

HORROR
GUIDE



ELVIRA®
Mistress of Dark

ELVIRA
The Mistress of the Dark



Credits

**For Horror Soft Ltd:
Written, Designed, and
Programmed by:**

Mike Woodroffe
Alan Bridgman
Keith Wadhams
Simon Woodroffe

Graphic Artists:

Paul Drummond
Kevin Preston
Phillip Nixon
Michael Landreth

**Music:
Play Testing:**

Dave Hasler
Sylvia Parry
Lee Walton
Jonathon Woodroffe

**Assistant to the
Production Team:**

Tricia Woodroffe

For Accolade:

Producer:

Shelly Safir

Tester:

Daniel Carter
Steve Graziano
James Kucera
Jeff Wagner

Manual:

Sara Reeder

Elvira image ©1990 Queen "B" Productions.
Game ©1990 Horror Soft Ltd.

All other materials ©1990 Accolade, Inc.

Elvira and Mistress of the Dark are the trademarks of Queen "B" Productions

All product and corporate names are trademarks and registered trademarks
of their respective owners.

Table of Contents

Introduction	1
Welcome To My Nightmare	6
The Main Screen	7
Main Window	7
Lower Window	9
Inventories	9
Handling Objects & Weapons	11
Command Menu	13
Combat	14
About the Weapons	14
Practice	15
Fighting	15
The Combat Window	15
Magic	17
Running Away	17
Monsters	17
Saving & Restoring the Game	18
Pause/Quit	18
Save	19
Restore	19
Spellcrafting	20

STOP! WIN A FREE GAME!

Just fill out and send in the enclosed warranty card and you'll be eligible for our monthly drawing. The prize? Any Accolade game of your choice. The card also protects your game for 90 days.



KILLBRAGANT

England
September 21

Dear Diary,

That creepy portrait in the castle's front hallway should have tipped me off right away. I mean, I'm not used to running into people who look exactly like me — especially people who've been dead over 100 years. So my First Encounter with Lady Emelda of Killbragant was definitely of the Weird Kind.

Maybe I shouldn't have been so surprised. According to the papers from the attorneys (Dybbuk, Doppelganger, Wraith, and Eldritch), the resemblance isn't just coincidence: it turns out Lady Emelda was also my Great-Great Grandmama Emelda. It also turns out that, with the demise of my evil Uncle Elmo, I now own this place — lock, stock, and dungeon.

Apart from the striking family resemblance, I've got to admire Emelda's taste in clothes: she sure gets a lot of mileage out of that little black number she's barely wearing in her portrait. Too bad I can't say the same for this rockpile's decor: pretty dusty and musty, but nothing that can't be fixed with some neon lighting, a couple of Naugahyde couches, and a few movie posters alongside those strange paintings with the shifty eyeballs.

I'd like to turn this place into a sort of macabre bed-and-breakfast — the kind of place you visit if your idea of "bed" includes marble slabs, and "breakfast" is blood sausage and Killer Tomatoes. After all, there's a hedge maze in the garden, a kitchen that's better equipped than Dr. Frankenstein's lab, enough bedrooms upstairs to hold all of *Them*, and some great views of the northern English moors from the roof — so Killbragant should be a wicked place to entertain a few tourists when I get it cleaned up.

October 9

My redecorating project is coming along: we may even get the place open for the Halloween season. But these days life is getting stranger than "The head with two things"... Uh, I mean "The thing with two heads!"

This afternoon, while crawling through a heap of legal papers big enough to hide Rodan, I found an old clipping from the local paper that may explain why the place has been deserted since the Bloody Mary days. They ran it as a Halloween gag, but it reads more like a late-night horror movie.

It seems that Great-Great Grandmama Emelda was married to this kinda boring dude, Sir Elric, who spent a lot of time on the road managing the family affairs in India. He left Emelda hanging around Killbragant all alone for years at a time with nobody but a few bats to keep her company — until this guy Lord Beremond showed up one day, and started a little family affair of his own.

