## COMBAT SPELLS

### DEATH CURSE

A savage spell left over from the bad old days, designed to punch the ticket of someone you hate. Causes up to 18 points of damage to the target.

Effect: **3-18 pts**  
Range: **40'**  
Target: **1 foe**  
Time: **—**  
Power: **6**

### INSECT PLAGUE

A formidable way to weaken some monsters' defenses, and a real drag at picnics. Reduces a group's AV and DV, making them vulnerable.

Effect: **-2 AV, DV**  
Range: **60'**  
Target: **Group**  
Time: **Combat**  
Power: **4**

### SCARE

If cast at the right time, can improve your party's ability in the eyes of your foes.

Effect: **+2 AV**  
Range: **—**  
Target: **Party**  
Time: **Combat**  
Power: **4**

### FIRE BLAST

This potent spell unleashes a minor fire storm on one group of foes. Use with discretion.

Effect: **4-24 pts**  
Range: **30'**  
Target: **Group**  
Time: **—**  
Power: **12**

### WHIRL WIND

Possibly transports one or more foes away from you on a twisting cone of howling winds.

Effect: **Push 30'**  
Range: **40'**  
Target: **Group**  
Time: **—**  
Power: **4**

### BRAMBLES

Erects a temporary barrier of thorns between your party and a group of opponents. Use the time thus gained to plan an effective attack.

Effect: **Miss turn 60'**  
Range: **Group**  
Target: **1 round**  
Power: **5**

## OTHER SPELLS

### CREATE WALL

Erects a barrier of stone before the party. Also of use in repairing old buildings.

Effect: **Create**  
Range: **—**  
Target: **—**  
Time: **—**  
Power: **5**

### BEAST CALL

This holy spell of Enkidu is used in secret Druid rituals.

Effect: **Summon**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=4 hr**

### INVOKE SPIRIT

Summons a friendly spirit to aid you in battle. See the restrictions and features described in the "Summoning Spells" section.

Effect: **Summon**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=4 hr**

### SOFTEN STONE

A very powerful spell popular with civil engineers. Useful for underground construction and removing certain walls.

Effect: **Remove**  
Range: **—**  
Target: **—**  
Time: **—**  
Power: **6**

### WOOD SPIRIT

Creates a helpful ally from wood and bramble.

Effect: **Summon**  
Range: **—**  
Target: **—**  
Time: **Var**  
Power: **1=4 hr**





## Druid Magic (continued)

### HEALING SPELLS

#### GREATER HEALING

Uses natural energies to rejuvenate and heal the wounds of any one character.

Effect: **1-6 pts**  
Range: —  
Target: **Char**  
Time: —  
Power: **4**

#### CURE ALL

The most powerful and efficient healing spell that ancient Druid learning has devised.

Effect: **1-8 pts**  
Range: —  
Target: **Party**  
Time: —  
Power: **6**

## Miscellaneous Magic

#### ZAK'S SPEED

Named for a sorcerer of long ago, a nifty spell that improves the Dexterity of all characters in the party.

Effect: **+15 Dex**  
Range: —  
Target: **Party**  
Time: **Combat**  
Power: **10**

#### PRISON

Pins a group of foes beneath the weight of a magical barrier, preventing them from advancing or running away.

Effect: **Halt**  
Range: **60'**  
Target: **Group**  
Time: **Combat**  
Power: **8**

#### KILL RAY

Courtesy of the demented Czar Strahkenhorc out of centuries past, this deadly beam will waste anything it strikes. Beware the terrible cost of this spell, as it can quickly drain a weak or weary wizard.

Effect: **10-80 pts**  
Range: **50'**  
Target: **1 foe**  
Time: —  
Power: **15**

A note on spell icons: The computer shows you that certain spells (most notably the light spells) are active by displaying an appropriate icon on the screen. When the icon vanishes, the spell has run out of juice and is no longer active. In the case of light spells, this usually results in the sudden onset of darkness. For the detect spells, it means you're no longer likely to detect danger at a distance.

**Monster Summoning:** A word is warranted on the subject of conjuring up creatures from other locales or dimensions for use in combat. Several High Magic and Druid Magic incantations bring forth creatures of this sort to do your bidding. All of these spells have some things in common: you must have an open character slot in your party to accommodate the summoned creature. You should also be aware that summoned creatures do not last forever, and will eventually return to the magic worlds from which they came, leaving a lifeless husk behind. The more Power points you invest in summoning a creature, the longer you can expect it to stick around. Finally, the lengthy and precise summoning spells cannot be cast in combat. Although summoned creatures come complete with their own armor and weaponry, you may be able to equip them with any items you choose.

## COMBAT

Unless you're willing to roll over and die, you're going to have to fight. Fortunately, you have lots of options during combat, and if you exhibit the proper mix of prudence and courage you should emerge victorious more often than not.

You'll know a fight is brewing when a picture of some nasty being appears on the screen. The computer will tell you what you've encountered, and set the range at which the encounter begins. You'll have to close to within ten feet of the enemy before you can enter hand to hand combat, but spells and missile weapons can be used at varying ranges.

When facing a battle you can always run away, but it's more fun to fight. The game offers you two types of combat: Quick Fight, and Fight.

Quick Fighting gives you more limited combat options to speed encounters along.

If you choose Fight, instead of Quick Fight, you have a few more options. First off, you'll have the option of striking a normal blow (just like the quick fight option), a mighty blow (reduced chance of hitting, but improves damage done to the target), or a disarm blow (try to knock your opponent's weapon away without doing much damage). You also have a chance to rearrange your party, which is important if one or more characters have been incapacitated or killed—only the first four characters in the party order can actually fight in hand-to-hand combat. Finally, you can attempt to block, which improves your DV against the attack of a single foe.

In either type of combat, you always have the option to use an item, run (shame on you!), dodge, or cast a spell. Dodging is similar to blocking, but it works against all enemies in the combat and is less effective.





Note that if you run from an encounter, the computer will actually run you across the map you are on for several moves...if you return to the scene of your defeat, don't be surprised if you run into the same enemies again. Just because you turned tail doesn't mean the bad guys are going to pack it in!

## GETTING AROUND

The computer simulates the perspective view available to your characters. Think of the computer as a window to the world of *Dragon Wars*. Check your reference card for specifics on how navigate around the world.

If you lose track of where you are, or start to develop a dangerous case of tunnel vision, trying using the automap feature. (See your reference card for how to invoke automap.) You'll call up a top-down view of your character's present position, showing exactly where you are in relation to the local terrain. Black areas on the map represent areas you haven't explored yet—you must actually move through a square with your party to fill it in on the automap. Black areas that you cannot reach may indicate secret adventure areas worthy of further investigation. Then again, they may be solid rock.

Speaking of secret stuff, you'll find plenty of it in the game. Secret doors are indistinguishable from normal walls...until you walk through them. Clever use of the automap may reveal where secret doors "should" be. You'll know a locked door when you bump into it—try battering the door down with strength, or maybe use your lockpick skill. The game also features exotic and rare one-way doors, teleporters, spinners, and...well, find out for yourself.

## PARAGRAPH EXPLAINED

Frequently you will be instructed by the computer to read a certain numbered paragraph. The paragraphs are printed in the paragraph text section of this manual (see page 23), and supplement the briefer on-line text present in the program. Paragraphs frequently elaborate on the information provided by the computer, but are an important source of clues and are not to be overlooked.

You'll greatly increase your enjoyment of the game by only reading those paragraphs to which you are specifically referred by the game. "Reading ahead" could spoil some of the surprises that await you in *Dragon Wars*. Don't try to read the paragraphs consecutively, as they are printed out of order and will prove confusing.

Ultimately, you put down your hard earned cash for this game, and you can of course do what you damn well please with the paragraphs. However, should you use the paragraphs as a free "cheat book", beware the wrath of Namtar...and be advised certain paragraphs are pure ya-ya that will do nothing to improve your performance in the game. In fact, acting on ill-gotten information could prove hazardous to your health. You have been warned.



## ITEMS

Almost as important as your attributes, spells, and skills are the items you will discover during your quest. An item is anything you can pick up. A very few items are worthless, but everything else you find, buy, or steal in *Dragon Wars* could be important to completing the game.

Simple items are things like weapons (used to do mayhem to the bad guys) and armor (used to prevent the bad guys from doing the same to you). Magic armor and weapons can also be found in Dilmun—and there are no cursed magic items. Certain weapons could actually decrease your AV, but this means they're harder to use, not that they are imbued with evil magic. As Muskels the Barbarian said of his Crush Mace, "Yeah, it was harder to swing, but boy did it crack skulls!"

The use of many items may not be immediately obvious. Sometimes you will need to discover secret knowledge or clues to determine what to do with an item. Other times an item may be useful only in some part of the world you have not discovered. Keep track of the items your party carries, and try to use them in novel ways. The secret to item use is to consider all the things an item can do...if you find a key, it is probably used to open a lock. If you haven't yet found a lock, remember you have a key, and keep your eyes open for locked doors or chests as you explore. No character can carry more than twelve items.

**IMPORTANT:** If you "discard" an item, it is gone forever...and along with it may go your only hope of solving the game, so manage your items carefully.

The various stores in Dilmun can only keep certain mundane, plentiful items in stock; there is high demand for the unusual. If you find unique items during your adventure and sell them to a store, they will be sold to other adventurers, and you cannot buy them back.

To use an item, follow your reference card's instructions on the "Use" command, and follow the menus. Select the item you want to use and give it a try. The worst that will happen is you'll look silly, and most of the time no one is looking anyway. Actually, that's not exactly true. Some magic items have limited uses. Once you've shot up an item's charges it usually cannot be recharged, so a certain amount of resource management should be applied to item use.

## A FINAL NOTE

*Dragon Wars* is as much a story as a game. To complete your quest you must pay careful attention to your environment, and realize you are in the middle of a fully-developed fantasy world. Very little happens in this game without a reason. Take note of details, consider what motivates your enemy, and keep your eyes open. Finally, don't be afraid to take control of your own life. You are the hero of this saga, and without you there is no adventure.

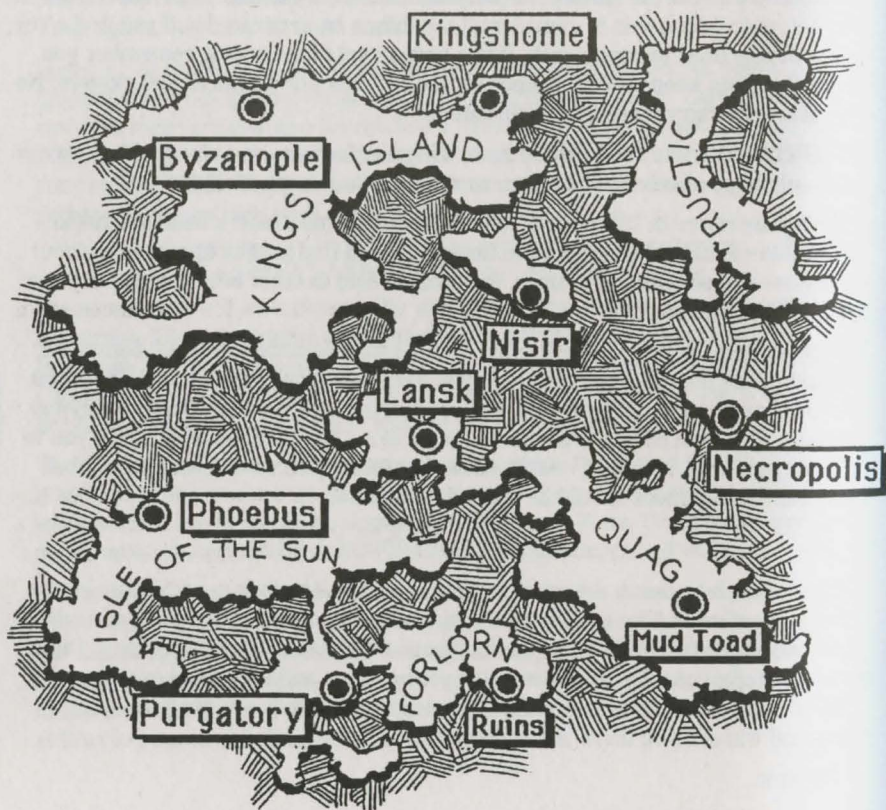
Good luck.





## HOLIDAY GUIDE TO OCEANA AND DILMUN, THE LAND WHERE THE SUN SETS

"Dilmun" is the name used to refer to the group of islands where the *Dragon Wars* adventure is set. Collectively, Dilmun is viewed by the residents of the planet Oceana as a place of salvation and retirement. Under Namtar's foul rule, this formerly fair land has been twisted into a place of ruin and death. In better times, the Navigational Guild compiled this map of Dilmun for the benefit of pilgrims.



## DRAGON WARS PARAGRAPHS

1) In this dark chamber are warehoused several sculptures of decidedly inferior quality. Mostly they are crude attempts at busts, or full-figure nudes of decidedly pornographic intent. Whoever produced these disasters, it could not have been the same artist that created the rest of the artwork you've seen on the estate.

2) Renewed by the fruit of your sacrifice, the vampire lord emerges from the tomb. "You have awakened me and for this I am in your debt," he lisps. "Do not presume to command me, however. You have not obtained the Silver Wheel, and until you do, my soul is my own!"

The Lord of the Undead vanishes, leaving behind only an oily cloud of smoke, and the bucket of deep-fried jumbo shrimp. Back to the drawing board.

3) This is a shrine to the dark lady Irkalla, queen of Magan, the underworld of Oceana. Of all the structures in this area, this is the best preserved. Simple offerings of weeds and rocks lay before Irkalla, indicating some residents of this world worship the dark queen.

Irkalla's image is blasted from bronze. She seems serene and confident, with a terrible sort of beauty lurking in her fierce countenance. The black pits of her eyes stare at you without emotion. Here is a deity to be feared perhaps also to be loved.

4) You stand before the gate to Purgatory's great public arena. Bloodthirsty residents of the Dilmun interior come here to enjoy the spectacle of outlander scum such as yourselves fighting to the death on the floor of the arena.

A guard swaggers up to you. He is clad in the trappings of authority fine armor, a weather-beaten harness, well-oiled weapons. "Oy there, you filthy street scum," the guard growls. "You look fit enough to hold a weapon. Why not haul your butt into the arena and make yourself useful?" Why fight for another man's pleasure when life in Purgatory is a daily struggle for survival? You're about to turn away when the guard lays a heavy hand on your shoulder and adds, "You'll get your choice of arms...and if you defeat your foe, which I doubt, you might win Papers of Citizenship. Namtar help me—heathen dogs like you living in Dilmun! I don't like it, but the law is the law."

5) With distaste you discover the source of the foul odor. Before you is a low structure not so much a building as an odd series of stone slabs leaning against one another. Some ancient stonemason identified this place with a legend carved into the rock: "Morgue". A more recent hand has added its own opinion: "The way out, chumps!"





The stench of the dead is overpowering, but sensing there's something important about this place, you hang around on the fringes and observe the routine. Sallow work gangs of malnourished slaves, themselves more dead than alive, slowly carry corpses from the building and stack them in sloppy piles. You dimly wonder what crime or heresy landed these poor souls a job as slaves in a city of criminals.

From time to time additional corpses are brought here by the more tidy citizens of Purgatory. These are deposited in the house or stacked in the piles without seeming purpose. After a time, several of the slaves bundle one or more corpses into a crude canvas sack and hurl the bundle over the wall. Distantly you think you hear a splash. You judge you're near the harbor wall. Are the dead of Purgatory hurled into the waters of the city's harbor?

It occurs to you a living man could lay with the dead, and journey with them in a sack over the wall and to freedom in the harbor beyond. How far do the sacks of corpses fall? Are they really tossed in the harbor, or do they tumble into a well? Could you escape from a bag of cadavers before it sank to the bottom of the sea, maybe forever mired in muck and weeds? Perhaps the overpowering smell of this place is starting to get to you. Or perhaps this is your ticket out.

6) Here you find a simple wilderness shrine, tended by a lonely druid. He welcomes you to his temple, saying the place of worship is open to all.

The shrine is earthy and natural. The walls seem rooted in the depths of the earth, the rock seems alive with animal spirit, the very air is crisp and sweet. You see that the patron deity of this shrine is the man-animal Enkidu. "He is the god of beast-men and man-beasts," the druid explains. "He respects only the strong and pure, to whom he will grant a powerful boon. Before Namtar's purge, the god was in residence in this forest, where he presided over a vast druid colony. Now Enkidu is gone, the brotherhood is broken, and knowledge of our magic is lost."

7) You secure yourself in a bag full of only slightly stinking corpses and wait patiently. Someone sews the bag up as you lie motionless. After some moments, you hear a throaty voice call, "Oy, yew! Run yer sword throo them bogs, thar! You 'membar wot hopp'nd last week! We don't wont any mar escayps now, do we?" You are bound and helpless!

8) A great cry of joy goes up as you debase yourself. In a city of criminals, what shame is there in going native? Just to make you feel at home, the beggars beat you steadily for a week. Properly initiated into the world of mendacity, you eventually are set free to wander the streets of Purgatory, better understanding if not entirely fond of the city's lowest class of citizens.

9) A statue of Namtar, the Beast From The Pit, dominates this dirty city square. You carefully examine the statue, trying to memorize the features of the villain who exiled you to Purgatory. You struggle in vain. The citizens of Purgatory themselves no less fond of Namtar, have taken it out on his image—the nose is broken, limbs are chipped, and the mouth is deformed beyond all recognition.



As you watch, a wild beggar spits on the statue. "Filthy face of stone!" she mumbles. "Layed down with lizards he did, that stone face lies as much as he!" The poor mad creature wanders off, still spitting and mumbling, leading you to wonder if a similar fate awaits you in the months to come.

10) This back-alley building is in remarkably good repair. Curious, you enter, and recognize the interior of a modestly-appointed magic shop. A wizened gnome of a man springs from behind the counter and scurries up to you. "Mercy, mercy me...customers! Bless me, customers at last!"

The old man is insane but friendly. He explains all high magic has been outlawed by order of Namtar, but instruction in the low arts is still permitted in isolated regions. He is eager to teach you what he knows, and will in fact refuse a fee preferring to teach for the simple joy of it. Unfortunately, the old man knows little useful magic.

11) Try as you might, you just can't get your nose to remain on your face. That Namtar sure has an odd sense of humor.

12) Just ahead you see a bridge. The bridge is covered and armored doors bar the way across. The bridge appears to be the only way to cross the water and reach the land beyond. A pack of guards lounge before the entrance to the bridge. As you appear, they snap to attention. A guard with a narrow forehead and small eyes approaches you.

13) You're in the middle of the bridge. Although the bridge is covered, you can hear water rushing beneath you. It is astonishingly loud.

The bridge is longer than it appeared from the outside. You recognize now that even a good swimmer would find it impossible to swim from one island to the next. This bridge is the only way across.

14) Your knowledge of city lore serves you well. This place isn't so much a city as a prison. The streets are unpaved and evidently double as an open-air sewer system. Many of the city's structures are buildings only in the loosest sense of the word—several have holes in the roof (or no roof at all), others have been gutted by fire. Everything is damp, showing this city is little different from any other on Oceana...the rising sea level is eroding the land upon which the city is located, and it is slowly sinking. Doubtless those buildings that have basements will be at least hip-deep in water. Graffiti is scrawled on walls everywhere, generally curses directed at Namtar and crude pornographic renderings of all the species of Oceana. In all, Purgatory is an ugly place you would do well to leave as soon as possible.

15) The guards retire a few steps and converse in low tones when you show them the ring. One of them approaches nervously. "We're King's men, you know. We don't want any trouble." He shuffles his feet and won't look you in the eye. "We just went along with...with everyone else. You have seen the King?" He frowns when you answer. "That ring means you're on King's business, so you can pass...but if anyone asks, we never saw you. Understand?"

You pass into the city. The guards still won't look you in the eye.





16) Before you is a tumble-down collection of huts. A group of ill-clad unfortunates are gathered around a fire. They see you approach and rush to your side. "We saw you swim across the bay," says a toothless man who seems to lead the group. "Any enemy of Purgatory is a friend of ours. C'mon in and sit by the fire."

17) This is the temple of the Yellow Mud Toad, dedicated to the patron beast of this city. The temple is as run down and depressing as the rest of the city. The center of the temple is dominated by a huge statue of the Yellow Mud Toad, sunk fully a third of its height into the muddy floor of the building. "Everything sinks these days," a priest of the temple complains. "This whole city must be built on a lake. We'll all sink away to nothing if this keeps up!"

18) The camp is deserted. Apparently everyone who lived here was slain in your recent battle. You notice signs of habitation, but whoever lived here was dirt poor. It's unlikely you'll find anything of worth in the camp. Glancing back at the pile of bodies left in your wake, and then at the bucolic scene of the camp, you sense there was probably a better way of handling this situation. The man who confronted you seemed a lot like yourself. Maybe he mistook you for authority from Purgatory, and only sought to defend himself. This was probably a time for words, rather than swords.

19) After about an hour, the sick man's fever breaks. He props himself up on one elbow and smiles. "I was dreaming," he says in a weak voice. "I imagined I floated on a vast black pool far beneath the earth. I think it was in the Underworld. I saw a goddess bound in chains. She was stranded on an island guarded by monsters." He laughs. "I guess I had a fever."

The man tries to stand up but finds he's still weak. You help him sit up. "My name is Ulm," he says. "I guess I have you to thank for breaking my fever. The guards at the bridge beat me up, and I just can't seem to bounce back." Intrigued, you encourage Ulm to continue. "I escaped from Purgatory through a secret door in the wall. I tried to cross the bridge north of the city, but I didn't have the right papers, and the guards beat me. I've been coughing blood ever since."

Ulm's eyelids begin to droop, and in minutes he's asleep again. A moment later his body stiffens, and Ulm dies. At least his final moments were pleasant ones.

20) In the center of the ruined tower that occupies the heart of this city, you find a dais and what's left of a statue. The dais stands about four feet high, and, from the looks of things, appears to have been placed here since the tower was destroyed. A plaque on the dais reads, "This plaque marks the original location of Lanac'toor's Tower and Magic Academy. This statue commemorates his feats." There used to be a statue atop the dais, but it has been removed, leaving only Lanac'toor's swollen feet behind. The statue appears to have broken off clean at the ankles.

21) You pick your way through the ruins and come upon a spy post maintained by the defenders of Byzanople. Several soldiers are gathered here. They are gaunt from months of isolation—you surmise that if the city does not fall by assault, it will

soon succumb from hunger. The soldiers are led by a woman warrior dressed in white and red. As yet, you remain unobserved.

22) This shack has been set up as a universal shrine for Dilmun's many religions. A priest welcomes you and escorts you around the shrine. The majority of the shrine is devoted to Irkalla, the Queen of the Underworld, and her consort Nergal. The priest explains that worship of Underworld gods always spreads during times of strife, perhaps because people come to view their own world as an extension of hell. Also represented is the man-animal Enkidu, patron of the Druids, and the obscene Refeek, god of things better left unsaid.

The priest lets you worship or observe as you see fit, neither condemning nor encouraging your actions. "These are hard times," he says, "you had better pray to them all. We can use all the help we can get."

23) You intently scrutinize the murals for several minutes, and are able to arrive at a few broad conclusions. It seems this city square was used to confine a dragon. You remember a legend of the cities of Dilmun holding dragons captive as defense against their neighbors. The murals depict blood sacrifice and obtuse ceremony being used to pacify the dragon. In one of the ceremonies, a priest is depicted aiming a short metal rod at a dragon, seemingly holding the beast under his sway. There is no rendering of the dragon in action. It seems the dragon demanded a terrible price for a purely defensive weapon. Furthermore, the ruins surrounding this square offer mute testimony to the effectiveness of a dragon for city defense.

24) You board the ship as soon as the last of the pirates drops dead, eager to see what it was the thieves were so determined to defend. You see the ship's name is the PRAIRIE MADNESS, and that it seems to be fitted out for fast raiding missions. There isn't much of a cargo hold, so the ship won't serve for long journeys, but it looks very fast and dangerous.

25) "Welcome to Phoebus, City of the Sun!" chirps an odd mechanical voice. You stop in your tracks, trying to identify the source of the voice. After a few moments, you hear the message again, and determine it is coming from a raised stone dais and plaque directly in your path. Evidently the message is activated by your presence. "Welcome to Phoebus, City of the Sun!" the voice says again, this time a little slower than before. You examine the plaque and see it is a map of the city. "Wellllcoooooome tooo Phoeeeeebussss, Ciiiityyy offff thheeeee Sunnnnnnnnn..." the voice intones, now perilously slow. Something's wrong with the device. A mechanical hand protrudes from the dais, frantically trying to shake your hand, but there's no way you're getting near it. Two stern looking gentlemen dressed all in black stare at you, making you nervous. Committing the details of the map to memory, you hurry away from the silly device. "Welllllllllllllcoooooooooooooommmmmmeeeeee. . .!"

26) The walls of this city are of bright marble that seem to glow with an inner light. The streets are paved and clean, and there is no sign of poverty or disorder. The horse carts run on time. You can't shake the feeling something is about to go tragically wrong.





27) You at last stand before the Sword of Freedom. The hilt of the fabled blade is just inches from your grasp. A hush comes over the city of Freeport. The furiously boiling waters previously surrounding this isle have subsided. You look up and see the citizens of Freeport have gathered all around the harbor, waiting to see what you will do next. Some of the citizens appear happy, others are proud, many just wear blank stares. One large man stands silent, but tears roll down his cheeks.

You smell a faint scent of ozone. Somewhere, a baby cries.

28) Two officers occupy this building, evidently associated with the military force drilling on the parade grounds outside. The officers quickly shuffle aside the dice game they were playing when you entered, and snap to attention. They relax when they see who you are, and you sense a change in their attitude.

The elder of the two officers gives you a close inspection. "Such a fine lot of patriotic types," he says. "It's about time someone from this feeble little burg enlisted in the army! Welcome to the service of King Drake. Hail Namtar!"

29) Perilously weakened from your long journey through the swamp, you at last enter the City of the Yellow Mud Toad. The walls here are sagging and brown with grime. The city smells almost as bad as the swamp that surrounds it. Still pools of foul water and puddles of bubbling mud clog the streets. The people of this city shuffle about on their tasks, letting your greetings go unheeded and refusing to look you in the eye.

30) Sheltered at the base of the ruined city wall you find a funky little souvenir shop. A sign in the window identifies the place as "Your Lanac'toor's memorabilia shop!" Intrigued, you enter. An unseen bell chimes an offensively sour note as you swing open the door to the shop. Inside you find a remarkable selection of Lanac'toor souvenirs. Images of the mad sorcerer are inscribed on mugs, bowls, plates, bookends, trophies, boxes, candles, and lanterns. Lanac'toor grinning face or family crest is embroidered on hats, ties, underwear, capes, and belts...a store clerk even offers to personalize any item you select, sewing or engraving your name on your purchase. A very small portion of the shop is given over to items unrelated to Lanac'toor. Most of it seems like junk—bits of masonry from the city wall, tiny images of the Yellow Mud Toad, and odd scraps of metal. You are amazed by the single-minded devotion this shop shows to an historical figure so insignificant outside the walls of the City of the Yellow Mud Toad.

31) On the far distant horizon you spot the menacing shape of a black sail. It seems these sea lanes are patrolled by pirates and other scurvy beasts. The enemy ship is down-wind from you—it is only a matter of time before you are caught!

32) Huddled in the shelter of the city's ill-repaired wall you find a militia of wild-eyed men. "Is the war over?" one of them asks. "Does Lanac'toor live," wonders another.

You are able to piece together something of the history of this place. The patron of the City of the Yellow Mud Toad was a wizard named Lanac'toor. He occupied a

tower that formerly stood in the center of town. Lanac'toor quarreled with Namtar when a general ban on magic was announced, and war broke out between the City of the Yellow Mud Toad and Namtar's city of Kingshome. As soon as the war began it was over. Kingshome legions summoned a dragon from the swamp to shatter the walls of the City of the Yellow Mud Toad. Lanac'toor's tower was destroyed and the wizard himself was turned to stone.

After Lanac'toor was killed, the enemy army withdrew, apparently unconcerned with the fate of the City of the Yellow Mud Toad. The citizens of the city are convinced the worst is yet to come, and thus maintain a feeble city militia as defense. It seems unlikely the city has anything worth defending. The men of the militia mutter to themselves as you leave.

33) Ahead you see the walled city of Byzanople. The tattered banner of Byzanople still flies above the city's unbreached walls. The approaches to the city are occupied by the army of Kingshome. The besieging army is spread across the countryside, indicating it has been several months since Byzanople was invaded.

As you approach, several heavily armored soldiers launch an assault on the city. They scramble over rubble and rush the city's gate, waving their weapons and shouting war cries. A hail of arrows, stones, and boiling oil descends upon the attackers wherever they stray too near the wall. The defenders make short work of the Kingshome assault, and fewer than one in ten of the soldiers launching the assault make it back to their camp.

34) A rough pile of rubble marks the perimeter of the Kingshome advance siege camp. The cyclopean walls of Byzanople are just a few yards away. A twisted path leads through the rubble toward the gates of the city. The path passes beneath the walls of the city, forming a savage killing ground. The path is littered with broken arrow shafts, debris, and the bodies of others who have tried to take this city by storm.

35) This massive central structure dominates the city of Lansk. Unlike the walls that surround this city, this structure is fortified and prepared for war. Armed Lansk guards patrol the battlements, looking stern and ill humored. Written warnings in a variety of languages advise passers-by to keep their distance. And not without reason, for within the structure, visible through a thick glass panel, you see a dragon. The beast is huge, completely filling the fortress that is its home. It must weigh at least eighty tons. The dragon is asleep, but no less fearsome for all of that.

A plaque explains the dragon is maintained by the city as its primary means of defense. Should disaster ever threaten the city, you read, the dragon will be set free, destroying both the city and the army that would conquer it. The dragon is maintained by expensive blood sacrifice—primarily by hurling criminals into the dragonbunker.





The dragon is impressive, but you feel vaguely disappointed. This isn't a fearsome flying saurian; it's an overfed monster sitting in a cage.

36) You alert the warriors to your presence. The soldiers are startled when you speak, and when they turn you see they are pale with fright. They realize you could have killed them before they knew you were there. The soldiers regard you nervously as the woman in red and white approaches.

"You're the infiltrators the Kingshomers sent from their camp," she says. "I see you are surprised—my city might be losing this war, but we're not without our resources."

The woman shakes your hand as she introduces herself. "My name is Princess Myrilla," she says. "If you meant us harm you would have attacked us from behind. You don't look like Kingshomers; I choose to trust you." Myrilla barks some orders to her men in a language you don't understand. Turning back to you, she continues, "Follow me. My brother will want to speak with you."

Myrilla leads you through a secret passage into the heart of Byzanople. It's odd this girl has so abruptly taken you into her confidence. You decide to play along...if she can't make you a better offer than the Kingshomers, this is certainly an easier way into the city than storming the gate.

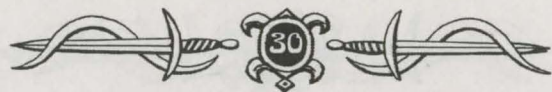
37) Several squat figures surround the entrance to a tunnel leading under the walls of Byzanople. A wooden palisade shields the tunnel entrance from the eyes and weapons of the city's defenders. You recognize the figures as siege engineers, and surmise they are attempting to undermine Byzanople's walls.

A short and powerful man covered with mud and sweat emerges from the tunnel. "I think we're through," he says. "We had to find our way through a patch of granite, but I think we've come up against a cistern or basement wall." He looks at you expectantly. "All we need now is a pack of brave idiots to try the tunnel, find their way into the city, and open the gate for us."

38) Using your magic spell, you watch in wonder as color flows back into the frozen dwarves. The chamber is filled with a noise uncomfortably like the popping of popcorn as the dwarves return to life, their joints made stiff from ages of disuse. Before long, the entire clan is restored to life. The dwarves give you the once-over.

39) You find a hidden cove. There's a dock house by the water and beside it you can see several small ships tied up to the dock. You must pass through the dock house to get to the boats. To your right is a small wayside shrine to some divinity or another. The cove is very quiet, aside from the lapping of the waves and the rhythmic creaking of the boats tugging at their ropes. It's hard to tell if this place is inhabited or not.

40) A wave of fetid humidity strikes you like a slap in the face when you open the door to this room. This place must be under an enchantment. Within the room is exactly reproduced a hot and swampy environment not unlike the Isle of Quag.



The floor is a deep and bubbling mud bog, wide-leaf palms grow here and there, and in the underbrush you think you see small reptiles warming themselves on hot rocks. A most unusual sight to find in a dungeon....all the comforts of home (if you're a reptile).

41) The pirates are friendly enough when you pay them their gold. They offer you a seat and serve you a brutal meal of calamari and grog. "My Name's Long John Ugly," the leader identifies himself. "And this here is my gal, Peg." Ugly's girl has two peg legs and no teeth, but she's by far the most presentable member of this motley crew.

You converse with Ugly and his band for several hours. Ugly used to be a sailor in the Tarsian navy. He explains Tars was a minor city on the isle of Forlorn, and that it was reduced to ruins in the early days of the war with Kingshome. "These ain't good times to be a sailor, me bucko," Ugly growls, becoming increasingly maudlin as the grog does its work. "Namtar don't want folks sailing about from one island to the other. Too hard to keep people in their place that way!"

You learn Ugly's band has scratched out a living raiding along the coast, but pickings are slim. You also guess they do a bit of smuggling. Ugly is hesitant to take you out in his boat, saying the weather is wrong and the seas are too dangerous lately. When you remind him of the gold you paid, Ugly smiles and Peg shrieks with laughter.

"I didn't figure that gold covered the cost of a passage, mate!" Ugly laughs. "That was just a fee for this fine repast and for not gettin' yer throats slit." Peg whispers something in Ugly's ear. "But Peg likes ya, and I'm in a charitable mood, so I'll do ya a favor. Seein' as how ya should be dead anyway, I'm willin' to ferry ya over to the Necropolis. There's plenty of loot to be had in that place, which should suit you folks just fine." Ugly gestures over his shoulder and points toward the south wall. "The dock's on the other side of the south door. I'll meet ya out there in a minute." Ugly looks you straight in the eye as he concludes, "And I do mean the south door. You'll do as yer told if you've got any sense."

42) In this dusty and disused chamber you find what was formerly the throne of King Drake of Kingshome, the mightiest ruler of Dilmun. The throne is heaped in the corner and in poor repair. Carelessly tossed behind the throne you find Drake's ceremonial crown. Maybe it will be worth something, if there is ever a true king in Kingshome.

43) You sail through most of a day and night through thick fog. There is no moon, and the going is slow and treacherous. Several times you think you glimpse phantoms in the fog, or hear strange beasts bumping against the hull of your vessel. Just when you think you may never reach your destination, an island looms out of the murk.

The island is an irregular mass of black stone, covered in moss and green slime. Ruins of impossibly ancient design are just visible in the center of the island.





Luminous eyes peer at you from dark hollows and forbidding bogs nestled along the coastline.

44) The magic paint works as advertised. Now covered with the mystic colors, the formerly ruined walls of the City of the Yellow Mud Toad stand tall and strong. You hope strong walls will be enough to hold off the growing terror you know lurks in the swamps, just a few feet away.

45) The sail to Freeport is a long one, and your supplies are barely enough to last the voyage. You sail east and away from the majority of the Dilmun islands, headed into previously unknown waters. Once free from the war-torn islands of the Dilmun interior, you are able to enjoy the natural beauty of the maritime world of Oceana.

Presently you come in sight of a glistening modern harbor sheltered in a strange coast. Your charts indicate this is Freeport, and anchor your ship at a dock.

46) Your journey takes you to the frontier known as the Eastern Isles. This area is unclaimed by any nation, and you experience no encounters with hostile maritime forces.

The Eastern Isles have a rustic quality lacking in the Dilmun Interior. Here things are unfinished and wild, and seem untouched by the corruption of the Interior. This region is the closest thing you've seen to the paradise you expected to find when you arrived in Purgatory, many months ago.

Presently you spot what seems to be a ruined city, half-submerged in the sea. You find a place to land your craft on a stretch of sand southeast of the ruins.

47) Near the bridge you find a run-down building. A sign above the door identifies the place as the 'Official Quag Visitors Information Bureau'. The building is every bit as run-down on the inside as out.

An ugly little woman with a cluster of purple eyes enthusiastically greets you. "Welcome to Quag, Isle of Luxury!" she says. "I'm so glad you're here. We don't get so much business since the war." You learn that Quag's only city—the City of the Yellow Mud Toad—is sinking into the swamp and the priests of the Yellow Mud Toad are powerless to stop it. "But it's really quite safe for travellers," the woman is hasty to add. "Quag remains an isle of wonders, and many still dream of taking the vapors!"

You judge the woman quite mad. Saying goodbye, you depart.

48) A wall of rock stands athwart your path. Massive bronze doors guard a way through the rock; fearsome beasts guard the way to the door.

Two creatures guard the way through the rock. They are half scorpion and half dragon, but in some ways they look like men. Their eyes glow with baleful fury. They glow with an inner light, bathing the ground at their feet in glory. They appear to be a man and a woman, and thus doubly dangerous for the bond they must share.



49) After a few hours of cautious work, you're able to lash an appropriate rock to the broken pick handle with the laces you received from the dying man. The result is a serviceable if makeshift hammer. The hammer probably isn't worth much as a weapon, but it might hold up long enough to break the chains that bind you.

50) The door closed behind you with an ominous sound evoking the finality of the tomb. The door and wall from the bridge must have been sound proofed, for no sooner do you emerge from the bridge than a mad chorus of howls assails your ears. Insane screaming seems to spring from every direction, although you cannot see the source of the noise. It's enough to drive a person mad!

51) You walk beside a clean and stylish harbor. Although you are near the sea, this place has none of the stink associated with Oceana's coastal places...either Freeport is not sinking, or the port is engineered such that seepage is not the problem here that it is elsewhere in the world.

The construction here is simple but attractive. There's rustic feeling associated with the unfinished wood railings, foliage, and crisp scent to the air. The people of this place are dressed in effective leather and cloth, and seem healthy and energetic. Everyone is armed, and you judge the citizens of this place know how to defend themselves. You are greeted warmly as you approach, but the citizens of Freeport do not tarry to speak. Everyone seems engaged in a mission of great industry.

52) To the south is a little island in the harbor. Standing in the center of the island is an anvil, plunged to the hilt within the anvil is a brilliantly gleaming magic sword. There seems no way to the island...the water here seethes and boils with magical energy. It doesn't take much imagination to surmise a swim to the island would be fatal.

A Freeport citizen notices your interest in the island. "That is the Sword of Freedom," he says. "Many years ago, the great hero Roba delivered it from the Underworld. After many years of adventuring, Roba retired here and founded our city. Shortly before his death, Roba built this magical island to protect his sword.

The citizen is silent for a moment before continuing. "Legend says that so long as the sword remains in the anvil, no harm can come to Freeport," he says. "At the same time, Roba warned a time would come of great strife on Oceana. He said a champion would appear one day to claim the sword. He who wields the Sword of Freedom will quell the strife in Oceana, but at the same time will doom our city. Such is the sacrifice we must someday make."

The citizen wishes you well and leaves. The Sword of Freedom is just out of your reach. It seems to taunt you. How to get it? How to get it...?

53) In this cell you find a weak young man dressed in soiled motley. "Good evening ladies and germs, it's good to be back at the palace," he says as you enter his cell. "A funny thing happened to me on the way to the dungeon." The poor man was





obviously a court jester. "I ran into Sir Loin of Pork this afternoon—he said he was about to become Baron of Greymatter." This guy really stinks. If wiser men than you consigned this man to the dungeons, who are you to set him free. "I got a million of 'em," the jester says, seeming to notice you for the first time and perking up considerably. This confirms your worst fears, and you slam and lock the cell door. "Cancel the Renaissance—it looks like a reign of terror!" comes the muffled voice from behind the door.

Even Namtar has a good idea now and then.

54) "Thanks for putting me back together—I feel swell!" Lanac'toor grins. "I was a little nervous when you put my arms on backwards, but I guess I'll get used to it. Having my elbows bend the wrong way will make it easier for me to scratch my back!"

55) A yawning chasm stretches before you. A violent gust of hot wind rises from the chasm...the void must reach to the very roots of the world, below even the Underworld. Out of the chasm, starting an unknowable distance beneath you and stretching as far as the eye can see, you view a vomituous mass of irregular black stone. The tower stands piled atop itself and is at once designed and chaotic...from one angle it looks like a sorcerer's stronghold while from another it seems like the exposed spine of a fantastic beast. Perhaps it is not really there at all. More likely it exists in more than one dimension at the same time, and is thus difficult to see in its entirety.

One thing is certain...this tower has nothing to do with god, or salvation, or pilgrims. This is a tower of Evil This is the Tower of Namtar!

56) A tall and powerfully built man with a greenish complexion greets you when you enter the building. "I am Tarkas first citizen of Tars," he says. You learn that he and his fellow officers fled here to Freeport when their home city of Tars was destroyed by the legions of Kingshome. Tars was previously the foremost city of the Isle of Forelorn Now Tars is a sad ruin, while Purgatory passes for the isle's only city. If you explore the ruins of Tars, Tarkas says, be sure to seek the hidden chambers beneath the city—they might still contain fabulous treasures.

Tarkas is bitter when he recalls the ruin of his city. "We were betrayed," he says. "We relied on our dragon to defend us. We didn't dream Kingshome would be so bold to assault us when our dragon was healthy and awake. When they laid siege to our city, we released our dragon...and the beast did nothing! A hundred years of blood sacrifice to that terrible dragon and what good did it do us in our hour of need?"

Tarkas grows animated as he speaks, accidentally smashing a table as he excitedly flails his arms. "I tell you, Namtar found a way to usurp control of our dragon! Since Namtar rose Kingshome against all of Dilmun, dragons have all but vanished! Namtar controls them somehow...but no man can control the saurians without paying a terrible price. If someone could learn what he's done with the drag-

ons—and learn how to wrest their control from Namtar...then Kingshome would learn a thing or two!"

57) This simple hall serves as the community meeting place for the citizens of Freeport. You are greeted by minor city officials who welcome you to their town and eagerly ask you for information of the war in Dilmun. "These are dark days," the official says. "Soon Kingshome will control all of Dilmun, then Namtar will cast his evil gaze toward the Eastern Isle and our fair city."

The official scratches his head. "It's odd," he says. "My father was an advisor to the court of King Drake at Kingshome. He said Drake was a peaceful old man. His son, Jordan of Byzanople, was a regular firebrand...but not Drake. Why suddenly make war on his neighbors? It doesn't make any sense...Namtart must have poisoned him." The official shrugs. "I wonder if something's happened to him. King Drake hadn't been seen in public for over a year when I was last in Phoebus, and that was some time ago. Maybe something happened to him."

58) After a long wait, you shuffle onto the block with a host of other unfortunates. You are in better shape than the poor wretches that surround you, and your group is instantly the subject of spirited bidding. You shudder as you are sold to a man with a fat neck for more gold than you are likely to see in a lifetime.

You are led away from the slave auction and linked one to another by a continuous sequence of chains and collars. Presently your new master appears and introduces himself. "I am Master Mog," he says. "From this moment on, I am your mother, I am your father, I am your God, I am your world. I am Mog—Mog is All. Abandon all hope of freedom. You are my property, to do with as I please."

Mog leaves you to the hands of his slave bosses, who spend the next several weeks attempting to break your spirit. During this time you are loaded aboard a painfully slow cog and sail to Master Mog's estate. You are afforded a brief glimpse of Mog's luxurious palace before you are led beneath the earth and introduced to Mog's salt mines.

Then begins a mind-numbing series of repetitious chores. You are not permitted to leave the mines. You work, sleep and eat in the same series of identical tunnels, never permitted to see the sun.

59) You are admitted to the camp and immediately pressed into service. The army makes no attempt to provision or train you—it's evident they consider you a band of cutthroats, and that they like you just the way you are.

You are billeted in a siege camp located a few miles south of the walled city of Byzanople which for months has stubbornly resisted the enlightenment of joining the unified Kingshome Empire under Namtar and King Drake. The besieging Kingshome army is preparing to take the city by storm. You are to be among the waves of unfortunates they wish to send over the wall. You may not take kindly to this idea, but there are many more of them than there are of you, and this is no opportunity to desert.





60) These cramped quarters serve as home for Mog's unfortunate slaves. Men sleep fitfully on the cold rock floor, encumbered by the stout chains that bind them one to another. An examination of your companions proves your chains will never be removed—some of the sleeping men are still chained to companions who have long since passed away.

61) The dying man gratefully gulps water from your cup. "You are angels," he says. "I want to die, but not alone, and certainly not thirsty!" The man wipes his mouth with his wrist. His parched lips crack and smear his wrist with blood. "Not much longer," he says with a wan smile. "When I'm gone, I want you to have these." The dying man shows you his boots. The soles are entirely worn away, but the tops are still secured by stout leather laces. "The boots aren't much good, but the laces are strong—maybe you can do something with them." The old man is abruptly seized with a coughing fit. You know the end is near. "I hope you fare better than me," he croaks.

62) The last of the guards drops dead and silence claims the mines. A ladder leads up out of the salt mines. In the dim distance you can see sunlight for the first time in uncountable hours, days, or months. Freedom is at hand. But what awaits you at the top of the shaft?

63) Several people are huddled around a fire. One of them offers you some stew which you eagerly accept—it's bland and watery, but it's the first hot food you've had in days and you eat every drop. After your meal you doze off by the fire, grateful to at last be in the company of charity and good will. When you awaken, you feel as if you've been reborn.

64) You stand before the gleaming city of Lansk. The streets are clean, the people are orderly, and while the city is walled, there is no gate. None of the busy citizens you spy carries a weapon. The city shows no sign of war or occupation. However, it does seem like a very rich place, and you can detect a faint smell of dragon in the air....

65) This guard room is occupied by several menacing men who stand when you enter. "Well...look at this," one of them sneers. "Our prisoners have 'escaped'. We have to 'recapture' them—perhaps several times." The guards begin to close in. "Remember, men, these prisoners were trying to escape...we won't be accused of beating prisoners in their cells again!"

66) This is Phoebus' incredible Temple of the Sun, renown all across the world of Oceana. The sun's warm rays shine into an open atrium, bathing the broad leaves of a variety of exotic heliotropic plants. Acolytes of the temple are busy about on mysterious tasks. The floor is inscribed with a gold design depicting the motion of Oceana and her sister planets. From some unseen chamber you hear the soothing sound of running water.

A gold curtain swings aside and a short, swarthy man enters the chamber. He is dressed in blue robes inscribed with stars and moons, and wears a pointed cap. It

seems the man very much wants to look like a wizard, but has no idea of what wizards actually look like.

"I am Mystalvision, High Priest of the Temple of the Sun," says the wizard in a comically high and wet voice. "You are to be commended for making it this far. I don't care that you cracked out of Purgatory, but your behavior since entering my city has been intolerable." Mystalvision snaps his fingers, and several cruel gentlemen dressed all in black appear out of nowhere. "Namtar's Stosstrupen would like to ask you some questions," Mystalvision sneers. "I should ask you to come along quietly, but it will be more fun to do this the hard way."

67) This is an open-air slave market, filled with the cry of fleshmongers and the laughter of a perfumed crowd. Here men and women are for sale—people such as yourselves—to the jaded residents of the Dilmun interior.

From the gate of the slave market you watch as several young men are auctioned off. They seem less healthy than yourselves—maybe they've been in the city longer than you. It seems a sad way out of this place, to make yourself a slave...but isn't anything better than a life of misery and slow death in the streets of Purgatory?

You scan the crowd, anxious to measure the character of citizens of the Dilmun interior. Their faces seem cruel and aristocratic, with a faint hint of the more-than-human. Here and there you spot a face that seems kinder than most, but if you were on the block, what guarantee would you have of receiving a kind master? Could you truly live with yourself as a slave?

There is a long line of lost souls waiting for the auction block. Nothing will stop you should you decide to join them.

68) The door to this hut is open, and from within you hear someone singing. Entering the hut, you see a simple room...a pile of straw serves as a bed, while a candle burns on a large rock that passes as a table. Behind the rock you see a sad man who seems very old. His eyes are empty sockets and both his hands have been amputated at the wrist. You wonder why a blind man burns candles when he's alone.

