COLLECTION™ SERIES

KING'S QUEST®

SIERRA®

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S I E R R A®

The King's Quest Collection

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The Care and Handling of "Digital Antiques"

In which we, in this enlightened age, wax nostalgic as to the quaint and somewhat primitive aspects of artifacts from days of yore.

Dear Customer,

Inside this box, you will find a collection of software spanning the first ten years of the King's Quest *series, the pinnacle of adventure games. This collection not only presents the compiled tales of the* King's Quest *saga, but also provides an example of the evolution of computer entertainment software over the last decade.*

As you review early works of the King's Quest *series, please remember that you are looking at what might be described as "digital antiques" from the early days of personal computing. Innovations such as mice and music cards, which are widely used today, were not yet available in the early and mid 1980's. Thus early King's Quest games will not support them. We hope that you enjoy these games in the same nostalgic spirit as you would a classic black and white movie. While they may lack some modern day technological flair, we hope you agree that they do have a unique quality all their own.*

It is also important to note that the Windows operating system was not in homes during the 1980's. While we have attempted to adjust our software so that it may be accessed within Windows, some of the early games simply cannot run in Windows on some computer system configurations. If you are experiencing trouble with any adventure game while running within the Windows environment, we recommend that you exit Windows and instead access the adventure game from MS-DOS.

We sincerely hope you enjoy the enchanted lands of Daventry and beyond as you explore the King's Quest *Collection.*

Sincerely,

John Williams

Resident Historian

Sierra On-Line, Inc.

The King's Quest Collection:

Evolution of Technology

A long time ago, in a kingdom far away, Roberta Williams created the first *King's Quest*. At the time, the technology used to make *King's Quest* was unprecedented. The quality of the game was heralded throughout the land, and Roberta was proclaimed the Reigning Queen of Adventure Gaming.

Much has happened between "A long time ago..." and "... the rest is history." Technological advances, many made for subsequent chapters in the *King's Quest* saga, have made it possible for the wizards at Sierra On-Line to create a magical but realistic world in which players become one with the rulers of Daventry.

The games herein are offered in their entirety, and no attempt has been made to alter them in any way. As you advance through the saga, you will see the technology and the characters develop simultaneously. Chapters one through four utilize a "parser interface," while chapters five and six offer the "point-and-click interface." Know you, in any case, that no matter what form the story assumes, the magic of the *King's Quest* saga lies herein, and is ever-present in the lives of those it touches.

And the rest is history.

The Epic Adventures of The *King's Quest* Saga

The summary of each of several adventures heretofore undertaken.

The Original *King's Quest* **July 1983**

Originally commissioned by IBM as a showpiece for their ill-fated IBM PCjr, Roberta Williams' *King's Quest: Quest for the Crown* would only become an industry bestseller the following year when it was released for the IBM PC and new Tandy 1000 computers. Being the first game to fully support the newly introduced EGA color card, *King's Quest* clearly demonstrated the superior 16-color capabilities of the then $400 optional video card. The player directs game action by way of text-based commands (example: "OPEN DOOR") and use of the keyboard arrow keys to control the hero's onscreen movements. Please note that sound cards and mice are not supported, as they did not exist.

***King's Quest I:* VGA** **September 1990**

This 1990 project to revamp the original *King's Quest* was widely viewed as a critical failure because many reviewers and gamers took offense at what they perceived as an attempt to "destroy the classics." In fact, the project was compared to the controversial practice of "colorizing" classic black-and-white movies. Valid or not, these reactions essentially stopped work on future attempts to modernize later *King's Quest* installments. In comparing this version to the original, it is interesting to note how much the addition of the music soundtrack adds to the mood of the game. Also, playing with the incorporated icon-based interface provides an interesting comparison to the original design.

King's Quest II: Romancing The Throne **May 1985**

This sequel to the original *King's Quest* provided not just a second look at the life of King (formerly Sir) Graham of Daventry, it also began a tradition of using *King's Quest* as a training ground for future designers. Future Space Quest series designers Scott Murphy and Mark Crowe joined the development team.This game does not support sound cards or mice, as they did not exist at the time of publication.

King's Quest III: To Heir Is Human **October 1986**

The release of this product in 1986 was quickly met with loud protests from gamers claiming that this *King's Quest* wasn't really a *King's Quest* at all. Because it focused on a young slave named Gwydion and his attempts to escape his evil master, players didn't grasp the connection between Gwydion and King

Graham of Daventry until they finished the game some months later. (This was before Sierra began offering hint book & hint line services.) It was as a programmer for this project that Al Lowe, the future designer of the Leisure Suit Larry series, learned the internals of adventure game programming. Notice the "automagic mapping feature" of the game. This feature was widely promoted on *King's Quest* III's introduction; however, it was not included in future *King's Quest* games as player feedback indicated that it reduced the challenge. This mapping feature was later built into Roberta Williams' *Mixed-Up Mother Goose* adventure game for children where it was better appreciated. Sound cards and mice are still not supported in this release.

King's Quest IV: The Perils of Rosella **September 1988**

This innovative epic asked players to step not into the boots of the now familiar adventure hero King Graham, but instead into the soft slippers of his young daughter Rosella – a bold step for 1988, when -the audience for computer games was almost exclusively male. Designer Roberta Williams' move to attract more female players to adventure gaming was a success, and *King's Quest IV* went on to be the most successful game product of the year. From a technical standpoint, *King's Quest IV* also scored big as the first commercial entertainment product to support optional music cards. Hollywood composer William Goldstein (Fame) provided the stereo soundtrack, adding new dimensions and emotion to the presentation. One game scene, shown for the first time at a prominent industry tradeshow, was so emotionally overpowering that it reduced more than one audience member to tears. Future advertising for the game would feature headlines asking "Can a Computer Game Make You Cry?"

King's Quest V: Absence Makes the Heart Go Yonder **November 1990**

No game since the original *King's Quest* had the impact of *King's Quest V*, which redefined adventure gaming in game play, design, and overall presentation. It was Sierra's first million-dollar-plus development effort. Designer Roberta Williams assembled an unequaled team of animators, artists, musicians, and programmers to make the project a reality. A new interface was designed to appeal to a larger audience, and extra efforts were taken to make the game an attractive entertainment venture for every member of the family. Sales of *King's Quest V* during its first year shattered all known records for computer games. Led by Emmy award-winning producer Bill Davis, *King's Quest V* made the leap in graphics resolution to full 256-color VGA. Animations and backgrounds advanced from "computer art" to true handpainted, life like scenes inhabited by life like and fluid animated characters. Over fifty voice actors lent their talents to the effort, making *King's Quest V* the most elaborate and cinematic game ever.

King's Quest VI: Heir Today, Gone Tomorrow **October 1992**

From the opening sequence of the game, there could be no doubt that if *King's Quest V* redefined what computer gaming actually was, *King's Quest VI* provided the quality standard that would not be beaten. (Except perhaps by the upcoming Christmas 1994 release of *King's Quest VII*). The state-of-the-art "floating camera" sequence that opened the game, featuring young Prince Alexander as he sets out to find his "girl in the tower," gave computer gamers the world over a real view of what the new age of multimedia computers could bring to classic storytelling. The *King's Quest VI* love song "Girl In The Tower," a soulful duet featuring the voices of Bob Bergthold and Debbie Seibert, rivaled the best motion picture anthems of the year. In reviewing the game, Peter Spear of Questbusters Magazine said "This game is proof positive that the era of CD Gaming is upon us. Kill your hard drive!" Continuing in a long tradition, Jane Jensen, who would go on to design the industry bestselling Gabriel Knight: Sins of the Fathers, assisted Roberta Williams in game design of this epic.

King's Quest VII: The Princeless Bride **November 1994**

Plunge headlong into a legendary tale of magic and enchantment your whole family will love. From the creative talents of best-selling computer game author Roberta Williams, comes the seventh exciting chapter in the *King's Quest* series: *King's Quest VII: The Princeless Bride*, the most heartwarming and beautifully animated adventure game of all time. Unfolding in book-like chapters, The Princeless Bride begins when Princess Rosella is lured into a magical pool and the enchanted world beyond. Her mother Queen Valanice plunges in after her, and they find themselves in a land beyond dreams. The Realm of Eldritch is inhabited by delightful and fantastic creatures; talking stags, friendly trolls, a magnificent crystal dragon, and many others. But Eldritch is in the darkest peril. An evil enchantress plots to destroy the magic realm forcing Rosella and Valanice to use their courage, wisdom, and heart as they battle her for the survival of an entire world.

Using breathtaking feature-film quality animation, this epic story takes you through a series of magical regions; a mystic and ancient desert, the volcanic crystal caverns of the trolls, a delightfully spooky land of surprises, and so much more. As Rosella searches for the beautiful Etheria, Land in the Clouds, Valanice searches for her daughter, and both become caught up in the adventure of their lives.

History of The King's Quest Series

The Royal Scribe

Through the wee hours of the night, The Royal Scribe's pen scratches out a chronicle of Sierra On-Line and the *King's Quest* series. Read her words with pleasure but be foretold that a mere touch on text of a different hue will transport you to another domain. In more modern terms, this is a hypertext document. You will be able to click on high-lighted text, thus accessing additional material about that particular topic. Use the icon menu to move from topic to topic and back again.

Inside the Chest

This archive contains an assortment of reprints of magazine articles published during the *King's Quest* years. Topics range from *King's Quest* game reviews to designer interviews to in-depth studies of the game development process. Click the button icons to move from page to page or from article to article.

King's Questions

Put on your thinking cap and play this trivia game based on the *King's Quest* series. You'll be challenged, intrigued, enlightened, and amused by this grab bag of profound, esoteric, and just plain silly multiple choice King's Questions. Each game consists of twelve randomly selected questions so that it's never the same game twice. The rules are explained at the start of the game so sharpen up your wits and test your knowledge of *King's Quest* trivia.

Nick's Picks

Presented for your additional entertainment, herein lies a collection of computerized board games hand-picked as King Graham's personal favorites.

INSTALLATION

TO INSTALL IN WINDOWS®:

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

TO INSTALL IN MS-DOS:

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

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

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

TO PLAY:

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

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

NOTE: The Apple games must be run from Windows®



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

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

—Roberta

King's Quest I

THE QUEST FOR THE CROWN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

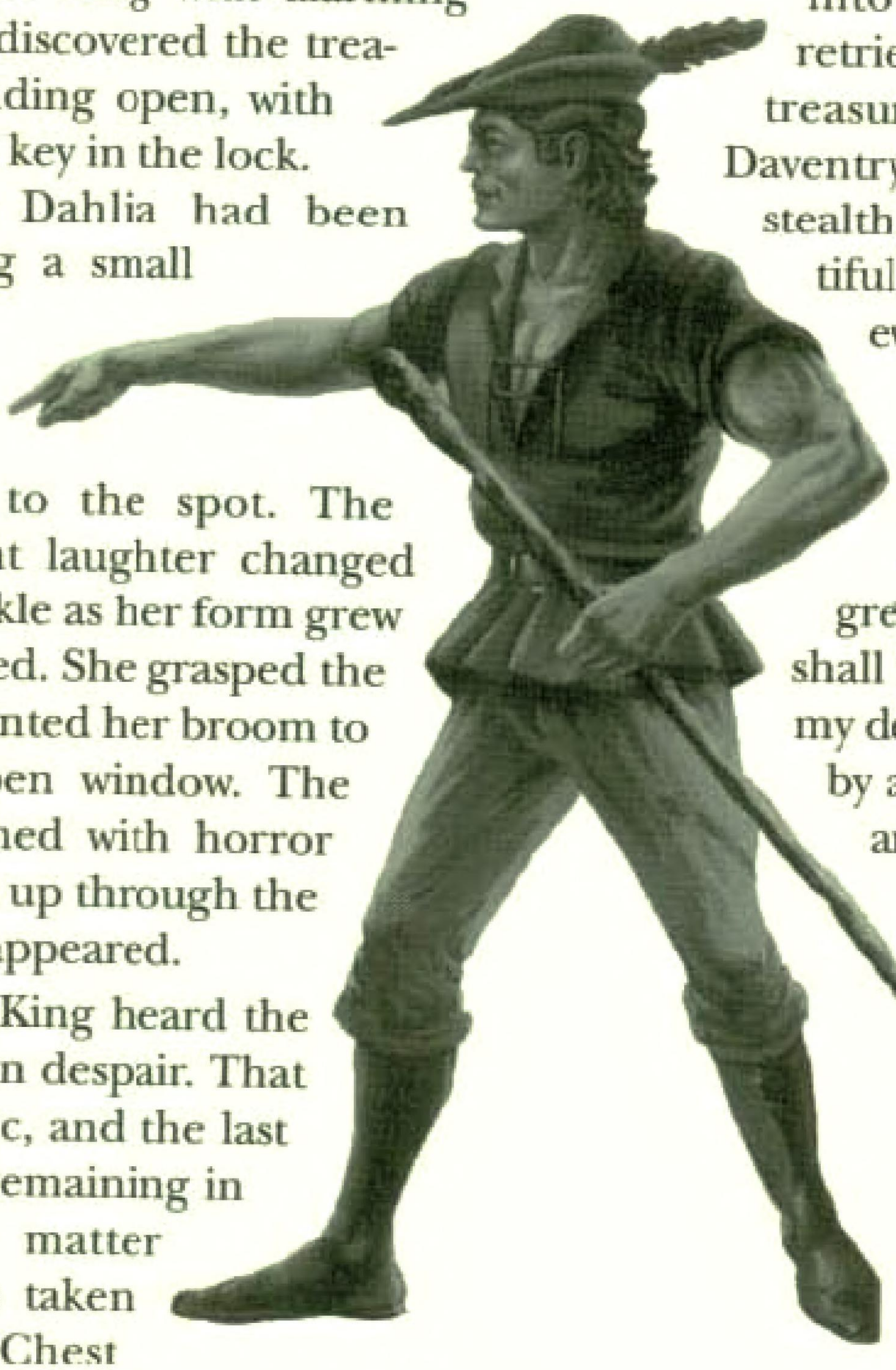
The King was charmed with the Princess Dahlia, and brought her back to his castle to visit. He felt new life coursing through his veins, and knew it was because he had met someone who might fill the loneliness left by his late Queen.