Beremond was some sort of evil wizard who had a real way with women. He sure had a way with Grandmama, because she invited the creep to move in with her. They were a real fun couple: when they weren't upstairs doing nasty things to each other, they were downstairs doing nasty things to the terrorized locals ... or down in the catacombs conjuring even more nasty things from the Realms Beyond.



Apparently, Beremond thought he was Evil Incarnate, and everyone else was inclined to agree, mainly because he made the entire county worship him (kinda like some Hollywood producers I've known) on pain of violent death. Before long, the entire neighborhood looked like a permanent Night of the Living Dead.



So, anyway, Beremond and Emelda were the original gruesome twosome ... until the day Beremond was hit by a stray arrow during a hunting trip, which punched his one-way ticket to Goonland. Emelda took over the operation, with the help of some unearthly beasties, a handful of ghoulish Handmaidens, and an army of Palace Guards From Hell.

Of course, the next time Sir Elric checked in, he wasn't exactly thrilled. The crops were dead, the tenant farmers had been massacred, a gang of goblins was gyrating in his foyer, and his wife had obviously been getting beauty tips from the Bride of Frankenstein. Not that he was around long enough to gripe about it: shortly after he got home, Emelda seduced him, suckered him into a compromising position, and ran him through with the old family sword.

End of problem — except for Elric's little revenge, who was born nine months later and grew up to be my great grandpa. Understandably, the kid left home as soon as he was old enough to be allowed outside alone after dark.

Emelda died many years later, (much to her own surprise: she was sure that Satan was going to make her immortal, which is a line that anyone who's done time in Hollywood would never fall for). Instead, she had to settle for resurrection sometime in the far-off future (a sort of diabolical don't-call-us-we'll-call-you). The directions for starting (and stopping) her resurrection are supposed to be somewhere here in the castle — part of "The Scroll of Spiritual Mastery" hidden in an old chest. The chest takes six keys to unlock. She gave the keys to her loyal flunkies, and told them that if they held onto them, they could come back with her the second time around — and this time, they'd rule the world.

The neighbors believe that her gang of ghosts and ghouls still haunt this place. In fact, the vicar and some of the town honchos took me to tea this afternoon — nice folks, though a little eccentric — and were emphatic that the place will need "a thorough cleaning out" before it's safe to inhabit.

I don't think they mean mopping down the staircase with Mr. Clean.

Do I believe them? I'm not sure — the story's weird, but I'm in show business, and I've heard weirder. I'm definitely putting it in the castle's tourist brochure, though: it's bound to attract the right kind of people. And as far as my own safety is concerned, it seems stupid to rent a hotel room in town when I've got my own castle to stay in.

I'd write more, but it's getting dark out, and there's a lot to get done around here. Also, I think I hear someone walking around downstairs, so I'm gonna go check it out. Later—

Halloween Eve

That little fable about Grandmama Emelda was a cute story — but not *that* cute.



When I decided to open the place up for "Elvira's Horror Weekends," I hoped the place would be full from basement to battlements by Halloween. It is — but this isn't quite the kind of company I had in mind.

For one thing, these guests aren't paying.

For another, they're not even *alive*.

None of this, of course, has stopped them from taking over the place, like they owned it or something.

It started out a few weeks back, when a few odd monks started wandering around downstairs in the middle of the night. I enjoy meeting men of the cloth, and figured I'd be friendly with them, until I realized that there was nothing *under* the cloth. I'm talking incorporeal. (And I don't know what incorporeal *means*!)

The monks turned out to be the advance men for a growing army of creepy critters — gremlins who like to play hide-and-seek in the hedge maze, soldiers guarding the bedrooms, skeletons doing Grateful Dead impersonations in the catacombs downstairs — and busloads of more beasties arriving every day.