The man stops singing and swings his head in your direction when you enter. "You must be the outsiders everyone's so excited about," he says with a firm voice. "I can smell Purgatory on you. Please come in. I'd like to see some new faces...provided I could see."

You learn the man's name is Carson. He was a sorcerer at the Temple of the Sun, in Phoebus. "That was before Namtar rose from the Pit," says Carson, pausing to spit. "Damn Underworld types should stay in their own world."

You talk with Carson well into the evening, pumping him for information. You learn that Namtar is either a demon or a man—Carson seems to use the terms interchangeably. About a year ago Namtar appeared at the court of King Drake in





Kingshome, and was welcomed as the court magician. Within a year, Kingshome had mobilized and began making war on its neighbors. At the same time, Namtar announced a general ban on magic, using his secret police—the Stosstrupen—to enforce the ban. A great magical war ensued, which Namtar and the Stosstrupen won handily.

“Now sorcery is all but dead in Dilmun,” Carson continues. “Take a look at me. Ten years learning Sun Magic and it leads to this! All the old Masters are gone...Lanac'toor was finally driven over the edge and shattered into a score of pieces; Zaton exiled to the deep wilderness; and Mystalvision...” Carson is silent for a long time, then says, “I can't prove it, but I always thought Mystalvision was wrapped up with Namtar. He's the High Priest at the Temple of the Sun. Our Order fell to Namtar so quickly...we must have been betrayed. Beware of Mystalvision!”

You talk with Carson late into the night, but learn little else of value. He is either unwilling or unable to teach you any magic. Heeding his advice, you take your leave of the old man.

69) When no one is looking, you crawl into an open sack filled with disgustingly fresh corpses. You lay still as the sack is crudely sewed shut. The darkness of the tomb descends upon you as the bag is closed.

None too gently, the entire sack is heaved onto the backs of the slaves. Dead arms embrace you, long fingernails claw at your hair, rotting grave mould seems to penetrate your body. There is a lurch and a rasp as the bag clears the wall, and then you fall.

Your flesh crawls with anticipation. Will you meet your end, smashed to death with a host of corpses on some unseen rocky spire? Or will you splash into the warm waters of Oceana, at long last free from the stinking hell of Purgatory?

You splash. You sink. You struggle. At last you win free of the sack, and the dead hands that drag at you seemingly resentful of the life you display. Lungs bursting, you break from the water at the base of the harbor wall, and quickly clamber aboard some debris you find floating close by and strike out for shore.

70) Mighty oaks intertwine above your head to form a living gateway to this enchanted forest. A fresh coat of sparkling dew lays over everything, lending a fantastic quality to the scene. The ground is covered with an inviting blanket of green moss. Faerie lights glimmer from within the boles of dark yet pleasant trees. This is a magical place.

71) Much to the garrison's dismay, the gates of Byzanople prove little obstacle for you. The Kingshomer army streams through the open gate and makes short work of the outnumbered city garrison. Byzanople has fallen.

After putting the garrison to the sword, the victorious Kingshomer soldiers gleefully get down to some serious pillaging. Buck Ironhead, the commander of the Kingshomer siege camp, appears from the chaos. “I've got to hand it to you,” he

says, “you really did a job on these Byzanople jerks! Now Namtar's control of Dilmun is complete. I'm sure the Beast From The Pit will want to thank you personally.” Ironhead smiles when you remind him of your bargain. “I haven't forgotten, I assure you...but seeing as how you threw in with me so easily, I doubt you have any real sense of honor. I wouldn't trust you clowns as far as I could throw you!” Buck stands back as several of his soldiers gather around. “Put these traitors in irons!” he snarls.

The guards close in. It's an epic fight, but no heroes can long withstand sheer weight of numbers. Everything goes black as the last of your party falls to the dust.

72) This shrine is formed from rocks and wood and moss—it seems a profoundly natural thing, more an outgrowth of this enchanted wood than a thing built by man. The divinity worshiped here is none you recognize, but the feeling of the place is one of harmony with nature.

Upon closer inspection, you see dried bloodstains on the rock. The stains are not large—this shrine is not used for sacrifice—but perhaps its resident god is awakened by a token gift of life.

73) This hidden glade is charged with magical energy. The rocks marking this clearing form a ring of deliberately-placed standing stones, the focus of which is upon the earth where you now stand. You feel power rushing from the roots of the earth and into your soul. Enkidu himself stands and regards you.

74) Old Jack's eyes grow bright when you show him the signet ring. “His majesty...?” Jack whispers. You sadly shake your head, indicating Drake is dead. Tears form in Jack's eyes as he sighs. “Me poor, poor king...I knew ye'd come to no good with that demon Namtar!”

After showing him your ring, Jack treats you like an honored guest, forgiving all your misdeeds in the forest. “I'm a King's man, ye got ta believe that,” he says. “I love me King an' I never disobeyed him. But I never like the looks o' that Namtar—he's a very devil, he is! It must have been 'am wot killed old Drake.” Old Jack pauses to spit. “Someone's got to bring Namtar down, and clear the way for young Prince Jordan to take the throne. You've got the ring, so you're it!”

Old Jack solemnly hands you his bow. “This here's me bow, I call her Nevermiss! Drake gave her to me when we were both boys, and she's never failed me. Now I give her to you, to shoot down that foul Namtar!” Jack is hesitant to release the bow, and even as you hold it his eyes linger on the weapon. “She's like a lady, she is...you treat her kind. You treat her kind.”

Jack is abruptly eager to leave. He refuses to leave the forest, saying it's his only home. He wishes you all good luck and melts into the woods.

He will never be seen again.

75) After what seems an eternity, you locate the source of the screaming. Nearly mad yourselves, you find a city of the mad squatting on a desolate shore. Feeble





huts made of driftwood and debris huddle together in a feeble pile. White-haired loons with wild eyes stumble to and fro, mumbling to themselves or shrieking like cats. Crazy citizens of the place wrestle with one another, seeming like writhing human serpents. It's a madhouse, and the inmates are running the asylum.

76) A mad artist inscribes designs on the sandy floor of his hut. "I don't have to do this, you know," he says as you enter. It's uncertain if he's talking to you, or if you walk in on him while he was talking to himself. "I can make a good living as a tattoo artist!" he continues. "But I will draw on you, mother earth, because everyone else draws from you. You. Who. Moo. Moo?"

The artist jumps up and bounds about the hut. "Moo! Moo!" he howls. "Don't you see? It's all so clear. At last! At last!" The poor man rushes past you and is quickly lost in the village of the lost.

77) Amid the ruins you come upon a remarkable sight. A bonfire illuminates a shattered city square. Scores of people cavort about the fire; this is the greatest gathering of people you've seen since arriving in Purgatory.

The occupants of the square constitute a cross-section of Purgatory's citizenry. Blind beggars, mad poets, dog-faced children, and drunken priests swarm about the fire like moths to a flame; drinking, singing, loving, bleeding, brawling. Above them all, seated on a rude throne of stacked masonry, you see the man you surmise to be the king of this place. If he is a king, he is a king of thieves.

Astounded by this strange sight, you do not notice until it is too late a score of scoundrels sneaking up on you. Surrounded by rogues, you are urged toward the fire, where you come under the gaze of the figure on the throne. "Outlanders!" the king roars, teetering atop his perilous perch. "You've strayed far from your homes, little does and kittens. This is the Court of Miracles, gathered to pay homage to the King of Purgatory..." the king pauses, awaiting the proper moment before continuing, "...me, Clopin Trouillefou!"

78) A group of ragged unfortunates sun themselves on this dismal coastline. They sit in folding beach chairs, some beneath the shade of colorful beach parasols. All the men and women are dressed in rags. Few have teeth; fewer still have a proper tan. The day is cold and grey.

"Hail Namtar!" a woman cries. "Great is he to take such care of us! What have we to want for?" A one-armed young man elbows you in the ribs, and says with a sidelong wink, "Quite a little resort we got here, wouldn't you say? Boy, that Namtar sure is a swell egg!" "This is a ritzy place—nothing less than a king retired here!" cackles another. Similar comments come at every turn. You find this place is called Toxic Beach, and these poor lunatics think it's some sort of beach resort to which they've been sent as reward for faithful service to Namtar.

A few bloated dead rats have washed up on the bleached coastline. An odd tumble of rocks marks the north end of the shore. The rocks are covered with debris, as if the remains of a shipwreck have washed up here.



79) There is a deep rumbling as storm clouds gather. Abruptly rain begins to fall in relentless sheets, threatening to flood the stone, the forest, the entire world.

A supernatural hush falls over the glade. Even the pelting rain seems to fall silent. Suddenly you are surrounded by animals—bears, dogs, deer, ducks, and even a penguin. You turn and see still more animals crowding outside the door to the shrine. You see a lion lay down beside a lamb. The animals are waiting for something.

Above the stone appears the ghost of Zaton. The ghost speaks. "My friends, I am forever in your debt for liberating my soul. By restoring me to the world, the world restores itself. The natural order is reestablished. Man and beast may again live in harmony."

The animals begin to excitedly roar, bark, and bray. "My time in this world is done," Zaton says. "But for you brave adventurers the task is just beginning. Namtar is evil! He must be destroyed! To you I grant the boon of knowledge...use it well!"

80) The center post of these communal huts shelters a secret chamber. A skeleton dressed in the royal colors of Kingshome sits on a makeshift throne. Whoever this was, he's been dead a long time. A royal signet ring gleams on one skeletal finger. The ring seems both valuable and important.

81) A dwarf springs up as you enter the room. He eagerly scans your party, then collapses in disappointment. "No dwarves," he weeps. "Never are there any dwarves. Poor Josephina is all alone." The dwarf has a woman's name, but it's bearded and it smells and...well, no matter, Josephina is probably just as crazy as everyone else in this silly town.

"The kingdom is broken," cries Josephina. "The great clanhall is sealed, and all the dwarves slumber in the vaults. Namtar stole the eyes from our icon and hurled them into the sea. Every day I search the coast, but never do I find the eyes." Josephina continues to weep, hardly aware of your presence.

82) Nisir, the Mountain of Salvation, rises above you to an impossibly great height, seeming to rip the sky. Although it is daytime, when you look up you can see stars near where you guess the summit of the mighty mountain must be. It seems to you the mountain must push through the very atmosphere of Oceana to produce such a sight.

Ahead of you, a long line of pilgrims slowly files past the sole gate leading from the harbor.

83) A prisoner lies babbling in the corner. "A secret tunnel connects this prison to the Nisir," he says. "When you find the swamp within the mountain, know you are near Namtar!"

84) The pilgrims stop one-by-one to kneel before this elaborate shrine before continuing. The shrine depicts the image of the Universal God, a faceless deity that





looks in all directions at once, and raises its arms to encompass both earth, heaven, and underworld. You note with relief that not even Namtar has dared to undermine the basic faith of Oceana.

The pilgrims evidently expect enlightenment and salvation to result from their visit to Nisir. You expect salvation of a different kind—the sort that can come only from sending Namtar to his doom.

85) It is several days' sail to Nisir, the Mountain of Salvation, but the route is easy to follow. The great mountain Nisir seems to rise from the roots of Oceana and reach to the heavens—it is easily the tallest mountain on the planet, and you are in sight of your destination for most of the journey.

The harbor at Nisir is clogged with pilgrim's vessels. Several hundred robed figures crowd the docks, slowly passing through the harbor's only exit into the interior. The great mountain of Nisir looms above you, stern and forbidding. You sense a moment of destiny is at hand.

86) You are pressed into service and sent directly to the front. The army makes no attempt to provision or train you—it's evident they consider you a band of cut-throats, and that they like you just the way you are.

A troop ship conveys you to King's Island, where the walled city of Byzanople stubbornly resists the enlightenment of joining the unified Kingshomer Empire under Namtar and King Drake. Byzanople has been under siege for several months, and the besieging Kingshomer army is preparing to take the city by storm. You are to be among the waves of unfortunates they wish to send over the wall. You may not take kindly to this idea, but there are many more of them than there are of you, and this is no opportunity to desert.

You are billeted in a siege camp located a few miles south of the actual siege.

87) Directly ahead you see the semi-permanent camp of the Kingshomer campaign army. The army occupies a valley between two mountain peaks. A wooden palisade has been erected across the mouth of the valley, providing the camp with a measure of protection against raiders from the south.

There is no evidence of an enemy army anywhere in the area. From the looks of the camp, it seems likely this is a base from which the Kingshomer army is besieging an enemy fortress or city.

Several guards lounge before the entrance to the camp. They eye you with suspicion.

88) Within this building you find a group of old men gathered around a table. They're playing dice and speaking rapidly to each other in a dialect you can barely understand. You are noticed and welcomed into the game.

The men play for the joy of it. There's a complicated wagering scheme involved, but no money ever changes hands, and the men don't seem to care if you're rich or destitute. After a while, you begin to make sense of their speech.



It seems these men are residents of the Dilmun interior, displaced to this island of outlanders by war and oppression. From them you learn a little of recent events in Dilmun. The Dilmun interior consists of several large islands, each of which is dominated by an autonomous city-state. Warfare has been frequent between the rival cities, but no single nation has ever been able to rule all the others. Each city keeps a dragon captive somewhere within its walls—if total disaster ever threatens, the dragon will be let loose. This would almost certainly lead to the destruction of both sides, but it serves as a deterrent to conquest.

Recently, the city of Kingshome launched a bid for empire. Kingshome's imperialism was aided by a sorcerer—Namtar, the Beast From the Pit. Thanks to Namtar, all magical opposition was quickly overwhelmed, and Kingshome made rapid gains. For some unknown reason, the conquered cities never launched their dragons against Kingshome.

The youngest of the men arrived at the camp just a few months ago. So far as he knows, nearly all of Dilmun's cities have been conquered or lay in ruins. The city of Byzanople on the King's Isle remains free, although it has been under siege for several months. He also mentions a city called Freeport in the Eastern Isles, but his companions scoff when he does, saying Freeport is more myth than reality. Nevertheless the young man asserts he'll find Freeport someday—as soon as he can find a ship bound for the Eastern Isles. Since the war, very few ships travel the interior waterways, and it has become increasingly difficult to use Dilmun's many bridges.

89) You restrain the hunchback and prevent him from hurling the prisoner into the pit. Tears flow from the hunchbacks already swollen eyes. "Buth Gethtrude must eat!" he mumbles. The dragon's thrashing intensifies, and the great beast begins beating its head against the side of its pit, setting up a great rumbling through the dungeon. "Now thuh manue hath hit thuth windmill!" the hunchback howls, trying to flee down the narrow causeway to the edge of the pit. He doesn't make it...with a great booming the dragon lurches from his chains, bumping against the platform on which you stand. The hunchback is hurled screaming into the maw of the dragon...but now that the beast is free of its chains, no mere morsel can satisfy it!

You flee the scene as the dragon smashes at the supports of the dungeon, and in so doing at the foundation of the entire city of Phoebeus. You find a crazy path to the surface uncovered by the dragon's rage. You flee the vicinity of the city and watch from a nearby hill as the dragon claws its way to the surface. Before long, Phoebeus is a flaming ruin as the dragon takes its terrible toll. The city destroyed, the dragon slowly rises into the sky, and flaps off to the east.

90) This is the office of the supreme commander of the campaign army of Kingshome. General Buck Ironhead regards you from behind his desk. Ironhead is a frightening sight. His arms are a mass of scar tissue from a sequence of wounds too tedious to list. His face shows no mirth. His hands continually clench and unclench. His head is completely flat—you could balance an egg on it.





"It's about time ya goldbricks showed up!" Buck snarls. "What do ya think this is—a soggin' country club?? Ain't ya ever heard of reporting to yer commandin' officer??" Buck doesn't wait for a reply. "Now, I know you clowns are a pack of liberal adventurers. You don't like Namtar, you don't like the army—kid's today!! Ungrateful whelps! Well, I don't care about any of that. I'm here to give you a second chance."

Buck comes out from behind his desk and hobbles around his office as he continues. "You're in the army whether you like it or not, so you might as well do this the easy way. You may think you've got this thing licked, but I know damn well you can't tell your elbow from a dragon's blowhole. You keep your nose clean and serve with some distinction at the front, and I'll do what I can about gettin' you a full pardon. Namtar's a megalomaniac, but he's also a businessman, and he needs creeps like you!"

Buck dismisses you. "This is yer only chance. Namtar's gonna control everything sooner or later, so you might as well join the winning side. Namtar's promised a kinder and gentler Oceana, but he can't get on with it until guys like you toe the line.

"Get outta here!!"

91) Some bandits were evidently holed up here. Their campfire is still warm. Evidently they were eating a meal when you showed up, as half-finished bowls of gruel stand all around the fire.

They weren't very good bandits, or maybe they hadn't been at it for long. There isn't much loot to be had in this camp. Maybe they were adventurers such as yourselves, turned to crime in these hard times.

92) The magnificent stag lays dead. As you kneel beside your kill, the shaft of an arrow buries itself to the feathers in the sod between your feet. You look up and see an old but very dangerous-looking man aiming yet another arrow at you.

"This is the private preserve of King Drake," the old man says. "An' you have been poachin'." He glances over your party before continuing. "These bein' hard times, I imagine ye gots to eat...but that was a prize animal ye just killed, and I've gots to do me job."

The man keeps his bow half-cocked and watches you closely. He seems to be waiting for you to make the first move. Maybe it would be worth winning his trust.

93) "BRAAAAAAP!" Nergal is crude. "That was delicious...I will hallucinate later, and imagine Irkalla working for a living." Nergal shifts his ponderous mass on his throne, leans forward, and leers. "And now you will serve Nergal!"

With impossible speed, Nergal grabs the volunteer with both slimy hands. His jaw seems to drop down to his belt as the black maw of his mouth is exposed. He quickly slips the volunteer's head into his mouth, and clenches his jaw with a sickening crunch. The volunteer's body stiffens, then goes limp, collapsing to the ground without a head.

All is silent. Nergal smiles.

94) You recall learning of waters like this during your mystic studies. The pool of water ahead fits the description of Apsu Waters...waters of the world ocean that underlies the surface of Oceana. Apsu Waters are coterminous with the world of Oceana, the mystical Magan Underworld, and dark dimensions where gods and devils reside.

95) The slave boss is relentless. He offers you not a moment's rest, nor a drop of water, or even a scrap of bread. All that matters is that the tunnel be completed. No single man or beast may stand in the way of the project. Night and day you are driven to finish your task, with the sharp lash of the whip on your back, and the laughter of the cruel slave boss ringing in your ears.

96) An old man leaps to his feet and lunges for his bow when you enter the shack. "Glory be—ye got past me snare!!", he exclaims. "That's quite a feat, but it still don't do to go bargain' in on honest folks without so much as a knock!"

"Me name is Old Jack," he continues. "I'm the gamewarden hereabouts." Jack keeps his bow half-cocked and watches you closely. He seems to be waiting for you to make the first move. Maybe it would be worth winning his trust.

97) The long line of white-robed pilgrims ends at this rocky shrine. One by one the pilgrims pass before a huge and powerful image of the Universal God. There are no guards here. None are required. The God keeps its own order beneath its own roof.

Looking up into the faceless face of the god, you feel the hand of destiny upon you. Namtar has not yet attempted to supplant Oceana's primary religion...but can that day be far away? The gods risk disaster when they come to the world in person—they must work through champions to see their will is done. The Universal God seems to need a champion, a legendary hero to serve the cause of Freedom. Roba of Freeport was such a hero. Will you be another?

The God requires a sign.

98) You climb the Mountain of Salvation for several hours, but the summit seems to draw no closer. Several pilgrims drop from exhaustion along the path...the road to salvation is not for the weak of heart.

But a fraction of the way up the mountain, the path abruptly cuts into the rock. A level plain has been cleared in the side of the mountain. This is evidently the place to which the pilgrims travel. Turning around, you look out at the world of Oceana from your lofty perch on the world's highest mountain. To your alarm, you see you have long since risen above even the highest clouds. The sky is purple and strange stars twinkle—the huge bloated mass of the sun fully fills half the sky. Truly, this place is close to God.

99) In this stuffy bedroom you find a journal. From it you determine the master of this house was a man named Mog, a rich aristocrat who made his fortune in the





mining business. By all accounts he was a crude man—wealthy but uncultured—who fancied himself an artist. The journal is largely given over to a remarkably frank account of Mog's failure as an artist.

Mog admits to experimenting with alchemy in pursuit of his art. At one point he confesses using a potion to transform living flesh into stone, but the artistic results were not satisfactory.

Near the end of the journal Mog mentions "acquiring an apprentice" by supernatural means. It seems this apprentice was originally supposed to assist Mog in his art. Toward the end of the journal, Mog admits the apprentice has begun producing incredible works of art which Mog displays in his garden and calls his own. Mog hints that the apprentice demands a terrible price for his art, and that he fears him. It is possible the apprentice might not be human.

100) Off the beaten path you find this is a temple to the Magan Underworld. This seems a considerably older place than the other structures on this plateau. The Underworld was before there was a was, and doubtless it will still thrive when all of Oceana has long since burned off into the void.

101) You receive a note with your feeble meal for the day:

'I am Berengaria, Acolyte of the Temple of the Sun. Mystalvision has gone mad. He punishes me and the others for no reason. He has been corrupted by Namtar.

'We of the Sun serve justice; you must believe that. Mystalvision has brought dishonor to our Order. These are dark times. You have been unfairly imprisoned.

'I have unlocked your door, and made certain the jailor is drunk. If you are cautious, you should be able to sneak past him and escape. The jailor's room adjoins the cell block. Look for the secret door in the south wall of the jailor's room—beyond is a passage that leads to people who will help you. I regret I cannot give you a weapon...just doing this much has placed me in great jeopardy.

'Should you escape, meet me at the Icarian Triumph tavern in the northeast quarter of the city. I'll have something for you.

'For justice and the Sun, I remain your friend—

—Berengaria '

102) This is the jailor's room. The fat jailor snores in a drunken slumber. He's slumped over his table but there is a rope tied to his hand, and a bell tied to his rope. Should he stir, the bell will ring, possibly summoning guards. The jailor is asleep, and doubtless very drunk, but turn-keys are notoriously light sleepers.

103) These are the private chambers of the master of the house. The curtains are drawn across the windows permitting little light to enter the room. In the murk,

you can see that this room, like the others in the house, is strangely devoid of wall hangings...and that no mirrors are present.

The Master is in, sitting in his favorite chair. He wears the garb of an artist—specifically of a sculptor...and he wants you to be his next masterpiece!

104) In the dark shadows of the dungeon you find a pit, at the bottom of which is a frothing dragon. The beast is constrained by a series of chains, but it seems to you the saurian could hardly be bound by such puny restraints.

Suspended above the center of the pit is a wooden platform, on which a demented hunchback struggles with a bound prisoner. The hunchback is about to push the prisoner into the pit, evidently intending him as a sacrifice to the dragon. The prisoner struggles as best as he is able, but his hands are tied behind his back, and he is weakened from long captivity. The dragon thrashes back and forth, impatient to receive its meal.

105) There are evident signs this chamber was formerly the lair of a beast or large animal. A pile of straw in the corner indicates where a large creature could have slept. The walls are scraped with claw marks, and the room is pervaded by an unpleasant odor. The room makes you feel instinctively uneasy.

106) This torture chamber is a vision of misery. The walls are lined with chains for securing prisoners in place; the center of the room is occupied by racks, iron maidens, a fire pit, and other horrible instruments. In the corner is a hole into which are hurled the grisly remains of stubborn heretics.

A dying druid is stretched on the rack. You have rescued him from his torture...at the same time, it is evident he will soon die. There is nothing you can do to save his life, but perhaps you can ease his final moments?

107) This tower chamber is in very ill repair. The supports are sinking, and half the floor is flooded with inky black water. The contents of innumerable vials and potions are emptied on the floor alongside the smashed vials that formerly contained them. What was once a great magical library has been destroyed by fire and water damage.

Amid a pile of debris you find the fragments of a journal. Much of it is in some magic language you can't understand, but a small part is legible. The journal is dated prior to the destruction of the City of the Yellow Mud Toad. You surmise the journal was maintained by Lanac'toor.

'The chicken remains animate, not that it matters any longer. That pinhead Mystalvision has changed the rules again. Where will I find a vole in this weather?...Have resumed expansion of my tower's basement, using Soften Stone and Create Wall spells to clear rock, but this whole damn building is sinking. I keep running into pockets of water. Furthermore, I uncovered an entrance to Magan, and all manner of berserk Underworld denizens are running amok in my tunnels...The hell of it is that I've lost my spectacles that Utnapishtim the Faraway





gave me. I'll never see the entrance to the College of Magic without them. They're buried somewhere in the rock. I don't know if I can locate them at this late date, with Namtar's thugs loose and my name on the hit list. I should prepare the city for defense, but I haven't done my laundry in weeks, and it's beginning to smell.'

Such are the concerns of sorcerers.

108) You are led to a secret throne room beneath the city of Byzanople. There Prince Jordan and several advisors huddle around a map in a council of war. Jordan is stunned when he sees his sister has brought you into the heart of his defenses. Jordan's private guards tense as they lock eyes with you.

Prince Jordan recovers his composure and listens with interest to his sister's story. He is very interested to learn you are infiltrators recently pressed into service with the Kingshomer army. "You are not native to Dilmun, I can see that," Jordan says. "This isn't your war. No Outlander reaches the interior without going through Purgatory...and Purgatory is administered by Kingshome. I know because my sister was formerly Governor of Purgatory."

Jordan invites you to sit and offers you wine. "My father is King Drake of Kingshome," Jordan says. "I haven't seen my father in over a year—not since Namtar rose from the Pit. My father is a peaceful man, and he loves his children...but he has recently dismissed my sister from her post at Purgatory, and then layed siege to me here at Byzanople. My father loves me and the succession is not disputed. I want to see my father die in bed—I do not covet his throne. There is no reason for the King to make war on me. It must be Namtar's doing.

"My father is not perfect but it was never his way to imprison Outlanders for no reason. Namtar has stolen my father from me, he has robbed you of your dignity. He is our common enemy. I make you an offer—reject Kingshome and join me in my struggle against Namtar. When my father is restored to the throne, I will see you are richly rewarded."

109) Jordan smiles. He leads you to the map he and his men were examining. You recognize it as a plan of the Kingshomer siege camp. Jordan pumps you for information concerning the camp and the size of the force stationed there.

"We'll attack them tonight," Jordan decides. "There is a secret way from the citadel to the enemy camp—we will take them by surprise." Jordan looks at you as he continues, "Feel free to explore the city until we are ready to leave."

110) "The time has come," Prince Jordan says as he meets you on the stairs. Together with several of Prince Jordan's best fighters, you sneak away from Byzanople through a secret passage. Only a skeleton garrison is left behind—you realize Jordan is throwing everything into this attack.

Using a local guide, you pick your way through the mountains surrounding the Kingshomer siege camp. The guide seems to lead you through solid rock at times, and you soon have little idea of where you are. Suddenly, from ahead, you hear

Buck Ironhead bellow orders to a pack of new "recruits". The battle is about to begin!

111) You enter the dusty and perhaps forgotten ancestral crypt of Byzanople. The murky vault stretches off into the darkness, harboring the remains of several generations of royalty. Perhaps they were buried with treasure...?

If you listen, you think you can hear a faint rattle of chains, and the raspy sound of a corpse drawing breath.

112) Deep beneath the live volcano, you find the dragon hatchery. Here fantastic riches are free for the taking. Your perilous journey across the northern desert, so terrible in its undertaking, at last seems worthwhile.

The priests gratefully accept your knowledge and help in restoring the temple. "Truly you are people of the Toad," says a priest. "Please accept these boots as our gift." You are provided with several sets of oversized golden boots. The boots are fashioned so as to resemble the flipper feet of a toad. It will be difficult to walk wearing such thing. "The owner of Magic Golden Toad Boots can leap great distances!" the priest says with pride.

114) In the darkest heart of this palace of the dead you find an incredible sight...the court of Nergal, consort to Irkalla and King of the Underworld. The bloated white mass of Nergal slouches on a throne of skulls, attended by a score of pallid goblins. Worms squirm in his hair, bats nestle in his loins, and rodents peer at you from within Nergal's mouth. About his neck, on a silver chain, you see a large and ornate key.

"Topsiders...in my Court!" Nergal roars. "Bad enough I am in exile without fool clodhoppers barging in on me. Goblins! Ghoulies! Bring them here!!"

115) "Haw! Most entertaining," Nergal laughs. The hideous god raises one fist and his court of freaks—though you just hacked them to pieces—lurch to their feet like puppets on invisible strings. The goblins and ghoulies look ready to fight again...it's evident the undead monsters will eventually wear you down. "You have entertained me...but you must also feed Nergal and serve Nergal before you can ask a boon of Nergal. That is the law!"

Nergal looks at you expectantly. A ghoul titters.

116) Just as advertised by the blind juggler, there was indeed a secret tunnel out of Purgatory. Beneath the rock marked with the secret sign you find fresh armor and weapons...thus armed, you are ready to seek revenge for your imprisonment.

117) Here in the open garden you find an unusual statue. It is of an apparently wealthy man, if the quality of his garments is any clue. He is in poor shape, and appears to be afraid of something. The quality of the work is excellent, but the statue is very unflattering.





118) A massive mechanical brass automaton stands at silent attention in this chamber. It is a flawless piece of engineering, massive yet agile, and heavily armed and armored from head to toe. It would not do to run into this thing in a dark hallway.

119) This vault is filled with slumbering dwarves...but if they sleep it is the sleep of the dead, for the dwarves have been turned to stone. The dwarves are frozen in all variety of poses—sleeping, eating, working, and just a few while fighting. It seems the dwarves were surprised by something terrible that turned them to stone.

120) The Dragon Queen recoils when you show the DragonGem. "Curse you!" she hisses. "The DragonGem marks you as friend of dragons, and binds me to your will." The Dragon Queen looms above you, seeming impossibly large. "I grant you your life, and I dismiss you from my presence. When next you use the DragonGem, I will respond...but the sacrifice you offer must be sweet, or I will turn on you, and the DragonGem be damned!!"

With a beat of her wings the Dragon Queen is gone.

121) Peals of hysterical laughter assail your ears. You've discovered the secret undercity of Lansk, and where the city above is staid and conservative, this place is a true party town. Citizens stagger about in drunken stupors, angry soldiers wrestle with one another, women and animals run through the streets.

122) This statue represents Irkalla, the reigning deity of the Magan Underworld. It is to her you must appeal if you will long survive in the Underworld. She frequently wars with her consort Nergal, sometime King of the Underworld.

123) Here is a statue of Nergal, the cowardly King of the Underworld. When he is not getting along with Irkalla, Nergal is exiled to his palace in the Necropolis, a city of the dead hidden on one of Dilmun's many isles. Nergal is a bloated and ridiculous creature, but from the look in his eye you surmise he might have a sense of humor.

124) This statue honors the Universal God, the most popular deity of the surface realm of Oceana. The Universal God is a faceless deity with multiple arms and hands. Each hand is posed in a different signal, sending messages of hope and fear to the faithful. The Universal God is said to offer power to those who serve Freedom—it was a patron of the legendary Roba of Freeport. An ancient shrine to the Universal God on the mountain of Nisir attracts millions of pilgrims annually.

125) Here you find an image of Enkidu the beastman, patron deity of animals and Druids. His worship is strong in the wild places, but has declined in cities with the rise of Namtar and the destruction of the Druid sect.

126) Here you find Lansk's dragon, perhaps first glimpsed from the city square above. Up close the dragon is not nearly so impressive. It is an old dragon—its fire has gone out, and its teeth have been pulled. It is still a powerful beast, but age or drugs seem to have robbed the beast of its fighting spirit. The animal looks at you with something close to sadness in its eyes.



127) The cave is much larger on the inside than without. The interior of the cave is lined with thousands of natural crystals that crazily reflect the light. After your long dark journey through the Underworld, you are dazzled by the sudden light, and become disoriented.

A voice rings in your ears. "You are the heroes of Oceana, and to you has fallen the burden of this adventure. Listen closely, for this is what you must do..."

"The fair world of Oceana is sinking as the seas swell ever larger—there is little to be done for this. The world has its span of life like any man or beast. The pilgrim Isles of Dilmun have been usurped by Namtar, a renegade demon from the realm of this Underworld. He has disposed of King Drake of Kingshome and rules in the late King's name, using the King's legions to pursue his path of conquest.

"Namtar must be destroyed. He has isolated his enemies, dispersed the magical brotherhood of the world and taken control of the dragons.

"The Sword of Freedom must be found and reborn in its forge. A reconciliation of sorts must be set between Irkalla and Nergal, for without accord in the Underworld, there can be no peace on the surface. When all is ready, seek the Mountain of Salvation—Namtar must be returned to the pit of hell from which he came."

The voice fades...

128) You sprinkle the ashes on the dark waters of the well, which abruptly begin to swirl. Although the night of the Underworld is absolute, you think you see a reflection of stars in the swirling black waters. The motion of the water intensifies and the ashes are sucked into the depths.

You stand back as a ghostly apparition rises from the well. At first the form is a shade, then a ghost, then a spectre, then a living corpse. Gradually the shape takes corporeal form...blood, bone, muscle, teeth, hair is restored.

The ashes are restored to life!

129) The meeting of the Dilmun Underground is called to order. All those in attendance at the meeting are cloaked in dark robes, and although you recognize a few voices, no faces are visible.

130) Formerly the imperial court of King Drake, this hall retains none of the splendor of ages past. Where once hung brilliant tapestries, the walls are now bare. Empty pedestals mark where renowned sculptures formerly stood. Blocks of marble are missing in several places where materials have been removed to construct fortresses for Kingshome's campaign army. This is not the court of a king in residence.

131) This is a private bedchamber. A man wearing a simple robe lays on a divan. He seems neither old nor young. He has no distinguishing marks or characteristics...there is no evil air to him, his eyes do not pierce to your soul, his brow has no





spark of mad genius. He sits up lazily as you enter, swings his feet to the floor, walks across the room, and shakes your hand.

"I'm Namtar," he says. "I suppose you guessed that. You've given me quite a lot of trouble." Namtar smiles. "Disappointed? Expecting something more? Later—I promise you. Won't you sit down?" Namtar offers you a chair.

Namtar looks sleepy. He keeps rubbing his eyes. "Administering the conquest of the world is a bitch," he says. "If I'd know how much work this was going to take, I doubt I ever would have started. Or maybe I never had a choice. No matter. We need to talk.

"I am the son of gods. It is my destiny to rule men such as yourselves. You don't have to like it—I sense you do not—but that is the way of things. I have some grand plans, but I can't begin until this futile resistance is quelled. It's just a matter of time. You know that as well as I. Why don't you pack it off to the Isle of the Damned—it worked for old Drake. You're not even native to Dilmun...there's little reason for you to oppose me. Granted, that episode in Purgatory was nasty, but into everyone's life a little reign must fall. Ha ha. That was a pun."

No one laughs. Namtar sighs. "Ah well, I suppose we'll have to do this the hard way. I'll be leaving now. If you're very dedicated, and very lucky, we may meet again within the Mountain of Salvation. I will kill you then. In the meantime consider yourselves to be living on borrowed time. It's the least I can give you in gratitude for the entertainment you've provided thus far.

"Oh...by the way. You can move again." Namtar's sorcery was so complete, you did not notice you were under his compulsion until he brought it up. "I wish you the worst of luck, my friends." Suddenly Namtar is gone—no flash of light, no peal of thunder—just gone.

132) Aradrax screams as the first pint of blood is pumped from his body. This is going to be a long night—a single pint will never satisfy the Vampire Lord, but it seems none of the blood is going to come easy. You check the machines and see they function as advertised, but it still seems your volunteer is experiencing need—less pain.

133) "You're all right," the troll laughs, wiping the froth from his lips. "We have many other strange and wonderful customs of which you should partake. Meet me at the crossed oaks when the moon is full, and you will have your promised meeting with the king."

134) In the very heart of the valley you find the sacred hive of the Dragon Queen. The Queen sits atop a mountain of eggs, some of which hatch young saurians even as you watch. The Dragon Queen is colossal—easily ten times the size of any beast you've confronted thus far. She fixes you with a fierce glare.

"You carve your way through my valley," she hisses, "destroying my creatures, and now enter the presence of the Mother Dragon. You will die for what you have done, but you will die slowly...as food for my brood."



The Dragon Queen rears up and prepares to breathe a blast of poisonous fire.

135) "I trust you have read Poe," Namtar laughs. "The best place to hide something is in plain sight. You paranoid dolts would never consider that, would you?" Namtar slides another rod into his arcane box. "Soon my work will be complete...soon I will fulfill my destiny—and then you will rue the day you laughed at me!"

136) The galleries are crammed with fools, each exiled here for their inability to follow directions. The fantasy is only as real as you allow it to be, and while at times life may seem a fool's errand, it is only what you make of it. There is little sense in cheating yourself at solitaire.

137) Bound in chains upon this lonely Isle of Woe you find the dark queen Irkalla, Mistress of Magan. The chains are made of enchanted silver, and she is unable to move. "Topsiders!" she snarls when she sees you. "It's always the same. The water level rises, your toilets back up, and everyone rushes to the Underworld for help! Well, I have problems of my own, as you can see. That filthy halfbreed Namtar chained me here, and gave the key to the one creature who owes me no favors."

Irkalla regards you. "Perhaps you could be of some use," she says, her tone suddenly becoming incredibly seductive. "Find the Silver Key and set me free...you will be richly rewarded. Namtar is our mutual enemy. Serve me, and I shall serve you to defeat him!"

138) You stand at the edge of the Isle of Woe, looking out across the dark waters, and are convinced nothing is going to happen when a sudden flight of bats overhead heralds the arrival of momentous events. An ominous ringing fills the air. A few yards offshore the dark waters part, and offered up from the depths you see the legendary Sword of Freedom. Forged from dwarven steel in the fires of hell, powered by the essence of the legendary hero Roba, and tempered in the Apsu waters that underlie creation, the most powerful artifact Oceana has ever known has been reborn!

139) The dwarf has the engine running in no time. With a shudder and a cough, the ancient airship lumbers aloft, and for the first time in centuries something other than a dragon plies the airways of Oceana.

After several days journey to the west, you spot an uncharted island. At the center of the island is an odd ring of standing stones, and in the center of the ring you see...

140) You are up to see the dawn as the sun's rays brilliantly spread across the waters of Oceana. Nights on the trail have their own sort of beauty, but you can't hope helping it won't always be like this. Someday you will no longer be an outlaw. Someday you will sleep beneath a roof like other people, and at last be considered a true citizen of Dilmun. You won't always be poor—this is just a phase.

141) In the next chamber, you see fires identical to the first. "Very good," the voice intones. "You have potential, but I detected a flaw in your form. Please negotiate this wall of fire for me, that I might study your finer points."





142) "Now you are learning. Not everything is as it seems," says the voice. You enter a chamber occupied by a stone gargoyle. The gargoyle's gaze is fixed on the door through which you must exit the room. "To be seen by the gargoyle is to know death," says the voice. "Yet the gargoyle sees the exit. What to do, what to do...?"

143) "Now you have learned to listen. Excellent...you are half-way home," says the voice. You detect genuine admiration in its tone. "This college exists in the rarified atmosphere of the true academic, but not everyone you will encounter appreciates the Art. You must learn to deal with such ruffians." Out of thin air, a huge warrior appears, wielding a sword in both hands. "I'm gonna split yer lobe, highbrow!" he snarls.

144) "I'm sorry that was so brutal, but I had to prove a point," the voice explains. "Some people can't appreciate Art...in such times, you must rely on more direct measures." You find yourself in a chamber over which is suspended a huge block of granite. The block is hung by a cable...the cable trails to a wall and down to the floor, where it stretches across the floor as a trip-wire. It doesn't take much intelligence to figure it would be unhealthful to trip on the wire. The voice is strangely silent.

145) "That was novel. I don't think I've seen that solution before." Across the room you see your mysterious host. "I am Utnapishtim, also called the Faraway. I have been your teacher, now you must teach me something. I want to see something novel and new. Give me your best shot...you go first." The wizard waits for you to act.

146) This time it is Utnapishtim in the flesh who greets you. "Well done!" he says. "Having learned to listen to me, you've learned you don't have to listen to me. Lanac'toor could not have done better." The old wizard shows no concern when you tell him Lanac'toor is dead. "There's death, and then there's death. I wouldn't worry about Toor."

Utnapishtim shows you to a cabinet, within which are three magic items. "For completing my gauntlet, you may select one item. I offer the Soul Bowl, the Laugh Staff, or the Sing Ring. Which will it be, my friends?" The wizard looks at you with a hint of impatience. From the way he introduced the items, you judge he does not want you to select the Soul Bowl.

147) You emerge from a narrow pass and look out on a hidden valley. The valley is narrow and wet and confined on three sides by mountains and by the sea on the fourth. The swampy mass of the valley floor at first appears to be moving...until you look closer, when you realize the valley floor is covered with a mass of living creatures, crawling one atop another as far as the eye can see.

To venture into the Dragon Valley is to invite certain death.



## Command Summary

### DRAGON WARS UTILITIES

To transfer characters from Bard's Tale: I or II, use the following steps:

#### From a floppy disk:

1. Format a blank disk.
2. Copy the files **Datal** and **dwtran** from Disk One onto the blank disk.
3. Copy \*.tpw from your Bard's Tale I Character disk and \*.tw from your Bard's Tale II Character disk..
4. Run the **dwtran** program from your newly created disk and follow the directions on screen.
5. Copy **Datal** from your new disk onto your backup Disk One.

#### From a hard disk:

1. While in your DW subdirectory, copy \*.tpw from your Bard's Tale I Character disk and \*.tw from your Bard's Tale II Character disk.
2. Run **dwtran** from the DW subdirectory and follow the directions on screen.

Note that transferring characters will destroy any existing characters and saved game. Your characters will not be transferred perfectly, either; expect them to lose all of their magic items and most of their power and spells. Transferred characters get 12 character points. Once your party has started the game, press "X" to distribute the points.

### STARTING THE GAME

If you are playing for the first time, the computer will list the four starting characters and ask if you want to begin. You may press "B" to begin a game of *Dragon Wars* with this party, or you may delete some or all of the characters and create your own. (See "Creating Characters.") To delete a character, press the character's number and then press "D" to delete. From this list you can also rename and view characters with the "R" and "V" keys. (A quick note throughout *Dragon Wars*: Whenever you're prompted to hit ESC, you may also press the space bar.)

If you have a game in progress that you have saved before, the computer will ask if you want to Begin a new game, or Continue your old game. Pressing "C" will resume the game where you left off; pressing "B" will destroy your saved game and start your characters from scratch with a new game. Any accumulated experience will be retained, but all items will be lost.





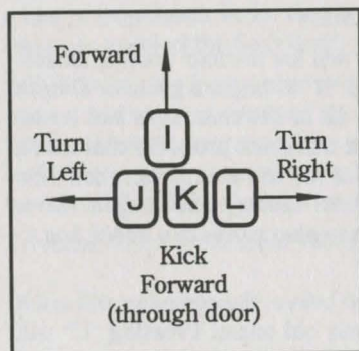
## CREATING CHARACTERS

You can create a character if there are 3 or fewer characters in your current party (You can make room by deleting some characters.) Press "C" from the character list at the start of the game to create a character. New characters cannot be created in a continued game. After deciding on a name and sex for your character, you'll be presented with a list of skills, as shown to the right. Use the keys A through E, your mouse, or the up and down arrow keys to select an ability, and then use the +/- keys or the left and right arrow keys to spend points to increase your skills. The number under "Amount" shows your current level of that skill, and the number under "Cost" shows how many points it will cost to increase that skill by one level. The other skills are shown on the other two skill screens, which you can reach by pressing the "Z" key. The same keys are used to select your skills on the other two skill screens, too.

Bonehead has 50 left.			
Skill	Amount	Cost	
A) Strength	:10	:1	
B) Dexterity	:10	:2	
C) Intell	:10	:1	
D) Splrit	:10	:2	
D) Splrit	:10	:2	
+ add 1			
- subtract 1			
z next menu			
Stun	:10		
Power	:10		

When you have adjusted your character to your satisfaction, press ESC or the space bar to return to the initial character menu.

## PLAYING DRAGON WARS



The movement keys shown to the left will take you where you want to go when walking around the *Dragon Wars* world. If there is a door in front of you, the "K" key or the up arrow key will make your party try to open it. If there is a secret or concealed door in the wall in front of you "K" will try to smash it in. You may also use the arrow keys to navigate around. The left and right arrows turn you to the left and right; the up arrow does a "Kick forward," and the down arrow makes you do a 180 degree about-face.

## COMMAND KEYS

The number keys and keys in this table correspond to these actions:

Key	Effect	Key	Effect
C	Cast spell	S	Save game
D	Dismiss character	U	Use item or skill
O	Order	X	Experience screen
Q	Quit game	?	Automap
<CTRL>-S Combat sound on/off			
<ALT>-<F1>...<F10> Create macro			

**Cast spell:** The program will prompt you for who should cast the spell, what class of magic you wish to cast, what type of spell (Combat, Heal, or Miscellaneous), and finally the spell name. Type the first letter of the selections you wish. If the spell lets you invest variable amounts of power in its casting, you'll also be prompted for a number of power points.

**Dismiss character:** If you want to get rid of a character from your party, pick this option. It will work on both player characters (those you create and NPCs (those you recruit in your journeys). Warning: If you dismiss a character, that character is gone forever, along with all items, spells, and abilities!

**Order:** This option Lets you pick a new marching order for your characters. You'll want to put the characters with the best AV, DV, and AC in the first four character slots, because only the first four slots can hit opponents with weapons or be hit by opponents. Magic and missile weapons can be used from any slot.

**Quit:** Exits *Dragon Wars*, abandoning the present game to DOS. Be sure to pick **Save Game** before quitting if you want to save your progress!

**Save game:** Saves your current characters and position so you can resume later. Only one game can be saved on the *Dragon Wars* disk.

**Use:** This multipurpose command lets you use an item skill or attribute. After pressing "U" for "Use," you will be prompted for which character (type a number) and whether an item, skill, or attribute is being used (press I, S, or A). If you pick "S" for Skill, you'll further be asked whether the skill is a Lore skill, a Knowledge skill (including the Magic skills and Bureaucracy), or an Ability (most other skills). Then you'll be asked what you want to do from a final list of skills or items. After picking what you want to do, you may be asked for a target; for instance, with Bandage skill, you'll be asked which character you want to bandage. When you







find a spell scroll, Use the scroll to read it. If you have the appropriate magic skill, you will then remember that spell forever.

**Experience:** This command brings up the character point allocation screens (see **Creating Characters** on page 2). If you're notified that a character gains a level, you may wish to go to the Experience screen so you can use the newly gained character points to learn some skills immediately.

**Automap:** This brings up the overhead view that shows where you have travelled on the present map. In Automap, you may use the **I-J-K-L** keys or arrow keys to move up, left, down, and right on the overhead view. Black areas are places you have not entered; you must walk **through** an area to place it on the automap.

**Number keys and arrow keys:** You may press any number key to bring up the View screens for a character. The left and right arrow keys adjust the speed of message display during combat. You may also advance to the next message simply by pressing any key.

**Creating macros:** Type **<ALT>-<F1>...<F10>** to Begin creating a macro for that function key (e.g. Type **<ALT>-<F3>** to begin a macro for **<F3>**). The macro may contain up to 32 keystrokes, but may not include an existing macro when finished, type **<ALT>-<F1>...<F10>** to save it off, using the same function key you used to start the macro. **NOTE: Macros will not be saved when you save your game.**

To use your macro, simply press the appropriate function key (**<F1>...<F10>**) to play it back exactly as you recorded it.

### VIEWING CHARACTERS

When viewing a character, either by typing the character's number or clicking on the character with the mouse, you'll first be presented with the choices at left. Choosing "Abilities" will give you a list of the character's skills and levels; choosing one of the magic classes will give you a list of the known spells in that magic class. Picking "General Overview" will bring up a list of most of the character's attributes and equipment, and it's on this screen that your character can equip items for use.

The screen to the right is an example of a General Overview for Kreeplowe. At the top of the screen are his attributes. "Attack" shows his AV and "Defense" shows DV. Note that a "12/14" Health means that Kreeplowe has been hurt for 2 points of Health. If he's hit for 12 more points of damage, he will die. You may press any letter that's next to a carried item if you want to **Trade** the item to another character, **Drop** the item for good, or **Equip** the item so you have it ready for use instead of just toting it around.