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

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

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

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



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

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

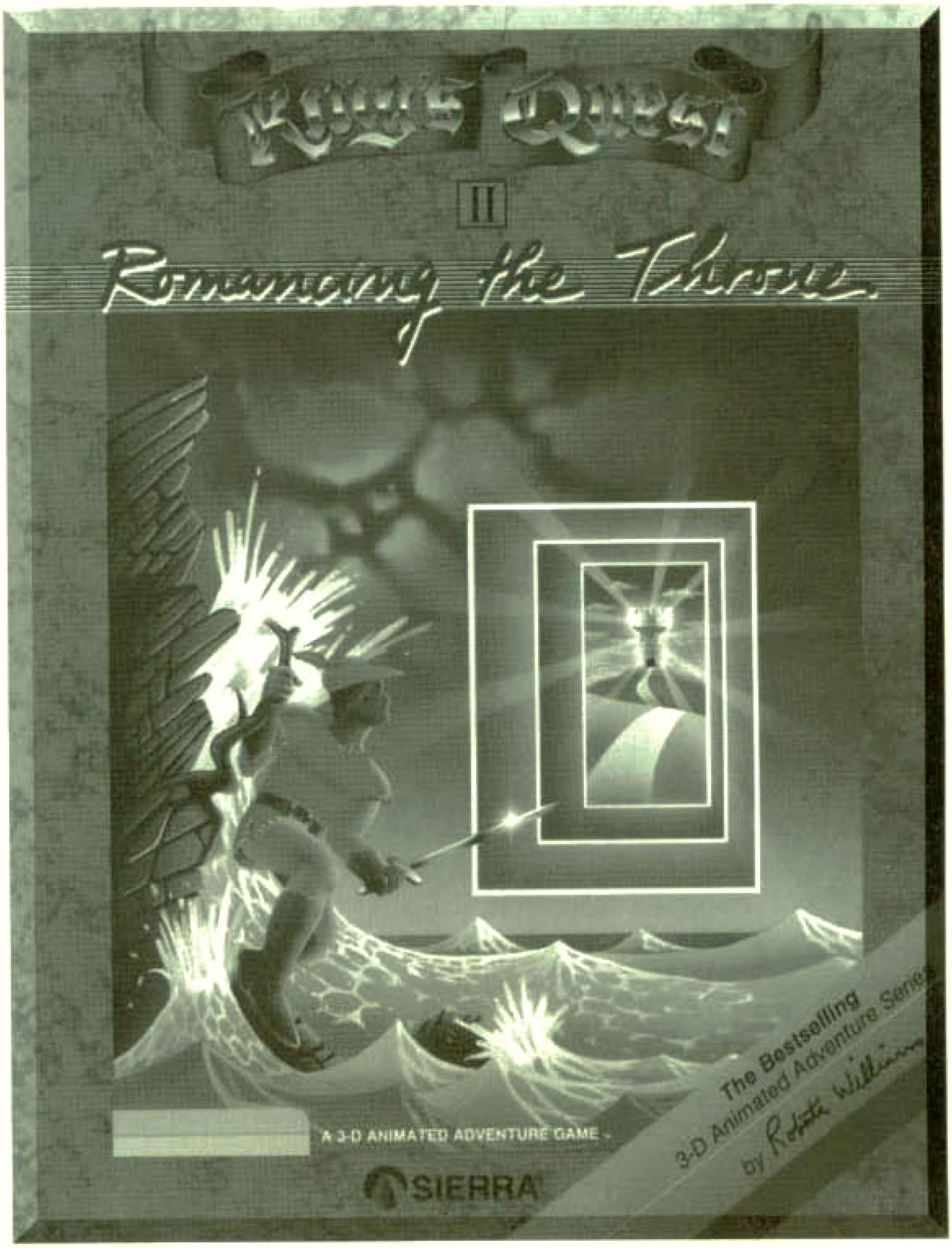
Many more years passed, and Daventry grew poor and weak. King Edward was old and feeble, and saw that his end was near. Fearing that the country would fall into even greater disorder when he died, he sent for his favorite knight, Sir Graham.

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

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

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

Go now, Sir Graham. And in the words of King Edward, "May you return victorious!"



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

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

—Roberta

King's Quest II

ROMANCING THE THRONE



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

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

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

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

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

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

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

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

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

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

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

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

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

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

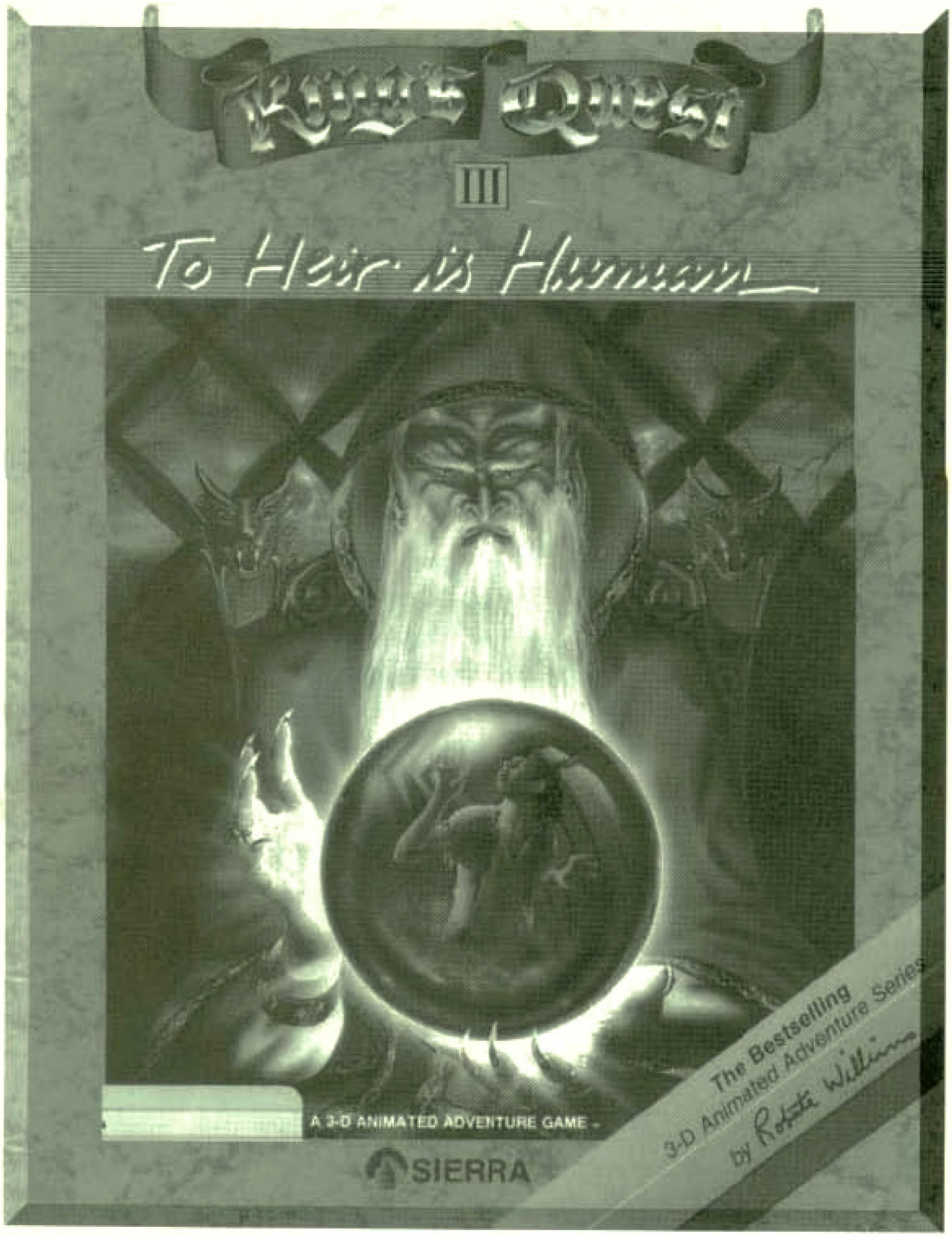
The voice faded and the Mirror cleared. Graham stared at his own reflection. Vainly did he call for its return, to give him more clues to the whereabouts of the magic keys. He then shouldered his provisions, and set out on his quest of love.

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

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

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

Go now, and remember that True Love conquers all!



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

—Roberta

King's Quest III

TO HEIR IS HUMAN

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

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

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

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

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

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

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

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

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

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

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

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

And time went on...

Understanding the Language of Creatures (page II)

INGREDIENTS

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

DIRECTIONS

I. Put the small feather in a bowl
II. Put the fur in the bowl
III. Put the reptile skin in the bowl
IV. Add a spoonful of powdered fish bone
V. Put a thimbleful of dew in the bowl
VI. Mix with hands (mixture will now be doughy)
VII. Separate mixture into two pieces
VIII. Put dough pieces into your ears
IX. (Recite this verse)

Feather of fowl and bone of fish,
Molded together in this dish,
Give me wisdom to understand
Creatures of air, sea and land

X. Wave the magic wand

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

Flying like an Eagle or a Fly (page IV)

INGREDIENTS

One tail feather from any eagle (to become an eagle)

One pair of fly wings (to become a fly)

One pinch of saffron

Rose petal essence

One magic wand

DIRECTIONS

I. Put a pinch of saffron in essence

II. (Recite this verse)

Oh winged spirits, set me free
Of earthly bindings, just like thee.
In this essence, behold the might
To grant the precious gift of flight.

III. Wave the magic wand

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

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

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

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

Eagle begone!
Myself, return!

Fly, begone!
Myself, return!

Teleportation at Random (page VII)

INGREDIENTS

One spoonful of salt grains

One sprig of dried mistletoe

One smooth rounded stone of unusual color

One magic wand

DIRECTIONS

I. Grind a spoon of salt in a mortar (with a pestle)

II. Grind the mistletoe in the mortar

III. Rub the stone in the mixture

IV. Kiss the stone

V. (Recite this verse)

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

VI. Wave the magic wand

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

Causing a Deep Sleep (page XIV)

INGREDIENTS

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

DIRECTIONS

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

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

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

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

Slumber henceforth!

Transforming another into a Cat (page XXV)

INGREDIENTS

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

DIRECTIONS

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

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

VIII. Wave the magic wand

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

Brewing a Storm (page LXXXIV)

INGREDIENTS

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

DIRECTIONS

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

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

VIII. Wave the magic wand
IX. Pour the storm brew into the jar (to store)

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

Brew of storms,
Churn it up!

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

Brew of storms,
Clear it up!

Becoming Invisible (page CLXIX)

INGREDIENTS

One jar of lard
One cactus
Two drops of toad spittle
One magic wand

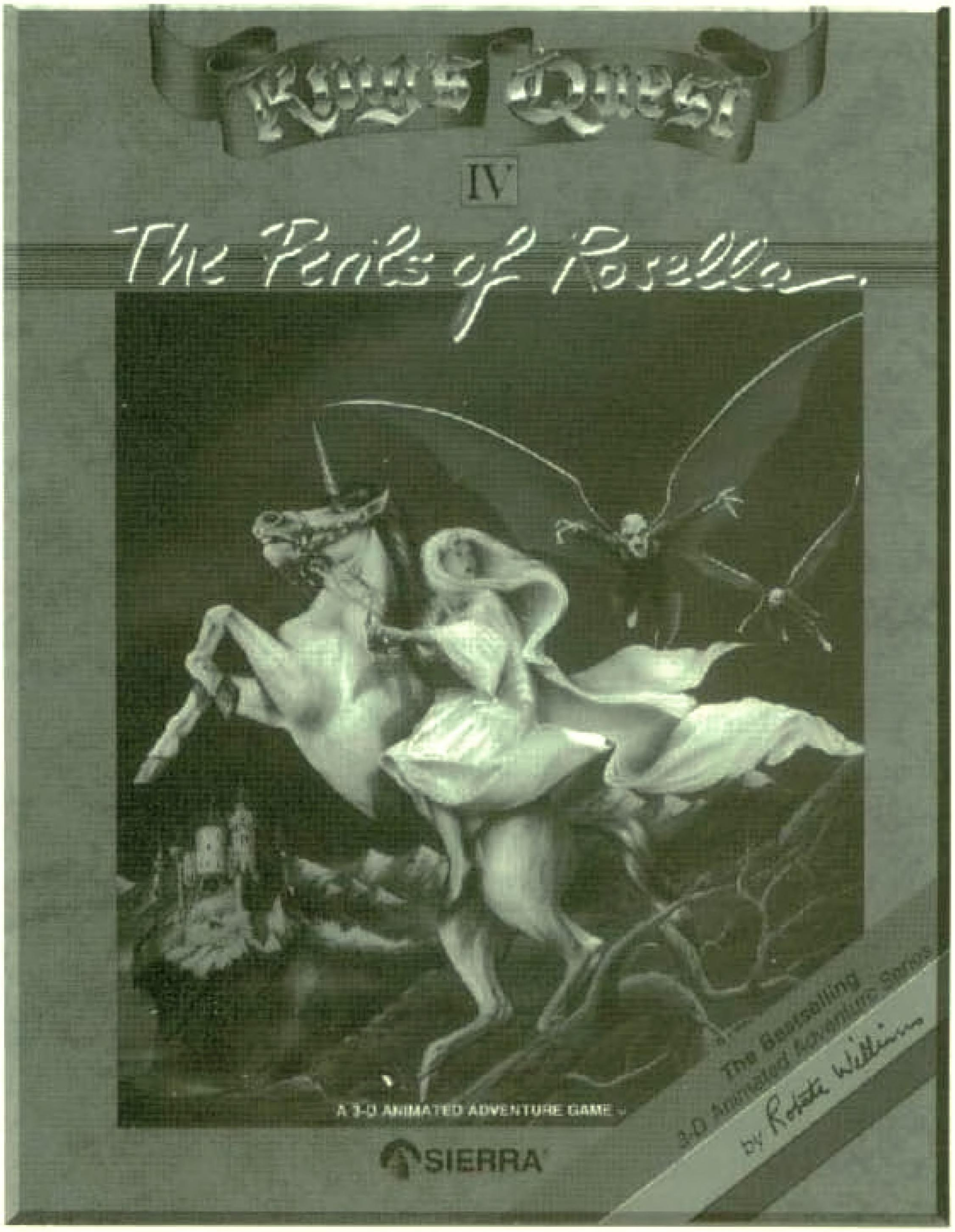
DIRECTIONS

I. Cut the cactus with a knife
II. Measure a spoon of cactus juice
III. Put the cactus juice in a bowl
IV. Put the lard in the bowl
V. Add two drops of toad spittle
VI. Stir the mixture with a spoon
VII. (Recite this verse)

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

VIII. Wave magic wand
IX. Put ointment in the empty lard jar

You now have a magic ointment that will allow you to turn invisible (but beware, the ointment only works in a place where there is both fire and mist). To cast the invisibility spell, rub the ointment on your body. You will be invisible for a short while. You have enough for one application.