Worst of all (at least of all the ones I know about) is the incorporeal corporal who's manning the gatehouse out front 24 hours a day ... sort of Gomer Pyle meets the Marquis de Sade. Because of him, I can't get out of here — and if I could, I wouldn't get back in alive. In fact, with all the traffic in the hallways, I'm sort of stuck in the kitchen with nothing but a few cookbooks to keep me company.

It's clear to me now that this little creature convention has been called in my honor. Seems that in the course of the restoration, I've also revived Emelda's memory — along with several hundred of her closest friends. The sordid little legend of Emelda the Evil is becoming more real every day. And if things continue, I may soon get to meet her face-to-fangs — not my idea of a warm family reunion.

I've got to shake down my houseguests until I find those six keys, get my hands on Emelda's chest, and find out how to put a stop to Grandmama's imminent return.

But I may not have to do it all alone: Help should be arriving any minute. The last time I ventured out of Killbragant, I picked up a copy of "Broomsticks Weekly" and got in touch with one of the freelance ghostbusters who advertise in the back pages. They agreed to come over today and give me an estimate. If they're smart enough to let themselves into the castle — and avoid the Freddy Krueger clone at the gatehouse — we have a slim chance of stopping Emelda's return, and reclaiming Killbragant (and maybe the whole world) for the living.

I just might be in business after all.



WELCOME TO MY NIGHTMARE

Nice-looking castle, isn't it? Almost sorta sweet, with the little gate out front, and the flowers on the front lawn. You'd hardly guess that I'm going to have to go on the warpath against about 999 Goons from the Seventh Dimension to reclaim what's mine in the first place — the right to a decent night's sleep in my own home.

Anyway, I'm glad that somebody was interested enough to answer my ad and help me out. I was kinda hoping for someone a little taller, maybe with armor and a sword. Instead, I get a computer freak who keeps trying to tell me that swords and spells are no match for a trusty two-button mouse.

I'll believe *that* when I see it. In the meantime, let me show you around the place, and tell you how things work....



The Main Screen

Everything that happens at Killbragant happens on the Main Screen, which looks like this:

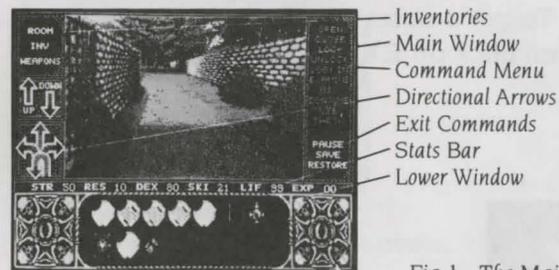


Fig 1. The Main Screen

What do you mean, "I don't get it!?" The Adventurers' Union said that you were an experienced castle-cleaner, a real fantasy-game stud. And now you want me to explain a simple computer interface. This does wonders for my confidence...

Oh, all right. Here's how it works:

Main Window

This is where all the action occurs: exploration, mystery, plunder, carnage, and a little cooking on the side.

The Main Window represents your point of view. Although most movement is accomplished by clicking on the **directional arrows** at the left of the screen, there are special instances when clicking directly on objects in the Main Window will get you closer to your goal.

Doors

As you explore the castle and its surroundings, you'll come across many closed doors. **Click on a door to open it.** But be wary! You never know who or what might be lurking behind the doors in this place.

Objects, Etc.

You'll also discover lots of important objects, weapons, notes, portraits, etc, as you walk around the castle. By clicking on the object in the Main Window, you'll get the name of the object. To get a description of the object, click on the object and then click on **EXAMINE** in the right-hand Command Menu.

The Red "R"

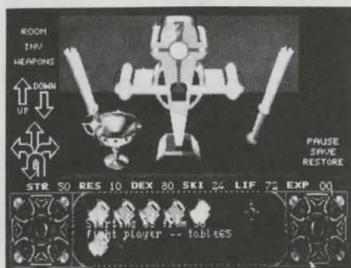


Fig 2. Close-up of Object

Occasionally, you'll get an "up-close & personal" look at some item when you click on an object or location on the screen. These can be deliciously gruesome — bodies with their throats torn out, that sort of thing.