If you press "A" for your gold when looking at the General Overview, you'll get a screen where you can:

**Pool gold:** All party members give all their gold to one character

**Share gold:** That character's gold is divided up equally to all party members

**Trade gold:** Give any amount of gold to one other character

The minus sign next to Kreeplowe's battle axe means that he cannot equip the item—in this case, it's because you need a 17 Strength or higher to use a battle axe. The plus sign next to the gauntlets means that Kreeplowe has successfully equipped the gauntlets—he's wearing them so they protect him in combat. The "#10" next to the "Bolts" means that Kreeplowe is carrying 10 bolts.

Note that you can equip one each of armor, shield, gauntlets, boots, weapon, and helm, and you can equip as many miscellaneous items as you want. To equip a weapon that launches missiles, like a bow and arrows or a crossbow and bolts, you must first equip the weapon, then the missile.

One final note about viewing characters: At almost any time, you can press another character's number to jump to that character, even when you're looking at spells or items or your gold.

### THE MAIN SCREEN

Under each character's name will be two or three colored bars. The first (purple) indicates the character's current health, the second (green) indicates stun, and the third (blue) indicates power and will only be listed if the character has a magic skill. If the bar is all the way to the right, that statistic is at 100% of its maximum value.







## Credits

Program: "Burger" Bill Heineman

Designed by: Paul Ryan O'Connor

Brian Fargo

Artwork by: Todd J. Camasta

Produced by: Brian Fargo

Assistant Producer: Bruce Schlickbernd

Music by: Kurt Heiden

Cover art: Boris Vallejo

Design Consultant: Steve Peterson

Manual by: Paul Ryan O'Connor

Bill "Weezmonster" Dugan



# CASTLES™

*Interplay™*



# Bill Of Faire

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Of Labourers & Their Ilk .....	page 13
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## STARTING THE GAME

When the Main Menu appears, choose the desired Options.

Press and release the right mouse button (or press the Z key if using the keyboard) to trigger the menu. Move the cursor to and select *Labour* from the menu list and then press *Hire* until it no longer increases the number of workers. This will give you enough labour to start.

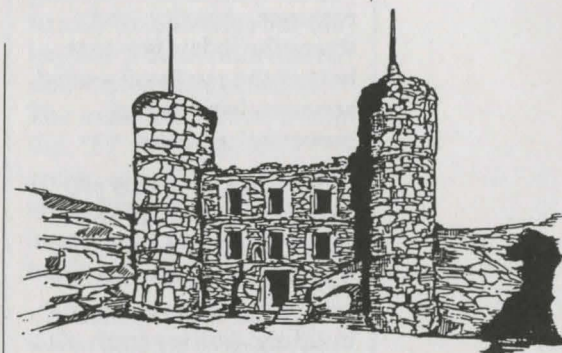
Go to the *Design* menu and plot your castle pieces.

### KEYBOARD COMMANDS

- F - Flip view of castle (Front/Back)
- J - Toggle Joystick Off/On
- M - Toggle Music Off/On
- Q - Quit
- R - Repeat Message (messenger screen only)
- T - Show Treasury and Infantry (this works only when the messenger screen is active)
- [ - Slow Message
- ] - Speed Message
- 1 - 9 - Move Cursor (Numeric Pad Only)
- X - Left Mouse Button
- Z - Right Mouse Button
- SPACE BAR - Left Mouse Button
- ESC - Pauses game

## A Brief History Of Medieval Castles

Of all of the works created from human hands, few are as evocative as the great castles of Europe. Built during a time when the great civilizations of the Western World were struggling to recover from the Dark Ages, the earliest modern castles (the motte and bailey castles) were built to defend against Viking attacks. The Vikings were very good at raiding sparsely defended coastal villages, but had great difficulty attacking these early fortresses; the decline in Viking successes after the year 1100 can be attributed in large part to the castles that were being built throughout Europe. After the Vikings ceased to be a major threat, castles entered the age of Chivalry. Europe began to be consolidated into countries and empires, each owing allegiance to a duke, or a king or an emperor. In order to consolidate their power, the great lords of Europe built castles over



the territories they conquered. To defend themselves against the great lords of Europe, local lords also built castles. As one might expect from such a situation, the art of castle building progressed at a rapid rate, and the cost of building these huge fortresses bankrupted many noble families and nations.

The era of castles came to a close by the late 15th Century, when castle walls proved to be no defense against gunpowder weapons such as cannons. For centuries these relics of medieval Europe lay in ruins, ignored by the inhabitants whose land they once defended. In the 18th Century, however, roman-



tic poets and musicians drew upon the Middle Ages for inspiration, and castles once again became important, a symbol of romance, chivalry, and strength. Today, few symbols of the medieval period are as enduring or as powerful as castles.

The purpose of this program, **CASTLES**, is to allow you to experience both the romance and the reality of medieval castle-building. At the zenith of castle-building, between 1280 and 1305 A.D., King Edward I consolidated his Welsh conquests by building some of the greatest fortresses ever constructed, in the hopes that the security of these castles would attract English settlers into Wales and assimilate the population. We have fictionalized the characters and changed the names of the nations involved, and added a fantasy world for those who enjoy medieval fantasy, but the castles you can build are based on the actual Welsh castles of Edward I. In this game you are placed on the throne of the kingdom of Albion, and must build your castle amidst political unrest, un-

friendly neighbors, and war on two of your borders. You will make the hard decisions and face treachery, ambitious nobles, military disasters, and other things that we don't always associate with the romance of the period. You may wonder why people remember this period with any fondness whatsoever, but hopefully you will have a greater appreciation for the challenges involved in both castle-building and being a king during the medieval period.

Perhaps it might even make you appreciate the complexities of engineering and politics in today's world.

# OF BASIC MATTERS

## FOR THE BEGINNER

Once you have learned our interface, **CASTLES** is an easy game to play. However, if you are a newcomer, especially if you have never played computer games, here is some advice.

A) The first screen will ask you about difficulty level. The Peasant difficulty level is designed to make the game as easy as possible to play. There is virtually unlimited money, labour, food and military is already purchased, and the castle lay-out is partially done.

B) There is a tutorial in this manual entitled "*Sir Richard's guide to Castle-Building*". Read through this tutorial carefully, and practise laying out pieces on the computer screen.

## KEYBOARD and MOUSE

It is possible to play this game from either the keyboard or the mouse. This

game is considerably easier to play on a mouse, but the keyboard is not difficult to use, with a little practise. The same letter keys "F" for flip, "M" to toggle off music, etc. will work if you are playing from the keyboard, or if you are using a mouse or a joystick.

To bring up the menu when playing from the keyboard, use the "Z" key. Pressing the "Z" key again will restore the screen to a full view.

To manipulate the pointer from the keyboard, use the arrow keys on the computer's number pad. When you wish to click on an object, use the space bar.

To play the game with a mouse, simply point to the desired object and click on it with the left mouse button. To bring up the menu, use the right mouse button.



## OPTIONS

After you have successfully loaded **CASTLES**, the first screen that you will see is the Options screen. The Options include:

**MESSENGERS** (*Yea* or *Nay*): This determines whether you will be visited by messengers. If the answer is "*Yea*" you will receive a new messenger every month. If the answer is "*Nay*", no messengers will appear.

**WORLD** (*Fantasy* or *Real World*): If you are interested in playing in a world where the myths and folk beliefs of the people of the British Isles in the middle ages were true: the Sidhe, dragons, ogres, the Wild Hunt, and wizards, then use the *Fantasy* option. If you do not wish to play in a world with these fantastic creatures, employ the *Real World* option. The *Fantasy* world becomes most evident in the message sequences; playing in a *Fantasy* world without messengers is something of a waste of time.

**LEVEL** (*Peasant*, *Duke*, *Prince*, or *King*): There are four difficulty levels in the game of **CASTLES**. The

*Peasant* difficulty level is a practise level, with a partially laid out castle, workers, labourers, and food, and enough money to build any castle you want.

*Duke*, *Prince*, and *King* levels are the real game levels. *Duke* and *Prince* levels give you a higher starting money value, higher tax values, better relations with the noble factions, the Church, and the people, and easier battles. The highest difficulty level (*King*) gives you less access to money, less popularity, and harder battles. No one said that being a King was easy.

**CAMPAIGN**: In **CASTLES**, one of the objects is to subjugate the "savage lands of the Celts" by building castles in strategically important areas. If you don't want to engage in a major castle building campaign, then choose the *Single Castle* option. If you wish to play a short campaign, play a *Three Castle* campaign. The *Eight Castle* campaign is the longest and most intense of all of the campaigns. See the section ("*Of the Conquest of the Celtic Lands*" for further details.

**Note**: you can build more than one castle on a level; the *Single Castle* campaign refers to the game ending after you have conquered a single playing area.

**NAME**: The options screen allows you to insert your name, and whether you are a King or a Queen. To determine this, click on the *King* or *Queen* to change your character's gender.

**CASTLE NAME**: Where the Options screen says: "*Building the Castle*", you may insert whatever name you desire.

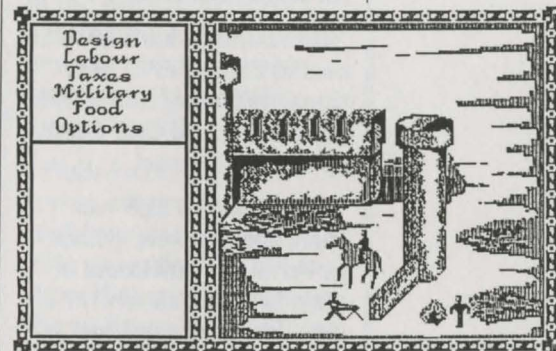
## MAIN MENU

When you begin the game, click on the right mouse button. This will bring up the main menu, which includes the following options:

**DESIGN**: This allows access to the *Design* sub-menu. When you click on this option with the left mouse button, the design window will appear, with a number of castle pieces and a slashed red circle. Refer to "*Of Castle Design*" for more details.

**LABOUR**: This allows access to the *Labour* sub-

menu. When you click on this option with the left mouse button, the *Labour* menu will appear, allowing you to click on arrows to manipulate the number of labourers at work on your castle. Refer to "*Of Labourers and their ilk*" for more details.



**TAXES**: This allows access to the *Taxes* sub-menu. When you click on this option with the left mouse button, the *Taxes* menu will appear, allowing you to set your tax rate and levy taxes. Refer to "*Of Taxation and Personal Safety*" for more details.

**MILITARY**: This allows access to the *Military* sub-menu. When you click on this option with the left mouse button, the *Military* menu will appear, allowing you to hire or fire archers and infantry, and dig moats where it is allowed



by the terrain. Refer to "Of Military Matters" for more details.

**FOOD:** This allows access to the *Food* sub-menu. This option will allow you to purchase a reserve of food in case of siege. Refer to "Of Food and Its Advantages" for more details.

**OPTIONS:** This allows access to a number of functions, including *Save Game*, *Load Game*, and *Quit Game*, *Speed*, and *Counsel*.

**Speed:** CASTLES has three speed levels, which governs the quickness of play. *Laboured* allows for a slow building rate, and gives the player more time to consider his actions. *Steady* provides for a quicker paced game, while *Swift* is even quicker than *Steady*.

**Counsel:** Pushing the *Counsel* button will cause one of your counsellors to appear and give you the state of your relations with important factions in the kingdom, and some helpful (well, sometimes helpful) hints to improve your relations.

## OF CASTLE DESIGN

In all sub-menus, the command "Main" allows you to return to the Main menu.

The heart of CASTLES is its ability to design a castle, which is done from the design window. When the design window has been triggered, you will see a top-down perspective of the castle grounds. This is referred to as the blueprint. Entering the design window will bring up the top-down view of the castle, and allow you to place pieces on the blueprint. The main pieces are:

### Towers

There are two tower types: round, and square. Square towers are the earlier form of tower; they are easier and cheaper to build, but its exposed edges render it susceptible to attack. Round towers are more expensive and take longer to build,

but are less vulnerable to attack.

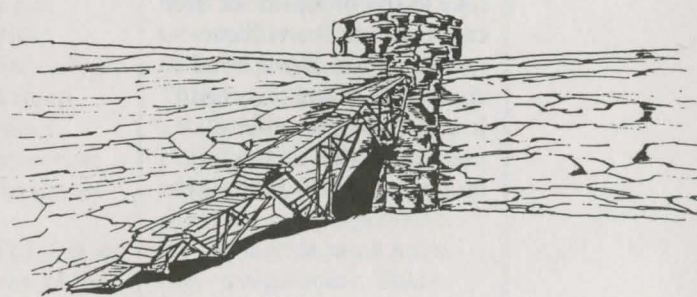
### Walls

There is a single wall type in the game, with three varying thicknesses. Thicker walls provide greater protection, but all take longer to build.

Walls have two accessories, arrow slits and cauldrons. Arrow slits provide protection for the archers that are stationed on the castle walls. Cauldrons are filled with boiling oil, which is poured on enemy troops that attack the wall in battle.

### Gates

The center of the castle defense is often the gatehouse. The door is the most vulnerable point of





the castle structure, and one which the enemy will likely attack first.

Gates take a long time to build, which is one of the reasons why castle builders typically waited until a castle neared completion before the gates were added.

Other topics of concern in Castle design include:

## The Keep

The most important part of the castle is the Keep. This is the central area of the castle, protected by thick walls, strong towers, and sturdy gates. The Keep must be built by the player, constructed from walls and towers. It might be considered a castle within a castle. If the enemy begins to destroy the keep, one's defeat cannot be far away.

## The Eraser

If a player makes a mistake in the blueprint of the castle, the eraser will correct it. This eraser is a red circle with a line through it; place the eraser on a piece and click on the left mouse button to remove it.

# OF LABOURERS AND THEIR ILK

When constructing a castle, there must be a suitable mix of workers for maximum efficiency. If a master builder does not have a sufficient amount of specialized labor, work on the castle will likely slow to a crawl.

In CASTLES, we have divided the work force into seven categories: six specialists and one general labourer category. In reality, medieval castle building required other types of specialized labour. Records from the building of Flint Castle in Wales has recorded payments to Plumbers, Coalers, Janitors, Watchmen, and Messengers. The records also indicate that the total payments of these workers were substantially less than other categories, which indicates that only a few of individuals filled these positions in comparison with other worker types, so it is safe to ignore them.

In playing CASTLES, it is easy to overlook one of the



most difficult problems facing Edward I in his castle-building, logistics. The resources that were needed to build these castles were immense. Thirty-five hundred workers were hired to build Edward I's masterwork, the unfinished Beaumaris castle. In less than six months, £6500 was spent. This amounted to one and a half million pennies, the principle unit of currency in England. Transporting the wages of the workers for Beaumaris must have been a nightmare. That



these magnificent fortresses were built is a tribute to the abilities of Edward I, his master builder Sir James of Savoy, and to the thousands of craftsmen who laboured over a twenty year period to build them.

The types of workers employed in the game are:

**DIGGERS:** Anyone who has tried to dig a large hole with precision knows that a digger's task is not as easy as it may seem. In castle-building, diggers had to know how to dig the foundations of the castle with precision and quickness. Diggers are more important to the early stages of castle-building than they are in the latter portions, but anyone who wants to build a moat will need to have some skilled diggers directing the operation.

**CARPENTERS:** These men know how to knock on wood, and nails, and hammers, and put together scaffolds, and braces, and many other important castle pieces. Castle-building requires an immense amount of materials; during a five month period in 1286, work on Harlech and Conway castles required the purchase of

125,000 nails for each castle. Carpenters are an important component of a castle's work force.

**MASONS:** Masons were the backbone of the castle-building labour force. The person who designed and oversaw the building of a castle was known as the Master Mason (or Master Builder); masons received higher wages than the other workers on the castle. Despite this elite status, a mason's life was not an easy one, as they laid stones, mixed and carried mortar, and made certain that the castle walls would be able to withstand the test of battle.

**QUARRYMEN:** Stones for castle-building did not come easily. In the Welsh castle-building campaign, the quarries were dug as close to the castle as possible, but there are records of stones being brought by oxcart from quarries as far away as twenty miles. At Flint Castle, quarrymen provided over 36,000 stones during the winter and spring of 1280 and 1281. Quarrymen not only provided stones, but also valuable supplies of lime and sand.

**CARTERS:** As mentioned above, supplies for castle-building did not magically appear on the castle site.

Carters were needed to ferry supplies over both land and water; Harlech Castle did not have a nearby supply of lime or limestone, and these had to be ferried from Caernarvon, a voyage over water of nearly seventy miles around the Llyn peninsula. Carters were in charge of safely delivering immense amounts of materials, travelling an estimated ten miles per day by oxcart during their journey.

**SMITHS:** Castles were not made solely of stone and wood; a substantial amount of metal was also used in the construction. Smiths were important to working the metal used in castle-building; smithing was one of the better paid occupations in castle building.

**LABOURERS:** Common labourers made up the rest of the castle's work force. Many labourers were peasants making up feudal obligations, and as such were unpaid, others were pressed into service by force. Others were untrained workers looking for a pence a day. Labourers were cheaper than skilled workers, but not as efficient; an over-reliance on unskilled

labourers tended to slow down construction.

To hire labour, use the buttons to request the number of each labourer type. A good castle relies on a mix of labour types. The Master Builder's evaluation of the efficiency of the mix is printed at the bottom of the screen; he rates a mix as Poor, Inefficient, Satisfactory, Good, and Excellent. A Poor mix will build a castle very slowly, while an Excellent mix will build a castle very quickly.

The labour menu also allows you to alter the wages of your workers. The base wages for your workforce are:

Diggers	L1/month/20 diggers
Carpenters	L5/month/20 carpenters
Masons	L6/month per 20 masons
Quarrymen	L1/month per 20 quarrymen
Carters	L1/month per 20 carters
Smiths	L5/month per 20 smiths
Labourers	L0/month per 20 labourer
Archers	L2/month per 20 archers
Infantry	L3/month per 20 infantry

Higher wages will attract more workers, and encourage them to join your workforce more quickly. Lower wages will save money, but will cause you to recruit more slowly and limit the number of workers who will want to work on your castle.



# OF TAXATION AND PERSONAL SAFETY

Any monarch who embarks on a program to build castles must have money to pay for the supplies and the labourers. The money for castle-building comes from taxation. The rate of taxation depends on two factors: the difficulty level of the game, and the level of taxation as set by the player. The player will receive less tax money when the game is set to *King* level than he would at *Prince* level, and he would receive less tax money at *Prince* level than he would when the game is at *Duke* level.

The player can decrease or increase the amount of money he will get by setting the Level of Taxation. The levels are (in ascending order): *Generous*, *Normal*, *Oppressive*, and *Tyrannical*. A king who has

set his funding at a *Tyrannical* level will receive more funds than one who is *Generous*.

Taxes are collected at the beginning of every fiscal year (i.e., March 15, when building on the Castle resumes.) If a king needs money in a hurry, then they must levy taxes.

Levies are taxes which are collected every month. To collect a levy, simply go to the *Collect Levy* area on the *Taxes* screen, and adjust the amount to whatever you desire, then click on the box below. At the beginning of the next month, that amount will be added to the Treasury.



The maximum amount that can be levied depends on the difficulty level of the game. At *Duke* level, it is L400. At *Prince* level, it is L300, and at *King* level it is L200.

Excessive taxation not only makes peasants angry, it also upsets the Church and the noble families, as everyone is taxed by the King. Excessive taxation can have two drawbacks. First, no one likes a tyrant. If you tax people long enough and hard enough, you will have rebellions. Second, the well eventually runs dry. Eventually, you will find that high taxes will bring a point of diminishing returns. Imposing levies on your subjects will also make them angry; imposing frequent levies on your subjects can cause the people who loved you to despise you in only a few months.

On the other hand, if a monarch realizes that he is running into a problem with his peasants, and tries to be *Generous*, he will rarely get the results he wants. Peasants will appreciate low taxes, but never as enthusiastically as they despise high taxes.

For an overview of your taxes, call the *Treasurer*. He will give a report on your finances, including revenues from other castles, and will also offer warnings when you are spending money too quickly. Running out of money will bring your operations to a halt.

Let the taxpayer beware.



# OF MILITARY MATTERS

If you can't defend a castle, there is no sense in building it. When you build a castle in hostile territory, expect to defend it against attack.

## MILITARY MENU

To hire troops, you must enter the *Military* menu. In this menu, you will be able to hire the two types of troops most commonly used in sieges in the Middle Ages: *Archers*, and *Infantry*.

Archers shoot arrows at opponents. They are very poorly armored, and no match in melee range for someone with armor or a melee weapon; they will disappear when their supply of arrows have been depleted, or when they are slain.

Infantry also serve as castle guards; these are the men who will be used if someone asks you for troops. Infantry are tougher than archers, but can only attack at close range.

The number of troops that you can have depends on the number of pieces you have built in the castle. Small castles cannot support as many troops as a large castle.

## BATTLES

### SET-UP

When a battle occurs, you will be given a chance to set up your castle before the enemy comes. Simply pick up archer and infantry pieces and place them on the blueprint, in the same way that you placed castle pieces. These pieces will attack the enemy when they appear or come within weapon range.

If you are operating at less than maximum strength (500 infantry and 500 archers), you will have an option to divide your forces into 1-10 units. Stronger units will not be damaged as easily as weaker ones, but more numerous units will allow you to spread your forces across a larger area. Beware

of spreading yourself too thin.

## CONTROLLING YOUR ARMY

Each character in the army is subject to individual control. For archers, simply click on the piece, then click on the target; the archer will concentrate its fire on that piece until it is dead, then he will choose a new target. For infantry pieces, you may click either on an enemy target, or a position. Sometimes your infantry may lose line of sight of an enemy or get caught at the edge of a moat; simply move the infantry piece to another location, and he will try to locate the enemy.

## THE ENEMY

Trying to destroy your castle is the Enemy. The Enemy will usually be Celts, though ogres will attack you frequently in the Fantasy World setting.

The enemy will march toward your keep, trying to destroy anything or anyone in their path. Ogres are particularly infamous for their blood-thirsty tendencies.

The enemy has two special weapons: sapper's

tents and catapults.

Sapper's tents contain miners who will dig a tunnel underneath your castle, fill it with dead pigs, and light them afire, causing an explosion that will destroy the castle.

Catapults will continuously fire large stones at your castle walls, knocking them down after multiple hits.

When most of the enemy pieces have been killed, the attack will end and you will have triumphed. If you have completed your castle, you will proceed to the next level, or to the final screen (if all castles in the campaign have been built). However, when the enemy has killed off your defenders or destroyed a large section of your castle, they will have triumphed and your game will be over.

As you advance in your campaign, you will be required to have progressively higher percentages of your castles left standing after conquering each territory.



## OF FOOD AND ITS ADVANTAGES

One of the most common tactics of an enemy, particularly if they believe that they can block your supplies, is the siege. In order to withstand a siege, a wise monarch will purchase an emergency supply of food: thus when one's army is under siege, they will not starve.

Food can be purchased by entering the *Food* menu, clicking on the arrows beside "Buy" and clicking on the box underneath the *Food* menu. This will purchase the proper amount of food.

Food costs vary wildly, depending on demand and

availability. Food is much less expensive after the fall harvest than it is in early spring, when the needs of winter have used up most surpluses. The same needs of winter will also affect the supply of food at your castle; you will have less food after winter than you had before the winter.

During a siege, depending on the number of defenders at your castle, the food supply will decrease. When it hits zero, defenders will start to die. Some sieges can be quite long, making multiple purchases of food very necessary.



## OF MESSENGERS AND DIPLOMACY

At the beginning of the game, the player has the option of receiving messengers. These messengers will come from a variety of sources; noble families, the Holy Church, the princes of Gwynedd, the peasants, or the King of Bretagne are the most common sources of messengers.

During the course of this sequence, you will have to make a decision on a problem brought to you by the messenger. This problem may be as trivial as a name for a knight's newborn son, or as important as determining whether or not the kingdom goes to war.

The decisions that you make will have consequences. Do not expect to insult an ambassador from another kingdom without some sort of retaliation. During the course of the decision-making process, you may find loyal vassals betraying you, you may have to arbitrate important

disputes, or you may make peace with your enemies. Consider your answers carefully. Some of the things that the messengers want may not be in the best interest of the kingdom. Be careful of nobles who are trying to advance their own fortune at the kingdom's expense. On the other hand, making the nobles unhappy is usually not a good idea. Prudent judgement is essential.

The best way to consider the messenger sequences is as stories that are interwoven into the game. The exploits of the Prince might be one story, the attempt by the Duke of Norshire to conquer the Picts is another story. There will always be the possibility of several stories running through the game at a time.

Your responses to the messenger sequence will determine your style of rule. Brutal actions may go unnoticed for a long time, but eventually people will



begin to hear stories about you. Indecisiveness in moments of crisis will give you the reputation of being a weak king. You may have to find a balance while walking a diplomatic tightrope. Still, no one said that being a king or queen was easy.

To get an indication on how whether the various factions in the kingdom like you, go to the *Options* screen and click on the *Counsel* button. Sir Richard of Westhampton will appear and tell you how you're doing.



## OF THE CONQUEST OF THE CELTIC LANDS

The ultimate goal of the original **CASTLES** player, Edward I, was to build a network of invincible fortresses. That is the goal of the player of this game as well.

The Celtic lands are divided into eight strategic territories, or cantrefs. To conquer a cantref, the player must build a castle within the territory, and must face a battle. When the completed castle has proven its worth in battle, it will attract settlers who will build a town nearby. Eventually, the town will trade with the Celts, who will become dependent on Albion for goods and services. Thus the Celtic lands will be assimilated.

There are eight cantrefs in which the conquest of the Celtic princedoms takes place. They are (in order):

Rhos  
Arfon

Penllyn  
Arwystli  
Aberffraw  
Gwerthyrnion  
Dunoding  
Powys

### RHOS

This is a broad plain with a coastal area in the west and north. It is close to quarries, and has great historical value to the Celts. They will not permit you to build a castle here without a fight.

### ARFON

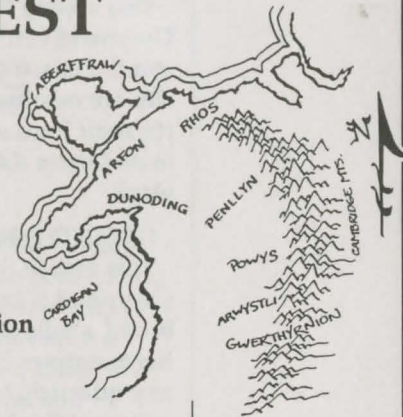
This is another broad plain, with lakes, near the coast of Gwynedd. It is close to quarries.

### PENLLYN

This is an area of interior marsh, a quagmire that is not loved by those who work on castles. It is close to quarries.

### ARWYSTLI

The construction site in Arwystli is in a heavily wooded section. It is also in an isolated area, far from the quarries.





### ABERFFRAW

This area in Northwest Gwynedd contains substantial coastline. Its quarries are nearby, but noted for their hard stone which makes them difficult to work.

### GWERTHYRNION

This area in South Gwynedd is known for its broad, shallow lakes, and fierce natives. It is far from any quarries, too far, as the carters will tell you.

### DUNODING

The castle site in this wide region is in marshland, every worker's least favorite terrain. Its quarries are old, and quarrymen have to work harder than they once did to get valuable supplies of lime and limestone.

### POWYS

In the center of the Celtic lands is the huge region known as Powys. Once it was a rival to Gwynedd. Now it is a land of bitter resistance to the Albion conquerors. It uses the same quarries as Donoding, but they are considerably further away.

As each cantref is subdued, more tax money will come to the Treasury of Albion. However, there may

be occasions where the King must rush his troops to the defense of one of his other castles, or lose that tax money.

In each cantref, the rebellions will become more fierce. The land may be some distance from the quarries, increasing the cost of the castle. The subjugation of these lands is not an easy thing. The terrain of these lands are different; Arwystli and Powys are heavily forested, while Penllyn contains a great marsh. The enemy will use different approaches on these territories.

When a castle has been built in all eight cantrefs, victory will have been achieved, and you will receive a summary of your relations with the various factions in your kingdom, and how historians viewed your rule (the overall score).

If your reign was the Golden Age of Albion, you truly were a great king!

## A GEOGRAPHY OF ALBION AND ITS NEIGHBOURS

Albion is based on England in the late 13th Century. Albion is an amalgamation of several Germanic kingdoms that were conquered by a French duke in the late 11th Century; this new King then eliminated the ruling families and replaced them with his own.

Albion has four geographical regions. The North, which falls under the influence of the Duchy of Norshire, has sometimes belonged to Pictland, the kingdom of the Picts which lies north of Albion. The North has a rather strong independent streak, being farther from the influence of the king than the other people of Albion. The west of Albion falls under the influence of the Duke of Westhampton, a close relative of the ruler of Albion. This includes the border marches, land which once belonged to

the Princes of Gwynedd and now belongs to Albion barons. The ownership of the marches has been a major source of disagreement for Albion and Gwynedd.

The east of Albion falls under the influence of the duke of Warfield. Warfield is the section of the country where Parliament resides, a council of barons who has been fighting for power since they forced King John to sign the Great Charter in 1215, which limited the King's rights. This charter has usually been ignored by the King, but it has been used by barons as a weapon to limit the power of a weak king.

Between north, east, and west are the Midlands. The Warfields are the most influential family here, followed by the Westhamptons. The rivalry between the noble families is caused because of dis-



putes in the Midlands; the rivalry between the Westhamptons and the Northshires is particularly bitter.

North of Albion is the Pictlands. They are a group of clans who owe allegiance to a king, a distant relative of the king of Albion. The Picts and Albion have enjoyed a long truce until recently, when the alliance between the Picts and the Bretagne triggered a series of border skirmishes that have erupted into a full scale war. The commander of Albion's Northern forces is the Duke of Northshire; he is not noted for his military skill.

West of Albion is the principedoms of the Celts, of which Gwynedd is by far the most powerful. These principedoms have been at war for centuries with Albion.

South of Albion is the main continent of Europe. The closest kingdom to Albion is Bretagne, a union of duchies under a single monarch. Bretagne is the historical enemy of Albion, since the King of Albion once held large portions of land in Bretagne and many wars were fought over that

land. The lands are now controlled by the King of Bretagne, but no King of Albion has ever abandoned the dream of regaining their continental empire. The throne of Bretagne is currently in dispute. The two claimants are Henry, Duke of Beel, and Charles, Duke of Closau.

The greatest state in Europe is the Teutonic Provinces, ruled by a single Emperor. The Teutonic Provinces occasionally invades Bretagne, other than that, its affairs have little bearing on the current state of Albion.

## A GUIDE TO THE PERSONAGES OF THE REGIONS

### THE RULING FAMILY OF ALBION

The current ruling family of Albion has been in power since the mid-12th Century. They have seen a vast empire in continental Europe dwindle to virtually nothing, civil wars, and conquest of neighboring states.

Albion is considered a minor power in the politics of Europe, and the ruler of Albion is considered less important than one of the Princes of the Teutonic States.

The King/Queen of Albion (aka you): Now entering middle age, the ruler of Albion is enjoying a relatively peaceful time following a tumultuous succession to the throne, when your



younger brother Prince Arthur tried to take your throne. Your spouse died many years ago, leaving you with but a single heir.

You have won a string of recent victories against the Celtic Princes, and hold enough territory to allow you to build castles in their lands, in hopes of holding it. Some of the Celtic Princes do not appreciate this, and rebellions are commonplace.

Prince Henry: Your only child is Prince Henry, who has a well-earned reputation for irresponsibility. He is in his late teens, and causes nothing but trouble. Somehow, you hope that he will turn into a creditable king when his time comes, but you have strong doubts.



Prince Arthur: Your rebellious brother fled the country during a small



civil war that took place during your succession. He is currently in exile in the court of your enemy Charles, Duc de Clossau, who is one of the leading contenders in the Britagnese civil war.

**Princess Edith:** Your sister was married to an important Britagnese duke to strengthen your alliance with the Britagnese ruling family. That ruling family is now dead and there is a civil war in Britagne. Princess Edith stays out of politics, is well-known for her graciousness, piety, and charity, and is well-beloved in both Albion and Britagne.

## NOBLE FAMILIES OF ALBION

Even a government as centralized as Albion's cannot run by a king's decree alone; the feudal system gives a great deal of power to the noble families. There are three dukes in Albion, all of whom have immense political and financial importance, many earls, and many more knights who serve the earls and hold fiefs of their own. The

three principle noble families are:

### THE WESTHAMPTONS

This family is the most prominent noble family in the kingdom, a fact which does not go unnoticed with the other noble families of Albion. The Westhamptons have a reputation for chivalry, integrity, and unmatched prowess in arms. This reputation is deserved, but some Westhamptons deserve it more than others. The Westhamptons are also extremely proud, and that is not always a virtue. The Westhamptons hold large tracts of lands in West Albion, and shares their influence with the Warfields in the Midlands.

#### The Duke of Westhampton

This aging Duke was once a great knight in the days of his youth, having fought in the Crusades. He is an old friend of the ruler of Albion, though they have grown apart during the years. The Duke expects the Westhampton family to receive the kingdom's highest honors and privileges. The Duke

despises the other noble families, and holds the Church in complete contempt, though he takes pride in defending Christian values and beliefs.

#### Sir Richard of Westhampton

The eldest of the Duke's many children, Sir Richard is one of the chief administrators in the realm, as well as one of the most trusted counsellors. Sir Richard is capable, competent, and loyal, though on occasion he holds the glory of the Westhampton family in higher regard than the welfare of the kingdom. Sir Richard is a formidable combatant, but prefers administrative duties to battle. Sir Richard's loyalty is unquestioned.

#### Sir Roger of Westhampton

The second oldest of the Duke's sons, Sir Roger is not the most honorable member of his family, nor the most beloved. Roger takes extreme pride in being a Westhampton and will protect his family interests at all costs. Sir Roger is loyal to the throne, but his actions

are not always in accord with the wishes of the ruler of Albion.

#### Sir Phillip of Westhampton

The third oldest son of the Westhamptons, Sir Phillip delights in being a warrior and displaying his martial prowess. He earned a formidable reputation during the Crusades as one of the greatest knights in Europe. Sir Phillip is a skilled commander, but would rather fight on the fields of Europe than in Gwynedd or the Pictish lands. He is extremely loyal to the throne, but his pursuit of honor in battle and tournaments sometimes goes beyond the best interests of the kingdom.



## THE NORSHIRES

This family is the most prominent of the Northern nobility. They are not as wealthy or as comfortable as the other great lords of the kingdom, and there is considerable enmity between them and the other



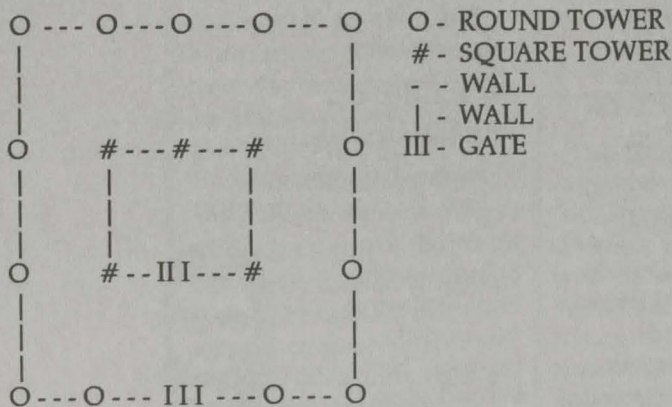


Figure A

noble families. The Norshires take great pride in their military ability, pride which is not always deserved.

### The Duke of Norshire

This aging man is considered by members of many of the other noble families to be the joke of the kingdom. He is an incompetent general (rumored to be a coward), petty, vain, and proud. The Duke of Norshire believes that everything he does is in the best interest of the kingdom, but his own per-



sonal pride really comes before all else. The Duke's teenage son Thomas is considered a reckless youth; he is the closest friend of Prince Henry of all of the Albionese nobility. Thomas has attracted notice for his martial skill, his ability to command troops, and their loyalty to him (as well for as playing pranks on the Picts). Despite their many differences, Thomas cares a great deal for his father, and holds his family's honor in high regard.

### THE WARFIELDS

The third great family of Warfield is the Warfields, who hold a great deal of power in the Midlands and in the Southeast. The Warfields have a reputation for bullying, tyranny, over-

sonal pride really comes before all else.

### Thomas of Norshire

The Duke's teenage son Thomas is considered a reckless youth; he is

taxing, and ill-treatment of peasants.

### The Duke of Warfield

The Duke rules his fiefs with an iron fist. He is a cruel and intolerant lord, and his knights are little more than thugs. Nonetheless the Duke has many lords who are loyal to him, and he holds a position of great political importance. The Duke is loyal to the throne, but is also quite greedy.

### Sir Edwin of Warfield

The eldest son of the Duke despises his father's cruelty and greed. An atypical Warfield, he is on reasonably good terms with the Westhamptons and the Norshires. He and his father are estranged.

### THE CHURCH

The Church's influence has been in decline throughout the 13th Century; recent archbishops and bishops have been trying to increase their influence in Albion. As with the dukes, the Church provides some revenues for the Crown, and is a faction that cannot be easily ignored.

### The Pope

The Bishop of Rome, Pontiff of the Holy Roman Church, the Pope is a man with considerable political influence. His greatest power is the power of excommunication, which bans a person from membership in the Church and from the ritual of holy communion. In general, the Pope overrules excommunications, and they are not as great a deterrent to anti-clerical behavior as they once were.

### The Bishop

The local bishop is an extremely proud man, far more devoted to the Church than you had hoped when you appointed him (there is a quarrel between Albion and Rome on the appointment of bishops, with Rome on the losing end). The bishop is arrogant, smug, greedy, and vindictive, but he is also (unlike the popular stereotype of medieval clergy) genuinely concerned about the poor and the spiritual well-being of his followers.





## The Abbess of St. Martha's

Also known as the Mad Abbess; she believes that supernatural forces are everywhere, conspiring to corrupt the soul of the people of Albion. The abbess has been known to make rather absurd allegations from time to time.



## THE CELTS

West of Albion, beyond Hay's dike, is one of the historical lands of the Celts, which in our world is known as Wales. The Celts were never united, and the lands of the Celtic West is divided into a number of Princedoms: Gwynedd, Powys, and Deheubarth are the most prominent. Throughout history, the Celts and the peoples of Albion have raided each other at virtually every opportunity; after the Norman Conquest, the Celts generally fell on the losing side of this battle. Of the Princedoms of the West, Gwynedd is generally the most unified and powerful.

## BRETAGNE

Across the Channel is the great land of Bretagne, one of the great powers of Europe. A century ago, the king of Albion controlled much of Bretagne, though technically he was still the vassal of the King of Bretagne. The King of Bretagne eventually broke most of Albion's continental empire, which has resulted in decades of hostility, much of it caused by Albion's refusal to let go of its empire.

The King of Bretagne recently died, naming Henry, Duke of Beel as his lawful successor. However, many of the most powerful barons of France support Henry's cousin, Charles, Duke of Clossau.

### Henry, Duke of Beel

Henry of Beel is the most sympathetic of the two contenders to the throne of Bretagne. He was appointed by the former king as his successor, but the majority of the barons either refuse to support him, or support his rival, Charles of Clossau.



## Charles, Duke of Clossau

Charles of Clossau is an old enemy; you knew him from a visit to the Bretonese court when you were ten, when you found him to be spoiled, ill-mannered, and contemptuous. He had similar opinions of you. Neither of you have forgotten that meeting. Charles harbored your traitorous brother, Arthur, following his rebellion, and has been his host ever since. Charles' messengers pride themselves on their wit, usually an insult at the expense of Albion.

### Andre, Duke of Mallardville

The Duke of Mallardville is recognized as one of Bretagne's greatest knights and a paragon of chivalry. He holds Albion in extreme contempt, and is a bitter enemy of Sir Phillip of Westhampton, who fought with him (and against him) in the Crusades.

## FAERIE

(These entities will only appear in the Fantasy version of this game).

Faerie is the land beyond the twilight, a magical place full of mystical beings. According to legend, Faerie is ruled by

Lord Oberon and Lady Titania, and is home to many sprites, hobgoblins, ogres, and elves; fay creatures both good and evil. Most of the folk of Faerie do not involve themselves in the affairs of the world, but some of the more mischievous or evil do.

## The Seelie Court

The Seelie Court is the court of the good elves, the beneficent elves (this is opposed by the Unseelie Court of the dark elves). The Seelie Court is worried about the interference by others in Faerie on the world of Albion, and will occasionally offer warnings regarding supernatural evils at work in Albion.

## The Bean Sidhe

The Bean Sidhe, or Banshee, is a female spirit whose song foretells death and disaster. She is one of the most dangerous spirits of Faerie to walk in the world of the living.

## The Wild Hunt

The legendary Wild Hunt appears in time of great unrest. The hunt is one of the guises of Death, who rides a pale horse and leads ghastly hounds in a procession, whose purpose is the gathering of souls.



# SIR RICHARD OF WESTHAMPTON'S GUIDE TO CASTLE BUILDING

**H**erein, Sir Richard of Westhampton and his squire, Alain, seek to explain some of the mysteries of castle-building.

**SIR RICHARD:** Greetings. I am Sir Richard of Westhampton, one of the foremost knights in the kingdom, as you'll probably notice -- over and over again. Castle building is not my field of expertise; I am an administrator for my father, the Duke of Westhampton, and a counsellor for my sovereign, the ruler of Albion. However, as my liege is busy with other matters, I have been asked to explain some of the basic secrets of castle construction. I have talked with some fine master builders in my day, so it is a subject with which I feel comfortable.

But as my language is that of the court, perhaps

my squire, Alain, should explain some of the essentials of castle-building in simple terms...

**ALAIN:** Certainly my lord. First, to start your castle-building, use your mouse. Click on the right button and bring up the main menu.

**SIR RICHARD:** A mouse? Using a mouse as a messenger? What nonsense is this?

**ALAIN:** 'Tis the way it is done these days, my lord.

**SIR RICHARD:** Talking mice? I have never heard of such a thing. Perhaps I am behind the times.

**ALAIN:** The main menu is your key to commanding your workforce. If you wish to design your castle, click with your left mouse button on the Design window. If you wish to hire labourers, click with your

left mouse button on the Labour window. If you wish to hire guards, click on the Military menu. To escape from these menus, click on the right mouse button. I would recommend spending a minute or two practising using this interface.

**SIR RICHARD:** Interface? Common speech is indeed strange!

**ALAIN:** They will soon find that the interface is easy to use, my lord. Now, let us continue our castle building. We will need to plot our pieces, so we must click on the Design window. In the upper right hand corner are two types of towers, a wall, a gate, and a circle with a line through it.

**SIR RICHARD:** I had not heard of a Master Builder using this tool. It was probably developed by the Saracens. They are masters of their craft.

**ALAIN:** Perhaps, my lord. Use these pieces to plan the layout of your castle. Remember that there are several things that can go wrong in castle building. If you are planning your castle, and your castle piece does not ap-

pear on the terrain when you place it.

**SIR RICHARD:** As it did in that castle in Powys, the one with the large towers, if I recall...

**ALAIN:** Yes my lord. That's because the master builder tried to build the castle on very solid stones, ones which could not be removed.

**SIR RICHARD:** Yes. I recall the king was not very happy about paying the diggers for digging on a piece of land that was unsuitable for castle building.

**ALAIN:** I would imagine not, my lord. Remember, do not try to build in TREES, ROCKS, HEAVY MARSH, POOLS, or too close to the SHORE. You will be unable to lay a foundation for your castle.

**SIR RICHARD:** Of course, there is the matter of towers and walls...

**ALAIN:** Thank-you for reminding me, your lordship. Novice castle-builders will sometimes try to plan castles whose walls are placed at different angles, such as a north facing wall trying to connect with a southeast facing wall.



**SIR RICHARD:** They are unbuildable?

**ALAIN:** Unsupportable. Always place a tower if you wish to change the facing of a wall.

**SIR RICHARD:** Unsupportable? I would think that builders with our skill will be able to master such a difficult craft.

**ALAIN:** Surely you jest, my lord. Our builders are skilled, 'tis true, but they cannot defy the laws of nature. If you wish a wall to build, it **MUST** have **SUPPORT** from a structure **ALMOST AS TALL, AS TALL, or TALLER THAN ITSELF**. Thus a **WALL** cannot build that is more than **FOUR** feet taller than either of its **ADJACENT** walls. It would collapse my lord. The same applies for a **GATE**."

**SIR RICHARD:** I would not tell my father that this cannot be done. He believes that a Westhampton can do anything.

**ALAIN** (laughing): Yes, my lord.

**SIR RICHARD:** You have mentioned walls and gates. What of towers? Are they unsupportable?

**ALAIN:** No, my lord. Towers are built with solid support at all stages of their building. They can rise on their own. 'Tis why they take so long to build.

**SIR RICHARD:** Suppose I have been building a large castle, and I cannot place any more towers, walls, or gates?

**ALAIN:** I would check on one's Resources count, my lord. If the count is at zero, then you can no longer place any more pieces. I have heard of kings who built castles beyond their means.

**SIR RICHARD:** Yes, I know one quite well. Now, I will provide you with what the scribes call a tutorial. This will teach you the basics of castle building. Here is the plan for the castle we are about to build. (See Fig. A, pg. 30)

**SIR RICHARD:** This should be reasonably easy to follow. Just place the pieces, do not concern yourself with such things as height, number of labourers, and other considerations just yet.

**ALAIN:** Perhaps you should tell them to find a suitable piece of land.

**SIR RICHARD:** I thought that I had done so.

**ALAIN:** You did not, my lord.

**SIR RICHARD:** Oh. I apologize. Anyways, be certain that the land on which you place your castle is a broad swarth, of suitable measure for your task. Now place the castle. On the northern section, going from left to right, you should place a round tower, three segments of wall, a second round tower, three more segments of tower, a third round tower, three more segments of wall, a fourth round tower, three more segments of wall, and a final round tower, as shown below.

O --- O --- O --- O --- O

**ALAIN:** 'Tis a lot of wall segments, my lord.

**SIR RICHARD:** Without them, the castle would soon fall to one's enemies.

Now, I have mentioned the laws of building walls, that you should have adjacent structures to support it. Allow me...

**ALAIN:** My lord, I was the one who mentioned the law of support!

**SIR RICHARD:** Do not contradict thy liege, Alain. 'Tis against all codes of chivalry.

**ALAIN:** My apologies, my liege.

**SIR RICHARD:** We will make a knight out of thee yet, Alain. Now, let us look at this law in action. First hire some workers. Five hundred will be more than adequate for our purpose. Be certain to hire skilled masons.

**ALAIN:** That is very important.

**SIR RICHARD:** Indeed. The other workers are important, but the mason is the most skilled at the art of castle-building. Without a skilled workforce, castle-building is a labourous and unnecessarily lengthy task. Now once you have your workforce, you are ready to build the castle. Let us go to the northwest corner of the castle, and take the first section, which consists of a round tower, three wall segments, and a second round tower. We shall start on the northwest tower...

**ALAIN:** ...Take your mouse and have it increase



the count of labourers on a piece to its maximum.

**SIR RICHARD:** That mouse again!

**ALAIN:** If you had followed the previous instructions, your tower should be building nicely. On the right-hand side of the tower should be three wall segments and another tower, as follows:

T 1 2 3 T  
O - - - O

Now, take your mouse, and increase the number of workers on wall piece Number One, and wall piece number three.

**SIR RICHARD:** I see that the report on this piece says "Waiting".

**ALAIN:** That is because there are only a limited number of scaffolds and work crews available at a time. "Waiting" means that it is waiting for a scaffold.

**SIR RICHARD:** Ah, the building has begun. I suppose that is why it says Building.

**ALAIN:** Aye, my lord. And now it says Unstable. It has stopped building.

**SIR RICHARD:** Yet the work crews are still there! What lazy churls are these?

**ALAIN:** That is because they follow your instructions only, my lord. You know the penalty for disobeying one's liege in these times, my lord. The workers will only do work where they are ordered to do so. And if a structure is Unstable, it cannot be built any further without risk of collapse. Thus the workers are not building any more.

**SIR RICHARD:** Excuses, excuses. They are lazy, 'tis clear. Now how do we solve the dilemma, and cause these unstable walls to build?

**ALAIN:** 'Tis easy, my lord. Think not of the castle pieces as individual segments, but sections of connected walls, towers, and gates. Each piece in this section must be building for the entire structure to build. Currently, only the left tower, and wall segments Number One and Number Three have builders assigned to them, as indicated by the stars above the pieces...