Before King's Quest IV *was released, word leaked out that Graham would have a heart attack and might die. Fans were upset enough to write in, asking to save Graham. I wanted* King's Quest IV *to have some pressure applied to you: a timed game, taking place over a 24- hour period, so you roam around during the day and eventually it turns to night. I don't remember other games using the same scenes at night; it looked creepy.*

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

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

—Roberta

King's Quest IV

THE PERILS OF ROSELLA

[**Editor's Note:** At this section's end you will find an Answer Key. This Key will enable you to enter the enchanted land of *King's Quest IV.* When you are asked for a word to bypass the copy protection, refer to this table. The first column represents page number, section, or tip number; the second, paragraph; and the third signifies where the word falls in the paragraph. Happy Adventuring!]

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

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

"May you return victorious, Sir Graham!"

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

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

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

....As the mist cleared, Graham beheld the image of the most beautiful maid-

en he had ever seen. She stood gazing from a window, motionless except for a stray breeze that stirred her hair. A tear fell from one eye, and sparkled on her cheek like a diamond on velvet.

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

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

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

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

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

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

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

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

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

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

Time has wrought many changes, and with them much sorrow. The

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

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

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

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

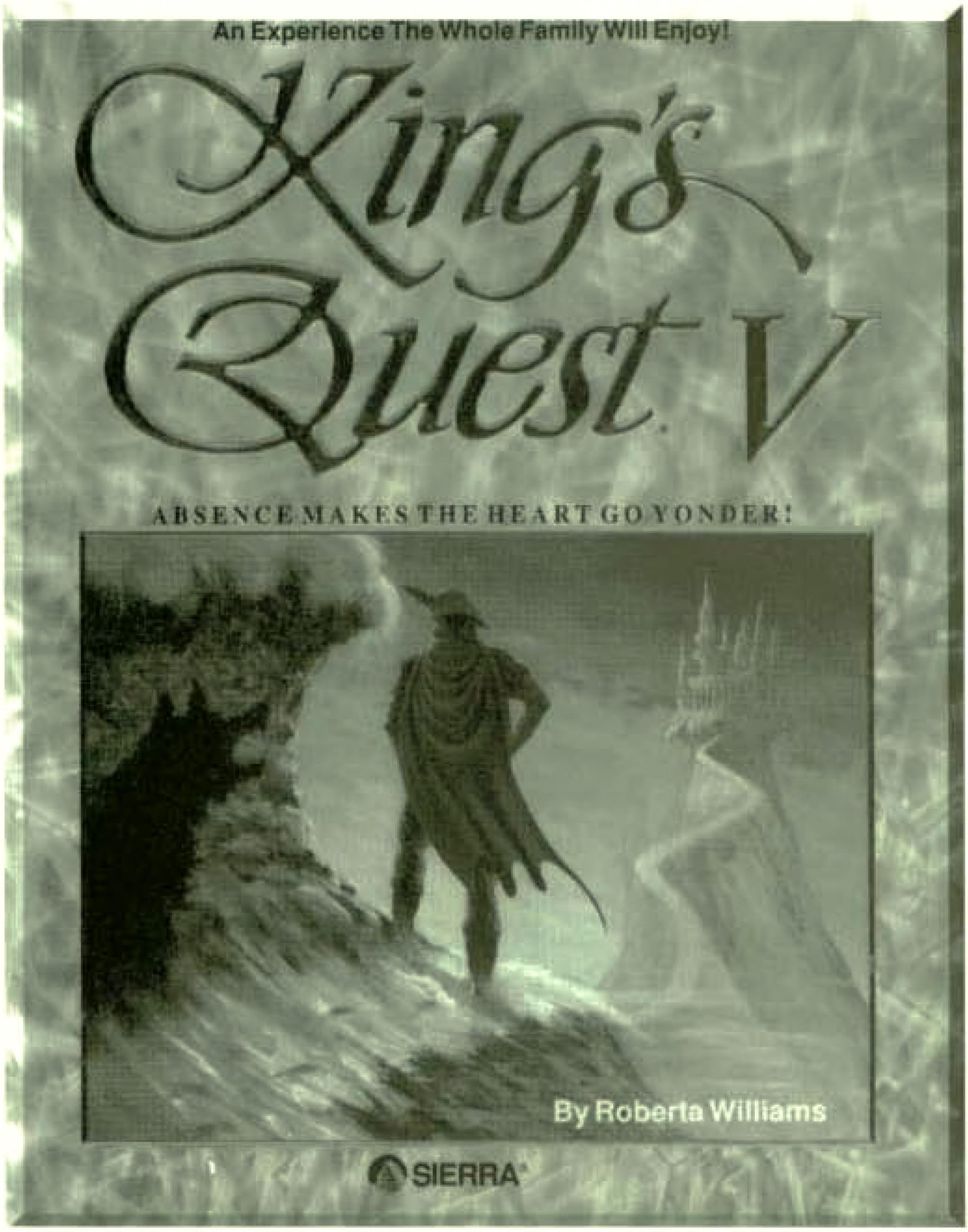
And now the commencement of the noblest adventure of all ...

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

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

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

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



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

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

—Roberta

King's Quest V

ABSENCE MAKES THE HEART GO YONDER!

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

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

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

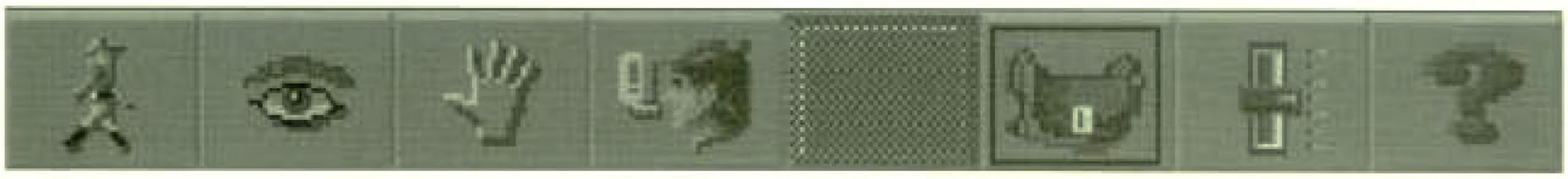
Where was his family? What had happened to them?

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

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

The Icon Bar

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



The Walk Icon



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

The Look Icon



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

The Action Icon



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

The Talk Icon



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

The Item Icon



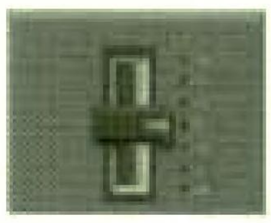
The Item icon shows the last inventory item you selected. Choose Item when you want to see or use this item.

The Inventory Icon



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

The Controls Icon



This icon allows three game variables to be adjusted.

Speed— Adjusts the speed of the game animation.

Volume— Adjusts the sound volume.

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

The Information Icon



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

The Crown Cursor

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

The Hourglass Cursor



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

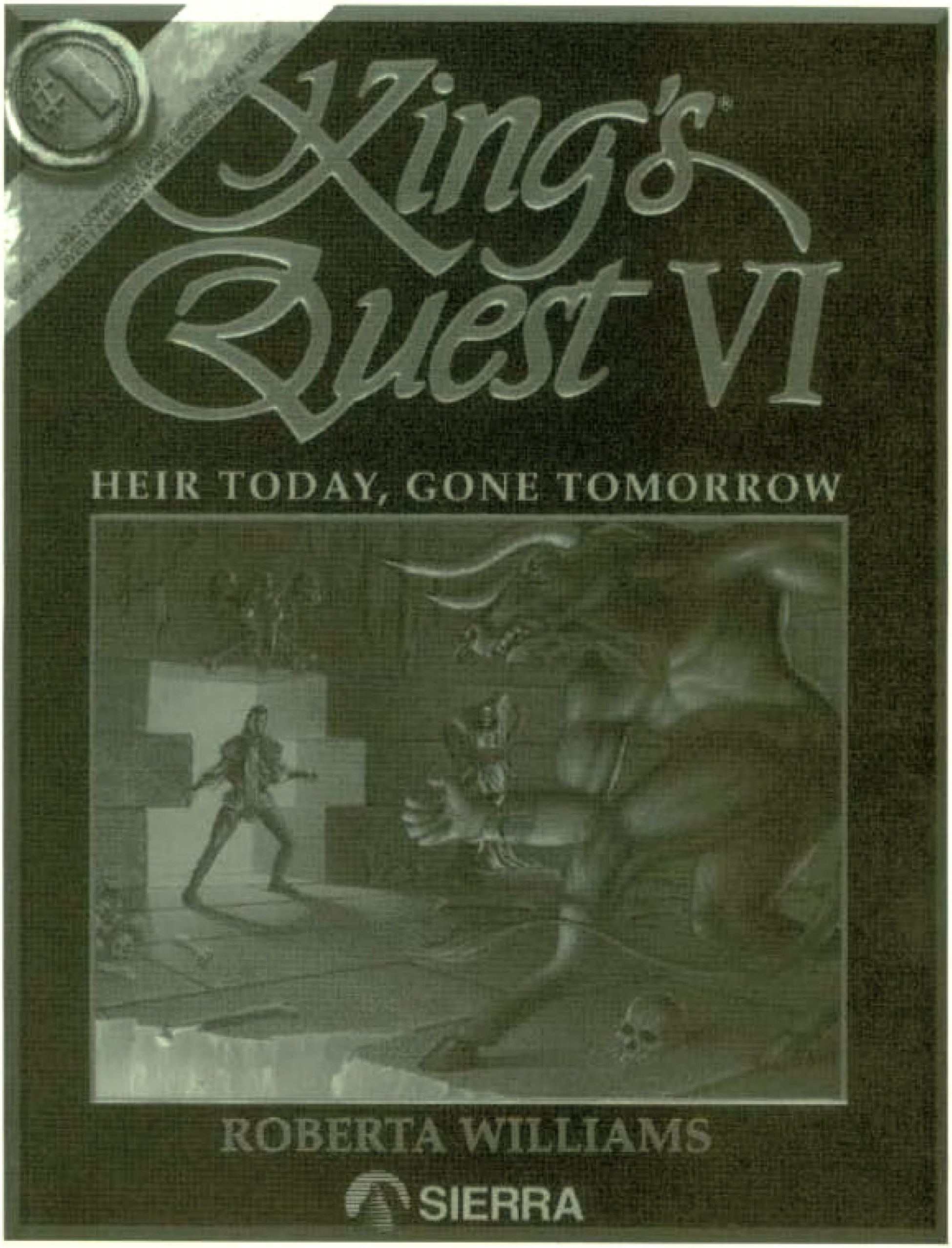
Object Cursors

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

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

Using Cursors in the Inventory Screen

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

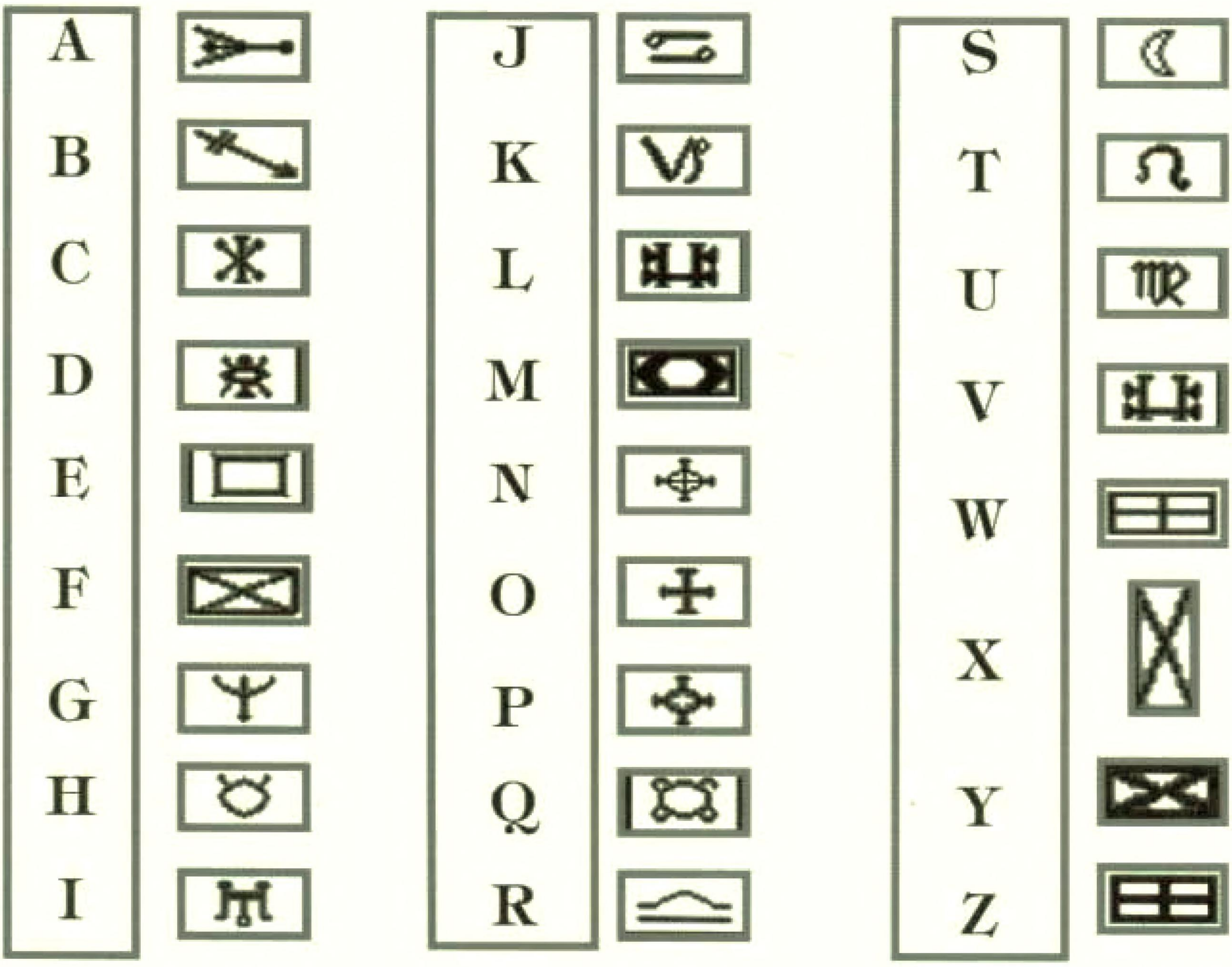


"King's Quest V *broke a lot of ground: VGA, icon interface, and lots of acting. I'm pleased to say it also won the Software Publishers' Association's "Best Adventure Game" award in 1991. But I had to look at things from other angles for* King's Quest VI*: we needed professional voice actors, and the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

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

—Roberta

King's Quest V Symbols



these four islands, yet they seem to exist in harmony and function as a whole. The uniting factor is the Crown, which maintains loyalty both by means of its undisputed heritage as the seat of all government, and by the grace of its goodly royal family.