There might be objects you want in these close-ups. Pick them up as explained (see **Collecting Things** just below). You'll also see a large red "R" in the lower right hand corner of the Main Window. Click on the red "R" to return to a regular perspective view.

Collecting Things

If an object looks interesting or important, pick it up. Simply click & hold on the object, then drag the cursor to the inventory icon at the upper left of the screen. Release the mouse button, and the object will disappear from the screen and appear in your inventory.

For more on **Inventories** and **Handling Objects & Weapons**, read on.



Lower Window



Fig 3. Sub-screen shot of Lower Window

The Lower Window does several things. Depending on your situation, it may:

- Display the items in your personal inventory or weapons inventory.
- Show which items in a room are removable.
- Give specific information on individual items and entities you encounter in the game.
- Serve as a dialog box.

Inventories

The three inventory commands in the upper left corner give you control over all movable objects in the game. (To manipulate the objects, see **Handling Objects & Weapons** on page 11.)

ROOM

When you click this command once with the **left mouse button**, all movable objects in the room that you have clicked on (in the Main Window) appear in the Lower Window.

- If there are many objects available, **red scroll arrows** appear at the right side of the Lower Window. Click on the arrows to scroll through all of the movable objects in the room.
- Double-click on any object to get a description of that object. Click on the Lower Window one more time to clear the description and return to the Inventory Window.

INV

Click on this command with the **left mouse button** to view all the items you are carrying. Your personal inventory changes instantly as you pick up or drop items. If you're hauling a lot of stuff, **red scroll arrows** appear at the right of the Lower Window. To scroll through the inventory, click on the arrows.

Note: Any weapon you pick up will appear in your personal inventory. But hand-to-hand combat weapons will *also* appear in your **Weapons Inventory**.

How Much Stuff Can I Carry?

You can carry an amazing amount of stuff, so don't be shy. Help yourself to anything in the castle that isn't staked down. On the other hand, greed does have its price ... a price paid in *strength*. If you're an incurable collector, you'd better hope you don't run into one of Emelda's extra-powerful goons.

Dropping Objects

If you find yourself overburdened with goodies, you can drop some. Simply click on the item in your inventory and drag the cursor onto the Main Window. Release the mouse button and the item will be dropped into the room where you're currently standing.

You may place your hand onto **INVENTORY** and drag it to **ROOM** and clear out your entire inventory.

Note: It might be a good idea to make a note of where you leave items. They will stay where you drop them, and you can always come back and pick them up later.

WEAPONS

This works just like the personal inventory (see **INV** above), but it only shows the hand-to-hand combat weapons you're carrying: Swords, bows, daggers, etc. Remember, these weapons *also* appear in your personal inventory.



Handling Objects & Weapons

This is not rocket science — in fact, it's probably even less complicated than most things. But just to make sure, I'll explain it. The directions below apply to weapons and anything else you may find:

To Examine an Object

There are two ways to do it:

- 1 Click on the object on the Main Screen. Click **EXAMINE** on the Command Menu.
- 2 Double-click on the object in the Main Window.

Either way, a description appears in the Lower Window.

To Pick Up an Object

Put the arrow cursor on the object, and hold down the **left mouse button**. The arrow turns into a hand. Drag the hand to one of the inventory commands — **INV** or **WEAPONS** to pick up objects, **ROOM** to drop objects.

To Use an Object

Click on the object you want to use. The item can be in either the Main Window or the Lower Window. Move to the Command Menu, and click **USE**. This is important for selecting and using weapons. The weapon, or shield you **USE** will be the active one. (Like any other command, the **USE** command must be highlighted in white before you can invoke it.)

To Look In an Object

Some objects in the game can be opened and looked into (some can just be looked into). When you click on an object, if you can look into it, the **LOOK IN** Command will be highlighted. Click on that command and a description of what is inside the object (if anything) will appear in the Lower Window.