\* \* \*  
T 1 2 3 T  
O - - - O

**SIR RICHARD:** So if we were to assign workers to the pieces without stars,

the second wall and the right tower, the entire piece would build without any problems?

**ALAIN:** Let us try it. Take your mouse and click on the pieces. Their height should be four feet, and they should have no labourers assigned.

**SIR RICHARD:** That mouse again!

**ALAIN:** Now increase the labourers to maximum.

**SIR RICHARD:** The entire structure is building!

**ALAIN:** Indeed. And soon, we will have a completed section of wall, surrounded by two towers. Now that you have successfully built one section of wall, let us continue building the entire structure.

**SIR RICHARD:** Suppose one makes an error in the planning stages. My brother Roger has done so frequently. Can such an error be rectified?

**ALAIN:** Aye. Bring up the Design menu. This provides our blueprint. See the circle with that slash through it?

**SIR RICHARD:** Reminds me of a Coat of Arms.

**ALAIN:** Well, click on that symbol. Now, take the cursor to the piece you wish to delete on the blueprint. Click the left mouse button on that piece to remove it. If you wish to replace the piece, simply click on the appropriate piece and place it on the desired spot.

**SIR RICHARD:** That was simple.

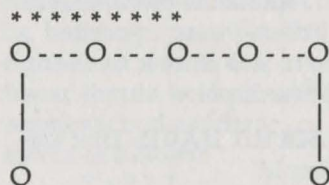
**ALAIN:** Indeed. Let us resume our castle building. Let us continue building the North wall. We shall build slowly, a section at a time. Currently, this is what has been built:

\* \* \* \* \*  
O - - - O - - - O - - - O  
| | | | |  
O O

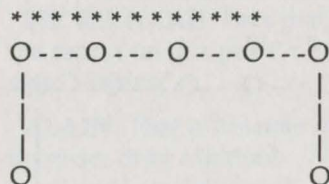
**ALAIN:** Wait for the number of available labourers to reach its maximum total. If five hundred labourers were hired, then five hundred labourers should be free, as labourers who finish their assigned job head directly into the Freed Labour Force to await reassignment. The "Free" count should be at 500. Once it is, click on the



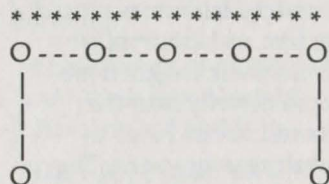
next three wall segments, and the tower on the right hand side of those walls. The following walls or towers should be built, or in the process of building:



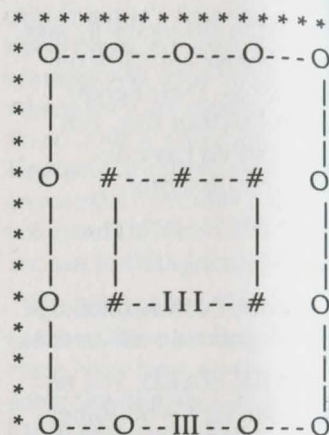
**ALAIN:** Once those walls have been completed, continue with the next three wall segments and tower...



**ALAIN:** And then once more. The North section of the castle's outer wall should now be complete.



**ALAIN:** Now repeat the process for the western wall.



**SIR RICHARD:** I notice that you have been moving to another view to place your workers. Let us suppose we complete the front of the castle, in the same way that you did the back. Now let us try to assign workers to the inner walls...

**ALAIN:** Hmm. It is rather hard to allocate to pieces that are concealed by portions of the castle that are already constructed.

**SIR RICHARD:** We could tear them down and build them up again.

**ALAIN:** That's a rather awkward solution, my lord. There are two better

solutions for this problem. First, it is possible to change the perspective on the castle. Flip the castle from front to back by using the "F" key.

**SIR RICHARD:** "F" key?  
I believe I once heard a  
minstrel talking about that.

**ALAIN:** If you still cannot adjust the piece using a flip command, then go back to the design menu. You can adjust the number of workers from the main view and from the blueprint.

**SIR RICHARD:** All of this allocating of workers seems so...

**ALAIN:** Tedious? It can be, my lord. Fortunately, there is a shortcut. Before one builds a castle, hire your laborers immediately. Then go to the design menu, and before you put together your blueprint, allocate workers to that piece. The piece will begin to build as soon as you place it, and the number of workers assigned will remain the same for all future pieces.

**SIR RICHARD:** That is an improvement. However, I've always found

shortcuts to be rather dangerous in practise.

**ALAIN:** Well, there are risks. If you do not have enough workers and allocate too many pieces, then the pieces will not build immediately. They will be in a state of "Waiting". Worse, when you have allocated pieces with more workers than you have in the available workforce...

**SIR RICHARD:** That can be a mess. Workers will be reduced on the pieces that are being built to stretch between all of the allocated pieces. Sometimes, the number of workers on a piece will drop to zero, which may cause an entire wall section to become Unstable. The work force will lack all coordination.

**ALAIN:** Why do I expect that you knew everything I was talking about, my lord?

**SIR RICHARD** (smiles): I have seen many castles rise and fall, and dealt with many master builders in my day. The study of castle building has been something of a hobby of mine. After all, if my liege has been spending many thousands of pounds on castle-building, his counsel-



lors ought to know whether his money has been well spent. Of course, there is only one true test of a castle, and that is how well it does in battle. I think I will let my brother Phillip talk about it when he has the time...

**ALAIN:** Yes, he would be the choice. Or Thomas of Norshire.

**SIR RICHARD:** That pup? Surely you jest. Now, by this time you should have a clear indication of how to place castle pieces, how to assign workers to castle pieces, and what to look for if the castle pieces are not being built.

**ALAIN:** Perhaps you should repeat the main points, my lord.

**SIR RICHARD:** An excellent suggestion. First, if you cannot place castle pieces on your blueprint, it is either because you are trying to place it on land where a castle cannot be constructed, or because you have used up the maximum resources that can be assigned to the project.

**ALAIN:** Be certain that your Resources counter is not at Zero. Also, if the number is slightly above

zero, you may not be able to place certain pieces such as gates.

**SIR RICHARD:** Second, if a castle piece has stopped building, check to see if the piece is listed as Unstable or Waiting. Unstable pieces need to be supported by the adjacent pieces. Waiting pieces need a scaffold to become available.

**ALAIN:** 'Tis true. But what of No Workers?

**SIR RICHARD:** Ah yes. If a piece is not building, and you receive a report that says "No Workers", then you need to hire more labourers.

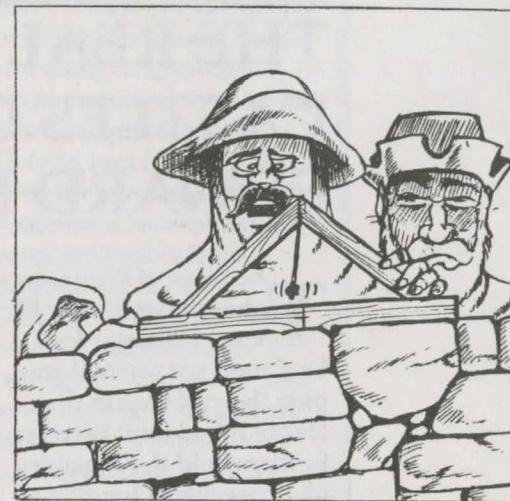
**ALAIN:** Are there any other possible problems?

**SIR RICHARD:** Not unless the monarch is so foolhardy with his purse that he runs out of money. In such a case, both laborers and guards will quickly abandon the king for better paying work. Why does it always seem that the people in power are the greatest debtors?

**ALAIN:** Perhaps because they are not spending their own money, my lord.

**SIR RICHARD:** Hmm, that reminds me, I have business to do for my father. If you do not understand these principles, repeat this tutorial until you do. Now if you will excuse me, my father wishes me to look at his household accounts, and see how much debt he has incurred.

**ALAIN:** And now that we have come to the end, remember, gentle folk, that if we have offended you with problems that were not explained within this discourse, use your telephones to contact us at the number listed in the Warranty section, and gladly will the wise and patient folk do their best to solve your problems.





# THE REAL WORLD

## CASTLES OF

### EDWARD I

**T**he reign of King John and his son Henry III were a disaster for England's continental empire; the vast empire that Henry II had built between Scotland and the Pyrenees had crumbled. One side effect of this defeat was that it allowed England to concentrate on the subjugation of its neighbors, Scotland, Ireland, and Wales.

The history between England and its neighbors was never a peaceful one. While England and Scotland both coalesced into centralized monarchies before the 11th Century, Wales remained a collection of princedoms, squabbling for land, raiding each other and England. Ownership of Northern England changed hands frequently. The Welsh raided the English lands on their border, and vice versa. Everyone worried about Vikings. In 1066, however,

the Norman Conquest changed everything.

The subjugation of England by the Normans was conducted in a manner that was ruthless even by medieval standards; whole villages were destroyed, and the entire ruling class of England disappeared in twenty years, replaced by Normans.

A culture as ambitious and as powerhungry as the Normans were not content to hold a single kingdom; they were constantly trying to expand, and engaged in continuous suppression of rebellious provinces, attacks against the King of France, and disgruntled family members (refer to the Tales of the Middle Ages for suitable examples). However, this did not mean that the kings of England forgot about the other nations in the British Isles.

The Normans were quick to expand into Wales. How-

ever, the geography of Wales confined their advances to the valleys and lowlands of Southern Wales. Even the might of Henry II was not sufficient to defeat Welsh troops. Henry responded by recognizing the rule of Welsh lords, particularly Rhys ap Gruffydd, in return for their recognition of his overlordship. This would not be the first time that an English king would meddle in Welsh politics, nor would it be the last.

In the 13th Century, Wales was finally united under the leadership of Prince Llywelyn the Great and his grandson, Llywelyn ap Gruffydd. Indeed, in the treaty of Montgomery, Llywelyn ap Gruffydd forced Henry III of England to recognize his territorial gains and his title "Prince of Wales". However, despite the triumph of the princes of Gwynedd, their glory was soon to end. Henry III relinquished most of the disputed lands in France with the Treaty of Paris in 1259. This allowed his son, Edward I, to concentrate on the conquest of Wales as no king had done since the early days following

the Norman Conquest. His original plan was to overrun many of Llywelyn's lands and hand them to his more compliant brothers, Dafydd and Gruffydd. However, his campaign of 1277 was such a success that Edward realized that he didn't have to reward Dafydd. In 1282, the Welsh rebelled. Edward went to war against the Welsh, and won. Llywelyn died in an ambush, and Dafydd was captured, tried, and executed.

Edward realized that he needed to consolidate his gains. He decided on a policy of building castles in strategic places. He would encourage English settlers to build towns near the castles, eventually they would trade with and assimilate the Welsh.

This was the most expensive enterprise ever taken up by a King of England at that time, and eventually it would almost entirely drain the English treasury. To coordinate the building, Edward chose as his master mason a renowned architect, Sir James of Savoy, who had studied the castles built by the Moslems in the Crusades. Sir James built castles accord-



ing to the needs of his master, King Edward, and supervised the building. There were ten castles built by Edward I, in what clearly can be considered three separate castle building campaigns. Of these ten, six castles have special importance.

### THE MAJOR WELSH CASTLES OF EDWARD I

Castle	Dates Built
Flint	1277-1281
Rhuddlan	1277-1281
Caernarvon	1283-1323
Conway	1283-1287
Harlech	1283-1289
Beaumaris	1295-1323

The first two castles on this list (as well as two lesser castles, Builth and Ruthin, which were started at the same time) were built by Edward following the initial campaign. While Flint and Rhuddlan are impressive, they do not compare with the latter four castles, which are truly masterpieces of English building and military engineering. What is also impressive about the castles is their sheer variety; each castle, though constructed at the same time, stands out as an individual structure with little in common with the others.

Caernarvon, Conway, and Harlech were all started following the conquest of Wales. Harlech was designed as a military fortress, standing tall on the face of a large cliff. Its central defense was designed around an extremely strong gatehouse, which was later incorporated into the second stage of building at Caernarvon.

In many ways, Conway is the most visually impressive of Edward's castles, with eight huge drum towers and an inner ward surrounded with turrets. Its approaches were protected by barbicans and fortified steps.

Of all of Edward's castles, Caernarvon had a highly symbolic importance that was reflected in its design. Before its construction, a rumor surfaced that the bones of Magnus Maximus, the father of the first Christian Roman Emperor Constantine had been found on the site. Master James had visited the castles of the Holy Lands and may have been to Constantinople, where he would have seen the walls of Constantinople with its

polygonal towers; the towers of Caernarvon were based on those of Constantinople. The great tower of Caernarvon, the Eagle Tower, was meant to have imperial connotations. In 1284, Edward's heir, the future Edward II, was born at Caernarvon. He became the first in a long line of Princes of Wales; tragically, Edward II was destined to be deposed by his wife, his barons, and his fifteen year old son in 1327.

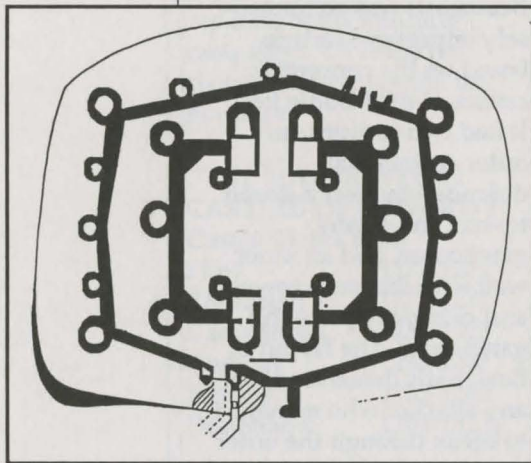
In the 1294 and 1295, a new series of revolts broke out in Wales. In 1294, Caernarvon Castle and its town fell to the rebels, and though it was soon liberated, Edward and Master James were determined that this would never again occur. The resulting rebuilding and expansion of Caernarvon included the King's Gate, which included no fewer than five doors and six portcullises, with each of these sections bolstered by arrow loops in the walls and murder holes in the ceiling.

It was after the revolt of 1295 that Edward decided to begin work on the grandest and most am-

bitious castle of all, the beautiful Beaumaris ("beautiful marsh"). While lacking in the Christian (and Arthurian) mythological tones of Caernarvon, Beaumaris was an immensely impressive fortress based on the concentric castles of the Middle East. It had two sections, an outer curtain wall defended by over a dozen towers and strong gatehouses, and an inner wall with immense towers and extremely powerful gatehouses. The layout of Beaumaris demanded that any attacker who managed to break through the outer curtain would have to make a sharp turn under heavy fire to approach the inner curtain to attack it. For several years, thousands of men, at a cost of L13000, worked on Beaumaris, until Edward ran into financial problems. Edward's beligerent policy towards Scotland and a dispute with the French crown over Gascony caused an immense drain on the treasury of England, and Edward was a king who heavily taxed his subjects. England was building an empire of castles it could not afford.



Although the construction of Beaumaris continued well into the reign of Edward II, the great castle was never finished. The towers of the inner



*Design of Beaumaris Castle*

curtain wall were never raised to their full height, the southern gatehouse remained unfinished, and the great hall within the inner ward was never begun. Beaumaris remained, like all too many works of art, an unfinished masterpiece. No enemy ever attacked Beaumaris; the rebellion of Owen Glendower in 1400 was the last armed attempt to restore the Welsh nation, and it failed.

The grandest human achievements, like grand

works of nature, cannot be described or shown in pictures. It is impossible to understand the awe inspiring scope of the Grand Canyons without seeing it in person. It is impossible to truly appreciate the Cathedral of Notre Dame without visiting it. So it is with the castles of Edward I; one cannot truly appreciate the scale of Edward's endeavor without viewing these castles in person. This is perhaps the greatest tribute that one can pay to Edward I, that and the fact that his castles have endured to inspire people long after his death.

## TALES OF THE MIDDLE AGES

### *I: The Plantagenet Saga*

Let's imagine a soap opera about medieval royalty. We'll include:

#### **King Henry**

A tall, handsome man with a temper so bad that he was seen chewing on straw when he was angry. A man who ordered the murder of one of his closest friends in a fit of rage. A man whose sons and whose wife continuously plots against him.

#### **Queen Eleanor.**

Leader of a rebellion against her husband, and imprisoned for the rest of his reign.

#### **Prince Henry**

The eldest son. At his father's coronation, he boasted that he was the son of a king, while his father was only the son of a Duke. He led rebellion

after rebellion against his father, reconciling with him after every failure.

#### **Prince Richard**

The second son. Betrothed to Alice, sister of his best friend, the King of France. Unfortunately, she is currently in the custody of King Henry, who is enamored by her, and refuses to allow the marriage.

#### **Prince Geoffrey**

The third son. When his brothers rebel, he does too.

#### **Prince John**

The youngest son. He was born after his father's empire was carved up, and ended up with nothing, hence the derogatory title "Lackland". His father's favorite, much to the chagrin of his brothers. Later, he would become one of the worst rulers in English history.

The writers of modern day soap operas would be



hard pressed to find a more contentious family for their drama than the Plantagenet family of Henry II. Their history was one of treachery, combat, and enough sex to ensure that it would receive high ratings, if it was ever aired.

When Henry II was crowned King of England in 1154, he held the largest empire in Western Europe. He was King of England, and Duke of Normandy and Anjou, possessing as much as two-thirds of France. By 1158 he had become overlord of Wales and Scotland as well, and soon added Ireland to his empire. However, powerful men make powerful enemies.

Henry II's enemy was King Louis VII of France. Although Henry was technically Louis's vassal, Henry had more land and a much larger army than Louis. However, Louis was far from the greatest threat that Henry had; the greatest threat came from his sons: Henry, Richard, Geoffrey, and John.

In 1173, Henry the Younger demanded that his father resign either the throne of England, or the

thrones of Normandy or Anjou. When his father refused, Henry the Younger fled to the court of Louis of France, followed by his brothers Richard and Geoffrey. The revolt lasted two years, after which Louis, Young Henry, and Geoffrey sued for peace. Richard tried to continue the rebellion on his own, but failed, and was forced to return to his father and ask for his forgiveness. Surprisingly, Henry forgave his sons. His wife, Eleanor of Aquitaine, however, was locked up in a tower for sixteen years for her part in the rebellion.

Henry gave his sons pieces of his empire, which kept them happy for nearly eight years. In 1182, Henry the Younger demanded that his brother Richard (who was named Duke of Aquitaine) pledge his loyalty to him. Richard refused, and Henry the Younger and Geoffrey marched their armies against him. King Henry, alarmed by the war between his sons, demanded that they settle it peacefully. They cheerfully ignored him, so King Henry allied himself with Richard. The rebellion

ended when Henry the Younger died of dysentery in 1183. Surprisingly, Henry the Younger was so popular with the people of Rouen and Le Mans that they nearly went to war for the custody of the body.

Geoffrey took refuge at the court of the recently crowned King Phillip Augustus of France, until his unfortunate death in a tournament in 1186. This left Phillip without a pawn to use against the King of England, so he invited Richard to his court. Richard and Phillip soon became close friends, to the great chagrin of Henry II.

In 1188, Richard and Phillip joined forces against Henry II, and captured several of Henry's towns. The pretext for this attack was Henry's unwillingness to allow Richard to marry Alice, sister of Phillip Augustus.

In 1189, Henry learned that his one previously un-rebellious son, John, had joined with Richard in the revolt. Henry, who loved John far more than any of his other children, fell into despair and soon died, cursing his sons with his last breath. And no one

could really blame him, could they?

Happy at last, Richard took the throne of England. He rewarded those who had supported him against his father by dismissing them, then joined with his friend Phillip Augustus in the Third Crusade. By the end of 1191, they were no longer friends. The greedy Prince John, who was not made regent in

Richard's absence, deposes Richard's hand-picked governor, the greedy William Longchamp. Richard, through a combination of military brilliance and extreme ruthlessness (who's going to miss a few thousand hostages anyways?) secures a Christian presence in the Holy Land and visiting privileges for Christian pilgrims in Jerusalem. Richard returns home in 1192, but is captured by one of his enemies, the Archduke of Austria.

Meanwhile, brother John joined with Richard's former friend Phillip





Augustus to usurp Richard's empire while Richard is imprisoned. John declared that Richard died in prison, but no one believes him, and the barons of England joined forces to oust him. The loyal barons then collect a huge sum of money to pay his ransom. John is then betrothed to the same Alice that Richard was betrothed to (who was beloved of his father Henry II), but eventually spurns her to marry the heiress of the duke of Gloucester. (Later, John decided to divorce his wife and marry the daughter of a French noble, in what proved to be the second messiest royal divorce in English history.)

Richard is released from prison in 1194, and returns to England. He immediately goes to war against Phillip and John, annulling the sale of estates made in 1189 to raise money for the effort. John, wanting to get back in his brother's good graces, invites the officers of one of Phillip's garrisons to an entertainment, then massacres them and returns to England. At their mother's behest, the two brothers are reconciled with each other, though

Richard is noticeably cool to the arrangement. Surprisingly, John does not betray Richard for the rest of his reign. Richard spends most of the rest of his life fighting Phillip Augustus (who nearly drowns in the river Epte after fleeing a major defeat), and quelling rebellions in Brittany and Aquitaine. Finally, Richard died from an arrow wound while trying to take a treasure from a rebellious vassal. Richard appointed the eleven year old Arthur of Brittany (son of his dead brother Geoffrey) as his successor, but the disgruntled John eventually fights his way back to the throne, losing the empire of his brother and his father in the process. In 1216, he dies, succeeded by his young son, the boy-king Henry III, who is the father of Edward I. (Eventually, Edward III, Edward I's grandson, would invade France to take back some of the lands lost by John, starting the Hundred Years War in the process. But that's another story.)

## *II: Roast Rochester*

During the course of John's troubled reign, one

of his many problems were rebellious barons. His father, Henry II, had torn down many castles in his day (in an attempt to keep his barons from developing their own centers of power), but one which had escaped his notice was Rochester Castle in England. This castle, built of small-sized stones and consisted of a huge central keep surrounded by curtain walls, was attacked by King John's troops in 1215. During the siege, the attackers dug a tunnel beneath the base of one of the corner towers, propping it up with heavy wooden beams. Into this tunnel, they placed forty fat pig carcasses. Then they set the pigs on fire.

To the defenders' astonishment, the heat from the burning pigs began to crack the masonry. The corner of the tower crumbled. The besiegers then entered the keep and forced the defenders to surrender. One scribe wrote of the event: "Men no longer put their trust in castles." The scribe's assessment was soon proved to be inaccurate; not only did lords continue to build castles,

but the fallen tower was later replaced.

## *III: Devils May Care*

Religion was important in the Middle Ages, and the gathering of souls by the Church was considered to be one of the most important activities.

Many of the clergy were highly literate, and some were exceptional scholars, providing scholarship whose influence has been felt even in the modern era. Unfortunately, not all of them were. Bishops sometimes found that both candidates and ordained priests were unable to read Latin, and therefore unable to understand both the scriptures and the ritual. Gerald of Wales spoke at length about ignorant parish priests who confused Barrabas and Bar-nabas, or St. Jude with Judas Iscariot, or the meaning of parables. Perhaps this might explain why priests frequently talked about devils.

The Bible does not talk very much about Hell or devils, which was not reflected in the sermons of these priests. Devils, the



torments of Hell that awaited the wicked, and other nasty tales were often told in church, usually with very little Biblical basis. The popular image of devils (pointed ears, forked tails, red or black skin) owes a lot more to these medieval tales than the Bible.

Priests told highly entertaining tales of sinners who were caught or tricked by the devil and who were forced to suffer for an eternity as a result. These stories endured in the form of folktales, even to the present day.

Priests were not the only ones who told stories about devils. There was a popular rumor that there was demonic blood in the House of Plantagenet, as Geoffrey Greygown, Count of Anjou in the late 10th Century, was said to have married a demon. One wonders, given the gentle nature of the family, how such a rumor might have started.

Although England and Wales in the Middle Ages were thoroughly Christian cultures, pagan superstitions still endured in the minds and hearts of both

peasants and nobles. In many ways, diabolical tales were a Christian counterpoint to these enduring pagan myths. Travelling performers often performed morality tales from the bible or the lives of saints that featured the devil; eventually the Church began to raise concerns about the accuracy of these plays.

#### *IV. Five Good Reasons Not to Be a Peasant in the Middle Ages*

##### **5. Wonderful travelling opportunities!**

Most peasants in the Middle Ages never travelled more than twenty miles away from their homes at any time in their (usually short) lifetime.

##### **4. Friendly neighbours!**

People living on the borders between neighbouring nations had to be worried about an invasion at virtually any time. During one Scottish invasion of Northern England, it is said that so many prisoners were taken that not one Scottish

household was without an English slave.

##### **3. Great bosses!**

One of the more charming feudal customs was called "Jus Primae Noctis", which gave the lord of a fief a right to sleep on the first night with the newly married bride of one of his serfs.

Fortunately, a serf could avoid this practise -- if he paid a fine. This practise was never common in England, and seems to have fallen out of favor on the continent by 1200 AD.

##### **2. Great cuisine!**

A peasant did not have a lot of variety in their meal. Meat was rare, there was not a great variety in vegetables, water was stale (or worse), and peasants were generally undernourished.

##### **1. Do we need any other reasons?**



# CASTLES, A Bibliography

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(An entertaining and informative look at castle building).

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**Lionheart**, Edwin King, Columbia Publications, 1987

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**Oxford History of Britain**, Kenneth O. Morgan ed., Oxford University Press, 1988

**Studies in Castles and Castle-Building**, Arnold Taylor, Hambledon Press, 1985 (A highly technical piece, this provides hard data on castle construction for people who are really interested in the topic)

## TELEVISION

**Castle**, Unicorn Projects, 1983 (Highly entertaining animated adaptation of David MacCauley's Castles, occasionally airs (in the United States) on PBS.)

**Robin of Sherwood**, ITV Productions, 1985-88 (While this series had its flaws (historically inaccurate for a show that tried to be "realistic") this series provides an interesting interpretation of the popular Robin Hood cycle and British Fantasy myths.)

**Wizards and Warriors**, Don Rio Productions, 1982

(Long forgotten by all but a handful of fantasy fans, this series provided good production values, anachronistic heroes, and interesting villains.)

## MOTION PICTURES

**The Adventures of Robin Hood**, 1938 (Historically inaccurate adaptation of a 19th Century version of Robin Hood, with a delightful performance by Errol Flynn and Basil Rathbone. Hollywood pageantry at its finest, wonderfully produced.)

**Robin and Marion**, 1974 (Sean Connery is superb as an aging Robin Hood in this unorthodox telling of the popular tale.)



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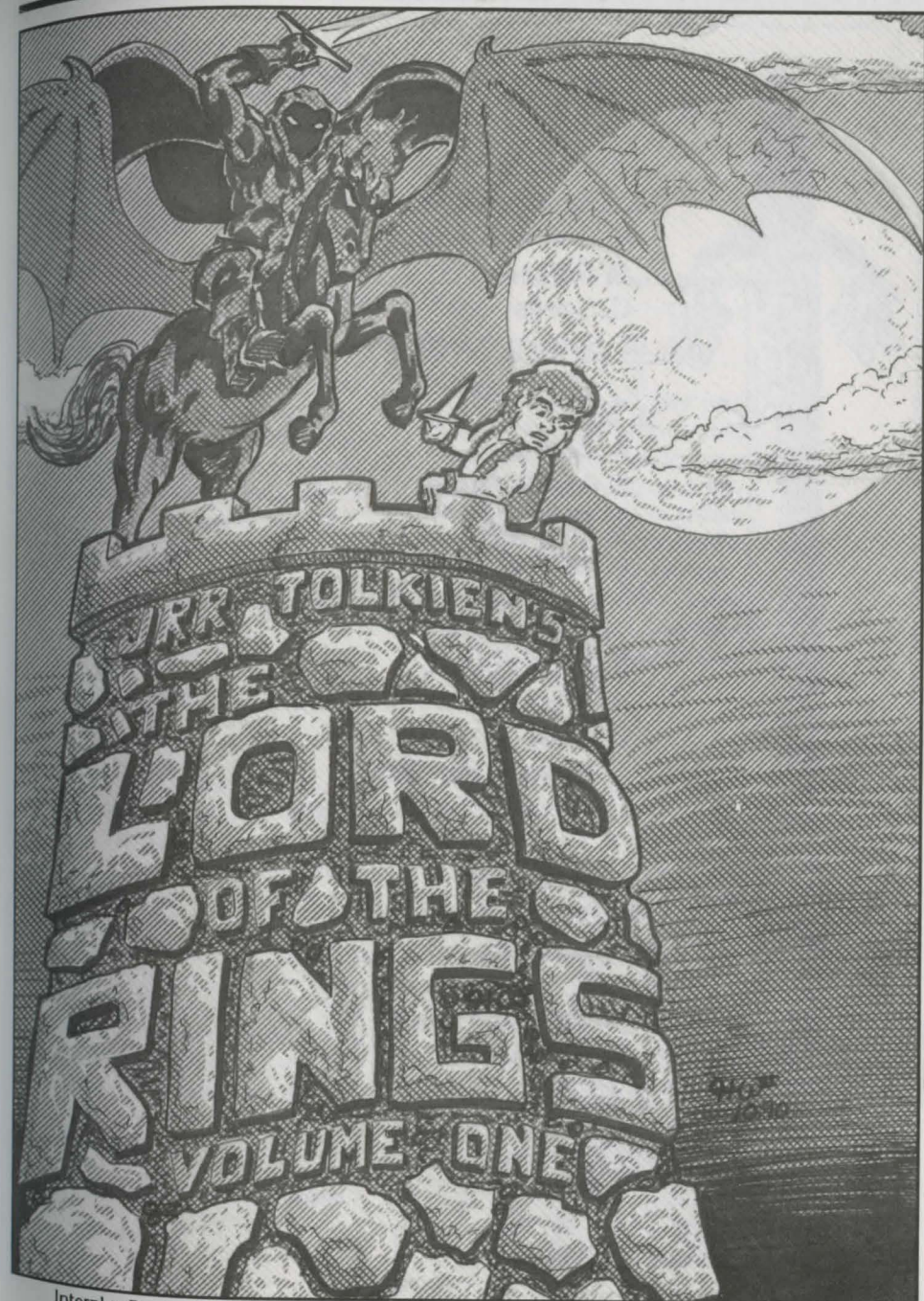
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## INTRODUCTION

The Lord of the Rings, Volume One, is a computer role-playing game based on "The Lord of the Rings" trilogy by J.R.R. Tolkien, covering the first book in the trilogy. This manual contains background information on this game and the world of Middle-earth in general. We've aimed this manual at two different audiences.

### IF YOU ARE NOT FAMILIAR WITH TOLKIEN'S BOOKS...

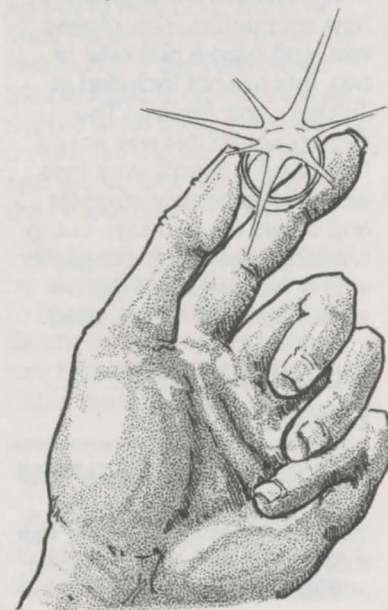
Welcome to Middle-earth. We are honored to be your introduction to one of the greatest works of imaginative literature ever written, in any language. The Lord of the Rings is extremely complex, with hundreds of strange names, detailed histories, and other elements that can easily overwhelm someone who is not familiar with this world. We have written four short sections with the newcomer in mind:

- (1) What Has Gone Before
- (2) The Shire

### (3) Prominent Places in the Shire

### (4) Outside the Shire

These sections will give you a hobbit's eye view of the world. These will be enough to get you into the game. When you encounter new names, you can then refer to the more detailed-background provided in the Monsters, History, and Glossary sections. If you find yourself interested in the background of this world, feel free to browse





through the history and glossary sections, or read the original books by J.R.R. Tolkien, which are highly recommended.

## IF YOU ARE FAMILIAR WITH TOLKIEN'S BOOKS...

You are going to be our toughest critic. While this is one of the largest computer games ever created, we couldn't fit in every place in Middle-earth into this game. At the same time, we didn't want to clone Tolkien's World directly into the game and have anyone who knows the book be able to easily solve the game. You'll find plenty of new encounters, new characters, and even a plot twist or two, that are not included in Tolkien's epic fantasy. The reason we did this was not to "improve" Tolkien's work (this would be extremely arrogant and stupid of us to say), but to challenge the computer gamer who is familiar with Tolkien's work. Expect to be surprised.

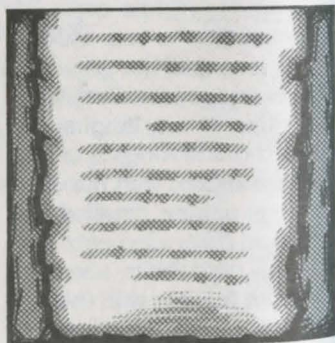
## DESIGNER'S DISCLAIMER

J.R.R. Tolkien wrote the Lord of the Rings trilogy between 1938 and 1949. The world was a different place then, and the attitude of society toward cer-

tain elements of the world were different than they are today, most notably tobacco and wolves. We are trying to be true to the spirit of Tolkien in this game, so this game reflects Tolkienesque attitudes.

Pipeweed smoking is a pleasant recreation, not the deadly addiction that we know it to be in today's world. Wolves, as in European folk tales, are destructive man-killers, not the intelligent, social creatures that we know them to be in the real world. If these things offend you, consider their inclusion in this game to be an artifact of an earlier time when we were ignorant about these things.

For convenience sake, we use the pronoun "he" to represent "he or she", and the pronoun "him" to represent "him or her".



# CHARACTER TYPES

In "Lord of the Rings, Volume I", there are two types of characters. A Player Character (PC for short), is a character who belongs to the Fellowship, the group of characters participating in the Quest of the Ring. A Non-Player Character (NPC for short), is a character who does not belong to the Fellowship, but with whom it is possible to interact (either through trade, speech, or combat, occasionally all three).

In "Lord of the Rings", there is also another distinction: the player characters who belong to the Fellowship may be defined as permanent or temporary player characters.

Permanent player characters are the Fellowship from the Lord of the Rings trilogy: Frodo, Sam, Pippin, Merry, Gandalf, Aragorn, Legolas, Gimli, and Boromir. They will join the Fellowship and remain in the group for the duration of the game. They may be dismissed, and they may be killed, but they will not abandon the Quest.

These characters may be brought into further games in this series, such as The Two Towers, and the Return of the King.

Temporary player characters will join the Fellowship, but are not interested in the Quest and will instead pursue their own goals. Their paths may cross with that of the Fellowship, and they will gladly help them and accept help from them, but will eventually leave the Fellowship when their job is over or when the Fellowship goes too far from their goal. Example: Fred Sandyfoot, a hobbit from Bree, is looking for the thief who stole his magic lamp. He will join the Fellowship if the Fellowship agrees to help him. When he finds his lamp, he will leave the Fellowship. If the Fellowship tries to leave Bree, Fred will tell them that he is not interested in travelling away from his home and will remove himself from the Fellowship.

Temporary characters will not be allowed to be brought over to future games in this series. Examples of temporary characters include Taffy Proudfoot, Bilbo, and Celebrith.

## CHARACTERISTICS

Every character in Lord of the Rings, Volume One has a set of six attributes. These attributes



are known as characteristics, and represent a character's personal abilities. They are defined as follows:

### **DEXTERITY (DEX)**

This represents the character's ability to move swiftly. This is especially important in combat, where it determines how often a character may strike, how accurate his blows are, and how agile he is at avoiding the blows of his opponents.

### **ENDURANCE (END)**

Endurance represents how much punishment a character may take. A character with a high endurance (such as a Wizard) can endure a lot of injury; characters with low endurance scores (such as Hobbits) will fall after taking very little punishment.

### **LIFE POINTS (LIFE)**

Life points represent the current injury level of a character. A character's maximum life points is equal to his endurance. A character who falls below six life points in combat is unconscious, and may die. A character who falls to zero life points is dead. Characters who die in "Lord of the Rings" cannot be resurrected, at least not by any spell available to the player.

### **STRENGTH (STR)**

Strength represents the capability of a character to lift heavy objects. Strength also

adds to the damage a character does with a weapon in combat; a character with high strength does a lot of damage with a weapon. Strength helps slightly in striking an opponent by knocking his parry or his shield aside.

### **LUCK (LUCK)**

Luck represents well... it is sometimes said that it's better to be lucky than good. Luck represents an unseen attribute, one's ability to get good breaks in life. A character with a high luck value is harder to hit in a combat situation than a character with a low luck score. Hobbits are lucky characters.

### **WILLPOWER (WILL)**

Willpower represents mental toughness and determination. It also represents the ability not to be affected by objects of evil power, such as the Ring. Hobbits have a very high willpower score.

## **INCREASING CHARACTERISTICS**

Characteristics are increased through the acquisition of experience, especially experience with the major powers of Middle-earth. Characteristics increase when the characters complete quests, or in contact with certain items that give increased strength, luck, etc. Increases in characteristics occur automatically.

## **SKILLS in "LORD OF THE RINGS"**

A character is not just shaped by his personal attributes; often what he can do with them is what counts.

SKILLS in "Lord of the Rings" can be divided into three categories: Active Skills, Combat Skills, and Lores. Active Skills will only come into play if the player triggers the skills icon and uses them. Combat skills give bonuses in battle. Lores give the players extra information about a place. Both Combat Skills and Lores will only come into play if the character has them, and will never need to be triggered by the skills icon.

### **ACTIVE SKILLS**

**BOATS:** Characters with this skill can use boats with an expert's skill, from small rafts, to the huge swanships of the elves.

**BRAVADO:** This skill allows a character to sway the opinions of a large number of people. When a crowd expresses disapproval or despair, a show of bravado can encourage them. This skill is not useful in "Lord of the Rings, Volume 1", but will play a role in "The Two Towers" and "Return of the King", the next two games in this series.

**CHARISMA:** This skill is similar to Bravado, but affects an individual, rather than a

group. A character who is unwilling to do something may have their minds changed by charisma. A kind and gentle word can often heal a hardened heart.

**CLIMB:** There are many steep hills and mountains in Middle-earth. Those who use the climb skill may climb all but the steepest of these slopes, and be able to guide those who travel with them over such terrain. Climb is also useful in crawling down into holes, and climbing up them again.

**DETECT TRAPS:** The Dark Lord has built many fiendish devices over the millennia, and those who are especially greedy love to protect their wealth from thieves with deadly traps. When the Fellowship approaches an item that might be trapped (such as a chest), using this skill will warn them of the presence of these perils.

**DEVICES:** There are many machines in Middle-earth. Some were built by the Dark Lord. Others were built by the dwarves. Others were built by the wizard Saruman. The devices skill allows a character to understand a complex device and use it. Devices is also the skill that allows a character to disarm traps.

**HIDE:** There are many foes in Middle-earth, and sometimes discretion is more appropriate than valor. Using the hide skill



will sometimes hide the player from the view of those who wish to harm him. It is rarely useful to hide in the open.

**JUMP:** In the depths of Middle-earth, one can often find great chasms. Those who are skilled at jump can navigate these chasms, and guide the rest of their party over them as well.

**PERCEPTION:** A sharp eye can solve many of the mysteries of Middle Earth. Use the perception skill to find hidden objects; clues will usually be given, so in general, it isn't always a good idea to use this skill without knowing that something might be there.

**PICKLOCKS:** In Middle-earth, people are not always trusting with their valuables, and many keep them locked. Those with picklocks skills can all but the most sophisticated lock, or those that are magically defended.

**READ:** There are many languages in Middle-earth (and even more dialects and off-shoots). A character with this skill is capable of reading inscriptions and writings in many languages.

**SNEAK:** A character with this skill can instruct his party on how to move silently and stealthfully in dangerous places. If you see an orc, and he doesn't see you, it is usually a good idea to sneak past him.

## COMBAT SKILLS

The ability to perform well in combat is very important. While everyone can use weapons (provided they have enough strength to safely use them), those who are skilled at using a weapon has an increased chance to hit with them in combat. These combat skills are:

**AXES:** Those have this skill have an increased chance to hit an opponent when armed with an axe. Many dwarves have this skill.

**BOWS:** Those have this skill have an increased chance to hit an opponent when armed with a bow. Woodland elves are known to have this skill.

**BRAWL:** This represents unarmed combat. Those who know how to brawl have a good chance to affect someone even without weapons.

**DODGE:** Characters with this skill get an additional defensive bonus in combat.

**SWORDS:** Those have this skill have an increased chance to hit an opponent when armed with a sword. Most of the great warriors of Middle-earth have this skill.

## LORES

There are also skills which are not actively used by the player, but can give valuable information if the player possesses them. These skills are lore skills.

Lore skills work when a character enters an area where his knowledge is useful. A character with Numenorean lore, for instance, could enter ruins which were built by the Numenoreans, he would then tell something about the ruins to the rest of the party. This occurs automatically; actively using a lore skill is never useful.

The lores available in "The Lord of the Rings, Volume One" are: Hobbit Lore, Elven Lore, Dwarf Lore, Orc Lore, Ranger Lore, Numenorean Lore, Herb Lore, Wizard Lore, and Dark Lore. These skills describe, respectively, being knowledgeable about Hobbits, Elves, Dwarves, Orcs, Rangers, Numenoreans, Wizards, and the Dark Lord.

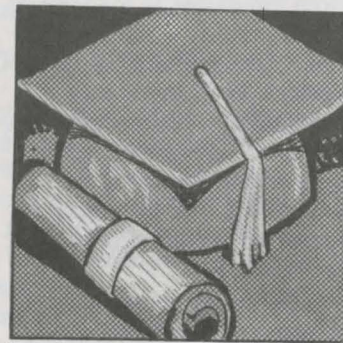
## ACQUIRING NEW SKILLS

There are two ways to acquire skills in "Lord of the Rings".

(1) The most common way is to find a place where an expert can teach people skills. Trigger the purchase icon, and a list of skills will appear. Then, just give the skill to the person you would like to learn it.

(2) There are certain places where characters will suddenly acquire a skill, where (magically or otherwise) the character gains knowledge. These places are very rare; and often the knowledge has its price (you

usually don't want to learn Dark Lore in this manner). Check your character's skills lists on occasion to determine whether any new skills have been added to their inventory.





## SPELLS

### MAGIC IN MIDDLE EARTH

Magic in Middle-earth is very rare. Many of the inhabitants of Middle-earth have lived their entire lives without seeing anyone cast a spell. The rules of spellcasting magic are as follows:

Magic is divided into white and black magic. White Magic is used by the Five Wizards of the White Council: Saruman, Gandalf, Radagast, and two others who do not come into these tales. Various forms of white magic are practised by powerful elves (such as Galadriel and Elrond). The children of Numenor occasionally employ ancient magic items. The palantiri, the seeing stones of Elendil, are an example of magic items used by humans (note: these items will not appear until the second game in this series).

White magic exacts a price from the caster, in the form of lost life points. Each spell will drain 1d4 life points; when a caster's life point total is reduced to a point where casting spells will cause unconsciousness, spells will fail to take affect. The list of spells known to white magicians are given below.

White magic is cast with the blessing and approval of the

Valar. Wizards carry a staff, given to them by the Valar, as a symbol of their authority.

Black magic, on the other hand, is evil magic derived from Melkor, Lord of darkness. While it is intended (by the caster) to enhance his power, it actually corrupts his soul. Black magic is typically wielded by the Ringwraiths and their apprentices, evil sorcerers. Black magic is typically wielded by humans, but Gandalf has hinted that orcs have also cast spells and learned black magic.

In short, magic is weak, unreliable and dangerous. Even sorcerers prefer a sword to a spell in combat. The wisest wizards will only employ magic when it is an absolute necessity. Given that advice, the most common spells in "Lord of the Rings, Volume 1" are:

#### WINTERCHILL

This offensive spell creates an area of coldness around a single target, a cold as bitter as the blizzards of Redhorn Pass. This spell is rarely used by white magicians, as the cold of Northern winters has ever been the domain of the Dark Lord.

#### FIREFINGER

This offensive spell creates a jet of searing white flame. This flame is hot enough to singe the whiskers of a warg, or worse. This spell is known to be used by Gandalf the Grey, on

the rare occasions that he uses magic openly.

#### VINECRUSH

This offensive spell creates vines from stone or earth that crush an opponent. This spell has also been known to restrain a fleeing opponent, though using this spell in this manner is not always guaranteed to succeed. Vinecrush is a favored spell of the wizard Radagast the Brown.

#### COUNTERMAGIC

There are many places in Middle-earth which are enchanted, under the influence of magical powers. Certain doors, for example, may be held shut by magic. To dispel these enchantments, a Countermagic spell is usually employed. Certain enchantments, however, may be so powerful that the Countermagic spell is useless; so do not expect this to work in every case.

#### UNLOCK

This spell will affect normal locks. It is considered to be more reliable than using a Lockpicks skill, but there are some locks in Middle-earth, particularly those of dwarven manufacture, that even an Unlock spell cannot open.

#### ILLUMINATE

There are many dark places in Middle-earth. An Illuminate spell

is the method most favored by wizards of dispelling the darkness and bringing light to the blackest places of Middle-earth.

#### ANIMALSPEAK

There are many birds and beasts in Middle-earth, and sometimes valuable information and counsel can be gained from them. To speak with animals, an Animalspeak spell will often allow a long and profitable discourse.

#### HEALING HAND

This spell will heal some of the damage done to the entire Fellowship, allowing them to regain their strength and vigor.

### ACQUIRING NEW SPELLS

As spells are the domain of wizards, one can only learn new spells from a wizard or something of greater power than a wizard (ie. the Valar, or Sauron). Because of this, it is all but impossible to learn new spells.

### WORDS OF POWER

Magic spells, both white and black, may only be cast by trained magicians. However, there is another type of magic that may be used by anyone with the knowledge -- Words of Power.

Words of power are used to invoke the great powers of Middle-



earth. If a person were sailing in the middle of a great storm, and their ship was about to sink, using the word of power !Ulmo might cause the Vala of the Seas (Ulmo) to appear and save his ship from destruction.

Words of power always begin with a "!", as the use of a word of power is considered an recognition of the greatness of the invoked power. Words of power in "Lord of the Rings, Volume One" include:

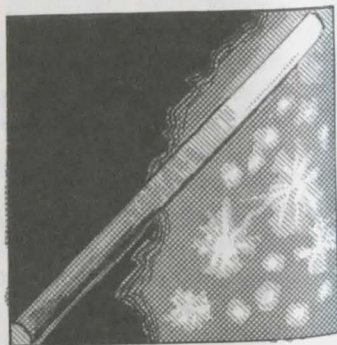
**!ELBERETH**  
**!LUTHIEN**  
**!ANGMAR**  
**!OROME**  
**!DURIN**  
**!MELIAN**  
**!HELPHelp**

Using these words of power at a certain time and place will be of great benefit. Using them at the wrong time or place achieves nothing. Unlike spells, once a word of power is successfully used, it will disappear from the spell inventory.

Words of power are learned automatically when the circumstances are right. The leader, or possibly all the fellowship, will learn the word and have it added to their magic. Select your characters' magic icon every now and then - you may be surprised by what they have learned!

All characters in the beginning part of the game who might

belong to the Fellowship will begin with !Helphelp. This all purpose word is useful in times of great trouble, but it is up to the player to discover what circumstances require the use of this word.



## INTERFACE

"The Lord of the Rings, Volume One" uses a full screen display with a "hidden" interface, or icon window. To trigger the interface, either press the Space Bar or click on the right mouse button. This will bring up the icon window at the bottom of the screen. This will bring up the following icons:

1) **ATTACK ICON:** This icon is depicted as a sword. Click on the sword during any combat situation, and the character will be able to attack an enemy with whatever weapon is equipped.

2) **VIEW ICON:** This icon is depicted as a scroll. This will give the statistics for any character whose picture is currently displayed on screen. This also gives the listing for the amount of money, in silver pieces, possessed by the **entire** party.

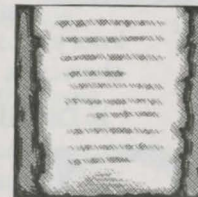
3) **GET ICON:** This icon is depicted as a hand picking up a ball. It serves three functions: 1) to grab treasure that the player may find during the course of the game, 2) to purchase items from merchants, and 3) to learn skills from someone willing to teach them.