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

The Isle of the Crown

Of the four islands, the Isle of the Crown is the one which will seem the most conventional to travelers from distant lands. It is largely inhabited by members of the human race, men and women of pleasant disposition and generous hospitality. As stated earlier, the Isle of the Crown is comprised of the Castle of the Crown, a quaint village, and the docks from which travel among the islands is commenced.

The village on the Isle of the Crown is a small one. Its stucco walls gleam in the hot sun, its dirt paths are clean and well-maintained, its vegetation is lush. The shop merchants are friendly and seem to delight in unusual trades. Though little of mine survived the shipwreck, the few trinkets that I'd had on my person or managed to salvage from the shore were deemed unusual enough in that distant realm to obtain a few necessities. I also found the villagers eager to share what they had in return for honest work, so I have survived quite comfortably here.

Village life is one of cheerful routine. The villagers rise at first light to do their chores before the tropical sun reaches its peak. Then, a light midday meal is served. The bulk of the afternoon is reserved for indoor activities: reading and scholastics for the younger population and naps for their elders. Everyone seems to prize this quiet time. When the sun goes down, communal activities are frequent. If there are no weddings or other festivities (I must admit that I am quite fond of these local celebrations), the families often gather informally for a plain but plentiful supper, music, and conversation.

Though most families are modest, none are in want. Servants are used in the more affluent households, but most of the citizens cheerfully rely on their own strong hands for the work of daily life. What serving class exists is generally well-treated, though even in this gentle civilization, I did note a few exceptions.

Beyond the village lie the docks, a place of bustle and excitement. Even the humblest citizen of the Isle of the Crown frequently enjoys visiting the other islands in the kingdom. In return, it is not uncommon to see all manner of strange creatures frequenting the village shops from the kingdom's other islands.

All travel between the islands is focused at the docks and, indeed, at a single vessel. That vessel is simply called "the ferry," and it is a pleasant enough little ship, well-maintained as befits its value to the kingdom. The ferryman is a jolly fellow, patient even with the youngest of his passengers. His young son helps manage the vessel and keep her shipshape.

King's Quest VI

HEIR TODAY, GONE TOMORROW

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

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

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

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

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

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

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

A more dissimilar set of cultures can scarce be imagined than those on

ciously and I could see the sadness there. For despite the glory of the palace around them, the halls seemed to weigh on the couple with their emptiness. They are the last of the royal family and, growing into middle age, have yet to produce an heir.

The king and queen listened with interest to my tale of shipwreck. King Caliphim asked astute questions of my homeland and the lands of my travel. He seemed to know something of other lands—perhaps from the same source that had brought the name of the Land of the Green Isles to Daventry. He was most curious and, as a thinker, seemed intrigued by any new idea I might offer. Unfortunately for him, my ideas on such things as kingdoms and civilizations were rather simple ones. I sensed that, despite his interest, he would be content to have those other kingdoms remain remote from his own. Neither hungry for conquest nor anxious for change, his kingdom would remain isolated. Indeed, except for the lack of an heir, it seemed the good king and queen did provide the kingdom with all it could ever desire.

Having met the royal couple and recovered sufficiently from my ordeal at sea, I began to feel quite curious about the other islands in the kingdom, and so I put my itching feet in the care of the jolly ferryman.

The Isle of Wonder

Imagine a place where the very path beneath your feet might complain of your weight and the trees purposely drop twigs on your head for the sheer merriment of it all, and you'll have an idea of what it's like to be on the Isle of Wonder.

The Isle of Wonder is a comma-shaped body of land that might as well resemble a question mark, for confusion and astonishment are sure to be the lot of the unsuspecting visitor.

The island is teeming with life. Vegetation is abundant as are the island's inhabitants. In fact, the two are frequently one and the same. One can scarcely pick up a grain of sand on that shore without it demanding to be put right back...and this instant, if you please!

The history of this unusual island is an issue of fervent speculation. Many believe that it was an uninteresting deserted island until a wizard enchanted the whole place, bringing everything in it to life, and presented it to his daughter as a birthday present. Others say that the island was once the prison of a beautiful princess, held captive there by a powerful and jealous queen. The maiden was so fair that the very trees and stones themselves could not bear to hear her crying and came to life to provide her companionship. Still another group ardently claims that the Creator of the Universe simply got tired of the serious business of life-giving and decided to indulge His or Her sense of humor.

Whatever the origin, a more delightful spot could scarcely be imagined. But be warned! Those travelers who like to know exactly what to expect from life would be well-advised to go elsewhere. While most of the island's inhabitants are friendly, some of the "thornier" natives are capable of being downright rude, and all are quirksome. Visitors are frequent on the Isle of Wonder, for it offers a refreshing respite from the ho-hum of everyday life. Even the king and queen enjoy a picnic on Exclamation



The story of the ferry is an interesting one, particularly if you recall the fate of my own ship. The islands, it seems, have always been surrounded by terrible eddies and currents that make seagoing nearly impossible. The family that runs the ferry has done so for generations, each father passing on to his son the secret of the tricky navigation. Many believe that the ferryman's family line has an uncanny instinct for the sea around the isles. It is said that they sail "by the blood in their veins." One thing is certain: I would not venture to sail a ship in these waters, so whatever the secrets of the ferryman's family—thank the stars for it!

The Castle of the Crown

The Castle of the Crown is a stunning palace, giving testimony to the skill of the kingdom's architects and the richness of its treasury. The castle is a monument of marble, gold, and precious gems, with tall arched ceilings and artistic fittings. I am told that it was built one hundred years ago by King Aliphid as a present to his bride, Queen Astar. The previous castle, also called the Castle of the Crown, was large and drafty and had served as the seat of the royal family for over three hundred years. It is said that King Aliphid was cautious over his new bride's fragile health and built the new palace with thick walls for protection from the high winds and cool hallways for respite from the blazing tropical sun.

The castle is made even more exotic by the race of guard dogs that serve and protect the palace. These wondrous creatures seem to combine the best qualities of canine and human. Speaking in gruff voices and armed with swords or pikes, the guard dogs are strong and intelligent, and have loyally served the Crown through the centuries.

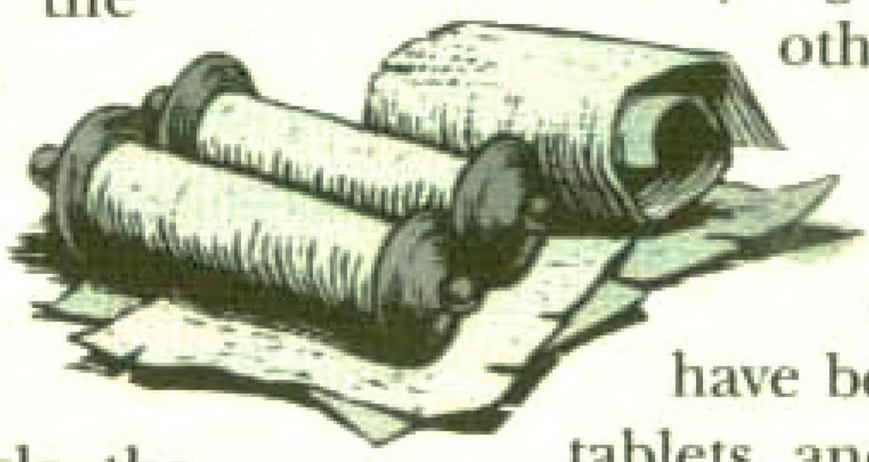
Despite my status as a stranger, I was granted a visit with the reigning king and queen. Their openness and accessibility, added to the lack of drawbridges, moats, or battlements of any kind, made clear to me the innocence of this kingdom that had never known war or treachery. Had I been a viper in disguise, I would have been granted an intimate audience just as readily! As a citizen of the larger, more dangerous world, it made me feel a little nervous and honor-bound not to betray such trust in me.

I met the king and queen in the castle's throne room. The throne room is a vast hall more ornate than anything these poor eyes have ever seen. Standing before the two thrones in that cavern of gold, I felt as though I stood before fabled Olympus itself. Yet, raising my eyes up slowly to those noble faces, I saw nothing of judgement in their eyes, nothing of disdain. Indeed, their faces were full of guileless welcome and kindness.

As for the rulers of this kingdom themselves: King Caliphim, though not a large man, has an air of strength and self-assurance about him. He has the face of a scholar and the eyes of a gentle benefactor. Of Queen Allaria, his beautiful wife, my first impression was of hair the color of night and skin as pale as dawn. She smiled at me gra-

dain magic and the daintier arts, being far too logical for such goings on. Even the palace of the Winged Ones' city has a sparseness, a sense of functionality that denotes their contempt for artistic ornamentation.

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



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

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

The Ancient Ones

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

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

The Ancient Ones were believers in the power of language. They were fond of saying, "A master of languages will soar." This, presumably, refers to intellectual heights rather than physical ones, but who can say? It is also known that they were great lovers of

Point or a stroll in the gardens, and they are on occasion to be found there relaxing and passing the time of day with the island's natives.

The rulers of the Isle of Wonder are a pair of queens, rivals in every way, and most frequently to be found arguing over everything from the color of the sky to the consistency of potato hash. Despite their eccentricities, the Isle of Wonder seems to run smoothly and be a flourishing part of the kingdom, providing many valuable exports and lending the kingdom a light-heartedness to counter its more serious countrymen on the Isle of the Sacred Mountain.

The Isle of the Sacred Mountain

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

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

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

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

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

Despite this innate sense of superiority, the Winged Ones are valuable members of the kingdom and provide many important skills. Incredibly intelligent, the Winged Ones are master logicians and mathematicians, precise architects and planners. They dis-



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



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



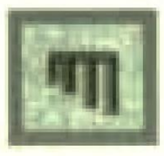
C This symbol represents hope, the dove, the color pearl-gray, and opals.



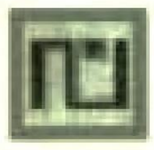
D This symbol represents tranquility, the mouse, the color sable, and granite.



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



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



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



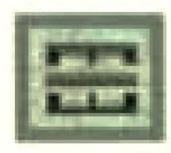
H This symbol represents rage, the shark, the color red, and fire.



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



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



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



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



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



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



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



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



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



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



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



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



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



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



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



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



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



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

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

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

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

The Ancient Ones' Alphabet

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

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

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



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

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



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

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

Be kind to this gentle land, be open-hearted to her whimsy, and protect her, if you can, from the harsh winds which might wish to blow in from the sea to steal her soul. She is unlike any place I have ever seen, and she has stolen my heart.

The Logic Cliffs

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

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

> The first challenge: "Only those pure of heart will be able to RISE the cliffs of logic."
>
> The third challenge: "The Stones of Stealth," are associated with this riddle:
>
> *Four men standing in a row,*
> *Third from the left and down you go,*
> *The rest, in order, move you on,*
> *The Youngest, the Oldest, and the Second Son.*
>
> The fifth challenge: "Only those of the highest order may ASCEND the cliffs of logic."

The Catacombs

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

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

King's Quest VII

THE PRINCELESS BRIDE

PLAYING *KING'S QUEST VII*

THE FIRST SCREEN

1. START A NEW GAME

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

2. CONTINUE OLD GAME

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

3. WATCH INTRO

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

4. ABOUT

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

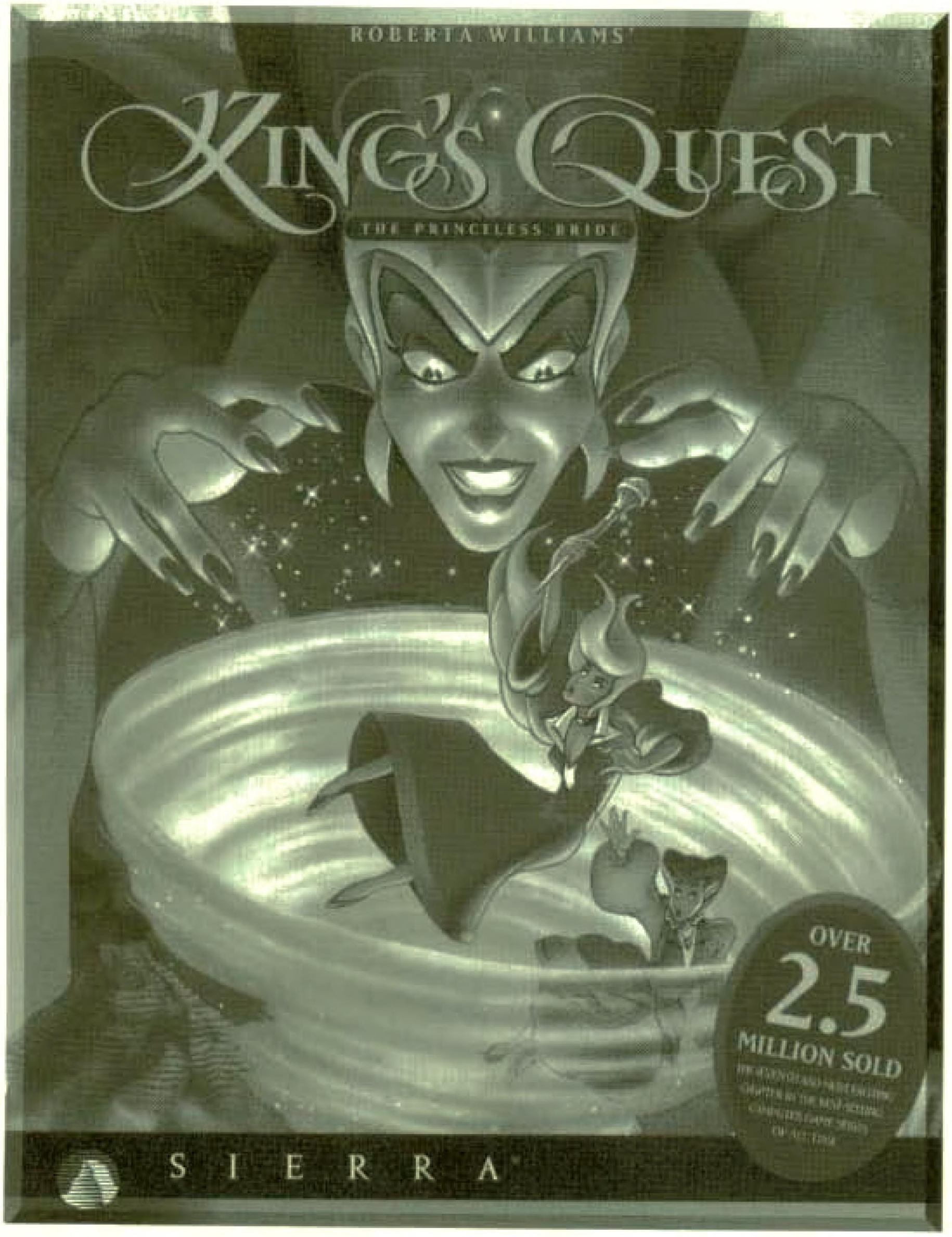
5. QUIT

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

THE INTERFACE

THE CURSOR

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



"King's Quest VII*'s plot deals with a runaway daughter, an over-protective mom, and a disagreement within the family. Co-designer Lorelei Shannon and I wanted the challenges and puzzles designed in such a way that kids may have an easier time understanding some of the quests, while others would require the input of the parents. I loved the highly detailed animation; the character moved their entire body instead of just one part at a time. It took four animation houses to do the work. I think Lorelei was especially fond of the quirky, lively characters. At the same time, I was developing* Phantasmagoria. *Very different art styles!*