To Drop an Object

Click either **INV** or **WEAPONS** in the upper left corner of the screen to bring up the inventory you're cleaning out. Move the cursor to the Lower Window, which now displays all the items in that inventory.

Click & hold on the item you want to drop. Drag it up to the Main Window, and release the mouse button. The item stays where you drop it until you move it again. (You think I don't have better things to do than pick up after you?)

Direction Arrows

The direction arrows located below the inventory commands let you move through the castle. The directions currently available to you are highlighted in red. To move, simply click on the arrow that represents the direction you want to go.

Note that the **up/down arrows** are highlighted whenever you are near a stairway and can go up or down. Clever, isn't it? To go up or down, click on the appropriate arrow and be whisked to another level ... or maybe into the Unknown. (It's kind of hard to keep track of where all these steps go.)

The Stats Bar

The horizontal bar that runs across the middle of the Main Window displays your current stats. At the beginning of the adventure, you start out at a predetermined (wimpy) level. Exploring and discovering items increases your experience.

STR — Strength

This is the stat that separates Rambo from The Incredible Mr. Limpet. There are only two things you need to know about it:

- Using magic can make you stronger.
- Getting beat up can make you weaker.

Your strength also affects how much damage you can do to an opponent in combat. Also, the higher your strength, the more items you can carry without being adversely affected.



RES — Resilience

This stat determines the amount of damage you can take.

DEX — Dexterity

I run with a fast crowd, and you'd better be able to keep up. This stat measures your agility — and your ability to gain the advantage at the start of a fight. See me for a spell that can make you faster than the proverbial speeding bullet.

SKI — Skill

Your base skill level is displayed when you are not carrying any weapons. When you pick up a weapon your skill level shows how good you are with whatever weapon you've got in your hand. Your skill level increases with each successful battle using a particular weapon. To find out more about combat, read the **Combat** section beginning on page 14. Skill will vary as you change weapons.

LIF — Life

As in "Life Force." A high number here means you're definitely alive. A lower number means it's getting to be zombie time. If it goes to zero, you're dead, the game's over, and I'm in the market for a new castle-cleaner.

EXP — Experience

Like I always say, experience counts. This stat is a percentage that reflects how much of the game you've solved. It tells you how far you've come.

Command Menu

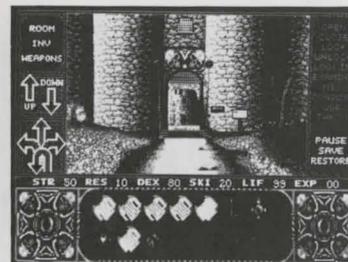


Fig 4. Sub-screen shot of Command Menu

Command Menu (continued)

The list on the right side of the Main Screen shows your action options. The options are constantly changing, depending on where you are and what you're doing, but the currently active options are highlighted in white.

To carry out an action, simply click the word with the **left mouse button**. The options are:

OPEN	CLOSE	UNLOCK
LOOK IN	EXAMINE	MIX
CONSUME	USE	THROW

Other Helpful Commands

There are a few keyboard commands that you may find helpful:

M Press the **M** key to toggle the music on and off.

Spacebar Press the **spacebar** before you enter the castle to bypass the opening sequence.

COMBAT

I hate to be the one to tell you this ... but there's going to be blood. And we're not talking about a few spots of catsup artistically arranged here and there by a prop manager. No, we're talking about industrial-sized buckets of blood. The question is: Will it be theirs (yes indeedy, these beasties do bleed) — or yours?

About the Weapons

Emelda kept quite an arsenal at Killbragant, and it's all there for you to use ... once you 1) find the weapons, and 2) learn how to use them. With a little practice, you'll soon discover that each weapon has its advantages and disadvantages. And the more you use a specific weapon, the more effective you'll become with it.



Practice

OK. There's good news and bad news. The good news is that you can practice your archery skills. All you have to do is figure out *where*. Archery is a nice skill to have ... because with a bow, you can dispatch the castle's creatures at several paces.