4) **USE ICON:** This icon is depicted as a hand dropping a ball. It allows the character to use items, trade items, or discard items. The use item command also allows the player to view the character's inventory.



**Attack**

5) **SKILL ICON:** This icon is depicted as a scholar's cap. During some situations, a character will need to perform skills (picking a lock, climbing a cliff, etc.) The skill icon will give the player access to his character's skills. This icon defaults to the skills of the leader; to access other character's skills, click on the Character Selection icon and select the character. Each character has different skills, so your party will have to work as a team.



**View**



**Get**



**Use**





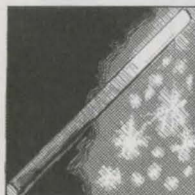
## 6) MAGIC ICON:

This icon is depicted as a magic wand. It will allow a player to cast spells, including words of power. If a character

**Skill**

has no words of powers or spells, this icon will not activate.

7) **TALK ICON:** This icon is depicted as a word balloon. It allows the player to talk with some of the creatures that he meets on screen. Clicking on this button produces the following sub-directory:



**Magic**

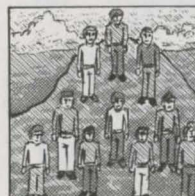
a) **RECRUIT:** This allows you to ask creatures or characters to join your party.

b) **DISMISS:** There is a maximum of ten characters that may join the Fellowship at any time. If you wish to make room for new characters, use Dismiss to remove them.



**Talk**

c) **TALK:** You will meet many characters in Middle-earth with which to converse. Use Talk to get an initial message. Use Question, which comes up on the sub-directory, to talk with them about specific subject. (Example: To learn more about what



**Leader**

is going on in the Shire, type "NEWS" when you meet hob-

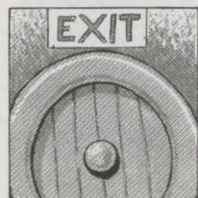
bits.) Sometimes the initial Talk message offers clues as to the subjects which a character may be questioned about.

8) **LEADER ICON:** This icon is depicted as a human pyramid. The leader will often take the brunt of the action in "Lord of the Rings, Volume 1", and many encounters will use the leader's abilities to determine the outcome. Use the human pyramid to choose a new leader when it seems appropriate.

9) **CHARACTER SELECTION ICON:** This icon is depicted as two people facing away from each other. In order to access the skills and statistics of the other members of your party, use this icon. You will be shown a menu with the names of all of the members of the party; point and click to the member you wish to select. Then, use the skills icon, the stats icon, or the spells icon to trigger the appropriate effect.



**Character Selection**



10) **EXIT ICON:** As it says. Returns you to Map Movement.



# OMBAT

Combat in "Lord of the Rings" is determined on screen. When a hostile enemy appears, the characters have two options: attack, or run away. To attack, move your icon close to the enemy and press the attack icon, or press the attack icon, if you're firing with a ranged weapon such as a bow. To run away, simply move your character off the screen. It should be noted that in some encounters, your characters will not be allowed to leave the screen (Ringwraiths will hunt down your characters in most combat situations).

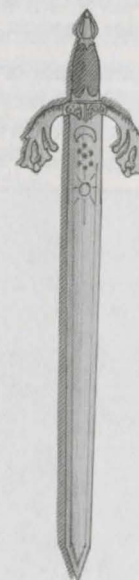
Characters have access to a full range of their abilities in combat. They may use and trade items, they may cast spells and use words of power, and even employ skills.

Characters with a high dexterity score get to move first in combat. Those with very high dexterity scores will often have multiple chances to hit in combat against slower creatures (such as trolls).

In combat, a character will take damage to his life point

total. If his life points drops between one and five points, he will be rendered unconscious. The life points will drop during combat; eventually, the character will die, unless the combat is over. Once a combat ends, an unconscious character will regain consciousness with a total of six life points. Unconscious characters abandoned in combat (by running away) will die.

See also Weapons in the items section.







# TEMS

## WEAPONS AND ARMOR

Middle-earth is a dangerous place, and there are many foes that can only be overcome with use of arms. Below are the weapons that may be used by the members of the Fellowship.

### Explanation of Terms:

**Damage:** This is the amount of injury, against a character's life points, of the damage done by a particular weapon.

**To Hit:** Some weapons are easier to wield and more accurate in combat than others. Swords, daggers, and staves

are all more effective at hitting an opponent than other weapons.

**STR Min:** Some weapons are harder to use than others. Unless a character has enough strength to match the strength minimum of a weapon, they will be unable to equip it. Thus, hobbits, with a low average strength, are not capable of using a sword in combat.

**Dagger:** A short blade, the size of a large knife, and sturdier. The preferred weapons of hobbits in close combat.

**Sword:** A long blade, used for millennia by Elves and Men of Middle-earth.

**Staff:** A long, thick wooden stick. A staff is used by wizards, though Gandalf prefers his magic sword, Glamdring. The staff of a wizard also has other special properties which will be discussed later in the game.

**Axe:** A preferred weapon of dwarves. Axes are not as precise

Weapon	Damage	To Hit Bonus	STR Min
DAGGER	1d6	GOOD	0
SWORD	1d8	GOOD	16
STAFF	1d6	GOOD	7
AXE	1d10	NORMAL	20
CLUB	1d6	NORMAL	8
BOW	1d8	NORMAL	7
TORCH	1d6	NORMAL	0

as a sword, but will inflict heavy damage.

**Club:** A thick piece of wood, used by ruffians and trolls.

**Bow:** The favored weapon of wood elves, bows fire arrows over long distances. For game purposes, it is usually easy to recover arrows after combat, thus it is not necessary to keep track of the precise number of arrows that are used.

**Torch:** Primarily used as a light source in dark places, torches are also quite useful as weapons when one does not have anything else.

Magic weapons such as Anduril, Sting, and other weapons that will be encountered in the game have higher damage and "to hit" ratings than other weapons.

When one is involved in combat, it is usually a good idea to be wearing armor.

There are four types of armor that the Fellowship members have access to in "The Lord of the Rings, Volume One". Armor reduces the amount of damage that is taken from an enemy's

blow; however, heavy armor affects a character's mobility, making it a little easier for an opponent to hit him.

Shields do not block damage, but can improve the ability of a Fellowship member to defend himself by making him harder to hit.

### Explanation of Terms:

**Damage Reduced:** This is the number of life points which will be subtracted from a damage roll by armor. Thus a character who is wearing mithril armor (which absorbs five points of damage) who is hit for nine points of damage by a blow, will only suffer (9-5) four life points of damage.

**Effect on Defense:** This explains how the armor affects the character's defensive adjustment. Leather armor reduces the defensive adjustment slightly, while chain mail affects it considerably, but provides better protection.

**Cloth:** This armor type is simply very heavy cloth, which absorbs a small amount of damage from a blow.

ARMOR	DAMAGE REDUCED	EFFECT ON DEFENSE
CLOTH	1	NONE
LEATHER	2	SLIGHTLY IMPAIRING
CHAIN	3	IMPAIRING
MITHRIL	5	NONE



**Leather:** This armor type is thick leather, worn as a jerkin, to absorb damage from a blow.

**Chain:** This armor is a mail suit, finely wrought pieces of chain with a cloth backing to pad the skin. This provides very good protection, but also hinders movement in combat.

**Mithril:** This is the finest dwarven armor, as light as it is sturdy. It is made from mithril, a metal ore that can be found in only one place in Middle-earth, the dwarven mines of Moria.

## ACQUIRING WEAPONS

Weapons and armor are sold in only a handful of places in Middle-earth; while Shire Hobbits have known how to use weapons (bows in particular), they do not sell or give away weapons. Do not expect to find Weapons Shoppes; the only place north of Rohan that is known to sell weapons and armor is the Blacksmith at Bree. In general, the easiest way to get weapons is to find them in treasure hoards. There are rumors of magical weapons buried in the Barrow Downs, though the Barrow Downs is an extraordinarily dangerous place.

## MAGICAL ITEMS

There are many magical items in Middle-earth, however, their exact powers and locations

remain a mystery. Here are a few items that are known to exist, and the powers they are known to possess.

### THE ONE RING

The One Ring of Sauron the Terrible, currently held by the hobbit Frodo Baggins. The Ring has the ability to render anyone who wears it invisible, and to preserve their life, though, as Gandalf has said, this is really an Unlife, where one eventually becomes a wraith and falls under the command of the Lord of the Rings, Sauron.

The Ring drains the Will of anyone who uses it, and when one's will has become reduced to Zero, they are effectively dead. Using the Ring will drain the Ringbearer's Will score; the longer the Ringbearer wears the Ring, the lower his Will score becomes.

The Ring is known to have a mind of its own, and will often play tricks on the Ringbearer, trying to escape and come back to its Master, the Dark Lord.

The Ring is a burden on anyone who uses it, and only creatures with an extremely strong will should handle the Ring. For this reason alone, it is recommended that the Fellowship include a full complement of hobbits, who have a very strong will.

### WIZARD'S STAFF

The staff of a wizard is a symbol of their authority from the Valar to wield white magic. In extreme emergencies, a wizard can call upon the full power of his staff, which usually shatters it. Wizard's staves are possessed by the wizards Gandalf, Radagast, and Saruman.

### GLAMDRING

This is the magical sword of Gandalf, which he took from a troll's hoard during his adventure with Bilbo Baggins.

### NARSIL/ANDURIL

This sword was used by Isildur to cut the Ring from Sauron's finger during the last battle of the Second Age of Middle-earth. Narsil was broken into several pieces; in this game, one of the quests is to find the pieces of Narsil and have them reforged at Rivendell, which will result in the creation of Aragorn's sword, Anduril.

### STING

This powerful magic dagger was used by Bilbo Baggins during his quest with the dwarves, and was taken by him to Rivendell.

### LESSER RINGS

During the second age of Middle-earth, Sauron and Celebrimbor fashioned many Rings of Power. The greater Rings of Mid-

dle-earth have been given away or destroyed, however, there were numerous lesser Rings of Power. There may still be numerous lesser Rings, which may aid the Fellowship in its Quest to destroy the One Ring.

## OTHER ITEMS

### FOOD

Adventure is important, but to hobbits (and the other denizens of Middle Earth) food is a necessity.

Food	Restore Life/Day
Rations	2
Red Beans	2
Mushrooms	3
Hot Food	3
Dwarfwort	4
Lembas	6

The major game effect of food is that it restores lost life points. Food will help heal a character, but is only effective at healing once per day. Different types of food have different effects; rations have only a minor curative effect, but lembas, the waybread of the elves of Lothlorien, is very good at promoting healing. Below is a list of some of the food of Middle-earth and their effect on a character's life points.

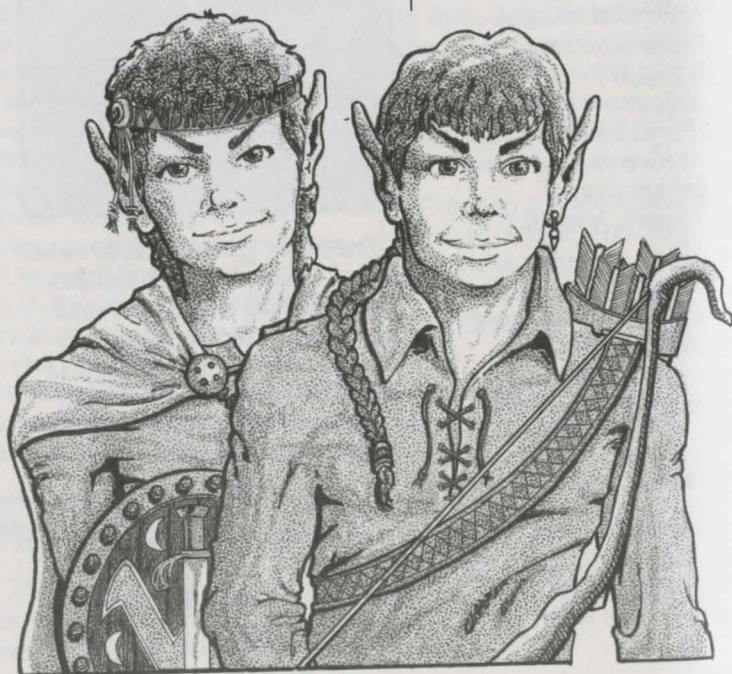


## MIRUVOR

This is also known as the cordial of Imladris; this elixir is proof against the cold storms of mountain passes, and will reduce the effect of the cold on members of the Fellowship. It is only given by Elrond.

## ATHELAS

Known in Gondor as Kingsfoil, this herb is a powerful curative. It is useful in the hands of a healer or someone skilled in Herb Lore. This herb is said to be especially effective in the hands of the rightful King of Gondor.



## IZARDLY ADVICE

Here are some hints to help the player succeed at Lord of the Rings.

1) Pay special attention to your conversations with NPCs. Even a seemingly meaningless statement may eventually have some importance. Take copious notes.

2) Make certain that your party always has at least one torch. Illumination in underground areas is critical!

3) The Shire is a place to practice your skills. Exploring it thoroughly before you leave is beneficial. However, if you receive a hint that Black Riders are nearby, get away from there!

4) Keep hobbits out of combat if at all possible, at least until they have armor or magic weapons. However, hobbits are useful and important to the overall course of the game. Don't drop hobbits out of the Fellowship just because they aren't as good in combat as the other characters.

5) Don't necessarily avoid areas because someone tells you that they are dangerous.

6) "The Lord of the Rings, Volume One" has a number of plot twists that cannot be avoided. Don't be too anxious to restart the game if something that seems disastrous happens.







## BACKGROUND

### WHAT HAS GONE BEFORE...

In a hole in the ground lived a hobbit. That hobbit's name was Bilbo Baggins, and, quite unexpectedly, he was taken off on an adventure by a wizard named Gandalf and thirteen dwarves. The dwarves wished to regain their home, which they had lost long ago to a dragon named Smaug. Since dwarves are not very stealthy (and hobbits are), Bilbo was hired to act as a Burglar, to sneak and scout in Smaug's lair.

Eventually, Bilbo came back from this adventure, quite rich and happy. He also came back with a magic ring that could make himself invisible, which he had won in a contest of riddles with a creature named Gollum. Gollum was not happy to lose his ring, (his Precious he called it) and swore an oath: "Baggins! We hates it forever!"

On his 111th birthday, Bilbo had grown tired of life in the Shire (the land of hobbits) and

decided to leave and retire with his friends, the elves of Rivendell. Bilbo gave his Ring to his nephew Frodo. Bilbo had become very attached to his ring, and found himself surprisingly hesitant to give it away, but with Gandalf's help, he left it behind. Bilbo's reluctance to give away the ring made Gandalf very worried. Gandalf travelled through many lands to discover what the ring truly was. He found his answer. The ring was the One Ring, forged by the Dark Lord Sauron as an instrument of evil magical power. He who possessed the Ring had the ability to conquer the world. But the Ring also corrupted anyone who used it. Gandalf also learned that the Dark Lord had captured Gollum, and knew that the Ring was held by a hobbit named Baggins. Gandalf returned to the Shire and told the young hobbit, Frodo, of what he had found.

They decided that Frodo was to go to Rivendell, the home of the elves, and there they would decide what to do with the Ring. On Frodo's birthday (at

the latest) Gandalf would come to escort him to Rivendell personally. Frodo would pretend to move in with his family in the eastern part of the Shire, and then quietly travel to Rivendell. If Gandalf couldn't make it, then he was to go by himself. Gandalf advised him to do two things: use the name "Underhill" (since the Dark Lord would be searching for "Baggins") and to take with him friends that he trusted.

Frodo did as Gandalf said, selling his home, Bag End, to his odious cousin Lobelia Sackville-Baggins, and waited for Gandalf to arrive on his birthday. But Gandalf did not come. Now Frodo will have to make a very dangerous journey, with only his wits to protect him from the greatest evils of Middle-earth.

### THE SHIRE

The Shire is, in the opinion of most respectable beings, the most civilized place in Middle-earth. Here hobbits live in peace and productive prosperity, away from the wars that plague the otherwise great human nations of the South. In the Shire, no hobbit has intentionally killed another hobbit in living memory.

Like much of Middle-earth, the Shire is a green, pleasant land, with rolling hills, woods, and

fields, and little rivers. Small towns dot the landscape. Some hobbits live in houses; many others live in holes; snug comfortable hobbit holes. While one sees the occasional dwarf in the Shire (and, on very rare occasions, elves) the Shire is almost exclusively the domain of hobbits. Hobbit life is chiefly concerned with day-to-day matters.

Hobbits prefer to talk about life in the Shire; this is indeed an interesting pastime and asking a hobbit for news can reveal an astonishing amount of gossip. However, as hobbits occasionally have difficulty separating facts from fantasy, everything they tell you cannot be considered to be absolutely reliable. Good hobbit-sense will usually reveal where the truth is. In this game, the Shire can be divided into two parts: west of the River Brandywine is Hobbiton and Bywater, the two largest communities of hobbits in Middle-earth. East of Brandywine is Buckland, home of the Brandybucks. The hobbits of Hobbiton believe that Buckland hobbits are slightly odd, and sometimes unbelievable rumors will be spread about them. The hobbits of Buckland believe that Hobbiton hobbits are slightly odd, and strange rumors about Hobbiton hobbits will be heard there. This is con-



sidered to be perfectly normal for the Shire, and no real malice is intended.

## PROMINENT PERSONALITIES

**FRODO BAGGINS:** The nephew of Bilbo Baggins, Frodo's parents drowned in a boating accident and Frodo was adopted by his uncle. Frodo inherited Bag End following his uncle's mysterious and scandalous disappearance during his eleventh birthday party. Frodo soon became respected, in spite of his association with dwarves, elves, and the wizard Gandalf, considered by most hobbits to be of dubious character. Frodo is a gentle, peace-loving hobbit and a good neighbour.

**SAMWISE GAMGEE:** The son of old Gaffer Gamgee, Samwise (better known as Sam) is Frodo's closest friend. Samwise works in the gardens of Bag Row, and is known as one of the sturdiest hobbits in Hobbiton, as well as an exceptional gardener. The only flaw in Sam's character is his love for Frodo's tales (passed down through Frodo's irresponsible uncle Bilbo) of elves, dwarves, and wizards.

**PEREGRIN TOOK:** Peregrin (almost always known as Pippin) is the oldest son of Paladin

Took, the Thane of the Shire. Pippin is a jolly hobbit who makes a good friend, but is rather immature and irresponsible.

**MERIADOC BRANDYBUCK:** Meriadoc (almost always known as Merry) is the only son of Saradoc Brandybuck, the Master of Buckland. Merry is a childhood friend of Frodo Baggins, his cousin, and he and his friend Pippin are virtually inseparable. Unlike Pippin, Merry is a smart and responsible young hobbit.

**GAFFER GAMGEE:** Old Gaffer Gamgee is the father of Samwise Gamgee, and was the Bilbo Baggins' gardener for many years. He is slightly hard of hearing these days, but is still feisty and a fierce defender of his old employers Bilbo and Frodo in Hobbiton's many fierce tavern discussions.

**LOBELIA SACKVILLE-BAGGINS:** The nemesis of Bilbo Baggins and his nephew Frodo; Lobelia is a very ambitious and snobbish hobbit from the south of the Shire. Lobelia's (now deceased) husband Otho was Bilbo's closest relative and would have inherited Bag End, except for Bilbo's adoption of Frodo. Lobelia has held a major grudge against Frodo ever since Bilbo returned from his adventure with the dwarves

(when she and Otho were about to purchase the long-desired Bag End at an auction); at the beginning of this game, Lobelia finally purchased Bag End from Frodo, news which has shocked most of the hobbits in the Shire. Lobelia is cantankerous and overly fond of status and protocol, and has absolutely no sense of humor.

**LOTHO SACKVILLE-BAGGINS:** Often referred to as Lotho Pimple, Lotho is an obnoxious young hobbit who was spoiled rotten by his mother, Lobelia. Lotho believes that the Shire needs to see changes, big changes, and he's going to be the Boss while these changes occur.

**TED SANDYMAN:** A rather unpleasant young hobbit, who is especially disliked by Sam Gamgee. Ted runs the Hobbiton Mill, and is a cohort of Lotho Pimple in his ideas to change the Shire, as he loves big, noisy, smoke-producing gadgets that no sensible hobbit would want anywhere near them.

**ROSE COTTON:** Daughter of the poor but respected Farmer Cotton, this kindly and humble hobbit girl is a special friend of Sam Gamgee.

**WILL WHITFOOT:** This lovable, friendly old hobbit is the Mayor of Hobbiton. He tries to

get along with everyone, even with people as unpleasant as Lotho and Lobelia.

**FARMER MAGGOT:** This tough old farmer has a distinct dislike for trespassers.

**SARADOC BRANDYBUCK:** The current Master of Buckland, and Merry's father. The Master of Buckland is a ceremonial title given to the head of the prominent Brandybuck family. Master Saradoc also possesses the only key to the Buckland Hedge Gate.

## PROMINENT PLACES IN THE SHIRE

The following is a guide to the places listed on the Shire Map. It should be noted that not \*every\* place in the Shire is included in this guide (or on the map in the centerspread).

1. **BAG END:** The most comfortable hole in the Shire, this is the residence of the prominent (if somewhat disreputable) Baggins family. Within its corridors are said to be treasures that Bilbo Baggins acquired during his quest with the dwarves.

2. **GAFFER GAMGEE'S HOLE:** This prominent hobbit gardener is one of the stoutest citizens in Hobbiton. Gaffer can often be found in front of his hole, waving a cheery hand and saying hello.



### 3. EAST WOODS RUINS:

The East Woods are a dark and dangerous place, and no sensible hobbit goes near them. The ruins were made by the King long ago, and have been left alone by the hobbits. Who knows what dangers lurk in the East Woods?

4. **THE MILL:** This is where hobbits grind grain to make their bread. The Mill is one of Hobbiton's favorite landmarks.

5. **HOBBITON INN:** The Hobbiton Inn is one of the Shire's favorite watering holes, full of cheer and good company -- and plenty of gossip, of course.

6. **GREEN DRAGON TAVERN:** This is another of the favorite places in the Shire, a tavern whose ale is said to be unsurpassed in the Shire. This is also a good place to find gossip.

7. **GREAT ROAD GOODS:** Jolly Proudfoot's store, which sells many supplies of high quality. Anyone who goes on a journey should visit Great Road Goods first.

8. **THE GRANGE:** This farm is run by Farmer Grubb, a thoroughly respectable hobbit. Farmer Grubb is as sensible as a hobbit can get, though his son Freddi has been known to get into trouble.

9. **MATHOM STORE:** When hobbits have birthdays, the custom in the Shire is to give presents, rather than receive them. The mathom store has a wide selection of gifts, though some of them may seem to be of limited versatility.

10. **GREEN HILL COUNTRY:** This is a pleasant land of rolling hills and trees, a place where hobbits sometimes have long leisurely walks. There are also strange ruins, and the occasional sighting of elves, both of which are ignored by sensible hobbits.

11. **BUCKLAND BRIDGE:** The River Brandywine is very wide, and there are only two ways across it. By far the most popular crossing (especially with hobbits that don't like boats) is the Buckland Bridge.

12. **FARMER MAGGOT:** One of the most sensible and knowledgeable hobbits around, Farmer Maggot specializes in growing the best mushrooms in Middle-earth. His farm is often looted by hobbit children who find the temptation of his mushrooms irresistible, though one has to beware of his attack dogs.

13. **BUCKLAND FERRY:** The second way to cross the River Brandywine; the Buckland Ferry is for hobbits that are ad-

venturesome enough to risk travel by boat. (Actually, the hobbits in Buckland like to ride in boats; this is one of the reasons why hobbits in Hobbiton consider Bucklanders to be a little "odd".)

14. **COTTON FARM:** This is the home of Farmer Cotton and his daughter, Rose.

15. **BRANDY HALL:** The largest home in Buckland, home of the prominent Brandybuck family. Brandy Hall is governed by Saradoc Brandybuck, Meriadoc's father, and his no-nonsense wife, Esmerelda. Brandy Hall is considered to be too close to the Old Forest for people's liking (see Outside the Shire).

16. **BUCKLEBURY TAVERN:** This is the most popular tavern in Buckland; strange guests from outside the Shire (such as dwarves) who travel through Buckland can often be found here.

17. **HEDGE GATE:** This is the private entrance of the Brandybucks into the Old Forest.

## OUTSIDE THE SHIRE

1. **THE OLD FOREST:** This dark and dismal forest is greatly feared by the hobbits of the Shire. Only the most adventuresome of Brandybucks have

been known to wander here, and few of them have ventured far from the gate. While it is doubtful that the stories of goblins, wolves, and evil wizards who lurk here are true, this is still an ominous place whose trees hate those who walk beneath its boughs. More than one hobbit who has entered here has never returned. The Brandybucks are believed to be knowledgeable about the forest.

2. **BARROW DOWNS:** These hills have an even worse reputation than the Old Forest. They are tombs of the old Kings, who are inhabited by evil spirits known as barrow wights. No hobbit has ever been known to survive an encounter with these creatures. Great wealth is said to be buried in these tombs.

3. **BREE:** Bree is actually four villages combined: Archet is the north village, Staddle is the southern village, while Bree and Combe have grown into each other, behind the protection of the Breewall. Bree is the home of both hobbits and humans, who share the community and live in peace together, the only place in Middle-earth where such an arrangement exists. The community is also used by wandering men known as Rangers, who are not trusted or liked by the people of Bree. Recent years have seen an in-



crease in bandit activity in and around Bree.

Bree is the only town between the Shire and Weathertop; it is an excellent place to pick up supplies. Its people are suspicious, but can be extremely helpful when you have won their trust. Gandalf is known to have friends here.

**4. FORSAKEN INN:** This Inn is the last tavern (or indeed the last civilized place) until Rivendell. It is known for its comfortable lodgings.

**5. WEATHERTOP:** This tall hill is the site of ancient ruins that were built by human kings long ago. Weathertop (or Amon Sul, as it was called in the old days) is a mountain which provides an ideal vantage point for the road.

**6. THE LAST BRIDGE:** This is the only place where the River Hoarwell can be crossed. It is also (unofficially) the entrance into the Trollshaws, where some very nasty trolls live.

**7. THE TROLLSHAWs:** A land of hills, cliffs, and mysterious caverns, this is also the home of stone trolls, some of the most dangerous creatures in Middle-earth.

**8. THE FORD OF BRUINEN:** This is the only way to cross the river Bruinen, a rapid and dangerous river.

**9. RIVENDELL:** The home of Elrond and the Elves, the goal of the first part of this game is to reach this place safely.

**10. REDHORN PASS:** A mountain pass, infamous for its unfriendly clime and frequent snowstorms. This is the southernmost pass of the Misty Mountains.

**11. MORIA:** Ancient mines built by the dwarves, located deep in the heart of the Misty Mountains.

**12. LORIEN:** An elven stronghold, somewhere east of Redhorn Pass and the mines of Moria.

**13. MORDOR:** The Black Land, the dwelling place of the Dark Lord Sauron. Mordor will not be reached until the third game of the series; the ultimate goal is to drop the One Ring of Sauron in the volcano in which it was made, Mount Doom.

## A HISTORY OF MIDDLE-EARTH

While not as important as the latest happenings of the Shire and great historical events such as the Battle of Bywater, a close study of the history of Middle-earth can be a rewarding pursuit for hobbits. The history of Middle-earth is extremely long

and complex; a very short condensed version from the Red Book follows:

## THE FIRST AGE

In the beginning was Iluvatar, also known as Eru "The One". He created all things from the thoughts of his mind. Desiring to create things where there was nothingness before, he created his servants, the Valar and the Maiar, and brought them together in a great music, which contained the creation and the destiny of Middle-earth. These spirits descended to Middle-earth to build the world, in accordance to the music that had Eru had devised, and also in accordance to their own creativity. But there was one among the Valar, the greatest of spirits, Morgoth, who sought to impose his own thoughts on Middle-earth that were contrary to the will of Eru. Thoughts of evil. Morgoth's evil was powerful, and he subverted many of the Maiar to his cause, most notably spirits of flame and shadow called Balrogs, and Sauron, the Deceiver.

In time, as Eru had planned, elves were born. The Valar, eager for their companionship, invited them to their land of Valinor. And the elves came, and learned from the Valar.

Of these elves, the greatest was Fëanor, who created the Sil-

marils, three jewels of light that captured and preserved the living radiance of the Two Trees of Valinor.

Morgoth, who hated the friendship of the Valar and the elves, plotted to destroy it. He slew Finwe, the father of Fëanor, stole the Silmarils, and poisoned the Two Trees. Fëanor swore to lead the elves on a crusade to destroy Morgoth, but the Valar forbade this. Fëanor defied the Valar and many elves followed him. They came to Morgoth's northern fortress of Angband, and a long, bloody, and doomed war ensued.

The War of the Silmarils lasted nearly five hundred years, and contained many deeds of heroism and tragedy. At this time, humans joined the elves in the war of Middle-earth, and the names of men often stand beside those of the greatest elven heroes: Beren and Luthien, who cut a Silmaril from the Iron Crown of Morgoth. Hurin and his son Turin, both cursed by Morgoth, who committed both deeds of valor and atrocities because of the curse. The seven sons of Fëanor, whose oath to recover the jewels of his slain father led to the slaughter of elves by elves. The fall of Gondolin, where some of the greatest deeds of heroism occurred. But in the end, Morgoth defeated the



elves, mocking their efforts to destroy him.

However, his triumph was short-lived. Earendil the Mariner fled Middle-earth and sailed through great perils to the land of the Valar and pleaded pity for the humans tormented by Morgoth and mercy for the elves that had defied the Valar. Then the Valar mustered their host, and waged war against Morgoth, and threw him down. Angband was destroyed, as was much of the west of Middle-earth. The Balrogs were slain, save for a few that hid themselves in the depths of the earth. Morgoth was shackled by the Valar until the Last Day, at which time he will be judged. Of his great servants, only Sauron survived, and even he hid for many years.

## THE SECOND AGE

The First Age ended with the fall of Angband and the destruction of the Western portion of Middle-earth, Beleriand. The Valar invited the elves to return to Valinor, and most returned. Of all those who had led the rebellion against the Valar's wishes, only Galadriel, the wisest of the elves, remained alive; she chose to stay in Middle-earth. The High King of the Elves was Gil-galad, grandson of Fingolfin, Feanor's brother. The only survivor of Feanor's

house was Celebrimbor the smith, grandson of Feanor, who dwelt in Eregion near the dwarven mines of Moria.

The sons of Earendil, Elrond and Elros, were given a choice by the Valar. Elrond chose to be counted as an elf, and was given elven immortality. Elros chose to be a man; he and those humans who had fought with the Valar against the forces of Morgoth were given a great continent to rule in the midst of the Western Sea; the continent was called Numenor. These men, the Numenoreans, lived long, prosperous lives, and with the friendship of the elves and the gifts of the Valar, built the greatest empire that the world has ever known. The Valar placed only one restriction on the Numenoreans: they were not allowed to approach Valinor, or sail into the west out of sight of their western shores. This restriction was known as the Ban of the Valar.

In the middle of the second age, Sauron came to Eregion in disguise, and won the friendship of Celebrimbor. During this time, they collaborated, and created Rings of Power, designed to preserve and sustain Middle-earth. Three Rings were given to the elven lords, Celebrimbor, Galadriel, and Elrond. Seven were given to the dwarven lords in their

halls of stone. Nine were given to the greatest of the Numenorean Princes who dwelt in Middle-earth. Then Sauron betrayed Celebrimbor, and created the One Ring. The Wearer of the One Ring would receive many powers: to walk unseen amidst men, to become ageless and immortal, and most important of all, to dominate all who wore the Lesser Rings. When Sauron placed the One Ring on his finger, the elves became aware of what Sauron truly was, and removed their Rings. There was war between Sauron and the elves, and it would have been likely that the elves would have been defeated utterly, except for the intervention of Numenor. Then Sauron, bitter in defeat, vowed revenge against Numenor, and retreated into his fortress of Mordor. He became a tyrant who oppressed much of the East, but he did not make war against the elves (who lived in the west of Middle-earth) again for many centuries. Numenor began to colonize Middle-earth, and where the Numenoreans built their great towers, Sauron retreated. However, as the centuries passed the Numenoreans themselves became discontent, and the Ban of the Valar troubled them greatly. The kings of Numenor broke their friendship with the elves and became tyrants. Only a small portion of the people of

Numenor kept true to the old ways; these were known as the Faithful.

Finally, Ar-Pharazon the Golden, the greatest king of Numenor, heard that Sauron was mustering his forces to attack the Numenorean bases in Middle-earth and drive Numenor into the sea. Angered, Ar-Pharazon mustered the might of Numenor into a massive army, sailed to Middle-earth and marched on Sauron's Dark Tower, the Barad-dur, in the heart of Mordor. He demanded that Sauron come forth from the tower and declare himself his vassal.

And Sauron came.

Even at the zenith of Sauron's power, even with the One Ring, Sauron knew that he was not a match for the power of Numenor. He abased himself before Ar-Pharazon, and swore allegiance. Ar-Pharazon was not deceived by Sauron, but brought Sauron to Numenor. This was a major mistake. For Sauron took the already corrupt Numenoreans and led them into utter darkness. He told that whoever possessed the land of the Valar would have immortality. Ar-Pharazon, who was feeling the effects of his age and feared death, believed Sauron. He mustered the greatest fleet



that was ever built to attack Valinor and seize immortality. The Valar responded by destroying the fleet and burying the great continent of Numenor forever under the sea.

From Numenor came seven ships filled with those Faithful to the Valar, led by Elendil and his sons Isildur and Anarion. With them came a sapling of the White Tree, the symbol of the eternal friendship between Numenor and the Valar. They established great human kingdoms in the North and South of Middle-earth, named (respectively) Arnor and Gondor. However Sauron also survived the downfall of Numenor, and waged war against the Faithful and the elves, who thought Sauron to be dead. In response to Sauron's attacks, the Faithful and the elves formed the Last Alliance of Elves and Men, and a final battle was fought at the gates of the Dark Tower. Gil-galad the High King was slain, and Elen-dil and Anarion were killed, but in the end Prince Isildur cut the One Ring from Sauron's finger, and the Dark Lord's spirit fled his body. Thus ended the Second Age of Middle-earth.

### THE THIRD AGE

During this Age, the power of elves and dwarves diminished; for it is said that the destiny of

the world is now in the hands of humanity.

Sauron was slain by Isildur, but could not be permanently destroyed while the One Ring existed. Elrond counselled that Isildur throw the Ring into Mount Doom and the fires in which it was made. Isildur proudly refused, saying that it was to become a trophy for his House, taken to avenge his father's death.

Soon after this, Isildur was slain by an ambush of orcs as he crossed the Great River. His son inherited the kingdom of Arnor, but there were too few people to hold it together. Eventually, Arnor split into three kingdoms: Arthedain, Cardolan, and Rhudaur. Soon afterwards, a terrible enemy emerged: the Witch-King of Angmar.

The Witch-King was in fact the greatest of the Ringwraiths, those human princes who had been ensnared by the Nine Rings. He waged constant war against the three kingdoms of Arnor, and corrupted Rhudaur to his service. Eventually, he destroyed the kingdoms of the sons of Arnor, but forces from the south led by the Prince of Gondor came soon afterward to destroy Angmar, and the Witch-King fled into hiding. The descendants of the kings of Arnor were too few to govern a

kingdom; for long years none save the elven lords knew their fate.

In the South, Gondor grew into a great power, at its height recalling the glory days of Numenor. But it went into decline. Earnur, the last king of Gondor, was slain by the Witch-King ages ago, and the stewards of Gondor took control of the affairs of Gondor "until the king returns."

Sometime at the height of the age a Shadow fell upon Mirkwood, and an evil presence made its home in Dol Guldur, the Hill of Dark Sorcery. At this time five aged wizards appeared, who offered aid and counsel to those who would listen. The greatest in power and knowledge was Saruman the White; the wisest and most compassionate was Gandalf the Grey; and closest in tune with the forces of nature was Radagast the Brown; of the other wizards, no tale speaks. They struggled to discover the nature of the Dark Power of Dol Guldur; Gandalf crept into its vast chambers and discovered that Sauron had returned. They allied with the elves to drive Sauron from Dol Guldur, but Sauron simply returned to his old fortress in Mordor and raised the Dark Tower once again. Armies of orcs continuously fought against the for-

ces of Gondor, as Sauron wore down the armies of his ancient enemy. And most of all, Sauron sought to discover the hiding place of the One Ring.

The One Ring was not discovered by Sauron. Instead, it was found by one of the hobbits who lived near the great river, a hobbit named Deagol. Deagol showed it to his friend, Smeagol, who murdered Deagol and took the Ring as his own. Eventually Smeagol's people drove out the malicious creature, and it fled into a cave in the Misty Mountains, where it kept the Ring, its "Precious", for many years. Smeagol became known as "gollum", for the swallowing noise that he constantly made.

The third age was an era of great tragedies for the dwarves of Middle-earth. The greatest dwarven fortress of Middle-earth were the mines of Moria, which the dwarves named "Khazad-dum". A monstrous terror was accidentally stirred from slumber by dwarven miners, and the dwarves were expelled from the mines. Some fled to the North, and made new mines in the Lonely Mountain, Erebor. But Smaug, the greatest dragon of the Third Age, pillaged the Lonely Mountain and took its treasures as its own.



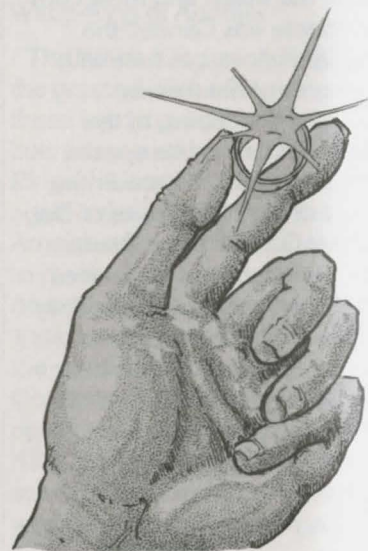
The dwarves fled; they returned to Moria, which was found to be full of orcs. The orcs murdered the King of the dwarves, and in retribution there was a pitiless battle, Azanulbizar, where many dwarves and orcs were slain. The dwarves won the battle; but did not re-enter Moria for fear of the evil that had been awakened, which they named Durin's Bane. Yet Moria was the greatest of their mines, and they did not forget that.

At this time, Thorin Oakenshield, the proudest dwarf prince, met with the wizard Gandalf the Grey. They both sought ways to destroy Smaug; now they joined forces. But the dwarves were not stealthy creatures, and they needed stealth to succeed against a dragon. So they recruited a rather reluctant adventurer, the most famous Burglar in history, a hobbit named Bilbo Baggins.

The quest to slay Smaug was a success, but during this adventure an even greater event occurred: Bilbo encountered Gollum, the wretched creature that had taken the One Ring, and won the Ring in a contest of riddles. Gollum swore vengeance against "Baggins", and left his mountains to pursue him. Eventually, Gollum was captured by the Dark Lord, who

learned that "Baggins" had his Ring.

These are desperate times. In the Dark Tower, Sauron broods and plots, focusing on three objectives. First, he intends to conquer Gondor, the last remaining kingdom of his ancient human enemies. Second, he intends to destroy the last remnant of the elves of Middle-earth. Third, he intends to recover the One Ring. Once he has the One Ring on his hand, nothing will stop him.



## ESTIARY OF MIDDLE EARTH CREATURES

There are many dangerous creatures in Middle-earth, though anyone with good hobbit sense will know well enough to avoid them, here is a guide for those accursed with an adventurous streak who might meet them:

### FOES

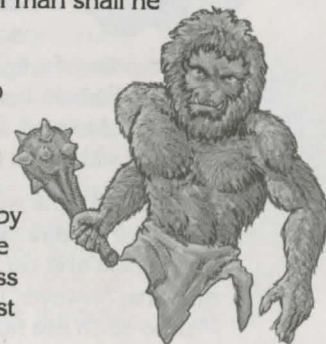
**SAURON:** The Dark Lord of Middle-earth is Sauron. In his origin he was one of the Maia whom Morgoth corrupted to his service. During the First Age of Middle-earth, he was Morgoth's lieutenant, and the greatest of his servants. After the fall of Morgoth, he took up his master's former role as the Dark Lord. Sauron is known to be a terrifyingly powerful sorcerer, a master of deceit, and a tyrant whose ambitions are boundless. The state of his physical form is unknown; he is usually symbolized as a lidless red Eye. Sauron is the current incarnation of Evil in Middle-earth today.

**RINGWRAITHS:** Also known as the Nazgul, or the Nine, or

by a dozen other dreadful names. These are Sauron's most powerful servants, great humans of Numenorean stock who were enslaved by the Nine Rings that Sauron gave to them. The Ringwraiths may be slain, but usually they will abandon their forms at the instant of death, and flee as shadows back to Mordor to take new shapes. The mightiest of the Ringwraiths is the Witch-King, formerly the ruler of Angmar. It has been prophesized that "not by the hand of man shall he fall."



**ORCS:** Also known as goblins, these foul creatures were created by Morgoth in the Great Darkness during the First





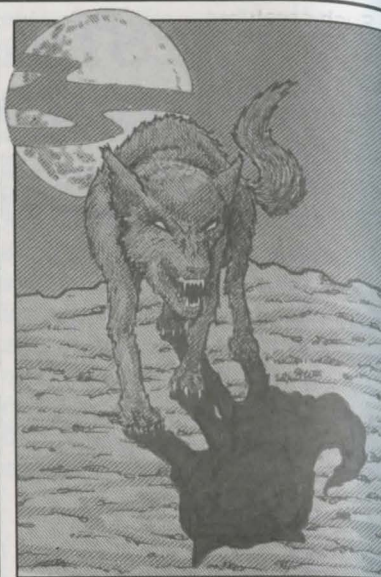
Age of Middle-earth. Through dark sorcery, the Great Enemy corrupted elves and transformed them into these brutish slaves. Orcs delight only in watching things suffer and die; these soulless creatures bear special malice to elves and dwarves, against whom they have fought many battles. There are three levels of command in the hierarchy of orcs: there are the commanders, the uruk-hai, normal orcs, and the snagas, who are the slaves. Orcs are tough in combat; not even the toughest human hero should take a battle against the uruk-hai lightly.

**TROLLS:** Of all of Sauron's servants, trolls have the greatest physical might. These huge

gigantic figures may be the corrupted forms of tree spirits, created by Morgoth in the Great Darkness. Trolls are normally incapable of

withstanding daylight, but recently Sauron has created a new breed of troll, the olog-hai, that can withstand daylight.

**WOLVES:** The wolves of our world are predators who feed on caribou and do not attack humans; however, the wolves of Middle-earth are not as gentle.



Normal wolves are noted for their fierceness, especially when hungry. However, the largest wolves of Middle-earth are the subject of much more fearsome tales; during the First Age, Morgoth captured wolves and filled them with cunning and malice, transforming them into wargs, beasts of hatred. Wargs enjoy hunting and killing their prey, be they hobbits, humans, or elves. Wargs often work with orcs, which has led to the proverb "where the warg howls, there also the orc prowls." Orcs have been known to ride wargs like horses into battle.

Middle-earth is also known to be the home of werewolves, wolves that can vary its form between human and wolf form.

Such creatures are quite rare, but should be guarded against; during the First Age, Sauron was the Captain of Werewolves and undoubtedly commands their allegiances.

**SPIDERS:** The first spider was Ungoliant, who helped Morgoth destroy the two Trees of the Valar and steal the Silmarils. From her evil progeny have come the spiders of Middle-earth, both great and small. The huge spiders of Mirkwood are greatly feared; large, deadly spiders can be found in virtually every part of Middle-earth.

**EVIL SPIRITS:** As documented in the History section, there were many spirits created by Eru, the One, before the creation of the world. Many of these spirits were seduced by Morgoth, Master of the Great Darkness, Sauron's master during the First Age of Middle-earth. While most of these spirits were slain in battles many years ago, a few still hide in the deep places of Middle-earth. Of these spirits, the most terrifying are Balrogs, demons of fire and shadow who were Sauron's lieutenants during the wars of the First Age. It is thought that Balrogs may still exist in the deep places of the earth.

**BARROW WIGHTS:** These terrible monsters inhabit the

Barrow Downs between the Old Forest and Bree. Little is known of them, for few have lived to tell of an encounter with them, and of those few none will tell their tales willingly. It is probable that they are spirits who were corrupted by the Witch King long ago, and serve the evil intent of Sauron.

**SORCERERS:** There are few practitioners of the black arts, however, there are some humans and orcs who have been taught sorcery by Sauron, or his greatest captain, the Witch-King. Sorcerers are evil and should be avoided where possible.

**DRAGONS:** The greatest and most powerful of the creations of Morgoth, the greatest dragons are even more deadly than Balrogs. Few dragons remain alive today, and those are usually found in the wastes of Northern Middle-earth. They have huge wings, a heavily armored scaly body, sharp teeth, and breathe fire.

**VAMPIRES:** Though no vampires have been seen since the end of the First Age of Middle-earth, it does not mean that they still do not exist. Vampires are sorcerers (or witches) who can assume the form of a giant bat. Of these creatures, little is known.







## PEOPLES OF MIDDLE EARTH

**ELVES:** The first people of Middle-earth, elves are beautiful, strong, and immortal. They can only be slain by weapons in battle, or by severe grief that robs them of the will to live. There are four major



enclaves of elves in Middle-earth: the kingdom of Tharanduil in Northern Mirkwood; the Last Homely House of Elrond at Rivendell; Lothlorien, which is ruled by the Lady Galadriel; and the Grey Havens of Cirdan west of the Shire. Elves are usually either carefree and merry, or sad and thoughtful. They enjoy song and poetry, and derive little joy from acts of war.

**HUMANS:** The second people of Middle-earth, humans are similar to elves, with one major difference: they are not immortal. Humans have a lifespan of sixty to one hundred years; the Dunedain (the Men of the West, ie. those descend-

ed from Numenor) have an extremely long lifespan. The major human nations are in the East and South of Middle-earth: Rohan, Dunland, Gondor, the Kingdom of the Harad, and Rhun. Many of the humans of the far south and east are in league with Sauron.

**DWARVES:** These tough sturdy peoples are the creation of Mahal, the Vala known as Aule. Dwarves are stubborn, aggressive, covetous, and quick to take offense, yet they are also honorable, steadfast companions. The major dwarven strongholds are in the Blue Mountains west of the Shire, and in the Iron Hills and the Lonely Mountain, which are located in the east of Middle-earth.



**HOBBITS:** Of these small, civilized but small creatures, much is said elsewhere. The origin of hobbits is a mystery, but it is believed that they have

existed in Middle-earth for millennia before they came to the Shire. Hobbits are peaceful and deplore violence and adventure, though when forced, they are very strong-willed, sturdy creatures indeed. Hobbits chiefly dwell in the Shire and in Bree.

**EAGLES:** The Great Eagles of the North are the most intelligent birds in Middle-earth (many of whom have been gifted with the ability to speak to humans). The Eagles are the servants of Manwe, the chief of the Valar, and are often sent by him to aid the forces of good in time of great need.

In addition to the sentient creatures of Middle-earth, there are wide variety of less intelligent and/or antagonistic creatures: these include ponies, horses, bears, and even the legendary oliphant.

### GLOSSARY of NAMES

(For Tolkien fans; this is lore that Frodo would have had a reasonable chance of acquiring during his years with Bilbo, and may be misleading. Some of these entries are incomplete, as not to spoil the mysteries of Middle-earth for players who have not read the series. Also, for convenience sake, we have

anglicized some of the spellings).

**AMON SUL:** A ruined area on top of a mountain east of Bree, also known as Weather-top.

**ANARION:** The younger son of Elendil; Anarion was slain in the last battle of the Second Age. His sons became the rulers of Gondor.

**ANGMAR:** An ancient kingdom in the north slopes of the Misty Mountains, ruled by the Witch-King. Angmar destroyed the kingdoms of Arthedain, Cardolan, and Rhudaur, but was overthrown by forces belonging to Gondor.

**ARAGORN:** A great tracker and hunter, known to be a friend of Gandalf. Aragorn is a direct descendent of Isildur.

**ARNOR:** An ancient human kingdom in Northwest Middle-earth, founded by Elendil and ruled by the children of Isildur. Internal conflicts caused it to be divided into three smaller kingdoms: Arthedain, Cardolan, and Rhudaur, which were later destroyed by the Witch-King of Angmar.