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

—Roberta

Scroller Slide Control

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

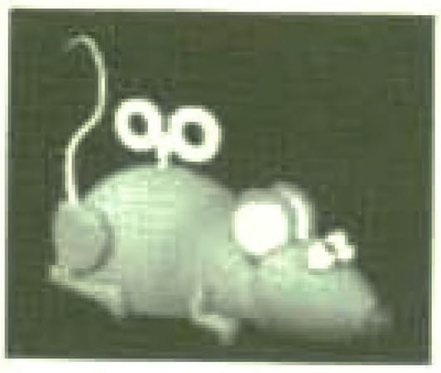
The ">>" Button

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

Game Strategy

The world of *King's Quest VII* is a world of exploration, and you wouldn't want to miss anything! Look at each new room carefully. Click on anything and everything that causes your cursor to highlight. Think creatively: Sometimes there is more than one solution to a puzzle, and the most obvious one may not be the best. If you feel you are "stuck," leave the room and explore others. You never know where you might find just what you need. Above all, relax, let your imagination run wild, and have fun!

INVENTORY OBJECTS



1. TAKING INVENTORY OBJECTS

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

2. EXAMINING INVENTORY OBJECTS

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

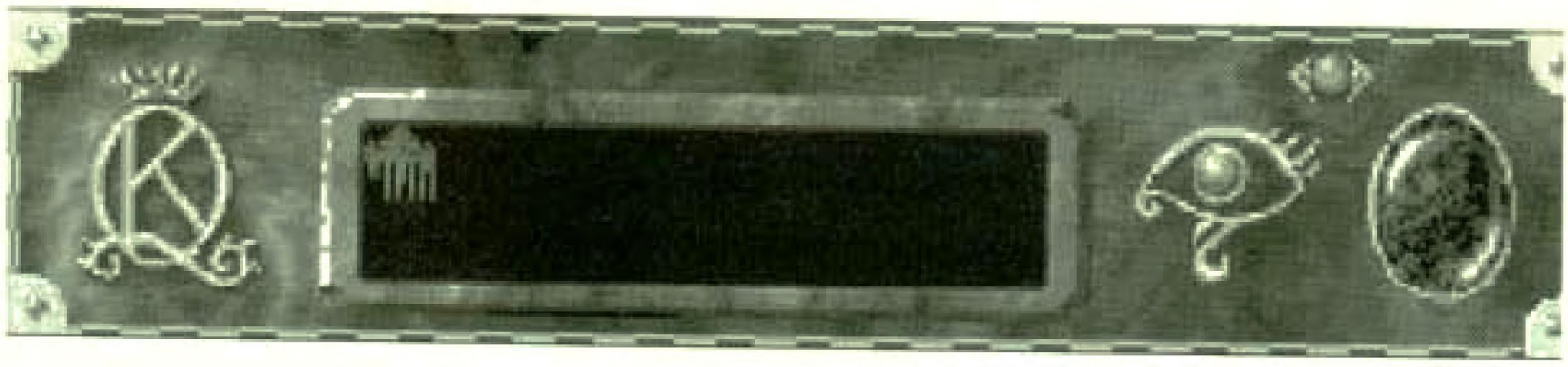
3. MANIPULATING INVENTORY OBJECTS

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

4. COMBINING INVENTORY OBJECTS

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

THE CONTROLS ICON



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



The Following New Features Make *King's Quest VII* More Magical Than Ever:

MS-DOS Support. *King's Quest VII* now supports MS-DOS. Running the game in MS-DOS will often speed up gameplay. See below for MS-DOS installation.

Autoplay through Windows® 95. *King's Quest VII* supports the Windows® 95 "Autoplay" feature. Simply insert the CD into the CD drive, and answer yes when asked if you'd like to play. If the game has not yet been installed through Windows® 95, this will not automatically occur.

Save and Restore. You can now save and restore your *King's Quest VII* game. Press the [ESC] or [F5] key, and the following menu will appear:

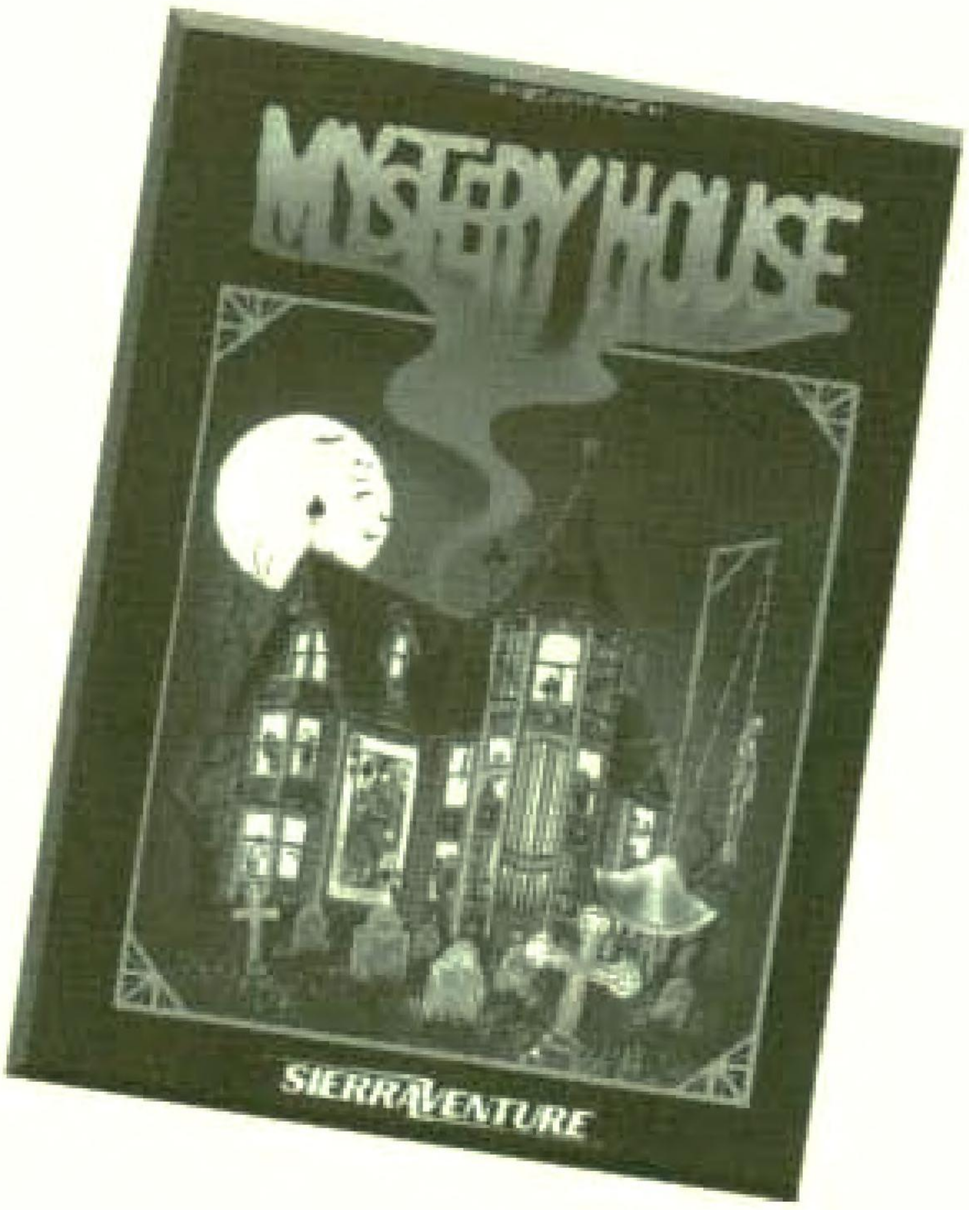
"Bookmarks" represent saved games; click on the button next to your choice. If you've changed your mind about saving or restoring, click on the Exit button.

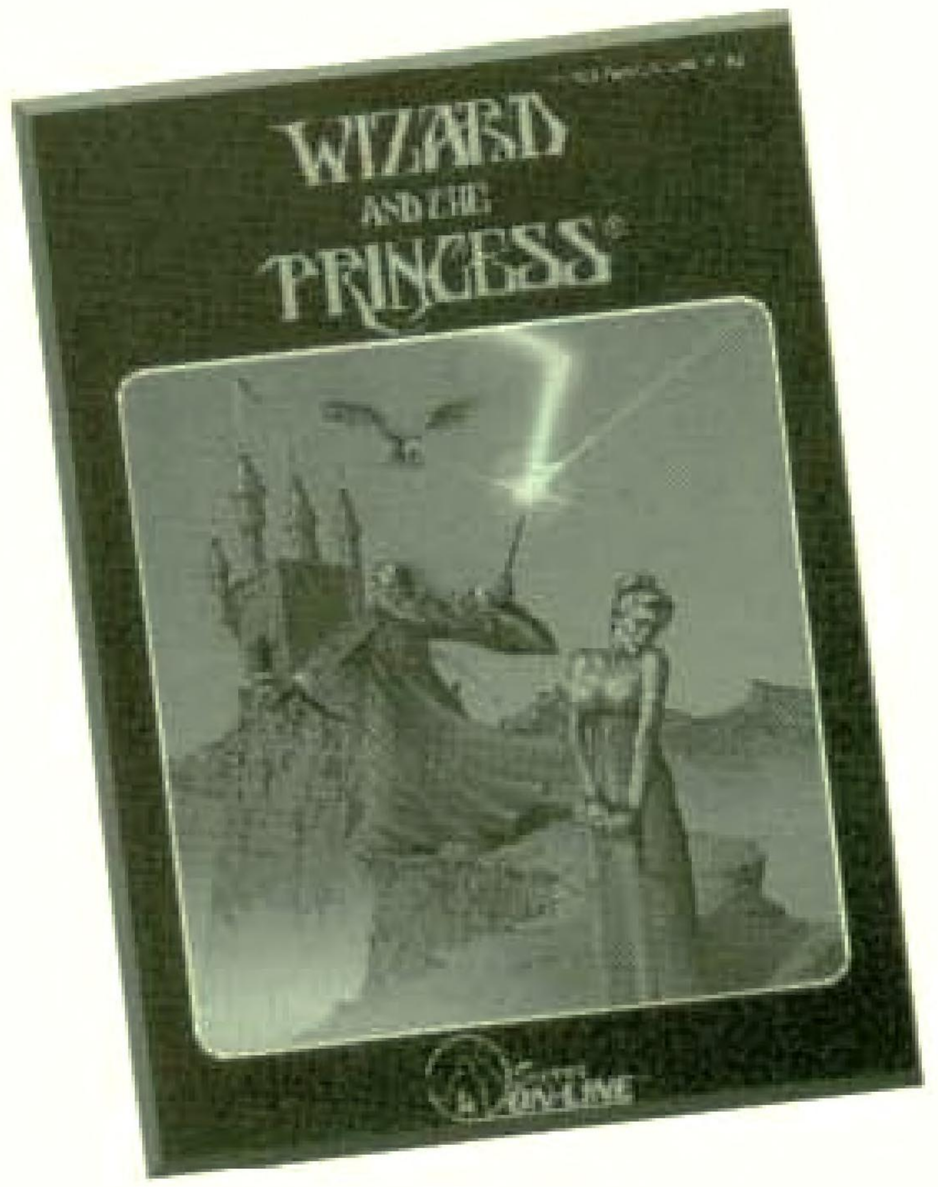
Character Speed Control. *King's Quest VII* now allows you to control your character's speed during gameplay. Just press on the plus (+) and minus (-) keys to change speed settings. If you would like your character to move at an average speed, press the equal (=) sign.