The bad news is that archery's the only thing you can practice. With all other weapons, it's strictly on-the-job training.

Fighting

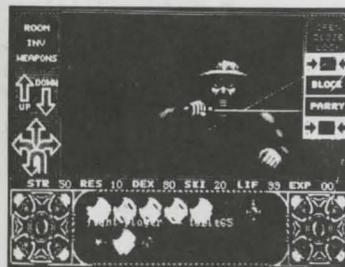
During a fight, you're either on offense or defense. When you're in offensive mode, the cursor becomes a **sword**. In defense, the cursor becomes a **shield**.

The computer automatically switches between the two modes based on how well you or your nemesis has aimed his/her/its last thrust and how effective the hit was. You will almost always get an attack turn after you successfully fend off an enemy's attack.

To fight, you can use the **Combat Buttons** (see page 16). **But you can also wage combat by clicking directly on the picture of your opponent in the Main Window.** When the LUNGE/HACK windows appear, click on the left side of the character to initiate a LUNGE, and on the right side to HACK the creep.

When the BLOCK/PARRY windows appear, click on the left side of your opponent to BLOCK a coming blow, and on the right side to PARRY an insidious advance.

The Combat Window



Combat Information

Fig 5. Sub-screen shot of Combat Window

The Combat Window (continued)

The Combat Window magically appears on the right edge of the Main Screen whenever you find yourself in a confrontation with an unfriendly entity. It tells you a few things about the battle you're in:

Combat Buttons

Click the two large red-and-white rectangles to take action during a fight.

- When you're on the offense (and, from what I've seen so far, you're probably offensive most of the time), click the LUNGE and HACK buttons to slash the intruder into submission.
- When you've lost the upper hand, your defensive options are to BLOCK and PARRY. When you've lost it completely, the only option is DEATH.

Numbers

The numbers at the top and bottom of the Combat Information area indicate the values, based on hit points, of the damage being inflicted with each move.

- The number at the **bottom** describes the damage you're doing unto them.
- The number at the **top** is the damage that's being done unto you.

The Eyes

In the lower left and right corner of the Main Screen are "eyes." Whenever you use magic, in or out of combat, numbers appear in this area to let you know how you're doing:

- Left corner — assesses the damage done to you by others' magic.
- Right corner — shows what your hexes are doing to them.



Magic

You can and should use whatever magic you've got before engaging in combat. Just choose a spell or potion from your personal inventory and click the appropriate command on the Command Menu at the right side of the screen. For more information on magic, see the **Spellcrafting** section beginning on page 20.

Running Away

It's often true that "He who fights and runs away may live to fight another day." Continuing with the clichés, it's also true that discretion is the better part of valor ... and sometimes the better part of survival, too.

All the creeps who've occupied Killbragant have staked out their own little territories (they're practicing dividing up the world after Emelda's imminent return). This gives you a decided advantage: You can get away from the latest nuisance simply by getting off his turf. In other words, you can take off, beat it, scam, run away.

Before combat begins, you can run by turning around and moving away. But make sure you move *far enough* away, or the beast will follow you and beat you up from behind.

Keep this in mind: If you're hurt, or loaded down with stuff, you might not get away so easily. Also note: If you encounter an Unfriendly and opt to run, the Eye in the lower left will show the hit points for damage you sustain while being hit from behind.

Monsters

You'll run into lots of bizarre characters as you explore the castle and its grounds. Here's a little guide to the things that go bump on your head or slash on your throat.

You'll find that some of the monsters look alike, but dress a little differently. For example, you might find a soldier with a blue tunic or a green tunic. The difference between these



Monsters (continued)

guy isn't just one of taste. Different colors represent different levels of expertise and power. So the blue soldier is harder to defeat than the green soldier. This is consistent through all levels of creatures.

Some special creatures also appear. And regardless of the color they're wearing, they are tough. Be prepared. Be brave. Be ready to run or bleed.