**ARTHEDAIN:** The greatest of the three kingdoms that replaced Arnor; Arthedain was destroyed centuries ago by the Witch-King. Aragorn is a descendent of its last king.



**ARWEN:** The daughter of Elrond, betrothed to Aragorn.

**AR-PHARAZON:** The last king of Numenor. He captured Sauron during the Second Age, but Sauron tricked him into attacking Valinor. The Valar responded by calling upon Iluvatar, who destroyed Numenor.

**AULE:** The Smith of the Valar, creator of dwarves, and husband of Yavanna. Known to the dwarves as Mahal.

**BALROGS:** Demonic servants of Morgoth, with powers of fire and darkness. (See Evil Spirits in the Monsters section).

**BARAD-DUR:** The Dark Tower of Sauron, his principle stronghold.

**BARROW DOWNS:** Hills and tombs located east of the Old Forest. They are said to be the homes of barrow wights, horrible monsters that kill travellers.

**BARROW WIGHTS:** Legendary monsters that live in the Barrow Downs.

**BEREN:** The most renowned human hero in history; he took a Silmaril from the Iron Crown of Morgoth, and married Luthien of Doriath. Beren was an ancestor of the Kings of Numenor.

**BILBO BAGGINS:** A hobbit who was recruited by dwarves to steal treasure from the dragon Smaug, and who accidentally found the One Ring. He is the uncle of Frodo Baggins.

**BREE:** A town inhabited by humans and hobbits, located east of the Barrow Downs.

**BOROMIR:** The oldest son of Denethor of Gondor, and its greatest warrior.

**BUCKLAND:** The eastern part of the Shire, which lies across the River Brandywine. Buckland is home to the Brandybuck family.

**CARDOLAN:** One of three kingdoms formed when Arnor collapsed; this kingdom was destroyed by Angmar long ago. It was situated where Bree and the Barrow Downs now stand, and Weathertop (Amon Sul) was one of its strongholds.

**CELEBRIMBOR:** An elven smith, co-creator (with Sauron) of the Rings of Power. Celebrimbor was betrayed and murdered by Sauron in the Second Age of Middle-earth.

**DENETHOR:** The current ruling steward of Gondor, father of Boromir and Faramir.

**DOL GULDUR:** The citadel of Sauron in Southern Mirkwood.

**DRAGONS:** Monstrous flying reptiles with scales stronger than armor and fiery breath. Dragons are renowned for their greed, cunning, and viciousness. Smaug the Golden, who was slain eighty years ago, was believed to be the last great dragon in Middle-earth.

**DUNLAND:** A land on the southwestern slopes of the Misty Mountains, the ancient enemies of Rohan.

**DURIN:** The father of the dwarves, the first of their race, and oldest of the Seven Fathers of the Dwarves created by Aule.

**DURIN'S BANE:** A monster of unknown origin that slew Durin.

**DWARVES:** A race of short bearded smiths, known for their great skill in mining and metalworking. The first seven dwarves, known as the Seven Fathers, was created by Aule, the Vala of Smiths, whom the dwarves call Mahal. The oldest and greatest dwarf is Durin; their greatest mansion was Khazad-dum (which the elves called Moria). The dwarven name for their race is Naugrim.

**EAGLES:** Huge birds. Giant talking eagles serve as protectors of good in Middle-earth.

**EARENDIL:** A leader of the humans at the end of the First

Age; Earendil took the last Silmaril to Valinor and pleaded mercy for the sins of the elves and humans to the Valar, which resulted in the last battle of the First Age. Earendil sails a heavenly ship that shines with the light of the Silmaril; this ship is called Earendil's star.

**ELBERETH:** A elvish name for Varda, the Queen of the Valar, who made the stars. She is the Vala who is most feared by forces of evil.

**ELENDIL:** The leader of the Faithful in Numenor, who sailed to Middle-earth when Numenor was destroyed. Elendil set up the kingdoms of Arnor and Gondor, and was slain in the last battle of the Second Age. His sons were Isildur and Anarion.

**ELROND:** One of the two sons of Earendil, who chose to become an elf and founded Rivendell. Elrond is the father of Arwen, and was the brother of Elos.

**ELROS:** One of the two sons of Earendil, who chose to become human and became the first King of Numenor. Elros is an ancestor of Aragorn.

**ELVES:** The Elder Race, also called the Eldar; an immortal people who are stronger and wiser than humans. Most elves live with the Valar in their home



of Valinor, but there are several elven strongholds in Middle-earth; Elrond's home of Rivendell, the forest of Lorien, the kingdom of Tharanduil in Northern Mirkwood, and the Grey Havens (which are west of the Shire).

**FAITHFUL, The:** The group of Numenoreans who remained loyal to the old traditions of friendship with elves and the Valar; they fled Numenor before its downfall and founded the kingdoms of Arnor and Gondor.

They were led by Elendil, who was a direct descendent of Elros, first King of Numenor.

**FARAMIR:** The youngest son of Denethor, known as a scholar and soldier, second only to Boromir in the esteem of the people of Gondor.

**FEANOR:** The greatest elven smith who ever lived; Feanor created the Silmarils, and when they were stolen by Morgoth, he defied the will of the Valar by leading a large number of elves into a war against Morgoth. Feanor was slain early in that war by balrogs.

**FORSAKEN INN:** An inn located east of Bree.

**GALADRIEL:** The Queen of Lorien, Galadriel is reknowned for her power, wisdom, and beauty. Arwen is her granddaughter.

### **GANDALF (the Grey):**

Known to the elves as Mithrandir, the wisest of the wizards.

**GONDOR:** The great human kingdom of the south; its current capital is Minas Tirith. It was ruled by the sons of Anarion until a thousand years ago, when his line died; it is currently ruled by the Steward Denethor. Gondor is the greatest military power in Middle-earth that is opposed to Sauron.

**ILUVATAR:** The One, the creator of all things, master of the Valar. Also known as Eru.

**IMLADRIS:** Another name for Rivendell.

**ISILDUR:** The oldest son of Elendil; Isildur cut the One Ring from Sauron's finger in the final battle of the Second Age.

Isildur kept the Ring as a trophy instead of destroying it. Isildur died when the Ring fell from his finger and exposed him to orc archers as he swam across the Anduin; this is why the Ring is known as Isildur's Bane. Isildur's sons became the rulers of Arnor.

**KHAZAD-DUM:** The dwarven city built underneath the Misty Mountains, referred to by the elves as Moria.

**LONELY MOUNTAIN:** Also known as Erebor, this mountain

was an ancient home of dwarves, until they were expelled by the dragon Smaug the Golden. Nearly a hundred years before the start of this game, the Lonely Mountain was recaptured by the dwarves (with the assistance of some humans who lived nearby, and that most famous Burglar, Bilbo Baggins). It is currently ruled by the dwarven king Dain.

**LORIEN:** Also known as Lothlorien; this forest is the home of Galadriel, the most powerful elf in Middle-earth.

**LUTHIEN:** The daughter of Melian and Thingol of Doriath, and wife of Beren; Luthien helped Beren take a Silmaril from the Iron Crown of Morgoth. It was this Silmaril that became Earendil's Star.

**MAHAL:** The dwarves name for the Vala Aule, who created them.

**MAIAR:** Powers who serve Iluvatar, similar to the Valar, but not as powerful. Sauron was a Maia, as was Melian of Doriath.

**MANWE:** The chief of the Valar, husband of Varda.

**MELIAN:** One of the most powerful and wisest of the Maiar, who married the elven King Thingol of Doriath. Melian was the mother of Luthien, and a close friend of Galadriel.

**MELKOR:** The original name of Morgoth.

**MIDDLE EARTH:** The world, where elves, dwarves, humans, and hobbits live, the setting for this game.

**MIRKWOOD:** A dark and dangerous forest, inhabited in the North by good elves led by Thranduil, and in the South by evil spiders and the dark citadel of Dol Guldur.

**MORGOTH:** Also known as Melkor, the greatest of the Valar, who fell into evil. He waged many wars against those Valar that remained faithful to Iluvatar. He stole the Silmarils from Feanor, and fought against the elves and men who struggled to recover them. Morgoth created orcs and trolls to serve as his slaves; he was defeated at the end of the First Age and is imprisoned for eternity.

**MORDOR:** The land of Sauron. Mordor is a land of grey ash plains in the southeast of Middle-earth. It is surrounded by mountains, and contains the most feared mountain of all -- Mount Doom.

**MORIA:** The greatest mansion of the dwarves, who refer to it as Khazad-dum.

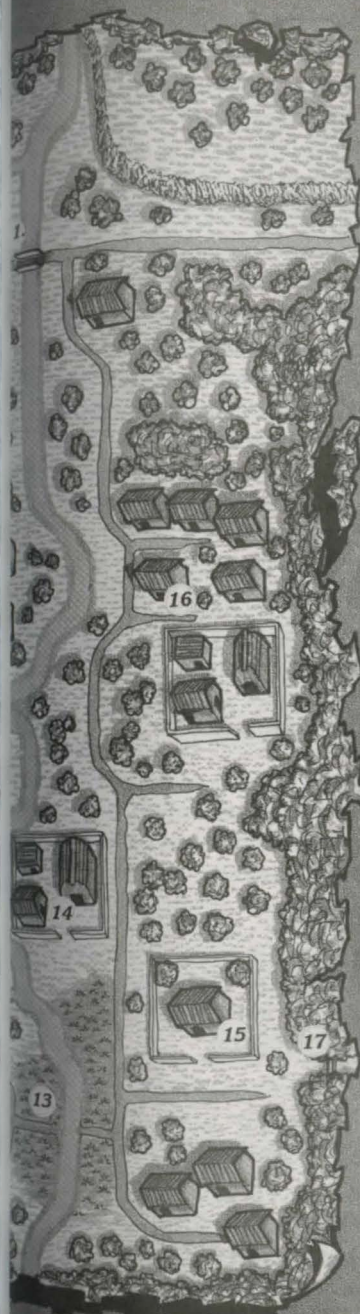
**MOUNT DOOM:** A volcano in Mordor, where Sauron forged the One Ring.





## Map of the Shire

1. Bag End
2. Gaffer's Hole
3. East Woods Ruins
4. The Mill
5. Hobbiton Inn
6. Green Dragon Tavern
7. Great Roads Goods
8. The Grange
9. Mathom Store
10. Green Hill Country
11. Buckland Bridge
12. Farmer Maggot
13. Buckland Ferry
14. Cotton Farm
15. Brandy Hall
16. Bucklebury Tavern
17. Hedge Gate  
(to Old Forest)





**NAUGRIM:** The dwarves' name for themselves.

**NESSA:** Sister of Orome, and swiftest of the Valar. Wife of Tulkas.

**NUMENOR:** A great star-shaped kingdom of men during the Second Age of Middle-earth, given as a reward to the sons of those men who had died aiding the elves against Morgoth. The Numenoreans became proud and eventually rebelled against the Valar, which resulted in the destruction of Numenor. The Numenoreans are the ancestors of the Dunedain, and the Lords of Gondor.

**OLD FOREST:** A forest east of Buckland, known for its dark trails and mysterious disappearances.

**ONE RING:** The greatest of the Rings of Power, forged by Sauron.

**RANGERS:** Hunters who wander the North of Middle-earth, mistrusted by those around them.

**RED BOOK:** A volume written by Bilbo Baggins, Frodo Baggins, and Sam Gamgee, in which the history of Middle-earth is written.

**RINGS OF POWER:** Rings created by Sauron and Celebrimbor. There were three

elven rings (whereabouts unknown), seven dwarven rings, and nine rings for humans. These rings had the power to preserve Middle-earth, but Sauron forged the One Ring to control those who wore the other Rings and rule Middle-earth.

**RINGWRAITHS:** Nine servants of Sauron who were originally great Numenorean Princes that took Rings offered to them by Sauron; they became ghostly servants of great power, eternally enslaved to the will of Sauron.

**RHUDAUR:** One of three Kingdoms created when dissent tore apart Arnor; Rhudaur quickly fell under the domination of the Witch-King and was completely destroyed.

**RHUN:** The lands of Eastern Middle-earth, whose inhabitants are allied to Sauron and ancient enemies of Gondor.

**RIVENDELL:** The stronghold of Elrond on the western slopes of the Misty Mountains, also referred to as Imladris and the Last Homely House.

**ROHAN:** A kingdom of warriors, closely allied to Gondor, which is renowned for its horses.

**SARUMAN (The White):** The greatest of the wizards, known for his knowledge and

power. He currently dwells at Isengard, North of Rohan.

**SAURON:** One of the greatest of the Maiar, who fell into evil and became Morgoth's lieutenant during the first age; known for his shape-shifting ability and his deceit. He escaped from the Valar during the battle at the end of the First Age. He helped Celebrimbor in the forging of the Rings of Power, but betrayed him by forging the One Ring to rule them all. He was captured by Ar-Pharazon, the last King of Numenor, but tricked him into attacking Valinor, which resulted in the destruction of Numenor and Sauron's physical form. Sauron fled back to Middle-earth in the hideous form of the Dark Lord, unable to ever again assume a shape that humans or elves would find pleasing. He waged war on the elves and the Faithful, but was defeated by Illdur, who cut the One Ring from his hand. Sauron could not be destroyed while the Ring existed, and spent the Third Age of Middle-earth increasing his power to become the unchallenged Master of Middle-earth.

**SHIRE, The:** A land of rustic villages, streams, fields, and gentle hills. The Shire was originally part of the Kingdom of Arthedain, and given to the hobbits by the King as a settle-

ment. After Arthedain fell, the hobbits remained. The Shire is the starting point of this game.

**SILMARILS:** Three jewels created by the elven smith Feanor, which captured the light of the two trees of Valinor. These Silmarils were stolen by Morgoth; one was later recovered by Beren and Luthien and used to light Earendil's star; the other two jewels were lost at the end of the First Age.

**SMAUG:** The last great dragon of Middle-earth, slain eighty years ago.

**TOOKS:** A family of hobbits known to possess an "un-hobbitish" adventuresome streak. Their family head receives the honorary title "Thane of the Shire." Peregrin Took is a member of this family; Bilbo Baggins and Frodo Baggins are both closely related to them.

**TULKAS:** Champion of the Valar, renowned for his prowess in wrestling. He is the husband of Nessa.

**ULMO:** The Vala who is the Lord of the Sea, and friendliest to the Eldar in Middle-earth.

**VALAR:** The chief servants of Iluvatar; they are led by Manwe and his wife Varda. They rule the realm known as Valinor, and will not interfere in the affairs of



Middle-earth except in gravest peril.

**VALINOR:** The land of the Valar, where most elves also dwell. Elves may sail to Valinor by sailing westward; humans may not sail to Valinor.

**VARDA:** Another name for Elbereth.

**WEATHERTOP:** A ruined tower on top of a mountainous area, which once belonged to the now dead kingdom of Cardolan, located east of Bree. Also known as Amon Sul.

**WITCH-KING:** The lieutenant of Sauron, the Black Captain, chief and most powerful of the Ringwraiths. The Witch-King ruled the Kingdom of Angmar many centuries ago, but was defeated by Gondor.

**WIZARDS:** Five men of great age, wisdom, and magical

power, whose origin is unknown. The greatest wizard is Saruman, followed by Gandalf and Radagast.

**YAVANNA:** One of the Valar, who has a special interest in trees and nature.



## PARAGRAPHS

1. "A palantir!" you exclaim. You laugh to think that one of these legendary seeing stones has lain here in The Shire all these ages. With awe, you carefully wipe the dust from its crystalline surface. As you do, a faint rosy glow takes hold within the palantir. The glow gives way to a misty red-tinged vision of a dark figure sitting upon a ceramic stool, reading a scroll.

Suddenly the Dark One looks up, his single flaming red eye glaring with malice. "Sssssss," he hisses. "Read NOT those paragraphs for which you have been given no instructions. There is a special place in Mordor for the likes of you!"

And with that, the vision disappears. Yet even as it fades, you hear a muttered, "You'd think being a Dark Lord would grant you some privacy, but NOOOO!"

2. Apparently, some kind of answer is needed to pass through here.

3. Again, Elrond's voice rings clear and commanding throughout the council hall. "There can only be one conclusion drawn from these tales -- that the Enemy is moving again in Middle-earth. He seeks for the One Ring, and though the power of the three Elven Rings is strong, they alone cannot long resist the spreading shadow of his evil. We cannot keep the Ring here, nor would it be long safe in Lothlorien or any dwarven citadel. Neither can we trust it to be cast into the sea. Therefore the Ring must be

destroyed."

Elrond's gaze pierces the Ringbearer. "I cannot ask you to undertake such a task, yet I know of none other who is more able. Will you take the Ring south to Mount Doom to cast it in the fire?" (Y/N)

4. Freddi is free from the spider, but badly wounded. He's doing his best not to sob, and is overjoyed to be with people who will help him get home. He joins your party. Several items are scattered nearby, including the bones of a dwarf that died trussed up like a roasted pig, an old axe, a star-shaped key, and a weather-worn scroll with legible dwarf-runes in his hand. The scroll is readable.

5. The passageway widens into a dark chamber. At its center lies a great circular hole with rusty chains dangling down into the darkness. Possibly this was used as some great well of old. Three arched passageways lead to the east. The leftmost arch descends deeper. The central arch leads on a level course, and the rightmost ascends to some higher place.

6. Erebor pauses, considers his words, then continues. When first the folk of Durin came to dwell beneath the Misty Mountains, the mightiest of their craftsmen created a weapon of surpassing power. Naming it Durin's Axe after the First Father, the dwarves cleansed the depths of Khazad-dum, that is Moria, of creatures dark and dangerous. With the fall of Moria, this weapon passed from the tales of Durin's folk. Some say that it was



found and now rests in an Orcish treasure hoard somewhere deep within the mines of Moria.

7. The spirit spoke truthfully. There is indeed a secret cabinet above the fireplace!

8. From a carefully scripted scroll, you read "Moria, the Black Chasm, Khazad-dum in the tongue of Dwarves, was a great dwarven city deep beneath the Misty Mountains. Its western gate faces onto the lost land of Eregion, also called Hollin. Its eastern entrance opens onto the Dimrill Dale, and the Golden Woods of Lothlorien. Great stairs reached high into the mountain peaks and delved deep into terrible underground secrets. It is indeed one of the unequalled wonders of Middle-earth. It is also a place of horror and doom. For now, no dwarves live there -- only foul, darkness-loving, creatures."

9. A representative of the dwarves of the Lonely Mountain speaks. "Know that an emissary of the Dark One approached our home in the Lonely Mountain and asked us to tell him where to find the least of rings, a mere trinket that Sauron fancied. We have defied him for many months. But we must know more of this ring and why the Evil One seeks it so urgently. I was sent here for your wise council, while another party, including some of the men of Dale, went as emissaries to the Lady of Lothlorien."

10. A voice whispers. "From Nain's cairn. EAST. NORTH. EAST. EAST. NORTH. EAST."

11. The parchment reads, "As the approach of the forces of the Witch-king became certain, Arveleg I, King of Arthedain gave two pieces of the Sword that was Broken to his youngest son, Amonar, to hide within the barrows of the Kings of Cardolan east of the Dark Forest. The third he hid deep within the fortress of Amon Sul."

12. Your torchlight gleams dully off a ring of rusty keys hanging on the red-brown rock wall near the sleeping figure. Without sharp eyes you might have missed them hanging here.

13. "When I was but a foolish lad, I found this rusty sword in the barrows south o' here. Old Healer Rushdock told me it were a bit o' old magic from the ancient time of the Kings. Mayhap you folk can use it in your travels?"

14. "Enjoy your stay with us good folk! Nob will make up your rooms. There's a blaze in the parlour and food will be along soon."

"Hi! Nob!" He shouts, "Nob! Where are you, you woolly-footed slow-coach." Turning back to you, he says, "If you've any ponies, I'll have Bob see to it that they are taken care of."

15. An aging, but still burly man with a ruddy nose to match his name is lifting large stone weights behind the counter. Odd pictures on the wall show men and hobbits going through the stages of several vigorous physical activities.

16. No hobbit would leave his hole in such a state. Smashed furniture, broken crockery, torn books and

crumpled clothing lie strewn about the room. From here, there is no sign of the hobbit who lived here.

17. The parchment reads, "As the approach of the forces of the Witch King became certain, Arveleg I, King of Arthedain gave two pieces of the Sword that was Broken to his youngest son, Amonar, to hide beyond the Western Bridge near the protection of the elves of the Grey Havens. The third he hid deep within the fortress of Amon Sul."

18. The mournful ruins stand alone. The dwarves built them long ago, and like most things of dwarven manufacture, endure, even when the dwarves themselves were slaughtered long ago.

19. Above the wide arch, a wide flat signboard swings in the breeze showing a fat white pony reared up on its hind legs. Over the door was painted in white letters: THE PRANCING PONY by BARLIMAN BUTTERBUR. From somewhere inside, a merry song begins and many cheerful voices loudly join in the chorus.

20. Grotesque carvings encircle the door, frightening enough in what they depict to chill those who gaze upon it. Yet no orc carved these worn stones. Something darker, more evil, made these decorations.

21. "Look for the one you seek at the Forsaken Inn."

22. The parchment reads, "As the approach of the forces of the Witch King became certain, Arveleg I, King of Arthedain gave two pieces of the Sword that was Broken to his youngest son, Amonar, to hide within a cavern of the Misty Moun-

tains near the protection of the elves of Imladris. The third he hid deep within the fortress of Amon Sul."

23. As you approach the cell, a wiry little man with glazed eyes and matted brown hair and beard dances up to the bars. "You're not with them," he cackles. "I can tell that, I can. Name's Appledore. I used to sell curios up in Combe. Ferny said to bring my best goods down here. Said they were paying top coin. You come for the secret? Them Orcs are digging at a secret in the cave. There's something powerful valuable down there. Them Orcs can sense it."

"Grimbosh's Black Book tells them all about it. It has secrets in it, it does," he cackles.

Back at the bars, he presses his face up close, rolls his eyes about and whispers, "Course if you was to set me free, I could show you them secrets."

24. "There was a big man from foreign parts asking for Mr. Baggins. I told him to go back where he came from double quick or I'd set the dogs on him, then he gave a sort of hiss that might have been a laugh and spurred his great horse at me, and I jumped away only in the nick of time. After that, I found my boy in the lane, and I don't know what happened to him. I was going off to get the healer, but I don't want to leave him; will you go to the village and bring him back? It's not far and I'm very worried. He isn't waking up."

25. With eyes darting back and forth, peering into each dark corner of the room, he whispers, "To enter



the 'Black Chasm', two passwords you will need."

26. Like shadows cast by something unseen, Elven characters surround you on the chamber's floor.

27. The tall, weathered Ranger remains in his seat, yet his powerful, clear voice commands the council chamber. Casting two pieces of a broken sword upon the table, he states: "Here is the Sword that was Broken, the heirloom of Elendil, founder of Gondor and Arnor, Kingdoms of the Dunedain. I am Aragorn, Chieftain of the Rangers of the North, and through Isildur, Elendil's heir. Years ago I aided Gandalf in his search for the Ring, and captured Gollum, the sad demented thing from which Bilbo obtained the Ring. From Gollum we learned much of what had befallen the Ring between those dark days of Isildur's death and Bilbo's riddle contest. The Ring is Isildur's Bane, which he cut from the hand of the Enemy. Now I choose to guard and guide the Bearer of the Ring, whomever it be, as far as he wishes me to go, whatever the path he chooses. For this task, the lost pieces of the Sword that Was Broken must be found, and Narsil must be reforged."

28. From untold depths a great, hot wind surges upwards, heavy with the stench of smoke and brimstone. Almost at once, there is a feeling of lessened tension, like a great weight being lifted from your shoulders.

29. There is no greater power in Middle-earth than the pure white flame of the Secret Fire. This Flame

of Anor is the Holy Spirit, Ea, that gives life to the thoughts of Iluvatar's creation. The Golden Wheel of Anor symbolizes Iluvatar's power; it was forged from a shard of the lamps of the Valar (which were destroyed by Morgoth in wars that occurred before the coming of the elves) and given by Aule as a gift to the eldest of the dwarves, Durin. When Moria fell into darkness, the wheel was said to be lost. Yet there are tales of a golden disk that was taken by men into the lands west of Weathertop. The true purpose of the wheel is lost, though it may only be intended as a symbol of the Secret Fire.

30. So fierce is your ability in battle that the remainder of your foes are dismayed. Several minutes later, they press in for an attack, when the armies of Lorien arrive. The orcs are driven into the river -- none return to Dol Guldur.

31. "Daro!" a commanding elven voice calls out to the Fellowship. "Stand still! Do not move or speak!" Out of the shadows a ladder descends from the trees. "In these dark times," the elven commander says, "we require a password."

32. "GROND"

33. Within this deep green hollow murmurs the silver stream that issues from the fountain on the hill. At the bottom, upon a low pedestal, stood a basin of silver, wide and shallow, and beside it a silver ewer.

34. Be not daunted by the sealed gate. Speak Friend and Enter.

35. "Hobbits!" cries Mr. Butterbur. "Now what does that remind me of. And you say your name is Underhill?"

Underhill? There's something I should remember about that name. But one thing drives out another you know. It'll come back when I have time to think. Nob will make up your rooms. There's a blaze in the parlour and food will be along soon." "Hi! Nob!" He shouts, "Nob! Where are you, you woolly-footed slow-coach." Turning back to you, he says, "If you've any ponies, I'll have Bob see to it that they are taken good care of."

36. Legolas watched as Gimli slowly caught up with the rest of the Fellowship. "If dwarven legs were longer," he said, "we would not need to wait."

"If elves were more patient," Gimli replied, "then they would not object to waiting."

"Stop!" exclaimed Gandalf. "This is an old and tiresome argument. There are matters of greater interest to concern us." See Paragraph #3 in the Addendum.

37. Elrond surveyed the Council, sharp eyes undulled by the ages, appraising each member of the Fellowship in turn. "Sauron, also known as Annatar, also known as Aulendil, and Artano, and the Enemy, and the Abhorred, and Captain of Werewolves, was himself a servant of Morgoth, also known as Melkor, also known as Bauglir, also known as the Dark Lord, also referred to as the Great Dark One by the Druedain (whereas Sauron, also known as Annatar, is known as the Dark One, but only in Gondor, the southernmost kingdom of the two kingdoms founded by Elendil, son of Amandil, father of Anarion and

Isildur), and built his Dark Tower, the Barad-dur, in the Black Land, Mordor, where the orcs (also known as goblins), being composed of snagas and uruk-hai, labored mightily, as Aragorn son of Arathorn, also known as Elessar the Elfstone, Strider of the House Telcontar, also known as Estel, also known as Thorongil (which means "Eagle of the Star") can tell you..."

Frodo slipped out quietly through a side door.

38. The halls suddenly fill with sound. The sound of an ancient conclave. The noise of battle is all around you. Then, all noise ceases: and a single, bloodied axe rests upon the floor at your feet.

39. Strider suddenly turns around, eyes glowing blood red, teeth like small daggers. Fear paralyzes you. He is not a Ranger. He is of a kind that has not been seen in Middle-earth in over two Ages -- a vampire! "You fools! Why else would I want you to roam the streets at night, it is My time," he hisses at you. "My Lord Sauron has not forgotten us; we are few, but to him we are valuable. All he wants is The Ring. Give it to me and I will thirst only upon your companions. The choice is yours."

Do you choose to betray your companions and give the vampire the One Ring? (Y/N)

40. Taffi tries to smile and says she'll go with you. She says her friend Freddi Grubb fell into a cave and hurt himself. She wants you to keep the doggies away from her and find her friend.



41. This is the entrance to the flet of Galadriel and Celeborn. Your advance is halted. "The Lady will not see you until you bring her five items: a silver horn, a magic scabbard, a crown of elanor, an elfstone, and the light of Earendil's star."

42. Silent until now, Gandalf rose, then paused, considering his words carefully. "Some would think that the pursuit of the Ringbearer might be proof enough that this halfling's ring is of great value to the Enemy. I have long suspected that the Ring that Bilbo found might indeed be the One Ring that Sauron craves. Yet not until this summer did I learn the full truth of this, or the nature of our peril. For Sauron is no longer our only enemy.

"Years ago, Saruman the White, leader of the White Council and greatest of those who are deemed wizards, sought the secrets of the Rings, and was given this subject as his own domain to study, and little love has he shown to those who would meddle in it. In the end, he stated that the Ring had been carried by the currents of Anduin into the sea, where it would rest forever. Long I believed him.

"In June, I learned from Radagast the Brown, another of my order, that the Nine, the Nazgul, were abroad, and seeking a land called "Shire" and a hobbit named Baggins. Immediately, I rode to Saruman for his aid, for by his power alone had we forced Sauron from Dol Guldur and freed Mirkwood from its evil. Never did I make a greater mistake!

"Saruman greeted me, and mocked me, and called himself the

Wizard of Many Colours. He demanded that I tell him where to find the Ring, and promised me great power if I stood beside him; I refused, and was imprisoned on the top of the great tower of Orthanc, Saruman's fortress. Had it not been for the great eagle, Gwaihir, who rescued me, I would be there still.

"Saruman has fallen to the Enemy. Though Rivendell has long resisted the Enemy, we cannot long hide the Ring here, nor can we trust that it will remain lost if it were cast into the Sea. The Ring must be destroyed. It must be cast in the fires where it was made, in the furnace of Mount Doom, in Mordor."

43. A chill wind whistles eerily through the rough stone pillars that ring the hilltop like a mouthful of broken fangs. Near the ring's center, rough stone pillars that ring the hilltop like a mouthful of broken fangs. Near the ring's center, rough stones, tumbled here and there, form a crude marker. Perhaps someone long ago left something here, intending to return for it later -- much like Bilbo buried his troll booty beneath a cairn of stone.

44. You hear the sound of a hammer repeatedly striking against a forge. Eventually, an elf with broad shoulders looks at you with a toothy grin. "I am Curudol, pupil of the great Celebrimbor," he says. "Is there anything I can help you with?"

45. At the Door of Seven Hammers, speak both the First Father's name and then name the number of his people.

46. "Look for the one you seek in Archet."

47. The room reminds you of a poorly kept hobbit hole. The furnishings were once particularly homey, but long use and poor repair has turned most into stuff barely fit for firewood. Shades of heavy hide cover the windows, keeping out any light that might filter through from sun or moon. A tall dark haired man, unlike the local Bree-folk, rises from the table. "Please," he says with a disarming smile, "my home is your home. Make yourself comfortable. You have no doubt heard tales of me by now. I'm certain old Butterbur has had more than enough time to bend your ear. Though 'tis a wonder he can even find room for my name in that adled pate of his.

"My name is Rayf Brogan, and these men," he says, gesturing to encompass some of the surliest rogues that you have ever seen, "are the Company of Breeland, a nobler band of heroes you shall never find in these parts. We fight to keep our little land free of outsiders like that unpleasant wizard whose creatures stalk the south downs, and those meddlesome Rangers who pry so closely into affairs that are not their own.

"Some call me rogue, others bandit. Many more call me friend. And I would like to be your friend. Unlike most of these folk round here, you seem to have a spirit of adventure about you. I need folk like you. Maybe there is something that I can give you in return, eh?"

It may be your imagination, but the room suddenly seems a bit darker.

48. The dusty scroll gives up its secrets, "In the dark days following the Fall of the Witch-King, the fortified village of Gorthad defended the northernmost borders of what had once been known as Cardolan. Some maintain that the men of Cardolan rose up against their liege-lord, that he had become a black sorcerer who sought to emulate the Witch-king. The sources of this theory support their theories with further theories -- that Gardeleg, that Lord of Gorthad, had taken a Black Book of Sorcery from the ruins of Carn Dum, and that he had purchased a Golden Wheel from orcs that had brought it from the depths of Moria. The men of Cardolan trapped their liege-lord within his magic circle, and banished his wife, who was allegedly a witch, into the far North.

49. "Old Gandalf were here last summer. Quite an odd fellow that Gandalf. Said for me to help folk coming out of the Shire, he did. Said Butterbur would send 'em my way. Said I'd know 'em when they gave me their right name."

50. A man steps out of the trees. He is a tall handsome human, dressed in brown clothes that look travel-worn, though they have been recently washed. He has a rough demeanor, as though he has lived all of his life in the forest, even though he is rather handsome. "It is unusual to see hobbits wandering alone in this part of the Shire. Especially in such dangerous times. There are elves roaming this country, elves, and far worse than elves."



He notes your skeptical expression and takes a deep breath. "You need protection on the road ahead. I can help you. I offer you my services." Do you accept this man into the Fellowship? (Y/N)

51. The old man rifles through items on the shelf. "Aha!" He cackles with joy. "My thanks for your help now! Take what I give you to Ham Oakbellow. He has dire need of it, though he may not say so."

52. A voice whispers. "From Orin's cairn: WEST. WEST. WEST. SOUTH. WEST. NORTH. WEST. NORTH."

53. This dark, stuffy shop smells of herbs and preservative spices. Odd little charms, and runemarked stones line shelves and hang on leather thongs from pegs amongst the rafters. The shopkeeper, a heavy-set, grey-haired woman reclines languidly in a padded chair behind the counter, slowly drawing on an oddly carved briar pipe.

54. This is Daisy Proudfoot. You ask her what is what is wrong and in a quivering voice she implores, "Me sister Taffy and her friend Freddi Grubb are lost in the East Woods. Oh brave sirs won't 'ye please find 'em afore the wolves do? Take Taffy to Great Road Goods, and Freddi back to his father."

55. "Above the reeds there appears an old battered hat, then below it, a man all in blue, save for his great yellow boots. "What's the matter then?" he shouts. "I'm Tom Bombadil. Tell me your troubles. Tom's in a hurry now!"

You explain what has happened. "What!" shouted Tom, leaping into

the air. "Naught worse than that, eh? That can soon be mended. I know the tune for him. Old grey Willow-man. I'll freeze his marrow cold, if he don't behave himself. I'll sing a wind up and blow leaf and branch away. Old Man Willow!"

Tom begins to sing. "You let them out again, Old Man Willow. What be you a-thinking of? You should not be waking. Eat earth! Dig deep! Drink water! Bombadil is talking."

Soon all is set right again. Bombadil invites you to his house, which lies across the bridge a short distance away, then vanishes.

56. Ware the Secret Flame, buried beneath the Stone of Moria. Only one who bears the Holy Spirit's token shall pass through the halls with no end to bask within its light.

57. "Alas!" the old river spirit cries, as great muddy tears roll down her cheeks. "I may not honor your request. Magic deeper than my silty, bed forbids it 'til spring again touches my banks. Yet there is a way. Go west to Ruddyoak. Take to him a red acorn. Ask for the Springstone."

58. Erestor pauses, considers his words, then continues. "When first the folk of Durin came to dwell beneath the Misty Mountains, the mightiest of their craftsmen created a tool of surpassing hardness and strength. Naming it Durin's Pick after the First Father, the dwarves mined the depths of Khazad-dum, that is Moria, in search of mithril. Though powerful, this awesome tool may have also caused their doom when they delved too deep. With the

fall of Moria, the Pick passed from the tales of Durin's Folk. Unconfirmed tales suggest that it was found by the men of Bree."

59. The last thing anyone expected to find in this orc infested pit was a woman's dressing room! Though the room is not the least bit frilly, your eyes and your nose do not lie. Gowns and travelling clothes lie strewn here and there, a thick feather bed shows signs of recent occupation and a lingering scent of perfume tantalizes the nose with subtle intrigue. Equally unfamiliar are the books and scrolls piled casually on the floor. An open tome reveals language unfamiliar even to the most learned amongst you. Mixed thoughts race through the minds of all. Is this woman a prisoner... or something more sinister?

60. Standing up, Strider seems to grow taller. "So, you seek to test my truthfulness." And so saying, he draws out a long, sinister sword that had remained hidden until now in the dark folds of his travel-stained cloak. The blade shimmers blackly, dripping dark fire. "Had I wanted to kill you before now, I could have."

"One Ring to rule them all, One Ring to find them,

One Ring to bring them all and in the darkness bind them

In the Land of Mordor where the Shadows lie.

"Give me the ring and my lord Sauron may forgive your transgressions against him. The Ring! Give me the Ring!"

61. A bridge may have crossed the flood here, but it collapsed long ago.

62. The orcs have built a crude bridge to cross the chasm where Gandalf and the Balrog fell. In the measureless deeps below, hazy smoke now hangs, which for now, lies still, devoid of sound and motion.

63. Quickly, you unbind and spread out the loose pages of the scroll. Most are filled with heavily blacked out lines of text. None are legible. Only the last few words make any sense: "NAN CURUNIR", followed by today's date.

64. A particularly gnarled orc stands near the great fireplace. Its filthy clothing may have once belonged to some Elven lord, but are now festooned with unpleasant charms that dangle, jangle, and tangle with each other. "You are in the home of Drishnak of the Red Eye," the orc says in uncharacteristically clear speech. "I have known you would come for some time. You know that you are doomed. You cannot leave Moria without my aid. The price is small. You carry a ring. The least of rings. A mere trin-ket." He has trouble with the word, but continues. "I want that ring. Give it to me, and you may pass unharmed."

65. A ghostly voice whispers, echoing softly from the nitred walls of this ancient crypt:

"In a city of dead, Sits one who once led."

"A ring is his bane, A barrow its fane.

He waits til the Last,  
Ask of his Past."

The spirit's voice is heard no more in Middle-earth.



66. Like shadows cast by something unseen, dwarvish runes surround you.

67. "Contemplate the mystery of eight:

The wizard watches as Orc and dwarf die.

While wolf gnaws the rotting skull dry;

A troll eats the man served up on his plate;

And above the eagle soars high.

68. The old man rifles through items on the shelf. "Aha!" He cackles with joy. "Take what I give you to Willa Bloom. She has dire need of it, though she may not say so.

69. "Written in the wizard's strong but graceful script is the following message:

THE PRANCING PONY, BREE,  
Midyear's Day, Shire Year, 1418.

Dear Frodo,

Bad news has reached me here. I must go off at once. You had better leave Bag End soon, and get out of the Shire before the end of July at the latest. I will return as soon as I can; and I will follow you, if I find that you are gone. Leave a message for me here, if you pass through Bree. You can trust the landlord (Butterbur). You may meet a friend of mine on the Road; a Man, lean, dark, tall, by some called Strider. He knows our business and will help you. Make for Rivendell. There I hope to meet again. If I do not come, Elrond will advise you.

Yours in haste

GANDALF.

PS. Do NOT use it again, not for any reason whatever! Do not travel

by night!

PPS. Make sure that it is the real Strider. There are many strange men on the roads. His true name is Aragorn. Hmmm, I've used up all the space on this page. I have another page so I will continue on it...

70. With a hushed voice, he whispers, "Seek for Trollslayer atop the Hill of Fangs."

71. As you approach the cell, a short, emaciated hobbit with hollow eyes and matted brown hair and beard shuffles to the bars. "You're not with them," he rasps. "I can tell that, I can. Name's Appledore. Nob Appledore. I used to sell mining equipment up Bree way. Ferny said to bring my best goods down here. Said they were paying top coin." He laughs sharply, then coughs painfully, spitting something dark into the rancid straw.

"I been living for the day when I can see ol' Ferny again." Teeth clenched tight, he pauses then stares wide-eyed at you through the bars.

"You come for the secret? Them Orcs are digging at a secret in the cave. Made me dig in the big hole too, 'til the sickness came on me. Now it's just Orcs digging. There's something powerful nasty down there. Even the Orcs can sense it.

"But, working the hole's still better'n going the way o' Grimbosh's Black Book. Four of my lads went that way. Screaming powerful loud and long. Grimbosh comes in here and sneers his face at me, saying he's got something spe-

cial in mind for me some day soon. Says "the Dark Thing" is almost ready to come up and he needs me to finish things up."

With a shudder, Nob grabs the bars, and with a hardly heard whisper sobs, "Say. You folks, you're not going to leave me in here now, are you?"

72. "This is truly the darkest peril of all." Galadriel says. "Elbereth protect thee! I have lore to assist thee -- remember it well, for Sauron is not the only power in this world, nor is he the greatest."

"Of all the Valar, the greatest in the art of hunting was Orome, whose horn has long echoed in Middle-earth, and whose hounds were feared by all evil creatures. Call upon him to ensnare one who is not easily caught...."

"Of all of the creatures who walked in Middle-earth, the wisest of all was Melian of Doriath. Call upon her wisdom to counter that which would deceive or bewitch thee, or those that enchant thy comrades."

"If you wish for advice: travel the north road to Rhosgobel and seek the aid of the Wizard Radagast. If he is there, he will aid you. To sustain you on your journey, I have given my servants lembas, the waybread of the elves. They will share it with you when the need arises."

"I will sing no songs of farewell at this hour, for I shall yet again greet you in Caras Galadon." It is over. You depart Lorien, heading into the Shadow.

73. The air smells faintly of stale pipeweed. "If you folk are lookin' for good pipeweed, try over at

Sharkey's Shipping. They've been buying all me best and most of me worst. There's not a shred of Longbottom Leaf to be had in Bree."

74. A note on the counter reads, "I apologize, good folk, for the inconvenience, but my supplies are a bit short. I've gone to my camp north of the Midgewater to restock before winter sets in completely.

Regards,  
Willa Bloom"

75. Seven Tribes for Seven Fathers of the Naugrim.

76. The blackness finally ends, but you can take no comfort from it. You find yourself in a dark throne room, complete with the symbol of an evil Eye. A black shadow falls upon you, and you find it difficult to breathe. A lone window shows a frightful vista; an ash covered plain, and a volcano belching magma and smoke.

"GIVE ME MY RING!" demands a voice sharp and terrible, and then you know no more...

77. This scroll was apparently written by Gandalf, for the script matches other things he has written. It describes his visit to Dol Guldur, and the research that was done in the library of Minas Tirith, that great city in the south in Gondor. "...the tales of the Black Book are grim indeed. Some say it belonged to the Witch-king of Angmar, but others say that it could only have been written by the Necromancer of Dol Guldur. Gardeleg Lord of Gorthad studied it thoroughly, and is said to have added many details on Moria which he learned from the orcs who



overran Moria after the fall of Durin's folk."

78. You realize where you are -- imprisoned in the lair of a barrow wight! Your companions are unconscious, but for the gentle rise and fall of their chests, they look as ones dead, decked in the finery of dead kings. Across their throats are long, naked, swords. A song like an incantation begins to rise:

"Cold be hand and heart and bone,  
And cold be sleep under stone:  
Never more to wake on stony bed,  
Never, till the Sun fails and the Moon is dead.

In the black wind the stars shall die.  
And still on gold here let them lie,  
Till the dark lord lifts his hand  
Over dead sea and withered land."

79. The dust on the floor shows that no one has disturbed the room in years. Your footprints are the first. "It may be that we are the first to enter this chamber since Balin sealed it." To the south, a huge statue, a troll carved of sturdy stone, glowers over the room.

80. With a sigh of relief, one of you notices an old bird's nest perched behind one troll's ear. No living troll would have such a decoration. These must then be the very three that were caught by Gandalf, quarreling over the right way to cook thirteen dwarves and a hobbit! Now they are nothing but unliving stone.

81. The great book seems to open at once to something of interest. "The Golden Wheel of Anor, a curious artifact once possessed by the dwarves of Khazad-dum, was said to wield some power over the

forces of evil. One tale that escaped Moria's destruction was that of Borin, son of Bruin, who used the wheel to entrap a powerful spirit of evil. It is stated that Borin and comrades entombed the spirit far from the Misty Mountains, near a remnant of the Old Forest.

82. The machine starts to rattle and spit and make foul noises. The steam reminds you of Gandalf's fireworks. The men get up with a start, and you realize you should get away before they get you. Crawling through a window, you safely escape into the night. There is a lot of screaming behind you, drowned out by the roar of the huge engine as something explodes.

83. This is what hobbits and humans would call a tavern, except that the occupants are somewhat more sedate. The minstrel Rathgil is playing a song of long ago, while the elves sip ale and listen attentively.

84. Look for the one you seek in Staddle.

85. The light in here is worse that you had first thought, otherwise you would have noticed that white charm hanging from a peg behind the counter.

86. The passageway goes on for a mile, or maybe a little more, and descends many flights of stairs, at least seven. After one last turn to the left, the corridor passes through a narrow door and into another hall. The air is quite warm here, even hot!

87. Well now, here's a bit of the unexpected. The nose is a bit weather-worn and the hat has seen better days, but this is most certainly

meant to look like old Gandalf himself. What an odd place to put a statue. Perhaps some troll took a liking to it and tried to take it home with him. On the other hand, perhaps there is more here than meets the eye?

88. "No one's supposed to know about that. Grimbosh killed the last person who even mentioned it. The big boss sent the witch out to find some half folk that was supposed to have heard tell of it. Personally, I think that's what they hope to find in the pit. Say, what are you gonna be doing with me? Great lords like yourselves wouldn't be thinking o' killing poor folk like me, would you now?"

89. All is black, all is darkness. One does not get a feeling of evil in this place. The only sound here is the echo of a great hammer striking an anvil, repeatedly.

Suddenly a voice strikes out of the darkness. "We are the dead." It is obviously a dwarven voice, of great power and majesty. "Long we strived to build the mansions of Khazad-dum. Our arms labored to carve the stone, and find the gems, and build our mansion. Now time has come, and the Enemy has struck against us, and the Naugrim are too few to fight, though we shall do so until the last of Mahal's children reaches the mansions of the dead."

"You have come into the domain of Durin, and you have used his artifacts. Therefore, you must do Durin's work, and make Durin's home ready to receive his children once again."

Suddenly, you are somewhere else.

90. The statue crumbles into dust

and a few odd, seven-sided stone blocks. The passageway is no longer blocked.

91. "When I was an adventurous young lad, I found this odd rock in the ruins atop old Weathertop. Old Rushdock the Healer, may he rest peaceably, told me it were a bit o'magic from the time when kings lived hereabouts. Mayhap you folk can use it in your travels?"

92. Erester's slender hands form a small circle. "The Golden Wheel," he intones in his clear voice, "was an artifact of Moria. The dwarves used it to lock the treasure vaults in the deepest deeps, wherein the greatest treasures of the dwarves were stored."

93. "Hobbits!" cries Mr. Butterbur. "Now what does that remind me of? And you say your name is Baggins? Baggins? There's something I should remember about that name. But one thing drives out another you know. It'll come back when I have time to think. Nob will make up your rooms. There's a blaze in the parlour and food will be along soon."

"Hi! Nob!" He shouts, "Nob! Where are you, you woolly-footed slow-coach." Turning back to you, he says, "If you've any ponies, I'll have Bob see to it that they are taken good care of."

94. Gandalf's letter continues on this second sheet, though it shows signs of having been read by many others.

All that is gold does not glitter,  
Not all those who wander are lost;  
The old that is strong does not wither,



Deep roots are not reached by the frost.

From ashes a fire shall be woken,  
A light from the shadows shall  
spring again;

Renewed shall be blade that was  
broken,

The crownless again shall be king.  
PPPS. I hope Butterbur sends this  
promptly. A worthy man, but his  
memory is like a lumber-room: thing  
wanted always buried. If he forgets, I  
shall roast him.

Fare Well!

Gandalf

95. The floor here is littered with  
rocks and debris. If anything is to  
be found here other than rocks,  
someone must dig for it. Samwise  
sighs heavily. "I've had me an ache  
to work in the dirt again, but I was  
hoping for a bit of sunshine and a  
cool breeze to go with it.

96. A few odd, seven-sided stone  
blocks, lie on the dust. An intriguing  
passageway beckons to the south.

97. The note tacked to the door  
reads, "If you've come in great  
need, I'm sorry to inconvenience  
you, but my herb supplies are a bit  
short. I've gone to my camp north of  
the Midgewater to restock before  
winter sets in completely.

Regards,  
Tim Thistlewool"

98. This flet contains the library of  
Lothlorien. On preserved mallorn  
leaves, delicate handwriting  
describes the triumphs and  
tragedies of elves and men during  
the long history of Middle-earth.

99. There are too few of you now.  
The Witch-king grabs the

Ringbearer, and takes him to Mor-  
dor. Sauron wins.

100. You find a scroll buried in the  
rubble.

The scroll falls apart due to its age,  
but putting it together like a puzzle,  
you manage to read the following:  
"I have discovered more... stolen by  
the orcs from Moria. The orcs have  
reopened an ancient place called  
Gorthad, near the Downs. It would  
appear that.... of Moria that items  
crafted by our ancestors.... by the  
orcs and their masters. Many of our  
treasures may be in this region....