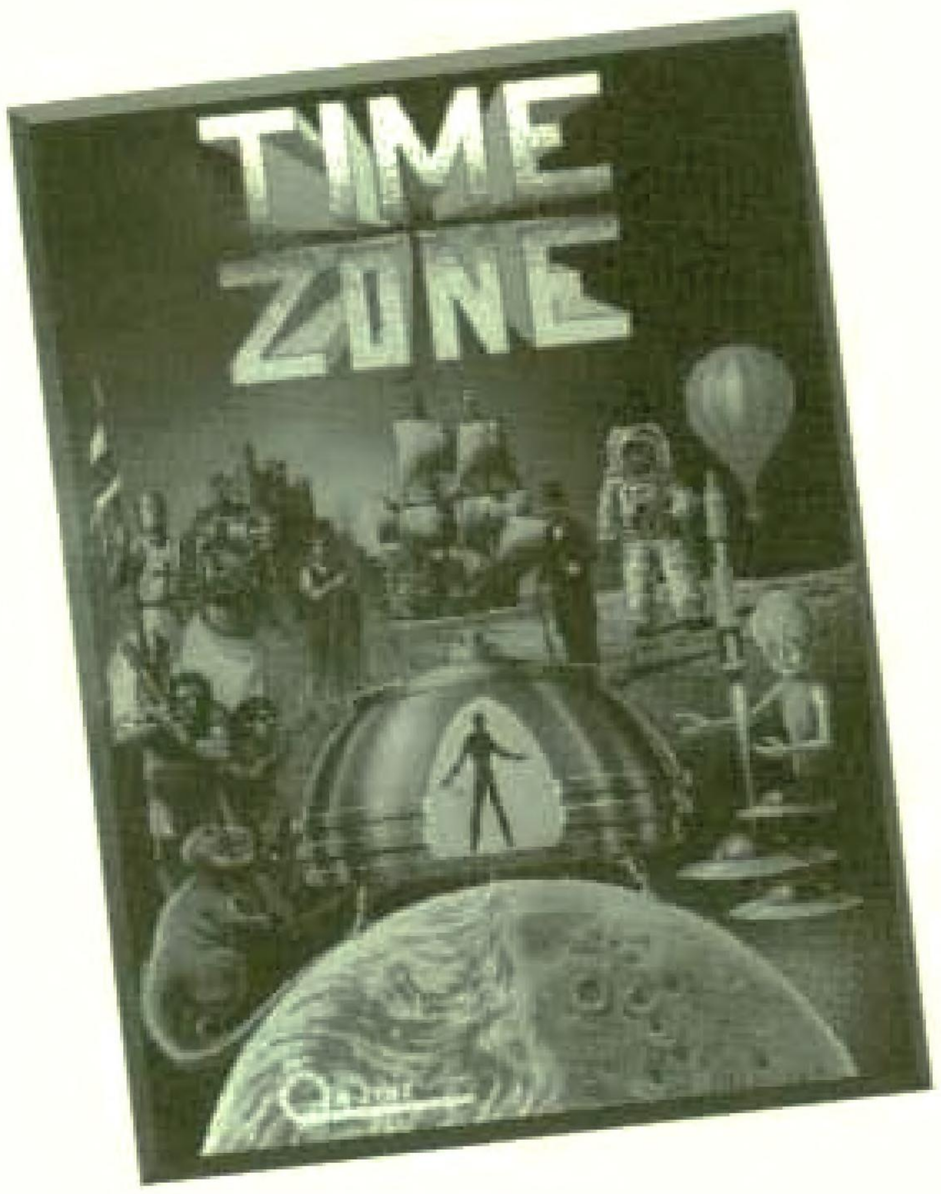
MS-DOS Installation

- Place the *King's Quest VII* CD into your computer's CD drive.
- Type the letter of your CD drive, followed by a colon. For example, if the letter of your CD drive is "D", type "D:". Press [Enter].
- Type "INSTALL" and press [Enter].
- Follow the on-screen installation instructions.
- Be sure to check the "Readme" file for the latest information.











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

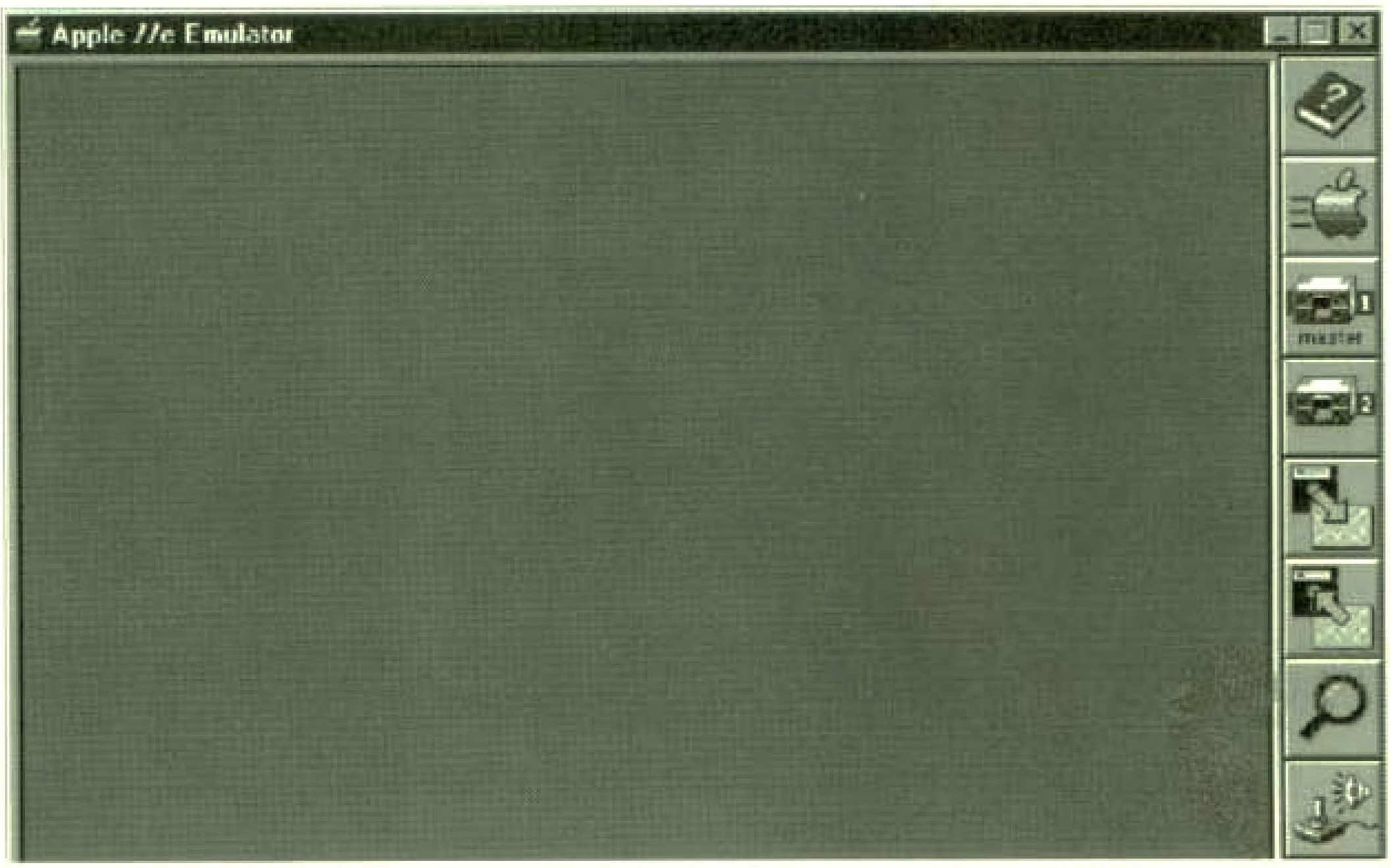
Time Zone *was the first game where we actually used outside artists. I love to design, but I'm not an artist. The game had 1400 rooms, when an average game had 90 rooms. So it was huge, huge, huge!"*

—Roberta

How to Load and Run an Apple Game

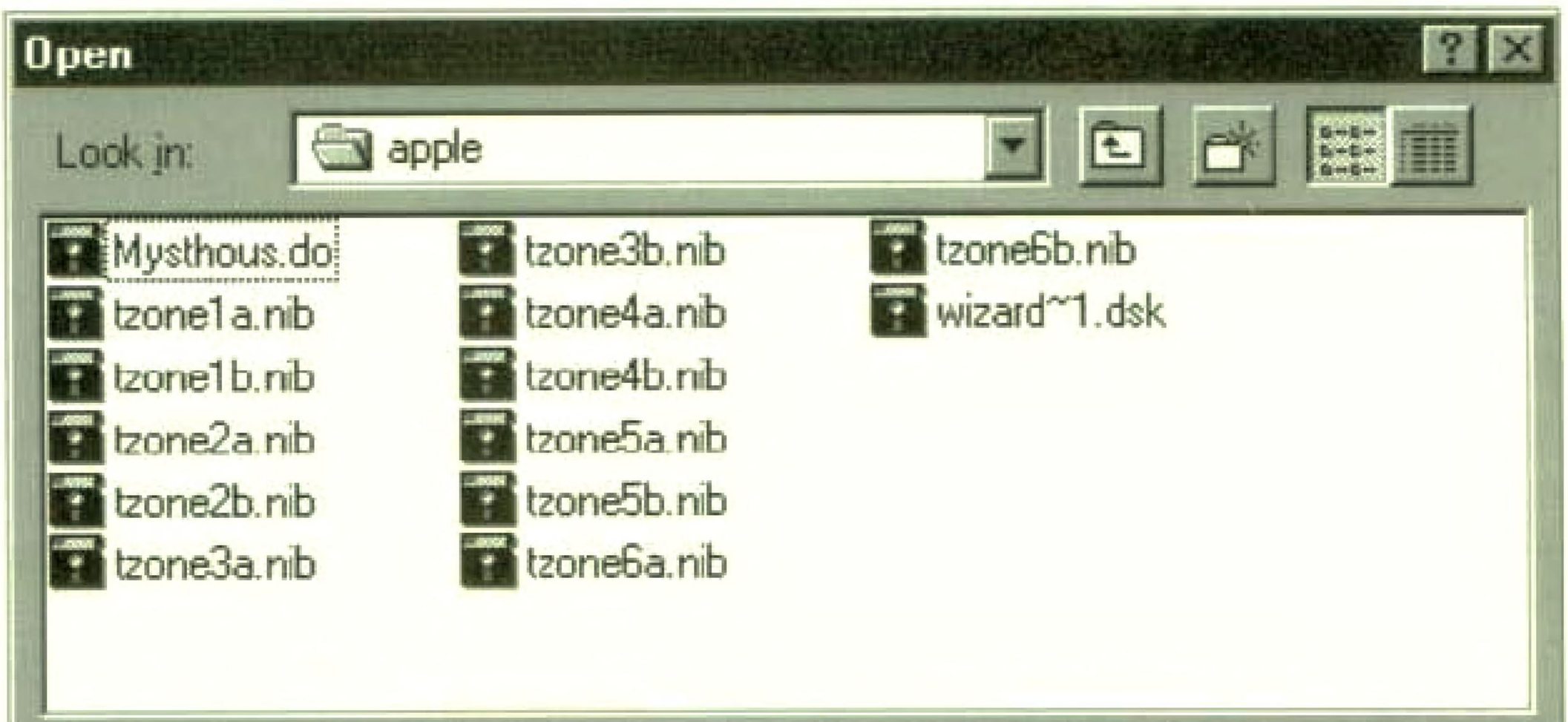
The Apple games must be run from Windows. They won't run from MS-DOS. Double-click on the individual Apple II game icons in the King's Quest Collection group.

You'll see the following screen:





Click on this disk drive icon to get a list of games you can load and run. You will see the following screen.



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

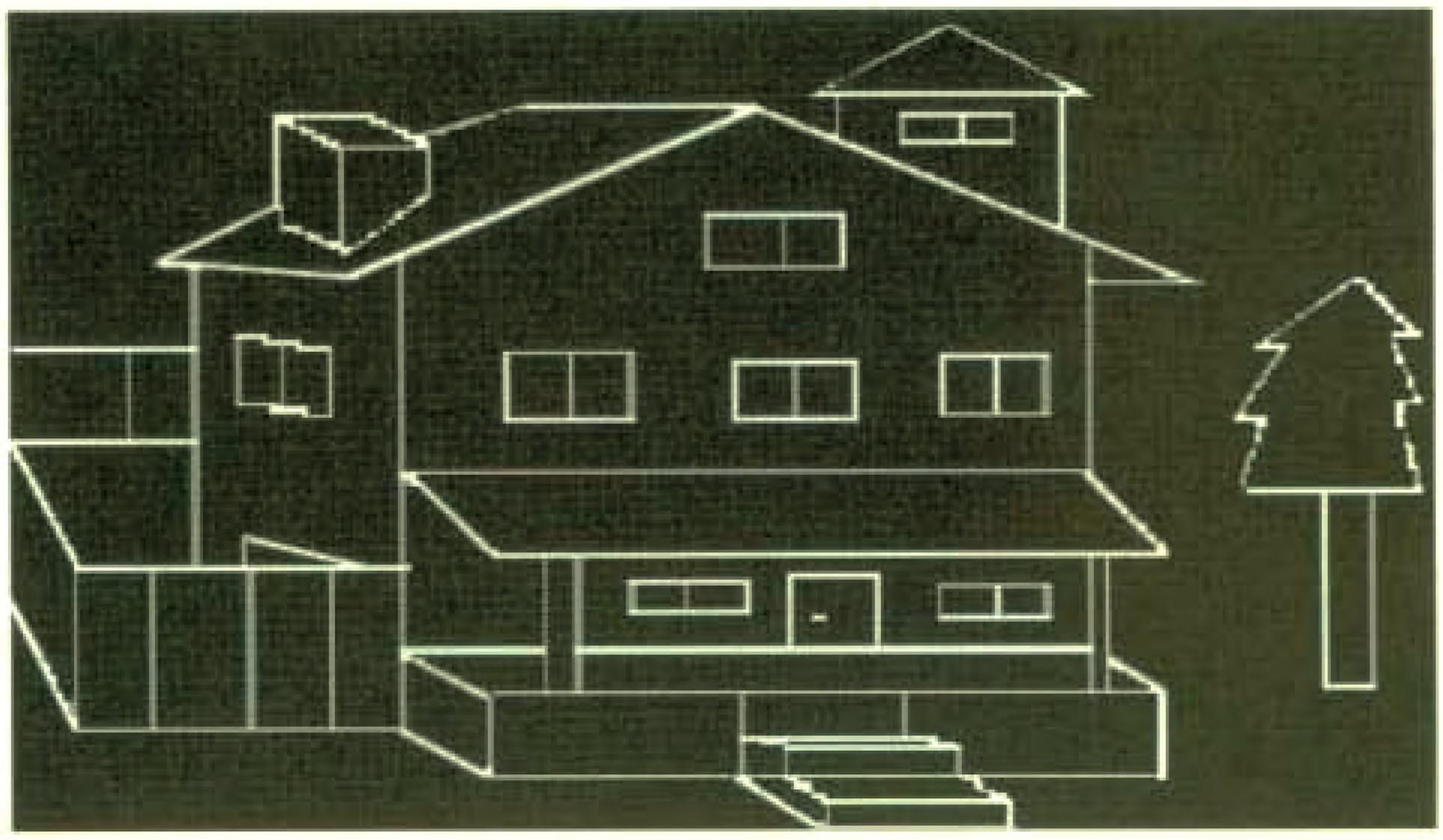


Click on the Apple button to load and run the game you selected (in this case, *Mystery House*).