Below is a list of some of the creatures you'll encounter. Also listed are some of their stats:

	Skill	Dex	Str	Res	Lif
Monks	20-45	50-60	20-40	5-10	60-90
Soldiers	25-50	50-60	30-60	30-50	60-110
Archers	30	55	35	30	65
Knight	50	60	100	50	*
Skeletons	25-50	50-65	35-65	35-55	70-120
Water Beast	40	50	35	40	150
Captain	80	70	80	70	150

* The Knight is invincible in hand-to-hand combat.

SAVING & RESTORING THE GAME

Pause/Quit

If you want to stop the adventure momentarily — say, to get a bite to eat, or maybe catch the end of *It Came From Outer Space* — click **PAUSE** once. A scroll will open on the Main Window. Click on **CONTINUE** to return to where you left off in the game.

If you want to leave the program and exit back to the operating system— click on **PAUSE** once. A scroll will open on the Main Window. Click on **QUIT** to exit the game. You will then be asked if you are sure. Click on **YES** to exit to the operating system. If you really don't want to leave the

game, click on **NO** and you will be returned to the Pause Window. From here you can click on **CONTINUE** and return to the game in progress.

Save

Click on **SAVE** to save the current adventure. A scroll will open on the Main Window asking you to insert a savegame data disk.

Playing From Floppies on the Amiga or Atari ST

If you are playing from floppies on an ST or an Amiga, insert a **formatted** disk into the drive. Then type in the name for the saved game (no more than 12 characters) and press **Enter**. The current game will be saved to your formatted disk.

Playing From Hard Disk on PC/Tandy, Amiga or Atari ST

If you are playing from a hard drive, type in a name for the saved game (no more than 12 characters) and press **Enter**. The current game will be saved to your hard drive.

Restore

This command retrieves a game saved to a savegame floppy or to your hard drive.

Playing From Floppies on the Amiga or Atari ST

Click once on the **Restore** command. A scroll will open asking you to insert your savegame disk into the disk drive. Do so and type in the file name for the game you wish to restore. Then press **Enter**. The saved game will be restored and you can continue from that point.

Playing From Hard Disk on PC/Tandy, Amiga or Atari ST

Click once on the **Restore** command. A scroll will open asking you to insert your savegame disk into the disk drive and to type in the file name for the game you wish to restore. Simply type in the name of the game you wish to restore and press **Enter**.

Note: In order to make sure you can restore the game you want, it will be helpful to keep a list of the names you have given to games you've stored.

SPELLCRAFTING

Just because I made my reputation as a “B” movie queen, people think that my idea of *haute cuisine* is stale popcorn, flat cola, and rock-hard Jujubes. But I’m actually a pretty decent cook. Really. If you don’t believe me, just meet me in the kitchen, and let’s see what we can conjure up together....

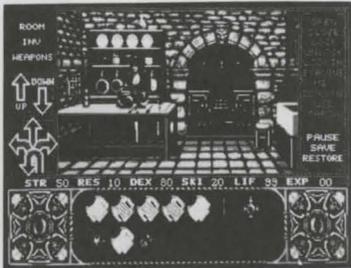


Fig 6. Elvira in the kitchen

In fact, you can’t get much done at Killbragant without my culinary expertise. The kitchen is where I whip up all the magical spells you need to get through. (If you need anything else whipped up, I’ll catch you in the dungeon later, and we can discuss it.)

Here’s how the magic works:

To Create a Spell

The ingredients for each spell can be collected throughout the castle, and on the grounds outside. Since I learned to cook from my Auntie Virus, who was really crummy with numbers, the amount of stuff you need to make a spell isn’t real specific — though, after some trial and error (and you should have seen some of the errors!) I discovered that it seems to work out like this:

A cupful is about the same as a handful.

3 handfuls = 1 saucepan

4 handfuls = 1 basketful

6 glasses = 1 bottle



All the spells, along with their ingredients, are listed in the spellbook. Hold the enclosed **magic lens** (the red acetate strip) over spells to read them.