"It is said that orcs have found the  
Golden Wheel, the most elusive of  
all the treasures of Durin. Its use is  
unclear, but it is said that words are  
recorded... the Black Book of Gor-  
thad. It is a foul name, hinting at  
great evils.

"I will scour the Barrow Downs for  
more clues, then I will head for  
Bree. This is a dangerous place;  
even the Rangers avoid it. I know  
enough..."

(Signed) Thuri

101. My Dear Mr. Oldenad: Work  
on the new mill goes well. As you  
can see by my last shipment, the  
lads have been able to double our  
output. I'm sure the quality of the  
work will improve soon too. Your fel-  
lows have been able to keep the  
local folk quiet, though they don't  
like it much. When can I expect next  
payment?

Sincerely, Lotho Sackville-Baggins  
Master of Bag End, Hobbiton

102. "Contemplate the mystery of  
eight:

A wizard watches a wolf's skull dry.  
While Orc slays dwarf and watches

him die.

A troll eats the man served up on  
his plate;  
and above the eagle soars high.

103. "Look for the one you seek in  
Combe."

104. The shop is nearly empty, its  
shelves bare of all but a few items.

105. The note tacked to the door  
reads:

"If you've come in great need, I'm  
sorry to inconvenience you, but my  
herb supplies are a bit short. I've  
gone to my camp deep in the  
Midgewater to restock before winter  
sets in completely. You may find me  
there for the next week or so.

Regards,  
Tim Thistlewool"

106. In this flet, an elven maid with  
soft black hair hums as she turns  
thread on a spinning wheel. She  
notices you and nods. "I am the  
seamstress Tinalin." she says. "I sit  
and weave and make new things.  
This cape, do you like it? (Y/N)"

107. A voice whispers. "From  
Thrór's cairn. WEST. SOUTH.  
EAST. SOUTH. EAST. NORTH."

108. Elrond casts the last  
shredded cloak aside. "Though you  
have accounted for but eight of the  
Nazgul, we can delay no longer.  
Against the Enemy's nine riders, I  
shall send forth nine walkers. Along  
with the Ringbearer and his com-  
panion, Gandalf will go, for this shall  
be his great task, and perhaps the  
end of his Labours. For the rest,  
they should represent the other Free  
Peoples of the World; Elves, Dwar-  
ves, and Men. Legolas shall be for  
the Elves and Gimli for the Dwarves.

For men, take with you Boromir, a  
valiant man of Minas Tirith in Gon-  
dor.

"Elf lords I could send with you, but  
they would only serve to draw the  
attention of the Enemy. I cannot  
force any of these valiant heroes to  
join you, therefore, chose those who  
may best aid you in your quest.

"Your path lies south of here,  
through Redhorn Pass and into the  
forest of Lothlorien. My folk have  
been instructed to give what aid they  
can, though some may still require a  
token in return. If my kinfolk ques-  
tion you, use my name as their  
answer. To Gandalf I give miruvore,  
a powerful cordial, to help you in  
cold weather. Use it wisely. And last-  
ly, I give you a single word. You will  
know when to use it. That word is  
"mellon".

109. Thickly woven strands of  
sticky, silken webbing block the exit.

110. The floor here is littered with  
rocks and debris. If anything is to be  
found here other than rocks, some-  
one must dig for it...

111. When the thick dust settles so  
that everyone can again see, you dis-  
cover that amongst the odd-shaped  
chunks of rubble are seven, seven-  
sided stone blocks. Each of the  
blocks is carved with the runes of  
the dwarf language, though even  
the most knowledgeable among you  
cannot decipher their meaning.

112. "Well now. Unless I am no  
judge of good foodstuffs, these fine  
bits of fungus are the same as the  
Scarlet Shelves that old Farmer Mag-  
got used to grow. Fine eating they  
are." Nevertheless, the other mem-



bers of your party seem less certain about your evaluation.

113. Noses wrinkle at the smell of dust and mildew. Though the walls are lined with tall, wide bookshelves, possibly rescued long ago from some ancient lord's manor, few are the books and scrolls to be found filling those shelves. The most common topic is "the History of Bree", whose shelves run a slim lead over "Cuisine of Bree", which in its own turn has but one or two more folios than the nearly bare shelf labelled "Everything Else".

114. "He's the orcs' leader. A powerful sorcerer he is. Knows magic that would turn your insides out he does!" His voice drops to a conspiratorial whisper. "We all hate him. If you look to extinguish his dark fire, take the stair near the Barrows to his lair. Don't forget to use the right passwords to foil his traps.

115. Thadred, fourth Cardolani lord of Amon Sul died of a broken heart on the eve of what would have been his wedding. His lady, Luthanna and all her handmaids had been killed but days before in an Orc attack as she rode southward to join Thadred in marriage. Those who entered the Lord's vault in later years would speak of hearing faint weeping and sobbing and of feeling an ache for loved one's lost or distant.

116. "Mr Frodo, sir!" Sam exclaims. Frodo turns to Sam, only slightly irritated with his friend. "Sam, we must get the Ring to Mount Doom at all costs."

"I know, Mr. Frodo, I know it, we

will. But there's something important we've forgotten, and it has to be said!"

"What is it Sam?"

See Paragraph #2 in the Addendum.

117. A note from Bilbo says: "must ask the Brandybucks about Old Forest." You put this down for a copy of something far more interesting, the Lay of Leithan, the song of Beren and Luthien. It says that Luthien danced by the shores of the river Esgaldil when the world was young, and some of the waters of Middle-earth still remember her. In places where the elves still dwell, her memory will stir the waters to a powerful defense, even against the mightiest of foes.

118. This flet is one of Lorien's guard posts, cunningly hidden in the tree branches. A tall strong elf, obviously one of the commanders of Lorien, looks at you and introduces himself as Celebrith, son of Dagnos.

119. Upon an altar, you see a large black tome, covered in thick leather binding. It is open, and a footstool at the base of the pedestal should allow even a hobbit to read it, though it is shrouded in a palpable feeling of Evil.

120. Pippin feels curiously attracted by the well. While the others busy themselves in the chamber, he creeps over to the edge of the well and peers over. A chill air seems to strike his face, rising from invisible depths. Moved by a sudden impulse, he gropes for a loose stone, and lets it drop. His heart beats many times before there is any sound. Then, far

below, as if the stone had fallen into deep water in some cavernous place, there came a plunk, very distant, but magnified and repeated in the hollow shaft.

121. Carved into the floor, in a large area free of dust, are the words "For Durin's Child, a sharp eye will show the way."

122. The ring of hammers falls silent as you enter. Dark evil faces, sweating in light of fiery forges glare at you menacingly. As one, the huge Druks drop their hammers, tongs, and bellows to take up the weapons that they have been forging.

123. "The Ringbearer has a dream. He sees a small brown bird wing its way to a great eagle's eyrie. Amid thunderclashes, the eagle flies to a great tower within a circle, sweeping down and bearing away a white-haired man. "Say !ANGMAR to the stone apart!" he cries.

124. The dwarven masons of old were true masters of stone, and though much of their skill has undoubtedly been lost through the ages, enough remained for Balin's folk to block up a secret door and make it appear as natural stone. So sturdy is the construction that it is impassable to all but the mightiest stone mason's tools.

125. You hear an answer to your cry, a song that echoes through the walls of the barrow:

"Old Tom Bombadil is a merry fellow,

Bright blue his jacket is and his boots are yellow,

None have caught him yet, for Tom, he is the master,

His songs are stronger songs, and his feet are faster.

Tom Bombadil appears. He begins to sing again:

"Get out you old Wight! Vanish in the Sunlight!

Shrivel like the cold mist, like the winds go wailing,

Out into the barren lands far beyond the mountains!

Come never here again! Leave your barrow empty!

Long and forgotten be, darker than the darkness,

Where gates stand forever shut, till the world is mended."

At these words, there is a long trailing shriek, fading away into an unguessable distance, and after that silence. You are free.

126. This flet is one of Lorien's guard posts, cunningly hidden in the tree branches. A tall strong elf, obviously one of the commanders of Lorien, looks at you and introduces himself as Malkir, son of Seregon.

127. From a tattered tome, you read "Moria, the Black Chasm, Khazad-dum in the tongue of Dwarves, was a great dwarven city deep beneath the Misty Mountains. Great stairs...."

128. "Then, of course, there is the blade Narsil, the sword once belonging to Elendil, mighty Numenorean king of Gondor in the south. Narsil was broken in four pieces when Isildur clove the Ring from Sauron's finger. When Isildur's Bane is at last discovered, the sword will be reforged anew and made whole. This may indeed be difficult, for over the course of centuries other small



pieces have disappeared from the sword; a broken piece of the blade, a wing-like crossguard, and a magnificent jewel from its hilt. Aragorn bears this sword."

129. Gharsh, the Orc overlord, eyes you warily. Durin's Axe lies hidden on a platform in the Hall of Mists. Speak the mighty words Flame of Udun to break the spell that holds it in place.

130. Weathertop, the southernmost of the Weather Hills near Bree was once the site of Amon Sul, an ancient fortress destroyed by the forces of the Witch-king. There are said to be crypts and caverns beneath its ruins, though not even the Rangers know the way to find them.

131. "Look! Someone has been here recently," Strider comments. "There are signs of a fight. The ground is scorched here, here, there -- and, what is this?" Stooping, he traces a rune freshly scribed on a flat rock that had escaped the fire. "G," he whispers, "Gandalf's personal signature. It may be that he has been here quite recently and was forced to defend himself. If only he had time to tell us more."

132. West of the Barrow Downs lies the last remnants of the Old Forest, that once stretched from the Western mountains to the Misty Mountains. This dark forest is home to many spirits of the world, both good and evil. Therin dwells the eldest, called Iarwain Ben-adar by the elves.

133. Rack upon rack of bottles line the walls. Most are surprisingly free

of dust and cobwebs. The vintage wines represent more than one Age of Middle-earth, samples of over a thousand vineyards. Some like Old Winwards take your mind back across the leagues to the Shire. Others, their names marked in languages unknown now amongst the folk of Middle-earth, no longer even evoke memories of the soil that warmed the roots of their vines, or of the people who first drank them. Even in their antiquity, none seem spoiled.

134. "A staff seemingly made of pure ice is said to be lost beneath the ruins northeast of Bree. The staff is said to have great powers over fire spirits, even those as powerful as the legendary Balrog."

135. As you enter, characters on the wall begin to glow until they are quite legible. The script is obviously Gandalf's. It reads: "I hope you find this. The evil ones have driven me underground for now. Do not tarry here, for they love the dark. Remember the name of Elbereth, for it has power over them. They are coming. I must flee deeper to escape them -- Gandalf."

136. You enter the gate of Caras Galadon, the city of the trees. No folk can you see, but there are many voices about you. In the distance, you hear the sound of singing falling from on high like soft rain upon the leaves. It is a wondrous place.

137. Elrond speaks. "Here my friends is the Ringbearer. Few have ever come hither through greater peril or on an errand more urgent.

There is much to be told and each should be heard. Let the Council of Elrond begin."

138. The dwarven runes on the floor here are incomprehensible.

139. Gharsh whines, "Tell the great troll statue a certain word. Tell it, 'ITHILDIN'."

140. The shining figure calls out, "Ai na vedui Dunadan! Mae govan-nen!" His speech and clear ringing voice leaves no doubt in your hearts: this is one of the Elven-folk. No others that dwelt in the wide world had voices so fair to hear.

"This is Glorfindel who dwells in the house of Elrond." Strider says.

141. The door appears to be locked.

142. As you enter, characters on the wall begin to glow until they are quite legible. The script is obviously Gandalf's. It reads: "I hope you find this. The evil ones have driven me underground for now. My spells will hold them, but not for long. Do not tarry here, for they love the dark. Remember the name of Elbereth, for it has power over them. What little aid I give you in two new names: !LUTHIEN summons aid over water, !MITHRANDIR over fire. Use them wisely. They come now and I must flee deeper ere I see the light of Arda once more. Gandalf."

143. A slender bridge of stone spans the black chasm in a single curving span of fifty feet. Beyond the fire to the west, hundreds of black figures swarm angrily. They brandish spears and scimitars which shine red as blood in the firelight. The rolling thunder of the drum-

beats, grows louder and louder -- doom, doom... doom, doom! Arrows begin falling around you. To the west, dark silhouettes of trolls place great slabs of stone across the fire. Yet, before they can cross a spasm of fear breaks like a wave against the companions of the Ring... the Balrog has come, wrapped in flame and darkness.

144. In the clear, ringing voice of the elven-folk, Glorfindel speaks. "I was sent from Rivendell to look for you. We feared you were in danger upon the Road."

"Then Gandalf has reached Rivendell?"

"No. He had not when I departed; but that was nine days ago. We heard news of your coming from Gildor and his people, whom you met beyond the Brandywine.

"It was I who left the elfstone upon Bridge over the Mitheithel when I drove off the servants of Sauron who held it. Yet I fear that even more that the Nine are near, both behind and ahead. Once the Black Riders find your trail upon the Road, they will ride after us like the wind."

145. The Black Book is a mighty tool of sorcery, yet it should not be handled by the weak of will. Also within it are dire secrets about Moria, which the dwarves call Khazad-dum. Fire is its bane.

146. The stone lid here is sealed tightly. It would be impossible to fit even a prybar into the cracks.

147. A ghost hovers here, noble in bearing, yet wearing a sadness deeper than any you have known. You sense no evil, but nevertheless,



a deep chill runs down your spines as whispers in hollow tones. "In life, I was Thadred, one of many Lords of Amon Sul who have ruled this place over the centuries. Long ago, I gave my heart to a maiden fair, Luthanna. Yet never was our love to be, for the servants of the Witch-king took her spirit where none can reach. Love! It slew me more surely than all the arrows of Angmar. I sat in a tower, with armies at my command. Through the Stone of Seeing, I could behold all that occurred in my domain, and beyond. I had the wealth of kings. But this meant nothing to me. I could not fight for Luthanna, I could not see Luthanna in the Stone, and all my wealth and power could not buy her back.

"Now, I watch over the dead. Though the dead cannot know love, my dead heart yet craves to know of love. None may pass until they give proof of a maiden's love."

148. After climbing a great height, you find yourself in a large hall, set amid the branches of the tallest malorn in Caras Galadon. On two chairs beneath the bole of the tree and canopied by living boughs sit Lord Celeborn and Lady Galadriel.

149. I am Boromir, son of Denethor, who is Steward over Gondor. I have come North seeking the answer to a dream which has plagued me. In that dream, I thought the eastern sky grew dark, and there was a growing thunder, but in the West a pale light lingered, and out of it I heard a voice, remote but clear, crying:

Seek for the Sword that was

broken:

In Imladris it dwells;  
There shall counsels be taken  
Stronger than Morgul spells.  
There shall be shown a token  
That Doom is near at hand,  
For Isildur's Bane shall waken,  
And the Halfling forth shall stand.

What is the Sword that was broken? What or who was Isildur's Bane?"

150. Deep beneath his tower on the downs, Gardelag lord of Gor-thad hid the glowing sword that his warriors had taken from the band of Orcish bandits returning from the sack of Khazad-dum.

151. Hidden within the fastness of the troll cave is an elven scroll. You don't know how it got here -- and you don't want to know. The scroll is battered and beaten, and mostly unreadable. The only surviving inscription refers to Rivendell: "Imladris's depths beyond vintages lie."

152. Greatest of the swords of Middle-earth is Anglachel, the Sword of the Dark Elf Eol. It was forged by Telchar of Nogrod, and was believed lost in the Fall of Gondolin. Yet the Black Blade escaped capture, and was taken to Moria as a reward by the dwarves who aided the Valar in the final battle against Morgoth. There it was wielded by Nain, son of Durin VI, until Durin's Bane drove the dwarves from Moria. It was taken by dwarves from the sack of Moria, but none know where it rests.

153. The wretched creature snarls "Tell the gray dwarves MORIA." Though, it may cost you greatly, you stand by your word and let it

scamper off into the darkness.

154. Your torchlight gleams dully off a rusty knife hanging on the red-brown rock wall near the sleeping figure. Without sharp eyes you might have missed it hanging there.

155. This is an old elven keep. However, the workmanship is clearly dwarven; obviously it dates back to the days in Eregion when the elven smiths and the dwarf lords of Moria formed a great (but now long sundered) friendship.

156. Upon the throne is a being that resembles a human sculpture made out of mud from a river bank. This is the mighty Withywindle, the spirit of the river. She says in a slow, deep voice: "I know of you and your quest. Yet who bids you to take lilies from my secret place? Show me a token, so I may understand."

157. "A staff seemingly made of pure ice is said to be lost in a cave within the Old Forest. The staff is said to have value against fire spirits, even those as powerful as the legendary Balrog."

158. "So." Smaug said, licking his lips (or the draconian equivalent). "You must indeed be a simpleton to think that something as trivial as an arrow could slay a dragon such as myself, regardless of its color. Now, I smell something familiar, a scent similar to one who stole my cup -- a relative, perhaps?"

159. In a happier age, the Elves of Eregion were mighty smiths, creators of many wondrous magical items. Chief amongst these smiths

was Celebrimbor. He created many rings of power, untainted by Sauron's corruption. One of these, called the Smith's Ring, was imbued with a fraction of Celebrimbor's own skill. Though Eregion fell and Celebrimbor died, his skill lived on this ring, passed down from smith to smith. At last it was carried into the Old Forest by Dunedain fleeing the great plague. Its owner died from an orc's arrow as he crossed the River Withywindle, and the Smith's Ring was never seen again.

160. A slender bridge of stone spans the black chasm in a single curving span of fifty feet. Beyond the fire to the west, hundreds of black figures swarm angrily. They brandish spears and scimitars which shine red as blood in the firelight. The rolling thunder of the drumbeats, grows louder and louder -- doom, doom... doom, doom! Arrows begin falling around you. To the west, dark silhouettes of trolls place great slabs of stone across the fire. Yet, before they can cross a spasm of fear breaks like a wave against the companions of the Ring... the Balrog has come, wrapped in flame and darkness.

"Fly! This is a foe beyond any of you!" Gandalf cries. Only the full power of a wizard might stand against it. Might.

161. "Though your task will be difficult, I feel that the right choice has been made here today." Elrond states. "Yet before the journey of the Ring can begin, we must know of the fate of the Black Riders, and learn more of the Enemy's plans. Therefore, gather the mightiest of



heroes and scout the land. Bring me proof of their destruction. Consider too that the lands around us may yield secrets and treasures to aid you in your journey. Range far, range wide, but return here once more."

162. My Dear Mr. Oldenad:

Tell your lads to let up on us. After all, it's their fault, not mine, that the wretched machine got broken. It would still be working if they had been about their tasks better. The local folk are getting a bit uppity too. Perhaps you can send a few more fellows to keep the peace. When can I expect my next payment?

Sincerely,

Lotho Sackville-Baggins, Master of Bag End, Hobbiton

163. The statue of the dwarf here seems out of place in such a grand hall, yet the nobility and strength of character depicted by the stonecarver's hands seem to radiate confidence and serenity. The stone murals upon the walls show an injured dwarf receiving the ministrations of a dwarven healer.

164. This passage seems to refer to the Shire. "Amonar, the younger son of Arveleg of Arthedain, took as his fief that lands west of the River Baranduin, and held them in the name of his brother, King Araphor, swearing an oath to avoid the kin-strife that had harmed the sons of Isildur. But there was little love between them, and Amonar honored his oath, when he chose to, late and with little support. But in the final battle, rebuked by his liege-lord, he was stirred to wild action, and he

and his guard were slain by the Witch-king. His dying words were an affirmation of his oath to the kings of Arnor for eternity. He was entombed in a cave overlooking his lands."

165. The black halls of Moria continue to ring with the shattering echoes of slamming doors. From outside, a noise of rending and crashing comes dully through the ponderous stone. It comes to you that the sounds tell of the destruction of the great holly trees that once flanked its western gate -- a pity, since the trees were beautiful and had stood so long. Whoever was its master and whatever its intent, the crashing boulders confirm that the way behind you is now sealed by the creature from the waters. The Fellowship's only paths lie ahead, into the depths of Moria.

166. After all that, all you find is an odd black key, and a crumbling scroll. As you unroll the scroll, you glimpse the two words "DURIN'S BANE" before it crumbles into dust.

167. Green vapours belch forth from the crevice, swirling and eddying about the chamber. A cold hollow voice echoes: "At last I am free to do my master's bidding once more!" The gas overwhelms you, and all is darkness...

168. A robust, but ruffled-looking hobbit stares back at you. "Pleased to me you. My name is Bushdock, Ned Bushdock. I hope you folk don't want me to go on no adventures, least not right aways. Only hobbits can fit where these folks and Rayf wanted me to go."

169. Shadowy figures startle you as you descend the steps into the dimly lit cellar. Yet, upon closer looks, they are nothing more than cleverly crafted statues of dwarves.

170. Long ago, the dwarves of Khazad-dum used this room to make steel. The fires have long since ebbed, leaving a forge as the only reminder of what was once here. You feel that all is not as it should be in this place. Dwarven runes decorate the forge.

171. Old bones, great empty jars and broken pots litter the floor of this gloomy old cave. "Surely this is a troll-hole, if ever there was one!" one of you comments. "Let us leave and get away, now that we know who made the path outside. We better get off it quick!"

Nonetheless, there is something hidden among the bones...

172. A chill settles on the party and the light flickers but does not fail. A hollow voice, half-heard yet fully clear, whispers. "I sense one of the folk of Bilbo here. Maybe even of his noble line."

"True, Ori." a second voice chimes in. "Yet they will have to prove themselves ere we tell them much." There are no creatures visible here, not even a ghost.

"If they don't survive the crossing," the first voice replies, "then they will be of no use to us at all my good Oin."

"Hmmp! I still say we need proof that they serve not the Shadow."

"Orcfeathers!"

"Oh shave your beard!"

The chill passes and you cast glances

amongst one another. Surely the oppressive darkness has begun to drive you mad.

Without warning the chill returns. "Words of Power are needed it's true and some words mean more than life to you. Yet one word alone means much to us, who did the Burglar befriend."

"That didn't rhyme! Tis terrible doggerel you make."

"Hush, I'm not done. Where was I. Ah ... 'Yet one word alone means much to us, who did the Burglar befriend. Um ... Seek it in a fireplace, to speak it and our sorrow end.' There, waggabeard, does that appease you?"

"Beware, I sense our master. We must return ere he finds us absent."

Once again, the chill passes and you are alone beneath the stone of Moria.

173. The sounds of your digging echo through the halls. The going is labourous, but you are obviously making headway.

174. The apparition of a great dwarf appears, rising in a vision of a smoke from the forge. The dwarves fall to their knees -- surely this must be Durin, father of all dwarves! "Find my axe!" he commands "Use it to destroy the Dark Lord!"

175. In the center of a swirling pool is a stone figure of a once proud eagle, standing silent on a solitary isle. Its wings have been shorn from its body, and its eyes are covered with mud. The water looks too swift to safely swim.

176. The narrow passage behind the hidden door goes on for nearly a



mile or so, continually rising up stairs until at last, it opens upon a larger chamber.

177. The statue of the dwarf here seems out of place in such a grand hall, yet the nobility and strength of character depicted by the stonecarver's hands seem to radiate confidence and serenity. The bas-relief stone murals depict the death of a dwarven hero, and then surprisingly, his return to life again at the hands of a healer. Great were the powers of the First Fathers! Yet even they could not prevent their own deaths. Return to life was granted by the Valar only in times of greatest need and only for the greatest heroes of their Age. An equally great sacrifice was often required of the being who was granted life again.

178. The barrier shatters, fragments of stone flying in all directions to reveal a small opening into a dark passageway beyond. One large stone remains. Carved into it is a message: "Ask a question of the creator of the Naugrim ere you pass beyond."

179. Tom's wife, the beautiful Goldberry, is here. She is lying in bed, ill. Beside her, a blackened willow leaf floats in a bowl of stinking water. "My lilies..." she whispers. "My special pool lies south of this house. Please... bring me lilies. Take this token and whatever you may need from this house." She offers you her token, a golden leaf pasted against oak bark.

180. A statue of a dwarven craftsman stands here, his arm raised in the air, poised to deliver a

skilled blow to some object on his work table.

181. Your feet disturb a deep dust on the floor, and you stumble among things lying in the doorway whose shapes you cannot, at first, make out. A table in the middle of the room, a great oblong block of white stone, is carved with dwarf-runes, deeply graven. "It's like a tomb." one of you comments. Brushing aside the dust, you read 'BALIN, SON OF FUNDIN, LORD OF MORIA'. "He is dead, then." another of you comments. "I feared it was so."

Upon closer examination, the room reveals its secrets. "This is 'Mazarbul,' the Hall of Records of old. We have come too high. We are on the seventh level." To the east, a small passageway opens upon a stair that leads sharply down. All around you are the signs of ancient battle -- broken swords and axeheads, cloven shields and helms. Whatever was once here is now gone and plundered.

182. You have entered the library of Bag End. There are many books of hobbit lore, as well as several volumes of elven lore from Rivendell. You loathe the idea of Lotho fingering Bilbo's beloved books, but somehow doubt that Lotho Pimple has the imagination or curiosity to ever look at them.

183. The air in this mighty hall is hot, very hot. The great hall is lit with a fierce, fiery red light. Down its center stalk a paired row of towering columns. They are carved like the boles of mighty trees whose

boughs uphold the rough with branching tracery of stone. At the base of two of the columns, a great fiery fissure has opened. Flames crackle and dance from its depths. You have come upon the eastern end of the great hall. Hopefully, the fire lies between you and your pursuit.

184. Not since the days of Angband has the world known such cold. Ages ago, an evil spirit entered the Misty Mountains and begrudged all creatures who travelled on his slopes, for it viewed the mountains as its own personal property. And as the ages passed, the spirit of Caradhas grew colder and colder, and it begrudged all warmth, and plotted to destroy it. And so the spirit Caradhas captured some of the warmth of spring, in the form of a bird, and imprisoned it in a cage of ice. Since then, the mountains have been subject to the unchallenged will of Caradhas, and its malice has grown as great as its might. This cave is the dwelling place of cruel Caradhas, spirit of the Redhorn; imprisoned in a pack of ice is the bird of spring. The great coldness seems shocked that anyone would dare challenge it. "Fool!" it hisses like blowing snow rolling upon ice. "Dare you to challenge the power of the winterchill?" It howls like a blizzard. "First you climb my slopes, now you invade my home? Die!" the voice growls like breaking ice.

185. Though nothing here would indicate the presence of evil, an overwhelming dread grips you, nearly forming itself into abject terror.

186. With resounding splashes,

each member of the Fellowship strikes the surface of the dark swirling waters below. Darkness closes over you and consciousness fades.

187. You have come to the site of a recent battlefield. Many orcs lie dead, but the elves who fought here were all slain -- save one.

"The orcs have an encampment... swamp." The elf is clearly dying from many wounds; nothing can save his life. "They must be killed... before they can set up a camp. Unless you do so now... the quest might never cross the...."

With that, the elf gives his last breath.

188. On this piece of grass a young elf maid sits. She is not frightened of you, but your presence has not changed her melancholy demeanor. "I sit in the shadows," she says, "and I think of the Great Shadow to come. Lorien is doomed. The Shadow has won."

189. "And if I were after the Ring, I could have it -- NOW!"

Standing up, Strider seems to grow taller. "I am the real Strider. I am Aragorn, son of Arathorn; and if by life or by death I can save you, I will." And so saying, he draws out a sword that had remained hidden until now in the folds of his travel stained cloak. The blade had been broken off about a foot below the hilt, its hilt lacked a gem, and one of the wing shaped cross guards was missing. "Not much use, is it? But the time is near when it shall be reforged anew."

"A light from the shadows shall spring;



Renewed shall be blade that was broken,

The crownless again shall be king."

190. In the bottom of Grimbosh's chest is a scroll. You read it carefully:

"I am interested in several matters in your area. I understand that the Golden Wheel may be near; it must be obtained. Any weapon of such power will be useful against my Enemy, not to mention essential in finding Durin's Axe.

"As for the voices in the stone circles that you reported, I am also interested in that. Try dropping items deliberately in the circle and record the voices that you hear. It may provide clues to the halls of Khazad-dum, which I have not visited since before the coming of Durin's Bane.

"Your obedience is essential. Do not make enemies. As for that other matter, \*SHE\* is handling that. Keep your ears open, but do not meddle with it unless it comes to your doorstep. The use of force may attract the Nine Riders, and They must be avoided at all costs!

"I am pleased with your work to date. Tell Oldenad not to bother me with non-essentials; the shipping company is only a matter of minor amusement to me, of little consequence in my overall plans." ---S

The scroll is emblazoned with the symbol of a White Hand.

191. The elf lifts himself painfully, and begins his tale.

"A few weeks ago, I had strange dreams of a glowing bird trapped in a cage of ice. Everywhere around it was ice. It was obvious the bird was trapped, and needed my help."

He groans, and then continues.

"The dreams did not stop, so I sought the guidance of Galadriel. She brought me to her Mirror and we saw a secret passageway in the eastern part of the Redhorn Pass. We saw a huge monster, made of ice, with the bird from my dreams imprisoned in ice. The ice monster seemed to draw strength from the bird, which it used to increase the power of the winters in the mountains.

"I immediately asked Galadriel to give me permission to battle this monster, but she refused, saying that no elf of Lorien was destined to prevail against it. The dreams did not come again, but still I could not forget this. So I left, alone, for the Redhorn. There I was attacked by orcs and injured, and so I came back to Lorien."

"If the orcs of the Misty Mountains have sealed Redhorn Pass, then both Rivendell and Lorien are in peril. If the spirit of Caradhas, as Galadriel has named this monster, grows stronger, then eventually it will bring the cold of Morgoth upon us all. It must be defeated. Redhorn Pass must be freed."

192. Though your own light is dim and feeble, countless facets in the sparkling walls reflect and intensify its light until it seems you stand in bright daylight. Mithril! Here, countless years ago, the dwarves of Moria delved for the precious metal. And here, too, did they unleash Durin's Bane.

193. Oin's spectral voice whispers. "From Dwil's cairn. WEST. NORTH. EAST. NORTH. EAST. NORTH."

194. In the section marked Other, you find the following entry in a book entitled "Hobbit Life in Bree." Weathertop, the southernmost of the Weather Hills near Bree was once the site of Amon Sul, an ancient fortress destroyed by the forces of the Witch-king. There are said to be crypts and caverns beneath its ruins, though they were sealed by the Witch-king of Angmar, and only the use of the same magic word that he used to seal the caverns can counter his spell. There are rumored to be other entrances into the caverns within the ruins of Weathertop, but none of Bree has ever confirmed this. One notable feature of Weathertop is the Lonely Stone, believed to have been placed by the survivors of Witch-king as a burial marker to honor the dead slain by the Witch-king in those ancient wars.

The Stone Alone was honored in a prophecy made by the famed Seer Malbeth:

When Isildur's Doom Awake,  
And its lost bearer Dreams,  
Then the Stone Alone shall shake,  
To find a Broken Wing.

Reforged shall be a shattered sword

The hope of the Dunedain;  
The weak shall overthrow the Lord  
Destroyed shall be the Bane.

A scribbled footnote says: "As usual with Malbeth's prophecies, no one can truly understand a word of them."

195. Six statues of dwarven warriors stand guard here. They look like they could speak, but then what would you say in return? Neverthe-

less, deep inside, you feel a disquietness. There is something more to these finely crafted statues than just stone. Could it have something to do with the dark discolorations on the warriors' weapons?

196. The brown bird spreads its wings. For a moment, you have the impression of a face; like Gandalf's, maybe a bit younger. A voice comes from the bird, speaking in the Common Tongue:

"If you have not found the elves, seek them at night on the roads leading to Green Hill Country. Ask them about Elbereth, for her name has the power to protect you, as will the name of Luthien. But that one you will not learn there."

"The Old Forest is long and hard and dangerous, but the Enemy will not follow you there. Seek the Master of the Forest. Call for help in dire need."

"Gandalf! Gandalf!" Then the bird is gone.

197. The air seems to shatter around you as a hollow voice shrieks in anger! Dark forms shamble from the shadows as the air temperature continues to drop. Evil hangs in the air like smoke. Cold chuckling voices murmur of death, darkness, and doom.

198. "Athelwyn!" you cry, and the final note echoes through the chamber. But it is no use. She is gone. "We must make certain her sacrifice was not in vain." you say, holding back the tears.

199. The scroll is dated a hundred years ago and says: "The fortress of Dol Guldur is ten levels tall, from its



deepest pit, to its tallest tower. Within its fortress are many orcs, and dark magicks, but its most terrifying occupant is the Necromancer, who is indeed Sauron of Mordor, given new shape again. I urge the White Council to press for an assault; it is to be hoped that the revelation will make Saruman less intractable." The scroll is signed "G", obviously the symbol of Gandalf.

200. The one standing alone is Gloin, an old king of Durin's folk. The others are dwarven warriors, probably heroes, though you cannot put a name to their faces. Deep inside, you feel a disquietness. There is something more that you should remember about such finely crafted statues. Could it have something to do with the dark discolorations on the warriors' weapons.

201. As the grey mists and your heads clear, you find yourselves in a dark columned chamber. The means by which you came is not apparent. Nor is there any obvious way to go back the way you came. Meanwhile, dark passages beckon from all directions.

202. Oin's spectral voice whispers. "From Buri's cairn. WEST. SOUTH. EAST. SOUTH. EAST. NORTH. WEST."

203. Here in the nitre-coated crypt wall, the dust collects upon an empty stone shelf. The carvings beneath indicate that this bier has been reserved for Pelissar, a Prince of the Dunedain.

204. As you enter, characters on the wall begin to glow until they are quite legible. The script is obviously

Gandalf's. It reads: "I hope you find this. The evil ones have driven me underground for now. My spells will hold them, but not for long. Do not tarry here, for they love the dark. Remember the name of Elbereth, for it has power over them. What little aid I give you is a new name !LUTHIEN, which summons aid over water. Use it wisely. They come now and I must flee deeper ere I see the light of Arda once more. Gandalf.

205. The old man rifles through items on the shelf. "Aha!" He cackles with joy. "Take what I give you to my nephew Nob. I'm certain your gift was his idea. And take this for yourselves now."

206. Some in your party are more affected than others. Standing apart, they gaze awestruck at the wonder of the Mithril ore. All other concerns seem trivial in this great and wonderful place.

207. With the dirt and rubble brushed aside, deep runes can be read in the rock floor. The simple characters state: "With the Sign of Seven, Durin's Axe may be regained."

208. The dark form that is crossing the narrow bridge is recognizable as Durin's Bane, the slayer of Durin VI. It was this creature that drove the dwarves from Moria, and has haunted the memory of all dwarves ever since. You are doomed.

209. The great hall is dark. Down its center stalk a paired row of towering columns. They are carved like the boles of mighty trees whose boughs uphold the roof with a branching tracery of stone. At the

base of two of the columns, a great fissure has opened. Lazy plumes of smoke float gently upwards to lose themselves in the darkness.

210. This huge doorway has a swan shaped keyhole, about which the word "FINARFIN" is written in elven script.

211. After all that, all you find is a crumbling skull. The scroll has two words carved into it. "DURIN'S BANE." As you handle the ancient bone, it crumbles into dusty fragments.

212. Bilbo gets up from his chair with a start! "There was something that I desperately needed to write -- I hope I'm not too late!"

See Paragraph #1 in the Addendum.

213. Haldir removes the blindfolds. "You have come to Cerin Amroth, in ancient times the heart of our realm. Here ever blooms the winter flowers in the unfading grass: the yellow elanor, the pale niphredil. Follow the stream to Galadriel.

214. The barrier shatters, fragments of stone flying in all directions to reveal a small opening into a dark passageway beyond. One large stone remains. Carved into it is a message: "Ask of the number of dwarven fathers."

215. The sounds of your digging echo through the halls. With a last, mighty blow, a crawlspace is cleared at the top of the debris pile, large enough even for a big man to squirm through.

216. Tom Bombadil will go no further. He advises you to seek an old inn in Bree named the Prancing

Pony, whose innkeeper is named Barliman Butterbur. From there, he tells you, you are on your own. "Be bold, but wary! Keep up your merry hearts, and ride to meet your fortune!"

You beg Tom to come with you, at least as far as the inn, and drink once more with you, but he laughs and refuses, saying:

"Tom's country ends here; he will not pass the borders. Tom has his house to mind, and Goldberry is waiting!"

Then he turns, tosses up his hat, and departs, his song fading into the distance behind you.

217. Once, Mirkwood was known as Greenwood the Great. Then Sauron the Enemy built his great tower of Dol Guldur in the south end of the forest, and slowly corrupted it, so it became known as Mirkwood, a dwelling place of evil things. His dungeons were corrupted by Sauron's magic, so that even when he wasn't there, the prisoners would be tormented by his presence.

A more recent scrawl says: Only two creatures are known to have entered Dol Guldur and escaped, through a secret entrance. The first is the wizard known as Gandalf the Grey. The second is the creature Smeagol, now known as Gollum.

218. Hidden here in the dancing shadows, you find a great stone chest, worked with runes and carved with intricate, interwoven designs.

219. A chill settles on the party and the light flickers but does not fail. A



hollow voice, half-heard yet fully clear, whispers. "I sense one of the folk of Bilbo here. Maybe even of his noble line."

"True, Ori." a second voice chimes in. "Yet they will have to prove themselves ere we tell them much." There are no creatures visible here, not even a ghost.

"If they don't survive the crossing," the first voice replies, "then they will be of no use to us at all, my good Oin."

"Hmmp! I still say we need proof that they serve not the Shadow."

"Orcfeathers!"

"Oh, shave your beard!"

The chill passes and you cast glances amongst one another. Surely the oppressive darkness has begun to drive you mad.

Without warning the chill returns. "'Seek to end our plight, whether day or night, in the seventh deep, where the spirits sleep.' There, wagglebeard, does that appease you?"

"Beware, I sense our master. We must return ere he finds us absent."

Once again, the chill passes and you are alone beneath the stone of Moria.

220. After all that, all you find is a crumbling skull. The scroll has one word carved into it: "MORIA." As you handle the ancient bone, it crumbles into dusty fragments.

221. You quickly climb down the handholds to the lower level.

222. "Thieves!" a booming voice commands. The chamber seems empty, except for a pair of stone wings; but the voice is that of a

dragon. "Touch my hoard and I shall curse thee for eternity! Come closer and I shall make this chamber your funeral pyre!"

223. The troll who stands here is a giant, even amongst its own kind. Powerful muscles ripple beneath its scaled skin. In one massive hand, it clutches a small brown bird. "Gandalf! Gandalf!" the bird cries out. As the behemoth troll stuffs the bird into its filthy satchel and reaches for its massive war club, the bird seems to say: "Gandalf, it's I..." only to be cut off by the muffling leather. Twirling its club like a baton, the monster advances, gurgling in what it might consider a chuckle.

224. How odd. This should be a dangerous climb, as the sides of this pit could collapse at any time, but you've never felt safer, more secure. You see what caused the bright gleam -- it is a gem, as big and as beautiful as you have ever seen. It is a blue sapphire, and in its center, an image of a golden eagle can be seen.

"The Eagles of the North never had a chance to thank Bilbo for his part in the death of our enemy, the dragon Smaug." a voice from the gem says. "We offer this as a gift to his people, the hobbits, on whom the fate of Middle-earth rests. We will come to your aid in a time of dire need -- but only when the need is uttermost. Only one of Bilbo's people can summon us; this is our gift to them. We hope the time never arises where you will need to use the Gem of Eagles, the Eye of Manwe."

225. The book tells of the grim last

moments of Balin's Folk. Oin was taken by the Watcher in the Water. Loni and several others fell attempting the East Gate. "We cannot get out!" the writer despairs. "The end comes... Drums, drums in the deep. They are coming!" Then there is nothing more.

226. In the distance, you hear angry words -- it's a Black Rider, arguing with the man who had been so rude to you before. The Black Rider lifts his sword, and the death scream is terrible to hear. Fortunately, the Black Rider rides away, but who knows where it might be lurking?

227. A hobbit-sized figure is sitting on the throne, looking at you with mock cheerfulness. It is Frodo! -- but not the Frodo that you know. He has become a wraith, a shadow under the power of the Dark Lord of Mordor.

"Greetings my friends. Don't look so alarmed, I understand everything now. The truth. Gandalf has deceived us all. He never cared for Bilbo. He never cared for me, or the Shire. No one cares for the Bagginses except the Ring, and Sauron made the Ring. Only Sauron cares for the Shire -- he made the Ring to help us all. It should never have been stolen from him in the first place; even the elves acknowledge that it is his property, and it is our hobbitish obligation to return stolen goods, not try to destroy them. Gandalf wanted to destroy it. It's Gandalf who's evil, not the Dark Lord." Foolishly, you try to dissuade your former friend from the cause of Sauron. "The enemies of Mordor

must die!" the wraith-Frodo cries, and he attacks you.

228. The mallorn tree is surprisingly easy to climb; its boughs are strong and sturdy. No wonder the dwellers of Caras Galadon built their homes in the trees, you think to yourself as you carefully survey the area.

229. It is a long hard match. Eventually, you force your opponent to the ground, and hold his shoulders there. Belegcarn grins: "You are indeed mighty! It has been long since I had such a contest. May your strength endure for all your days."

230. A handsome, tall, young elf sleeps upon the ground. As you approach, he awakens and smiles. "Members of the Quest! I just had the oddest dream. In it, I saw the East grow dark until the blackness was absolute, and the blackness spread until it overwhelmed Lorien. All seemed lost, but suddenly a light came from the west and told me that you would come soon. It gave me a riddle to tell you. Converse with me further, and I shall tell it."

231. The creature that approaches is a Balrog, a spirit of great and ancient evil. Eons ago, they were corrupted by the Dark Lord, Morgoth, into the service of evil, and Morgoth made them his fiercest warriors, and gave them great power. Only a wizard, using the full power of his staff, might defeat this monster; either a wizard, or a relic of a greater power.

232. The dwarves among you forget the recent misfortunes that have befallen the Fellowship and get very



excited by the sight of the stone. "This pillar marks the place where Durin first looked into the Mirror-mere. Let us look ourselves, ere we go!"

233. This is the council chamber of Elrond. Upon the dais there are many chairs; this hall is used by Elrond to discuss matters of great importance.

234. Erebor strokes his chin in concentration. "Of course, there are the tales of Trollslayer, a weapon of great power said to have been buried atop the Hill of Teeth above Rivendell by the mighty elf Lord Gil-galad himself."

235. Gazing around, you spot a huge mallorn to the west. Surely that must be the home of Galadriel and Celeborn. To the east, you spot the great river Anduin, and beyond it a dark mass of trees. That must be the forest of Mirkwood. A black cloud lies across it; that must be Dol Guldur, the northern citadel of the Dark Lord.

236. "This should be the turn of Aragorn, son of Arathorn," says Elrond. "But alas, he could not be with us. The Sword that was Broken is Narsil, the sword of Elendil. It was broken in battle against the Enemy long ago, and its pieces were lost long ago. They must be found so the sword may be reforged."

"Isildur's Bane is the One Ring, the Ring of Sauron. It was found by the halfling Bilbo, whom we honor here today. The Ring is our greatest peril, and perhaps our only hope. Of these matters, Gandalf has much to say..."

237. The book continues on an unsullied page. "Lest it fall into evil hands, we took Durin's mighty Axe and hid it where few would find it, protected by many traps and guardians. So well did we disguise it, that only by means of Queen Galadriel's Token would one find it again. This token we cast into the shaft of Durin's chimney."

238. A note attached to the crate says:

"I, Lotho Sackville-Baggins, Boss of the Shire, hereby agree to provide in perpetuity, to the Sharkey Shipping Company, the best pipeweed that the Shire can grow, in exchange for machinery and able Big Folk to assist me in the expansion of my improvements to the Shire. (Signed) Lotho-Sackville Baggins."

239. On the floor of this place is a skeleton, a man who died within this barrow many years ago. He is covered in rags; even a cursory glance can tell that he was not a prince or a soldier. A tomb robber, perhaps? If so, one can scarcely imagine a worse choice of tombs to plunder. His only gain was a gem, still encased by his tightly clenched hand, but he did not live to take it out of here.

240. The scroll is dated a hundred years ago and says: "The fortress of Dol Guldur is well-guarded. It would be folly to try to assault it without the advantage of surprise, but sentries east of Dol Guldur make this impossible -- except for the forest labyrinth south of Dol Guldur. There are many spiders and monsters in the maze (it was obviously built as a place to

torment his prisoners, but I have made a secret exit in the eastern face of the maze below the Lawn of Statues). Through this exit, we can avoid the sentries." The scroll is signed "G", obviously the symbol of Gandalf.

241. "The last guardian must be summoned by name ..."

242. The scroll is dated a hundred years ago and says: "The fortress of Dol Guldur is thirteen levels tall, from its deepest pit, to its tallest tower. Within its fortress are many orcs, and dark magicks, but its most terrifying occupant is the Necromancer, who is indeed the Witch-king of Angmar, given new shape again. I urge the White Council to press for an assault; it is to be hoped that the revelation will make Saruman less intractable." The scroll is signed "G", obviously the symbol of Gandalf.

243. The waterfall holds special meaning for Legolas. He tells the story of Nimrodel and Amroth, two elves who loved each other deeply. "When dwarves awoke the evil within the Mountains, many elves fled Lothlorien. And Amroth waited for her to come to the elf-havens in the South, but Nimrodel was lost in the White Mountains, and was never seen again. And yet this waterfall remembers her, for if you listen very carefully to it, you can hear her voice, singing, in the sound of the cascade."

244. The Nazgul withers. You have a feeling he is not quite dead; he has merely abandoned this form, travelling shapeless and disgraced to Mordor. A thin but terrifying voice

says: "The hour of Sauron approaches soon! Thy doom draws nigh!"

245. "All right!" the man breaks into sobs. "You know the truth about poor, poor..." he struggles to compose himself, and doesn't do a very good job. After a few minutes, he manages to continue: "He was looking into what happened to Nob Appledore, and he went to that place, and nosed around. And they killed him! I saw it! But you mustn't tell anyone. They'll kill us all!"

246. You race around the hill eight times. It is grueling, even to elves as seemingly tireless as Legolas and Bragolhir. Legolas wins -- barely. "Truly Nessa herself could not have given a greater effort." Bragolhir pants. "May the Valar bless thee."

247. Earendil's star is the light of the Silmaril taken from the Iron Crown of Morgoth, the Great Enemy, by the human hero Beren One-Hand. The Silmaril was taken to the West by the sailor Earendil, who pleaded to the Valar for help against Morgoth. The Silmaril was placed in a ship by the Valar, and hallowed, and Earendil was made captain of the vessel. So late in the evening and early in the morning, the Star of Earendil can be seen, a symbol of the downfall of evil. So great is the power of the star that its reflection is sometimes captured in magical pools hallowed to Ulmo, the Vala of water who kept his friendship to elf and man even in the time of exile. An empty vessel, filled with such water, will shine with the light of the star.



248. Galadriel continues: "Take any of my commanders, even the Lord Celeborn. There is time to return to Rivendell if you are quick, and gather aid from Elrond. Also, I give you an option of great power and peril..."

"On the west wall of this cleft, you will find an entrance. This leads to an underground area I sealed long ago. It connected to Moria, but when Durin's Bane stirred, other evils also awakened. I was forced to close that ancient entrance.

"Within its caverns are great dangers, but also great treasures of wisdom and power. Few would dare it, fewer still have the power to try. Only in such desperate times as these would I offer the key to anyone. Take it if you wish this peril. If you succeed, you may find a way to save the Quest of the Ring!"

249. "Greetings visitors. I am Linwen," a beautiful elven voice says in greeting. She turns to you and says: "Soon I will depart, and either flee the Shadow and the Enemy, or die. What matter most troubles thy heart?"

250. There are many damaged pages then one reads briefly, "By Mahal, who created the Naugrim, I..."

251. An elf is firing arrows into a target. He looks at you, and says: "I am Urthel. Welcome, strangers, to Caras Galadon, the heart of elven-  
dom in Middle-earth. May the stars shine on your faces."

Urthel is a cordial and friendly fellow, and you discuss many things. Conversation turns to his archery practise, as you admire the skill with

which he placed arrows into the target. Urthel is pleased by the compliment. He decides to offer you his assistance.