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

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

Mystery House



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

INSTRUCTIONS

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

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

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

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

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

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

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

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

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

Wizard and the Princess

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

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

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

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

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

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

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

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

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

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

The princess was rescued; I was beaten.

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

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

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

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

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

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

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

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

Plot Your Path or Perish

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

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

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

A Last Bit of Advice

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

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

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

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

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

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

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

Wise Commands for the Hero

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

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

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

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

Go Cave

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

Look

To get a closer look at a tree, type:

Look Tree

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

Get Ring

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

Drop Ring

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

Talk Guard

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

Cut Tree

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

With Ax

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

INV

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

Return (Once)

To return to the scene, press that key again.

Return (Once more)

HINTS

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

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

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

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

You're on your own from here.



Mission: Asteroid

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

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

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

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

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

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

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

Game Play

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

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

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

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

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

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

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

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

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

GAME STRATEGY

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

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

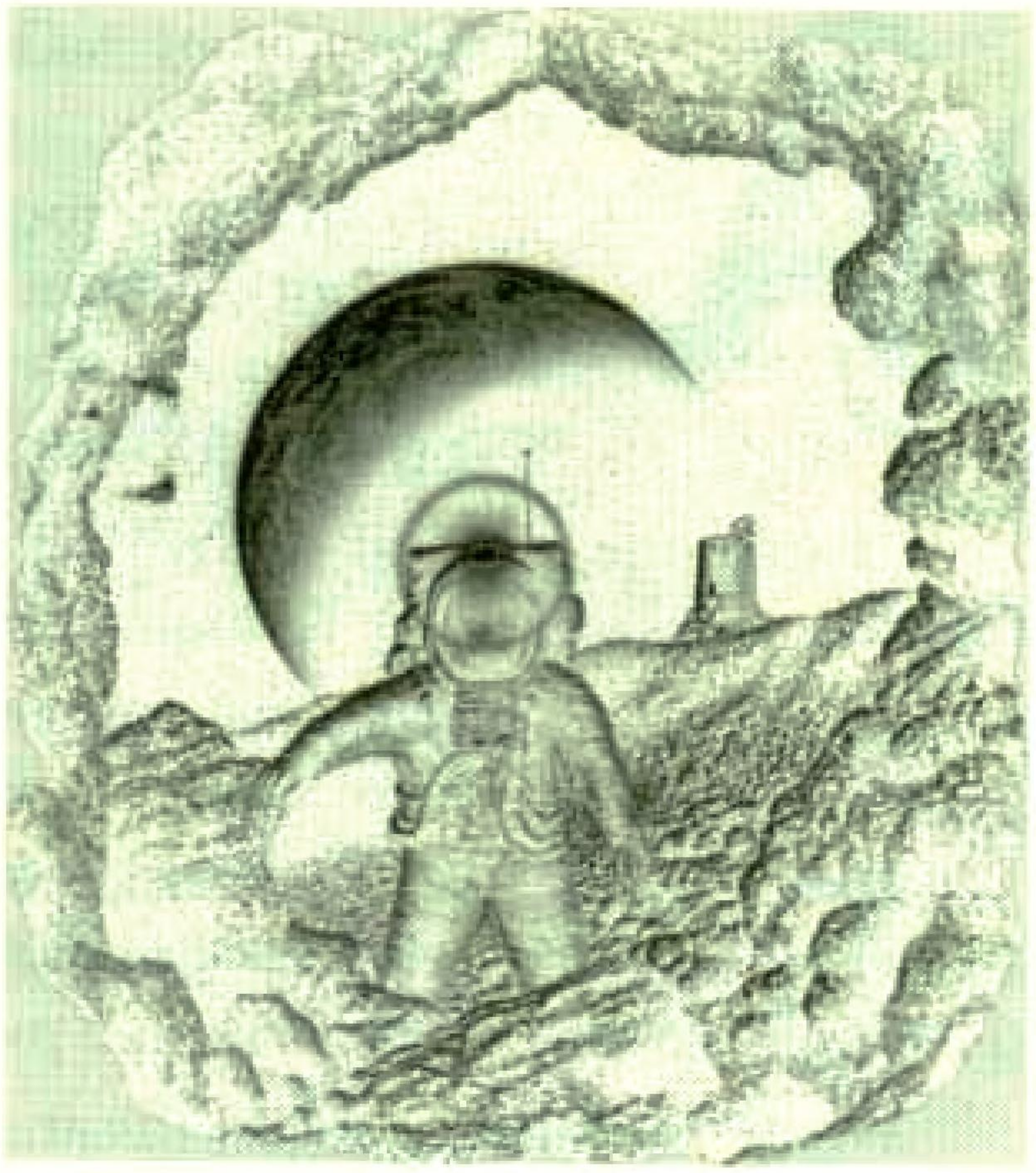
Let me tell you something else. You've never been in space, or Mission Control either for that matter. The building is a virtual maze, with so many doors and hallways you might think you will never get out. Do as I do when I go to see the general. Keep a map of where you're going and where you've been.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

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

GAME HINTS

I have something important to tell you. Come closer. We have developed a device that, used properly, can save your hide (and ours, since you're our only hope) if you should blow up. Its code name is "saving a game." If you get blown up, it's the only way to begin the mission again without starting over.

Think you've got all that, cadet? Enough talk! I've got just a few more things to tell you before you're on your own.



Think about all you'll need to successfully complete your mission and blow up that asteroid.

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

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

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

Time Zone

It is the dawn of man. . .

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

It is the 20th century. . .

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

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

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

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

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

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

The year is 4081

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

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

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

What Makes up an Adventure Game?

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

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

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

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

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

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

The number one rule of adventuring is:

<u>MAP YOUR ADVENTURE FROM THE VERY BEGINNING!</u>

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

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

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

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

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

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

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

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

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

INSTRUCTIONS

ZONES

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

TRAVEL THROUGH *TIME ZONE*

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

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

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

Remember: "In time lies the answer."

MOVEMENT BETWEEN TIME ZONES

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

ABBREVIATIONS

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

OBJECTS

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

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

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

VOCABULARY

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

DISCLAIMER

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

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

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

Good luck with your adventure!

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

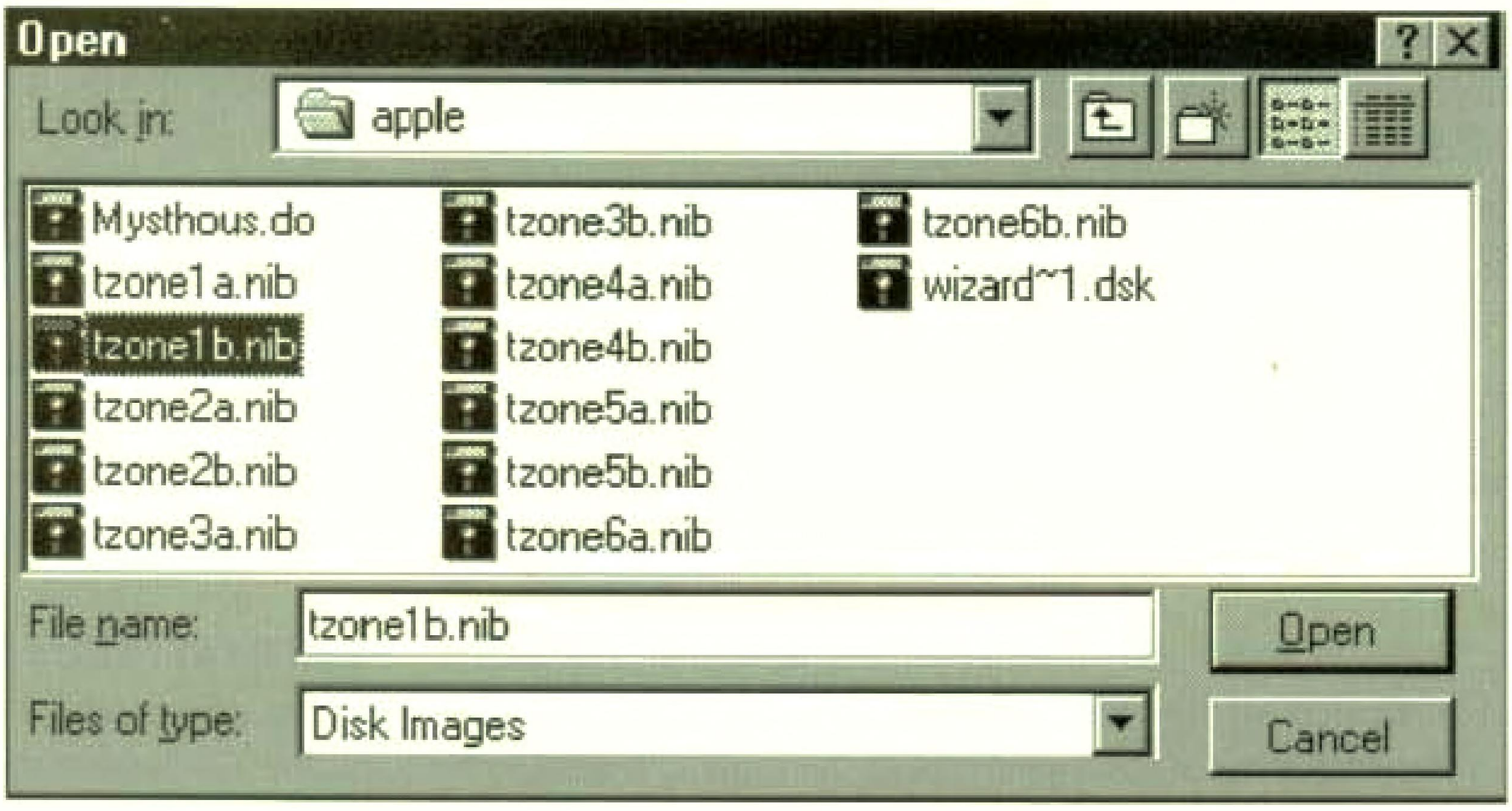
TIME ZONE is perhaps the largest Apple II game ever created. It spanned 12 single-sided floppy disks. As you play the game, you will be asked to "insert disk number 1b" or "insert disk number 4h."

Here's an example of how to switch disks. You'll see the following screen at the start of *TIME ZONE.*





Click on this disk drive icon. You'll get the following screen.



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

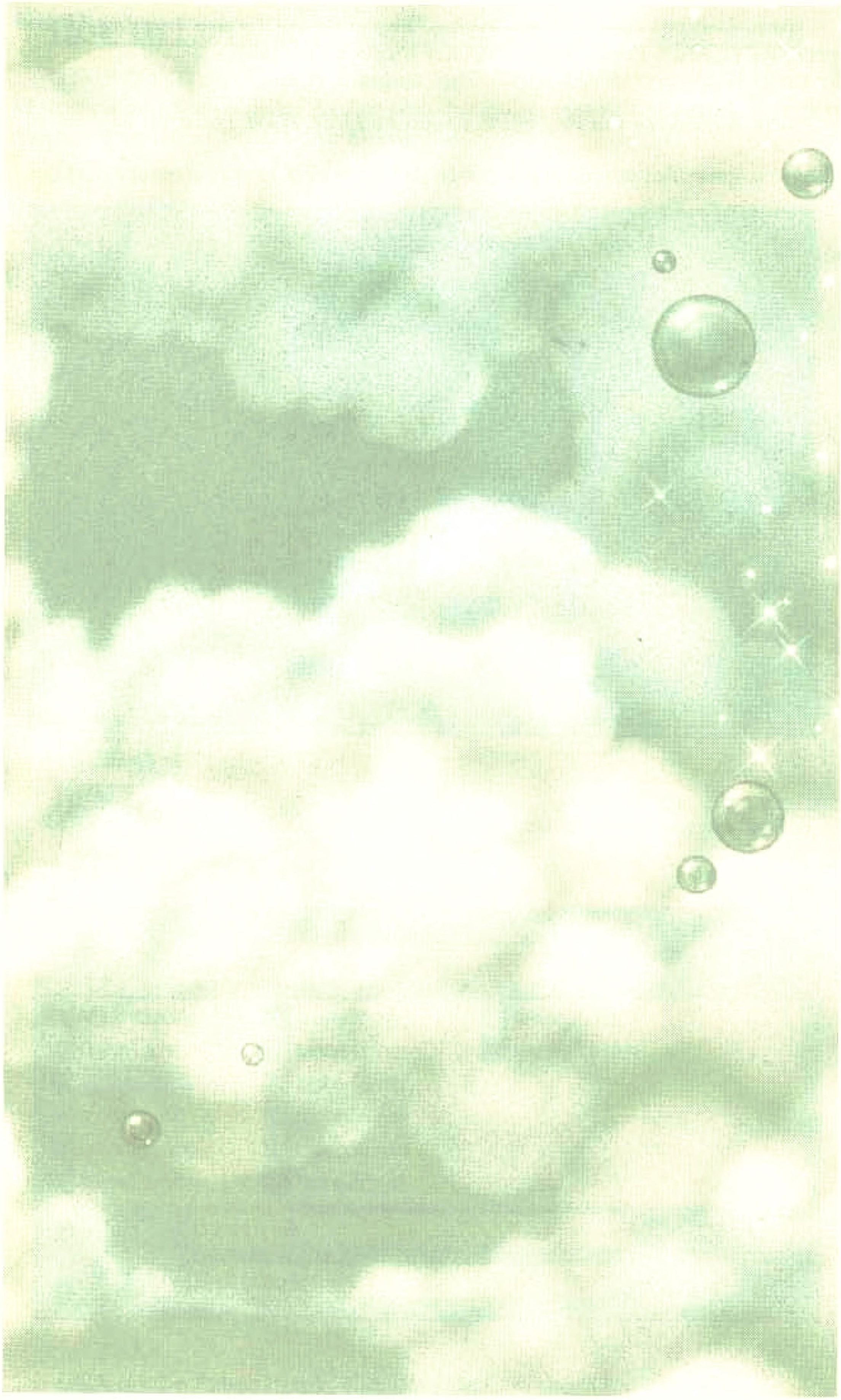
You'll return to the screen asking "Please insert the disk number 1B and press RETURN." Press the ENTER key on your keyboard.