- 1 Bring your ingredients to the kitchen (I’ll be waiting), click on me and then choose the **MIX** command from the command display.
- 2 If I have a copy of the spell book, it will be displayed in the Main Window. All of the spells will be listed. Click on the **Up** or **Down Arrows** to scroll through the list to find the spell you want. Then click on the **Spell Name** in the list.
- 3 When you have selected the spell you want me to mix, all of the magic ingredients you have collected will be displayed on the right hand page of the spell book. Pick the objects you want me to use for the spell by clicking on them and dragging each one over to the left hand page. When you have selected all of the ingredients for the spell, click on the **Mix** icon on the lower right hand page.

If you’ve given me the right stuff, I can create your vile concoction right away — and put it into your inventory, where it appears as a potion bottle or a scroll.

If you goof, and hand me something that’s not on the menu, or find yourself coming up short, so to speak ... well, I’ll be sure to let you know.

To Use a Spell

- 1 Just select the scroll or bottle from the inventory list. The actions you can take with the spell — usually **CONSUME** or **USE** — are highlighted in the command window.
- 2 Select the action you want, and watch things start to happen.

All good things must come to an end sooner or later. That includes my spells too. When you’ve exhausted the power of a given spell, it simply disappears from your inventory list. Without so much as a decent goodbye.



ACCOLADE CUSTOMER SERVICE: (408) 296-8400

If you need help with this — or any other — Accolade product, please give us a call between the hours of 9am and 5pm (Pacific Standard Time). Be sure you are at your computer when you call. We'll do everything we can to solve your problem or answer your question. Or write to us at:

Accolade
Attn: Customer Service
550 S. Winchester Blvd., Suite 200
San Jose, CA 95128

If you have a modem, you can call and log-on to Accolade's Bulletin Board for instant hints and other information. You can also leave questions about any Accolade game; they'll be answered by Accolade's technical support representatives. The modem number is 408-296-8800. Our settings are 300, 1200, 2400 baud, 8 Data, No parity, 1 Stop Bit



DO YOU WANT TO BACK-UP YOUR DISK?

We know you're concerned about disk damage or failure. So feel free to make a back up of the game. See your computer manual for details about saving disks. If you lose the off-disk copy protection scheme, please send us \$15 and we'll send you a new one. If it's destroyed, send us the remains, and we'll give you a replacement.



YOUR DISK CARRIES A 90-DAY WARRANTY

Accolade, Inc. warrants for a period of 90 days from the date of purchase by the original purchaser of the Software that the recording medium on which it is recorded will be free from defects in materials and workmanship. Defective media which has not been subjected to misuse, excessive wear or damage due to carelessness may be returned during the 90-day period without charge.

After the 90-day period, defective media may be replaced in the United States for \$10 (plus 7.25% sales tax if the purchaser resides in California). Make checks payable to Accolade, Inc. and return to the address above. (To speed up processing, return only the disk, not other materials.)



LICENSE AGREEMENT and LEGAL MUMBO JUMBO

This computer software product (the "Software") and the user manual are provided to the Customer under license from Accolade, Inc. and are subject to the following terms and conditions, to which the Customer agrees by opening the package of the Software and user manual and/or using the Software. Granting of this license does not transfer any right, title or interest in the Software or the user manual to the Customer except as expressly set forth in this License Agreement.

The software and the user manual are copyrighted 1990 by Accolade, Inc. All rights are reserved. Neither the Software nor the user manual may be duplicated or copied for any reason. The customer may not transfer or resell the Software or user manual. All registered trademarks and names are properties of their respective owners.

The remedies provided above are the Customer's sole and exclusive remedies. In no event shall Accolade, Inc. be liable for any direct, indirect, special, incidental or consequential damages with respect to the Software or the user manual. Except as provided above, Accolade, Inc. makes no warranties, either express or implied, with respect to the Software or the user manual, and expressly disclaims all implied warranties, including, without limitation, the warranty of merchantability and of fitness for a particular purpose.