"I know that you are on a dangerous quest. I am considered a good archer, and an even better teacher. I can teach one of you the art of the bow, if you have the time." Do you accept Urthel's offer? (Y/N)

252. "You see before you a large dark pool of water. In the center of the pool are three extremely life-like granite statues, of what appear to be humans in heavy robes. Carefully aiming your light at where their faces should be, you see a look of mixed surprise and horror. The water itself is still and very black."

253. A note says: "This is Galadriel's token. It is a symbol of the friendship of the Eldar and the Naugrim. Two of these were made long ago by Queen Galadriel to King Durin when he helped her escape from Sauron during ancient wars. Only one other token is known to exist, in Moria. This token is used as one of the safeguards to prevent Durin's axe from falling into the hands of our enemies. The other is the Golden Wheel. Only with these items can Durin's Axe be regained."

254. To your horror, you recognize the dark shape that is crossing the chasm, a shape from the nightmares of all elves -- a Balrog of Morgoth. During the wars of the First Age of Middle-earth, many elven heroes died at the hands of these demonic creatures: Fingon, Ecthelion, even the great Fearnor himself. Of all of the elf-banes of

Middle-earth, only Sauron himself is more deadly. You are doomed.

255. This is the Hall of the First Father, the heart of dwarven kind on earth. To your wonder, the orcs have not marred these crypts, as is typical with their kind. There are many stone sarcophagi here, more than you have ever seen before. They are covered in ancient inscriptions, written in the secret dwarven tongue.

"This is no tomb." Gimli draws your attention to a stone marker. "In time of great need, the tool of Durin will show the way..." he reads. "Alas, I know not of this marker or its meaning. It was not spoken of in the legends that survived the fall of Khazad-dum. It is clearly a barrier of sorts, but to where?"

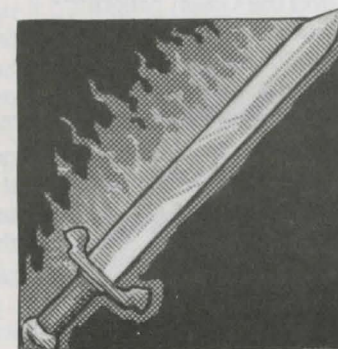
256. Well now, here's a bit of the unexpected. The nose is a bit weatherworn and the robe has seen better days, but this is most certainly meant to look like the wizard Saruman himself. What an odd place to put a statue. Perhaps there is more here than meets the eye?

257. Carefully smoothing out the crinkled, ale-stained pages of the ledger scroll, you make out barely literate writing. The word "OR-THANC" has been written in, along with yesterday's date. Both have been crossed out. Below them, the word "ISENGARD" stands out on the page.

258. In a bold hand, the following is set forth: "Galadriel has extended her influence to include the pass high above Lothlorien. Even the spirit of Caradhas now bends his will to hers, allowing safe passage

throughout the year. To call upon the Lady's power, simply speak her name to the spirit."

259. Many are the treasures within Khazad-dum. Within its labyrinthine layers are gold, silver, and some of the mightiest weapons ever forged. While it is probable that the orcs have despoiled most of the wealth, it is unlikely that they have uncovered every hiding place of the cunning dwarves.







# BIOGRAPHIES

## ABOUT THE AUTHOR

J.R.R. Tolkien was born in South Africa in 1892. He moved to England in 1896, and attended Oxford University, where he later served as a professor of philology, specializing in the study of Old and Middle English dialects. His essay "Beowulf -- the Monsters and the Critics" (1936), an attack on scholars who failed to see Beowulf as a literary work meant to be enjoyment enjoyed (rather than a text for linguistic discussion), is still considered to be one of the most important essays in the history of Old English criticism; he also provided an early translation of the Middle English poem "Sir Gawain and the Green Knight". Tolkien's love of fantasy literature led him to create his own works, based in a fantasy universe called Middle-Earth. He began writing the "Book of Lost Tales" in 1917; this book later became the basis for the posthumously published "Silmarillion". "The Book of Lost Tales" developed not only from Tolkien's love of literature but of language; it was written in

Tolkien's imaginary elvish language, and Tolkien felt he had to write stories in which his language had a logical place. Tolkien used Middle-earth as the setting for his first fantasy book "The Hobbit". This children's fantasy, which was released in 1937, became an instant classic and left readers wanting a sequel.

For over ten years, Tolkien worked on this sequel, "The Lord of the Rings", which was published in three volumes between 1954 and 1956. They were very well received, but it wasn't until the mid-1960s that Tolkien's universe captured public attention when "Lord of the Rings" was released in paperback. Tolkien's work generated a cult following and numerous (perhaps too numerous) imitators; certainly fantasy literature, which boomed during the 1970s, owes an unpayable debt to Tolkien for popularizing the genre. It was this fantasy boom that inspired the creation of fantasy role-playing games, and the computer role-playing games which followed.

After he retired from teaching in 1959, Tolkien spent the remainder of his life working on

the "Silmarillion", a cycle of the complex myths that lay behind Middle-earth which he started in 1917 with "The Book of Lost Tales." When Tolkien died in 1973, the task of compiling and publishing the Silmarillion was placed in the hands of Tolkien's son, Christopher, who published them in 1977. An animated motion picture of the first half of Tolkien's saga appeared in 1978; there have also been televised animated cartoons, comic books, computer games, role-playing games, and even a Harvard Lampoon parody based on Tolkien's masterwork. Tolkien was a devout Roman Catholic; his religious influences, though interpreted through his love of fantasy, are felt throughout the Silmarillion and the Lord of the Rings. Tolkien was a member of a select society of Oxford dons known as the Inklings; they included Tolkien's close friend C.S. Lewis, whom Tolkien helped convert to Christianity. Lewis later became one of the great popular theologians of the 20th Century, as well as the author of the acclaimed Chronicles of Narnia. Tolkien was extremely proud of his German heritage, though in 1938 he refused to allow the Hobbit to be translated into German when the publisher requested that he sign a release form stating that he was "Aryan".

Tolkien's love of "escapist" fantasy was unabashed and un-

apologetic; his essay "On Faerie Stories" remains the most cogent defense of the genre. While some literary critics failed to understand the appeal of Tolkien's sagas, he found many admirers, including Dorothy Sayers, Ursula K. LeGuin, and W.H. Auden. And, of course, millions of fans. The Hobbit and the Lord of the Rings remain on the Top Ten list of all-time best sellers. It can already be said that his work has stood the test of time. He will almost certainly be remembered as one of the most important writers of the 20th Century, and its greatest fantasist.

(For more details on Tolkien's life, the reader is directed to Humphrey Carpenter's biography, entitled "Tolkien".)

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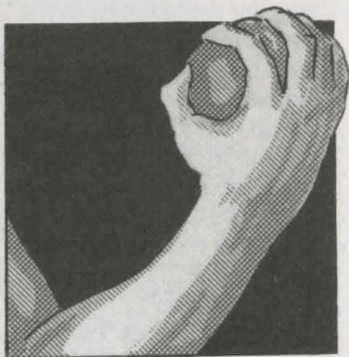
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#### **Manual Design**

VINCE DeNARDO

Paul Jaquays would like to  
thank Rick Britton, Terry Am-  
thor, and Kevin Barrett of Iron  
Crown Enterprises for their as-  
sistance.



# STAR TREK®

## 25th ANNIVERSARY™

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### Call the Hintline

Hints are available at 1-900-370-PLAY. No hints will be given on our Customer Service lines. You must have a touch tone phone to use this service.

The charge is \$1.25 for the first minute and \$.75 for each additional minute. Long distance charges are included in this cost. Callers under the age of 18 must get parental permission to call. Hints are also available by writing to Interplay.

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## Game System

### Introduction

In *STAR TREK: 25th ANNIVERSARY*, you take on the role of the captain of the Starship Enterprise, James T. Kirk. As Captain Kirk, you are faced with the same command decisions he faced, but it's your choices that will decide the fate of the Starship Enterprise crew. The game system is split into two sections; when you are on the bridge of the U.S.S. Enterprise, the other when you are on a planet or another starship.

### Basic Interface

To control the U.S.S. Enterprise™ and its crew you must maneuver the cursor over the character or thing you wish to interact with and select it. The cursor may change appearance depending on its function at any given time to remind you what mode the game is in (Look, Targeting, Get, etc).

**Mouse:** Place the cursor on whatever it is you wish to select and press the left mouse button. Press the right mouse button to escape from the current selection.

**Joystick:** The same as the mouse except fire button #1 selects, and fire button #2 escapes. The center position of your joystick is automatically calibrated by the game. If you should need to recenter your joystick during play, press <CONT> - J simultaneously. If your joystick should become disconnected during play, reconnect it and then you must press <CONT> - J to reactivate it!

**Keyboard:** The number lock must be ON. The arrow keys may be used to move the cursor, or the numeric keypad if you have one. You must press and hold the key to stop moving the cursor. Select with either <F1> or <enter>, and clear a selection with <F2> or <ESC>.

### Keypad:

7	8	9
4	5	6
1	2	3

7 - Up and Left

8 - Up

9 - Up and Right

4 - Left

5 - Centers controls

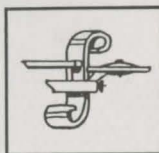
6 - Right

1 - Down and Left

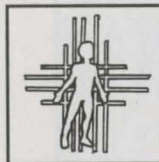
2 - Down

3 - Down and Right





Captain's Log



Transporter



Options



Talk

## On Board the U.S.S. Enterprise™

Captain Kirk oversees control of the Starship Enterprise from its bridge. From here you can issue commands to the crew, travel to and communicate with new worlds, and engage in potentially dangerous situations. The bridge crew each have specific duties. By selecting the appropriate crew member, you can order that officer to execute a given task. What tasks each crew member can perform is listed below:

**KIRK:** You are Captain Kirk. You can check reviews of past mission performances by selecting the *Captain's Log* Icon. Choose the *Transporter* Icon when you wish the landing party to leave the ship. Even starship captains have to go to



The Bridge of the U.S.S. Enterprise

sleep every now and then - or would like to let others sleep - select the *Options* Icon and a new set of icons will be displayed: *Save Game*, *Load Game*, *Music On/Off*, *Sound Effects On/Off*, and *Quit Game*. The sound and music options only appear if you have configured the game for sound support.

**SPOCK:** Commander Spock occupies the science station. Once you enter orbit, he will scan the area with the ship's sensors and give a report. He will offer valuable advice if you select the *Talk* Icon. Spock has access to the ship's library computer - if you select the *Computer* Icon, you can type in any subject (unless your computer is as large as the Starship Enterprise's, you'll only get responses on subjects mentioned in the game, though). Type in the subject you are requesting information on, and then press <enter>. You may wish to take notes on names, places, and things during the game!

**SCOTTY:** Lieutenant Commander Scott sits at the engineering station. From there he directs damage control and the

ship's engines. If the U.S.S. Enterprise is damaged, Scotty will direct his damage control teams to fix the most impaired of the ship's systems first until all the damage is about equal, then spreads the teams out so that everything is being fixed at the same rate. By selecting the *Damage Control* Icon, you can tell Scotty to concentrate on a particular system first. Once that system is repaired, he will automatically return to his usual damage control pattern. See the section on Ship Systems for more details. Also, you can order Scotty to give you *Emergency Power*. This only lasts for a short time and the strain on the engines is such that it will take several minutes before such a command can be issued again.

**UHURA:** Lieutenant Uhura is the communications officer. If you need to talk or send information to another ship or planet, select the *Communications* Icon. Uhura will open hailing frequencies and try to establish contact. Once communications are established, you can order her to send computer data files and other information by

selecting the *Communications* Icon again.

**SULU:** Lieutenant Sulu is the ship's helmsman. By selecting the *Orbit* Icon, Sulu will take the ship into orbit - or out, if already in orbit. You can't "beam down" to a planet until you are in orbit around a planet due to the transporter's limited range! Sulu also controls the ship's Shields - by selecting the *Shields* Icon he will raise or lower the U.S.S. Enterprise's main deflector shields. If the ship's shields are raised, you cannot use the transporter.

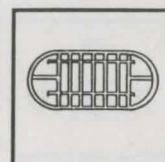
**CHEKOV:** Ensign Chekov is assigned to navigation. Selecting the *Navigation* Icon will bring up a star map. You will need to refer to the star map in the middle of this



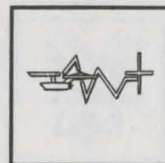
Computer



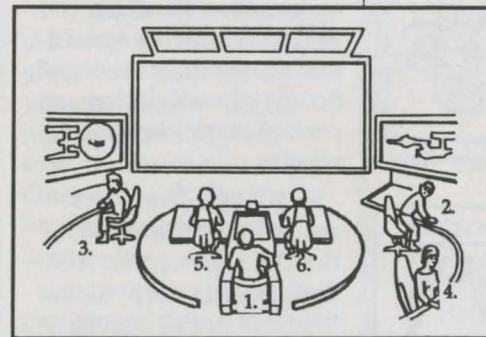
Damage Control



Emergency Power

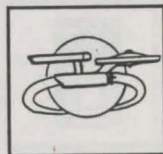


Communications

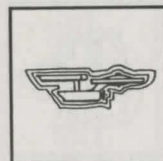


1. Kirk; 2. Spock; 3. Scotty; 4. Uhura; 5. Sulu; 6. Chekov

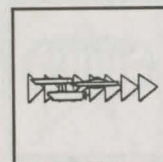




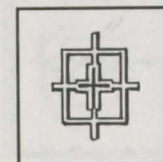
Orbit



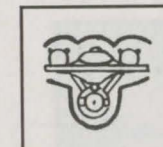
Shields



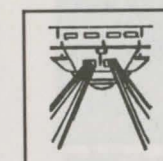
Navigation



Weapon



Repair Shields



Repair Phasers

manual for the names of the stars. Be sure of your destination before you select the Navigation Icon - you must select a destination once you are at the star map screen. Uhura will remind you of your destination if you select her. Going off-course is sure to antagonize someone! Position the cursor around the star you wish to go to, select it and the Starship Enterprise will arrive at warp speed. Chekov also controls the ship's phasers and photon torpedoes. By selecting the *Weapon* Icon, he will activate or deactivate the ship's phasers and photon torpedoes. You can't shoot until these are armed!

## Ship Systems

There are a number of systems that are vital to the operation of the U.S.S. Enterprise during hazardous situations. If damaged, Scotty will assign damage control parties to make repairs.

**SHIELDS:** The main deflector shields protect the U.S.S. Enterprise from damage. Once activated, they will nullify a portion of the damage done to the ship. The more damage

they absorb, the less effective the shields become until they fail completely. There are six shields: front, rear, left, right, top and bottom. Each is damaged individually, so if your left shield is damaged, you may want to try and keep that side away until Scotty can repair it! The Ship Systems monitors are to the left and right of the Main View Screen. As systems are damaged, they will glow red. As the shields become damaged, they will glow red, then get dimmer as damage increases.

**PHASERS:** Phasers are a phased light beam, somewhat similar to a laser beam. After firing, they must recharge before they can be fired again. This is quicker than photon torpedoes can be reloaded, but draw a large amount of the ship's power and don't pack quite the punch torpedoes do. If sufficiently damaged, one or both phasers can be knocked out of commission. The Phaser Ready Monitor is just above the Main View Screen on the left. A bar graph shows the charging status. Once the phasers are fully charged and ready to fire, the light will

turn green. A phaser that is out of commission will blink red.

### PHOTON TORPEDOES:

These are energy charges of matter and anti-matter separated in magnophoton force fields. Photon torpedoes detonate on contact. The advantages of photon torpedoes are they take less energy to reload and are somewhat stronger than phasers. The downside is their lengthy reload time, and slower speed to target. The slower speed requires you to lead the target more than you would with phasers. The Photon Torpedo Ready Monitor is just above the main view screen and to the right. A bar graph will show the reload progress, and the light will turn green when they are ready to fire. A photon torpedo tube that is out of commission will blink red.

**SENSORS:** The main sensor array is represented by your main view screen. Without this you are virtually blind! As it accumulates damage, there will be greater and greater interference patterns obscuring your view. If you ever want Mr. Scott to concentrate his damage con-

trol parties on something, this is it.

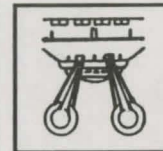
### SHIP POSITION MONITOR:

This is just above Kirk and below the Main View Screen. It shows the relative position of enemy ships to the U.S.S. Enterprise. A dot on the left of the screen indicates a ship is to the left of the U.S.S. Enterprise. If the dot is at the extreme edge of the monitor it indicates the enemy ship is almost directly behind you. The quickest way to get an enemy in your view screen is by steering directly towards the dot!

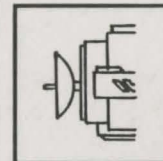
**BRIDGE:** The bridge itself is heavily armored and shielded, but the controls to the ship can take damage. The ship will handle sluggishly as damage to the bridge controls mounts.

**HULL:** Scotty will repair this after a conflict, but it is possible to keep the other systems going while the hull rips itself to pieces from the stress of damage. Once the hull fails, the Starship Enterprise is destroyed.

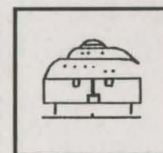
**WARP AND IMPULSE ENGINES:** Power for the ship's systems and move-



Repair Photon Torpedoes



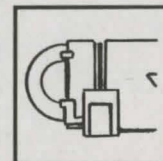
Repair Sensors



Repair Bridge



Repair Hull



Repair Engines



ment are provided by the ship's engines. The two warp pods provide the bulk of the power and are required for "warping" space to travel at faster than light speeds between stars. The impulse engines provide considerably less power than the warp engines but can provide a nice reserve. Scotty will repair the engines as a whole rather than treating the warp and impulse engines as separate units. The Power Status Monitor is just above the Main View Screen in the middle. The two upper bar graphs show the relative power the engines are producing.

### Power Allocation

Power allocation is optimized by the ship's computers. Shields are the first priority and will always be charged as long as there is power available. As long as the phasers and photon torpedoes are armed, they will have second priority on power. Phasers draw a fair amount of power to charge, but power requirements are low once they are fully charged. Photons torpedoes have low power requirements. Whatever power is left over is avail-

able for movement. The ship will try to move at the last speed you commanded, but may not be able to go that fast until you take the weapons or shields offline. As long as the engines are undamaged, the U.S.S. Enterprise has power to go top speed and arm weapons and shields. If power should be lost to damage then the ship effectively slows down. Further damage can bring the ship to a halt and then prevent the phasers from having enough power to charge. The destruction of the U.S.S. Enterprise will probably soon follow.

### MOVEMENT AND CONFLICT

**Ship Movement:** You can toggle between direction control and crew selection by pressing either <Tab> or <F3>.

**Mouse:** When in ship movement mode, the cursor will be restricted to the Main View Screen. Move the cursor in the direction you wish to go. The further away from the center of the screen, the faster your rate of turn. You can center the cursor by pressing on the numeric

phasers, and the right fires the photon torpedoes. These will be aimed at the current location of the cursor. Using a mouse is the best way to play *Star Trek: 25th Anniversary*.

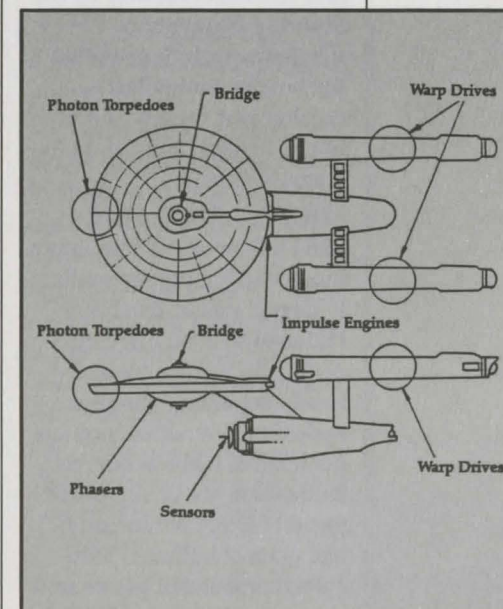
**Joystick:** Movement is handled in classic flight simulator style: pull back on the stick to go up, push forward to go down, left to go left, right to go right. *Fire button #1* fires your phasers and *fire button #2* fires your photon torpedoes. Your shots will be aimed at the current location of the cursor.

**Keyboard:** Both the arrow keys and the numeric keypad with (with the Num Lock on) can be used to control direction. Press and hold the key in the direction you wish to move. Release the key and the Starship Enterprise will return to flying straight ahead.

Fire your phasers with <enter> or <F1> and photon torpedoes with <space> or <F2>. Your shots will be aimed for the middle of the Main View Screen if you are in the keyboard-only mode.

**Speed:** Use the number keys along the top of your

keyboard (i.e. not from the numeric keypad) to select your speed. 1 is a dead stop with speed increasing as you choose higher numbers. 0 is top speed (think of it as ten). the ' key will put the ship into a slow reverse speed. You can check your current speed by looking at the middle monitor directly above the view screen (but below the power available bar graphs). The upper green bar represents the speed you last commanded, and the lower red bar represents your actual speed (which may be reduced because the ship's power is down).





cause the ship's power is down).

### **Opposing Ships**

Aside from mock combat with another Federation heavy cruiser, there are several starships that may oppose you:

**KLINGON™ BATTLE CRUISER:** The Klingon Empire is an aggressive culture that extols warrior values. Outright war is prevented by treaty, but the Klingons have been able to provoke more than a few incidents. Armed with disruptors and photon torpedoes, Klingon vessels are similar in speed and maneuverability to the Starship Enterprise. The single torpedo leaves the firepower somewhat weaker but facing two of these cruisers would be extremely deadly.

**ROMULAN™ WAR-BIRD:** Romulans fought an inconclusive but exceedingly fierce war against the Federation a century ago. A neutral zone agreed by treaty separates the two societies, but violations on both sides have occurred. Romulans are of the same genetic stock as Vulcans, but do not believe in the Vulcan values of peace and

logic. The Romulan ships are slow and maneuver poorly, but have two advantages: a powerful plasma torpedo and a cloaking device that renders it very difficult to detect in combat except when firing the torpedo. Beware! Due to a recent alliance of convenience, the Romulans have acquired some Klingon Battle Cruisers which have been retro-fitted with cloaking devices.

**ELASI PIRATES:** A loose confederation of pirate captains that prey on shipping for the most part. Their ships are small and quick and are armed with a variety of defensive systems. They are primarily a danger when attacking with two or more ships.

## **KEYBOARD COMMANDS**

Note that some commands are available only from the keyboard, so read through these even if you are using a mouse or joystick.

**V - View:** This toggles between the normal bridge view and a close-up of the main view screen. You don't have access to your monitors or bridge crew, but you get a more panoramic view of the action.

**<tab>** - toggles between ship movement and fire mode and bridge crew selection mode.

**<ins>** - Rolls the U.S.S. Enterprise counterclockwise.

**<del>** - Rolls the U.S.S. Enterprise clockwise.

**5** - (from the numeric keypad) Centers the flight controls.

**<** - Reduces the Main View Screen magnification.

**>** - Enlarges the Main View Screen magnification.

**<cont>-S** - Toggles the sound effects on and off.

**<cont>-M** - Toggles the music on and off.

**<cont>-Q** - Quits the game.

**<cont>-J** - Centers your joystick if necessary.

**<cont>-P** - Pauses the game. From the bridge, you can simply press *P*, but **<cont>-P** works and is required on the ground.

**A - Analysis:** Shows an analysis of enemy ships on the side monitors. Always shows the last ship damaged by the U.S.S. Enterprise.

**S - Shields:** Toggles the shields on and off.

**W - Weapons:** Toggles both the phasers and photon torpedoes on and off.

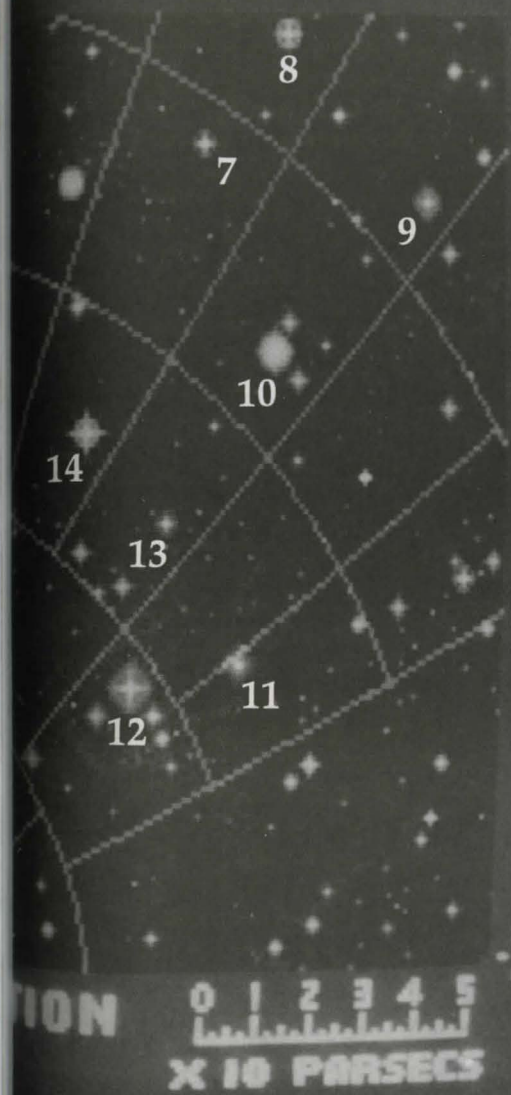
**O - Orbit:** enters or exits orbit around the nearest planet.

**N - Navigation:** takes you to the main star map. Refer to the star map in the middle of the manual for star names.

**D - Damage Control:** This brings up the Repair Icons. Select the ship system you want Scotty to concentrate on from here.

**E - Emergency Power:** This activates emergency power if it is available.





## STARS

1. Centurius
2. Cameron's Star
3. ARK-7
4. Harlequin
5. Harrapa
6. Elasi Prime
7. Digifal
8. Strahkeer
9. Hrakkour
10. Tri-Rho Nautica
11. Shiva Omicron
12. Alpha Proxima
13. Omega Maelstrom
14. Argos IV
15. Beta Myamid
16. Sirius
17. Sigma Zhukova
18. Castor
19. Pollux
20. Christgen



**H - Hail:** Activates Uhura's Communication Icon.

**T - Talk Spock:** Ask Mr. Spock for advice.

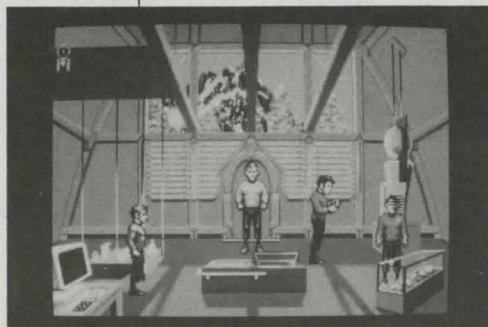
**C - Computer:** Activates Spock's Library Computer.

**K - Kirk:** This brings up Kirk's Options Icons.

**W - Weapons:** Toggles the Phasers and Photon Torpedoes on and off.

## The Landing Party

When transporting to a planet or other starship, Captain Kirk will lead a landing party of himself, Mr. Spock, Dr. McCoy and a Security Officer. Be warned, situations can be dangerous. If Kirk, Spock or McCoy is killed by your actions, the game is over. Generally there is some



Landing Party (l to r): Security Officer, Kirk, McCoy, and Spock

kind of warning placed within the game - you don't have to learn by dying, but you can die. Losing the Security Officer does not lose the game, however, and you can continue the mission. Constantly losing security officers is frowned on by StarFleet Command!

### Moving About

Point to the area of the floor that you want Captain Kirk to go to with the cursor and click the left mouse button (or Joystick fire button or press the <enter> key). He will walk to that spot automatically. You only control Captain Kirk's movement directly. The other members of the landing party will move when circumstances require it.

### Command Icons

By pressing the right mouse button, fire button #2 or <space> bar or key, you can call up the Command Interface. You select with the joystick fire button #1, left mouse button or by pressing the <enter> key. To clear a current selection or escape a menu use the right mouse button, fire button #2 or <escape>

key. This pattern of selection and clearing is used throughout the landing party missions. By selecting the appropriate area you can use the following commands:

**TALK:** Place the cursor over the Icon's mouth and select it.

The normal cursor will be replaced with a *Talk* cursor. Place this over the character you wish to talk to and select again. You may be given several options on what you can say - be sure to read them all before making your selection. You can scroll through the selections with the right mouse button or <space> bar. Remember, you are representing the Federation and Starfleet Command will review your performance. What you say can and will affect the response you will receive from the entity you are talking to. Don't forget to *Talk* to Spock, McCoy and the Security Officer - they may have valuable advice to give.

**LOOK:** Place the cursor over the Icon's eyes and select it. There will now be a *Look* cursor. Place this over the person or thing you wish to look at and

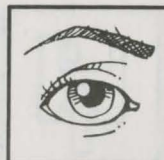
select it. Additionally, there will be an *Inventory* Icon in the upper left of the screen. By selecting the *Inventory* Icon you can look at anything you may be carrying.

**GET:** Place the cursor over the Icon's *Hand* that is extended downward and select it. Place the new cursor over the thing you wish to get and select it. If the item can be taken, it will be added to your inventory.

**USE:** Place the cursor over the Icon's *Hand Holding the Ball* and select it. The cursor will become a ball. From here it is a two-step operation: select the item or crew member you wish to use followed by the item or character you wish to affect. Use *Spock on the Alien Contraption* and he will try to operate it. Use *medical kit on Security Of-*



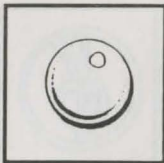
Talk



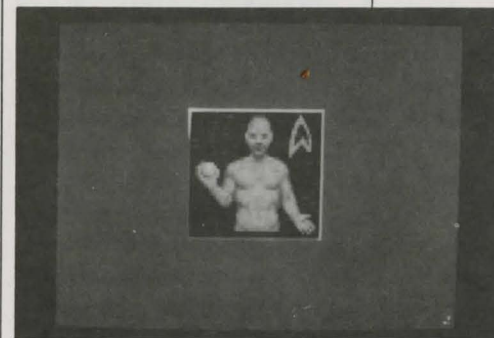
Look



Get



Use

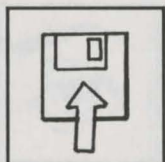


Scene showing the Command Icon

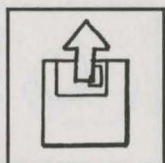




Starfleet Icon



Save Game



Load Game



Music On/Off

Sound Effects  
On/Off

ficer and McCoy will try to heal him. If a character is asking for an item, use the item on the character and it will be given. Use Kirk on the Communicator and he will try and contact the ship. Remember, this is always a two-step operation: use one thing on the second thing. You can't Use Spock on the Tricorder™ on the Rock, but you can Use the Tricorder (Spock's or McCoy's) on the Rock.

**OPTIONS:** Place the cursor over the Starfleet Symbol and select it. This will bring up a series of icons similar to the ones available on the bridge: Save Game, Load Game, Music On/Off, Sound Effects On/Off, and Quit Game.

### KEYBOARD COMMANDS

Shortcut keyboard commands are available:

**T** - Talk  
**L** - Look  
**G** - Get  
**U** - Use

**I** - Inventory (you must be in the Get or Look mode)

## Standard Equipment

The landing party comes equipped with several items. The following gives a brief description of each. Other items you must figure out as you go along.

**PHASER:** Two icons are shown, green for stun, red for dematerialization. The hand phaser is similar to the ship's phasers in operation. It imparts a small amount of energy to an object in stun mode, a destructive amount on full power (dematerialize).

**TRICORDER™:** This is a sensing and scanning. Think of it as a very powerful Look device. Spock's Tricorder is calibrated for scientific readouts, and McCoy's for medical readings. If someone is injured, McCoy's is the obvious choice; if you want to find out something about the alien contraption, Spock's.

**MEDICAL KIT:** McCoy's Tricorder is a diagnostic aid - you need to use the medical kit to actually cure anyone.

**COMMUNICATOR:** You can talk with the Scotty aboard the U.S.S. Enterprise with this and

get advice or issue commands. You can use anyone on this, but it's Kirk that will do the talking.

## The Scenarios

Each scenario will begin with a mission assignment from Star Fleet Command.™ You will need to navigate (Chekov) to the star system Star Fleet assigns you and resolve the situation. You may face interference from other starships. After completion of the mission, Star Fleet will evaluate your performance. There are multiple scenario outcomes, some not as optimal as others so be sure to save the game at the start of each scenario if you want to experiment.

## Star Fleet Review

The better you do in a given mission, the higher the rating Star Fleet will give you. Solving puzzles, aiding others, and behaving like a representative of Star Fleet in general is the key to a high rating. Violence never helps your rating, and may actually hurt it. After the final mission in the game, Star Fleet

will give you an overall rating for all the missions combined. In game terms, this is your "score."

Commendation points are awarded based on your rating from Star Fleet. These reflect the increased experience and morale of your bridge officers and will result in increased efficiency of their duties on board the U.S.S. Enterprise (Mr. Sulu maneuvers the ship quicker, Mr. Scott coaxes more emergency power from the engines, etc).

## Background

**U.S.S. ENTERPRISE:** This is almost 1000 feet long and carries a crew of over four hundred. The main saucer is the crew quarters and scientific research areas. The lower pod is the engineering section and houses the main sensor array. The two cylindrical pods are the warp drive engines and must be isolated from the rest of the ship because of the powerful energy fields that emanate from them.

**CAPTAIN JAMES T. KIRK:** Kirk is the current Captain of the U.S.S. Enterprise, in its fourth



year of a five year mission in space. He is the youngest Academy graduate to be assigned as a Starship Command Captain. An idealist, he drives himself hard and is decisive, but listens thoughtfully to his crew.

**COMMANDER SPOCK:** The ship's Science Officer. He is considered the finest First Officer in Star Fleet. Spock is half-human and half Vulcan. He adheres to the Vulcan discipline of logic that seeks to control emotion. He is intensely loyal to the captain, stoic in the face of danger, and has a razor-sharp mind.

**LIEUTENANT COMMANDER LEONARD "BONES" MCCOY:** Dr. McCoy is the Senior Ship's Surgeon of the U.S.S. Enterprise and head of the Medical Department. Outspoken, cynical, he delights in battles of wit with Spock. He represents the reverse side of Spock's unemotionalism. For all their verbal sparring, he actually likes the Vulcan First Officer.

**LIEUTENANT COMMANDER MONTGOMERY "SCOTTY" SCOTT:** The ever-resourceful Engineer-

ing Officer. The third-in-command, he assumes charge of the vessel when Kirk and Spock are not on board. He delights in his engineering and views the Starship Enterprise as his own. Scotty worked his way up through the ranks through sheer love of engineering. Saying Mr. Scott is from Scotland would be redundant.

**LIEUTENANT SULU:** The ship's helmsman, he is the model of an efficient officer and never needs to have the same order given twice.

**LIEUTENANT UHURA:** She is the ship's communication officer. In Swahili her name means "Freedom". Uhura is a native of the United States of Africa. She delights in singing during her off hours, and is an expert in communications when on duty.

**ENSIGN PAVEL CHEKOV:** The ship's navigation officer. Reliable, but brash and inexperienced. The U.S.S. Enterprise is his first space assignment. Raw material waiting to be honed by Kirk. Chekov was born outside of Moscow in Russia.

## Credits

Executive Producer	Brian Fargo
Producer	Bruce Schlickbernd
Design	Elizabeth Danforth, Jayesh J. Patel, Bruce Schlickbernd, Michael A. Stackpole
Lead Programmer	Jayesh J. Patel
Programming	Greg Christensen, Wesley Yanagi, Paul Edelstein, Michael W. Stragey
Art Director	Todd J. Camasta
Model Construction	David A. Mosher
Art	Todd J. Camasta, David A. Mosher, Scott Bieser, Rob Nesler, Brian Giberson, Cheryl Austin, Tom Tanaka
Music Adaptation	The Fat Man, Dave Govett
Additional Design	Scott Bennie, Scott Harring
Director of Quality Assurance	Kirk Tome
Playtest	Jason Ferris, Scott Everts, Jeremy Airey, Fred Royal, Michael Packard, Jay Simpson, Steve Nguyen
Manual Text	Bruce Schlickbernd
Manual Design	Vince DeNardo and Sasha
Cover Illustration	Kevin Davidson

## Need More Than a Hint or Two?

The *Star Trek*®: 25th Anniversary™ Cluebook is available from Interplay for \$9.95. Call 1-800-969-GAME to order.

Allow 3-4 weeks for delivery.



# OUT OF THIS WORLD™



## Out of this World

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Hints .....	8
Save game passwords .....	9

### Credits

Original Programming, Artwork, and Design  
**Eric Chahi**

Executive Producer  
**Brian Fargo**

Director of Quality Assurance  
**Kirk Tome**

Testing  
**Jason Taylor**

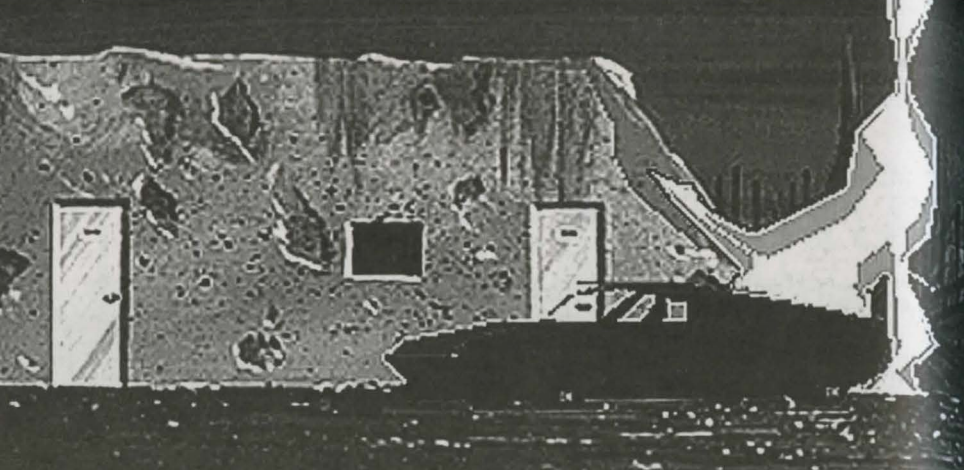
Manual Written by  
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Manual Editor  
**Lars Brubaker & Scott Bennie**

Manual Design  
**Larry Fukuoka**

A Special thanks to **Alan Pavlish**





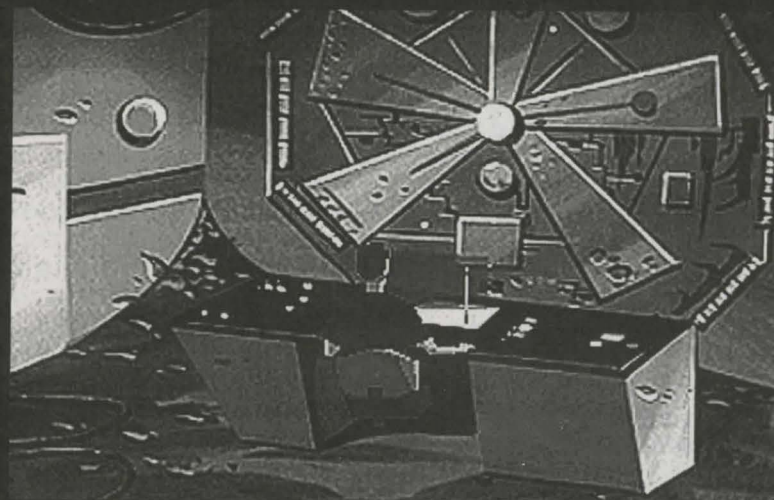
## The Story of Lester Knight Chaykin

Beneath a sky awash with lightning strokes, a Ferrari raced along rain swollen streets. Lester Knight Chaykin was behind the wheel, listening to heavy metal riffs on a Classic Rock station; he had changed the dial when the other station played a flash flood warning one too many times for his liking. Lester could feel the speed of the car as a taut pressure against his entire body. He enjoyed it — Lester had never done anything slow in his life. It had taken him only four years to get his Doctorate; it had taken him a mere six weeks to write his thesis; and he had brought the world's most complex scientific experiment from concept to prototype in just sixteen months.

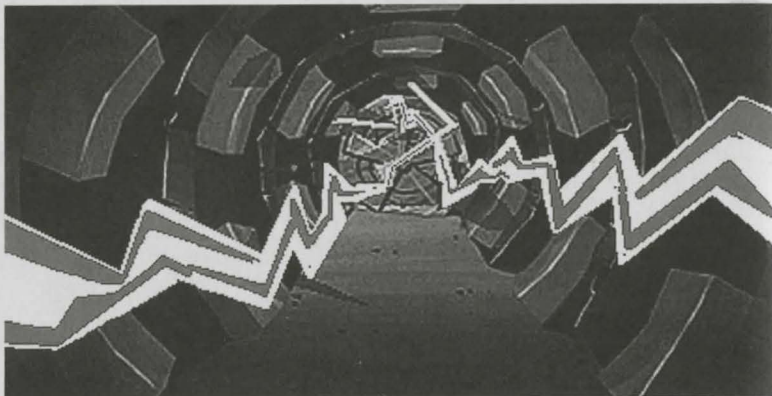
And now it was time to put the pedal to the metal and see how fast his experiment could move.

A lightning bolt split a tree in a field thirty yards away. Lester didn't notice it.

Bringing his Ferrari to a screeching halt, Lester suppressed an urge to run into the elevator. A man who was about to solve the fundamental mysteries of the universe had to learn dignity sooner or later. But Lester enjoyed living at a fast pace. The slowness of the elevator irritated him. The unnecessary delay of the security door deepened his frustration. He waded through the mess of papers, electronic cords, empty soft drink cans, and pizza boxes that was his workspace. Great minds are rarely tidy, he had once said. Lester flipped a switch and with a beep his computer jerked to life. He entered his password — more unnecessary security — and then input the parameters of his







experiment. He waited for the computer to compile the data; a computer could calculate a trillion times faster than mortal man and it still would not have been fast enough for Lester.

The storm outside struck the building twice. Again, Lester did not notice.

The experiment was finally on-line. Atomic particles were driven in a magnetic field to nearly light speed, and then smashed into each other; from its X-ray emissions, Lester would be able to reconstruct what happened when the universe was born. But other forces would be at work on this experiment tonight.

As Lester leaned back and swallowed a cold soft drink, a bolt of lightning struck the building again. The bolt charged the particles that whipped around the atomic accelerator. Something extraordinary happened. The particles fused and exploded, opening a hole in time and space. The rift expanded like an explosion, breaking through the wall, and engulfing Lester. He had not expected anything like this. He felt like he was in a car that was suddenly accelerating to light speed; the pressure was unbelievable. The air had become lightning, and then with a flash, burst into nothingness. Only an empty space was left in the laboratory where Lester had been...

## Controls

### LEFT/RIGHT:

Moves you to the left and right.

### DOWN:

Makes you crouch. It can also be used to pick up items. If you are swimming or on an elevator it moves you down. If you are standing on a teleporter you will be teleported down.

### UP:

Makes you jump. If you are swimming or on an elevator it moves you up. If you are standing below a teleporter you will be teleported up.

### FIRE BUTTON: (SPACE BAR OR ENTER)

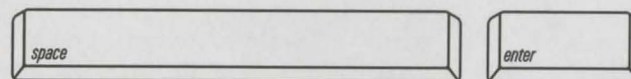
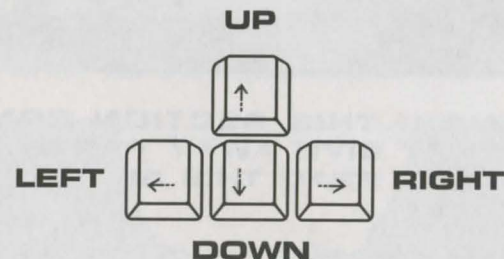
Used mostly for attack. If you do not have a weapon you will kick. If you have a gun you will shoot. It can also be used in combination with the LEFT / RIGHT control pad to run.

### P KEY:

Pauses the game.

### S KEY:

Pressing the S key turns the sound off, press S again to turn it back on.



**FIRE BUTTONS**



## Save Codes

After certain stages of the game you will be given a code when you lose. You can then use it at any time in the game.

To do this all you need to do is press the C key and enter the set of characters which you have noted down. The game restarts immediately at the stage corresponding to the code you have put in.

This system allows you to make progress in the game without having to completely restart it each time you lose.

## First Scene Walk-through



**WARNING!!! THIS SECTION CONTAINS HINTS THAT GIVE AWAY PARTS OF THE GAME. ONLY READ THIS SECTION IF YOU ARE STUCK!**

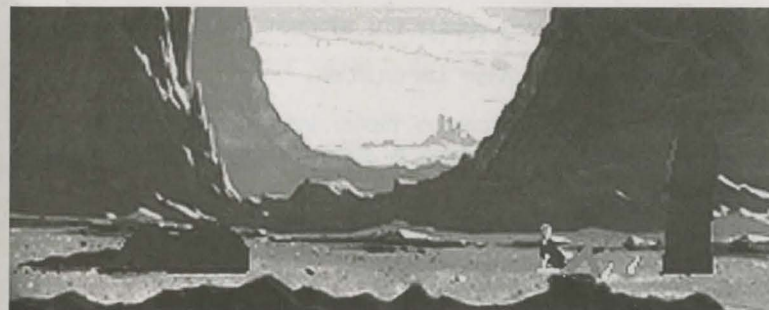
Press the up arrow to swim to the surface of the water. Once you get to the surface, walk to the right to the next screen. Hostile leeches will attack you. You must kill them by kicking them. You can also crouch and attack at the same time to kill a leech that is farther away from you. Be careful not to let any land on you.

After killing all the leeches on the second screen, walk to the next screen to the right. There will be many more leeches. You should destroy all leeches on these two screens before proceeding to the next screen to the right.

After entering the fourth screen, walk to the right until the beast attacks. As soon as you see him, go to the left and hold down the fire button. This will make your player run/jump away. Keep running to the left until you get to

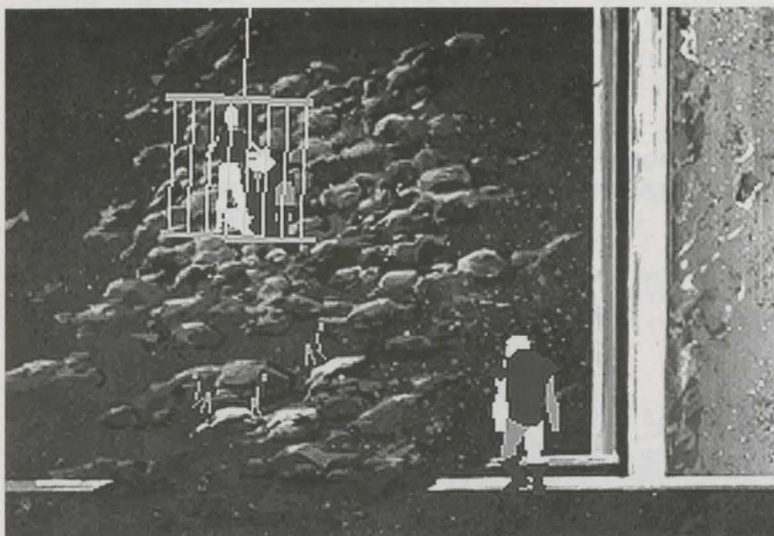


the screen with the hanging vine. Keep running up to the edge and jump to the vine. You will hang there for a moment until the vine breaks. Then you will be swung back to the right and land on the next screen. The moment you land, start running to the right. Keep running all the way across all the screens. At the end of the last screen you will be saved from the beast by the inhabitants of this world. But they may not be as friendly as they seem....





## Hints



**IF YOU ARE STUCK, READ THESE HINTS  
AND THINK IF ANY OF THEM APPLY IN  
YOUR SITUATION.**

Make sure that you do not forget to find and pick up your gun.

Do not leave your buddy behind.

There are more ways to destroy guards than just shooting them.

Before leaving the underground city make sure that you save your buddy.

It is not ALWAYS wise to shoot the guards.

Deactivate all power circuits.

You can make a force field with your gun by holding the button for a short time and then releasing it.

You can fire a super shot by holding down the button for a longer period of time.

## Save Game Passwords

[illegible]





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