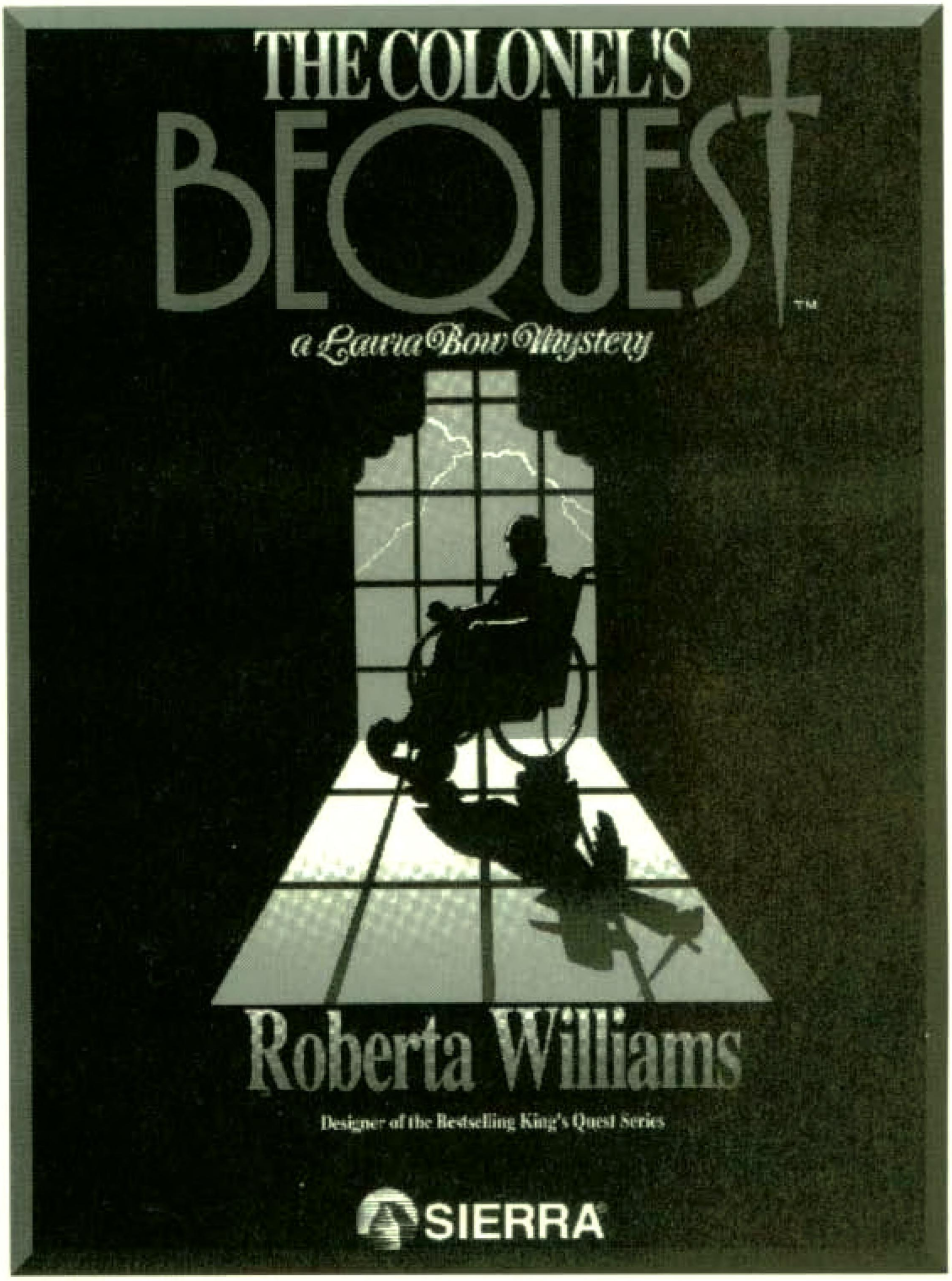
You should see the first game screen in *TIME ZONE* (your house):



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

Enjoy the game!





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

—Roberta

The Colonel's Bequest

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

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

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

Cast of Characters

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Saving Games on Disks

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

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

Saving Games to Hard Drive

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

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

Playing the Game

MOVING YOUR CHARACTER

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

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

GAME SPEED CONTROL

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

MENUS

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

KEYS TO USE IN THE MENUS

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

SHORTCUTS FOR COMMON COMMANDS

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

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

RIGHT-CLICK

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

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

USING YOUR TAB KEY

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

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

USING THE MOUSE (optional)

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

EXAMPLES OF COMMON COMMANDS

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

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

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

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

RETYPING COMMANDS

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

INVENTORY

If you wish to see the items you are carrying, select INVENTORY from the Action menu, or press [Ctrl-I] or [Tab]. A list of the items you are carrying will

be displayed. To view an object, click on its name with the mouse, or use the [Arrow] keys to highlight the name and press [ENTER]. Press [ENTER] again, select OK or press [ESC] to resume play.

PAUSING YOUR GAME

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

SAVING YOUR GAME

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

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

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

RESTORING YOUR GAME

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

QUITTING YOUR GAME

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

RESTARTING YOUR GAME

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

INTERACTING WITH *THE COLONEL'S BEQUEST*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BRING ALONG SOME HELP.

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

WALKTHROUGH

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

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

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

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

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

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

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

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

There is a suitcase on the bed.

Press the [TAB] key.

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

Read the description of its contents.

Press the [TAB] key.

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

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

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

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

Walk north and stand near Ethel.

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

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

Exit Ethel's room through the door on the west wall, and enter your guest room.

Exit through the west door and enter the hallway.

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

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

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

Walk north and enter the bathroom.

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

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

Walk to the sink.

Type: **wash hands** [ENTER]

Exit the bathroom, and re-enter the hallway.

Continue west across the hallway.

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

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

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

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

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

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

Stand near the Colonel.

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

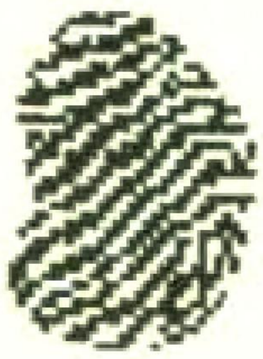
After he responds, exit the room to the east, and re-enter the hallway.

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

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

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

Fingerprint Sheet



Celie



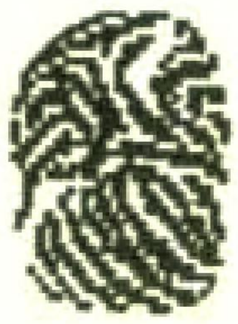
Rudolph Dijon



Ethel Prune



Colonel Henri Dijon



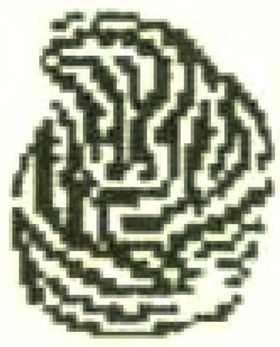
Fifi



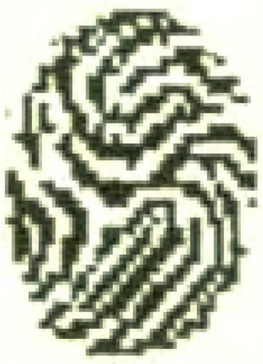
Gloria Swansong



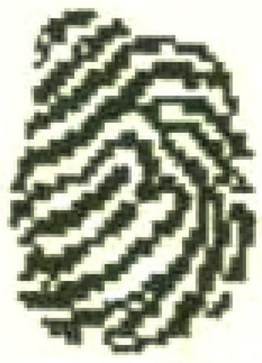
Laura Bow



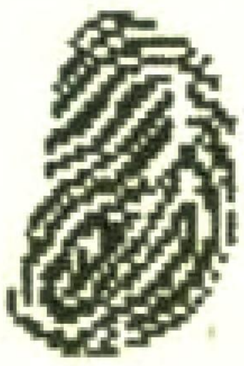
Celie



Laura Bow



Gertrude Dijon



Gloria Swansong



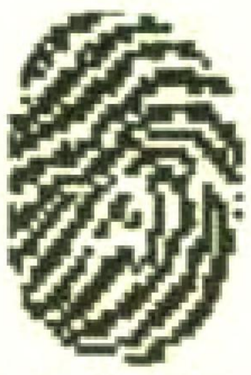
Colonel Henri Dijon



Jeeves



Jeeves



Rudolph Dijon



Lillian Prune



Ethel Prune



Dr. Wilbur C. Feels



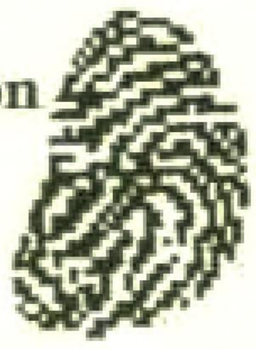
Clarence Sparrow



Dr. Wilbur C. Feels



Gertrude Dijon



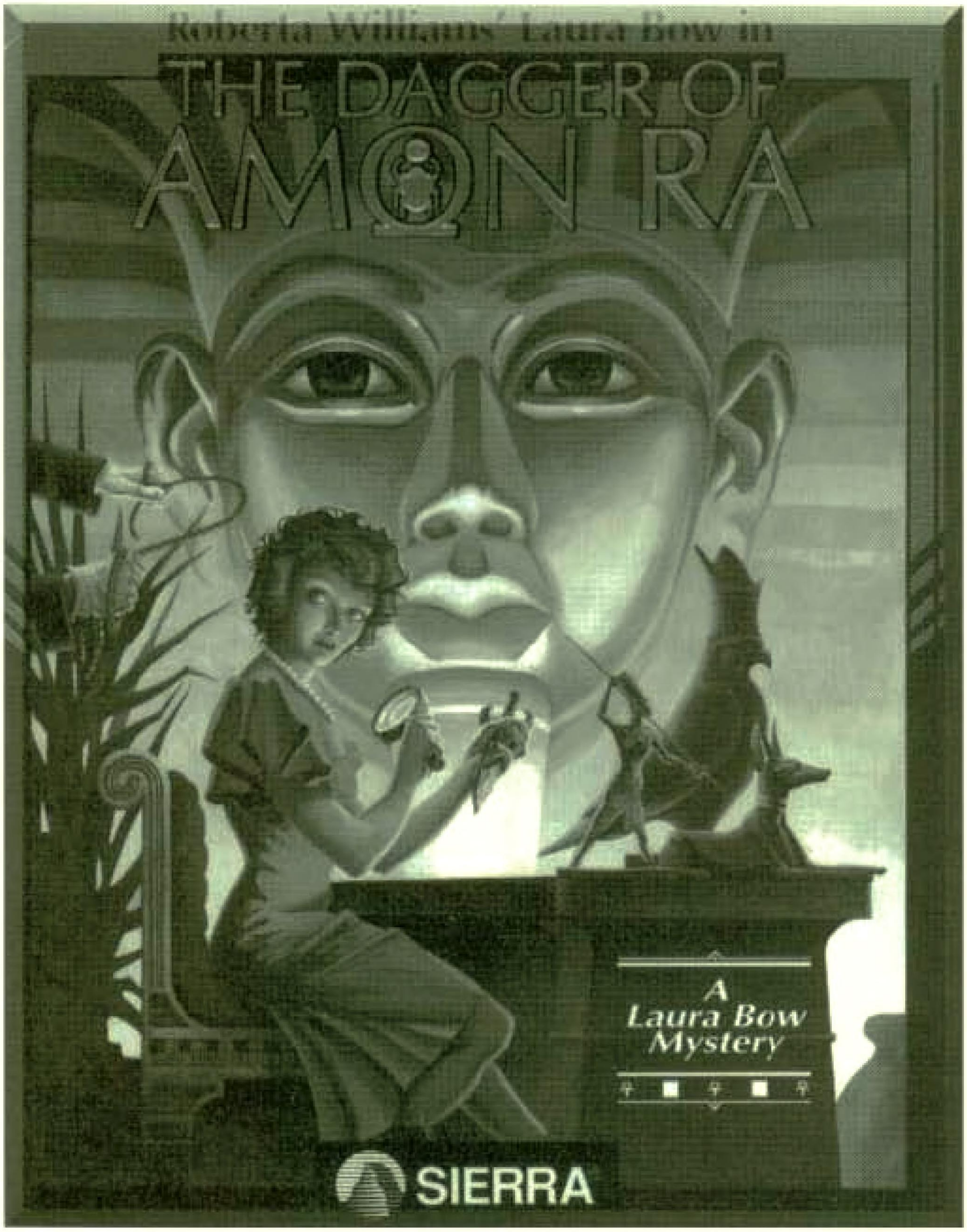
Lillian Prune



Clarence Sparrow



Fifi



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

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

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

—Roberta

LAURA BOW IN

The Dagger of Amon Ra

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

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

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



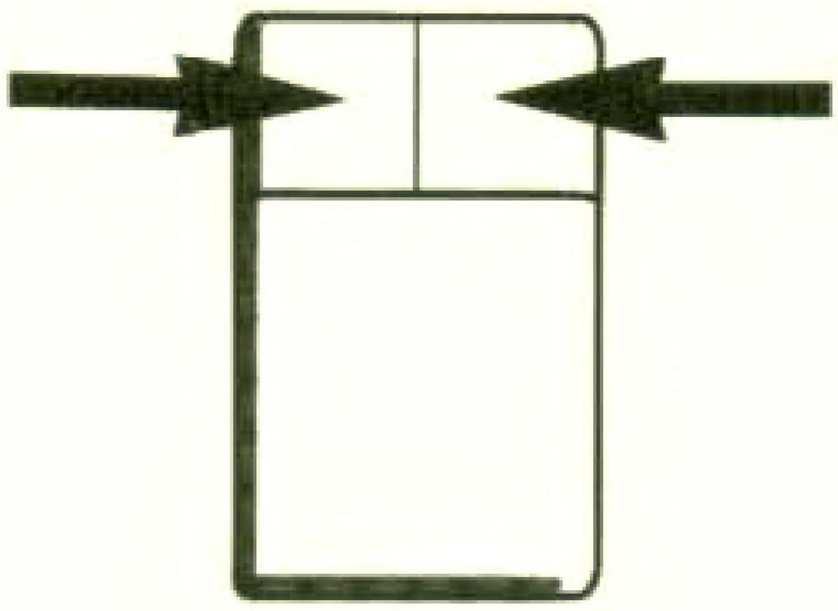
Remember, above all, this game is a mystery. Unlike many of our standard adventure games, you c not succeed simply by walking around and picking up physical clues. You must interrogate people thoroughly, and it would be best if you question them more than once, since their knowledge of events can change,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

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

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

2-Button Mouse

ENTER



Cycle through available cursors.

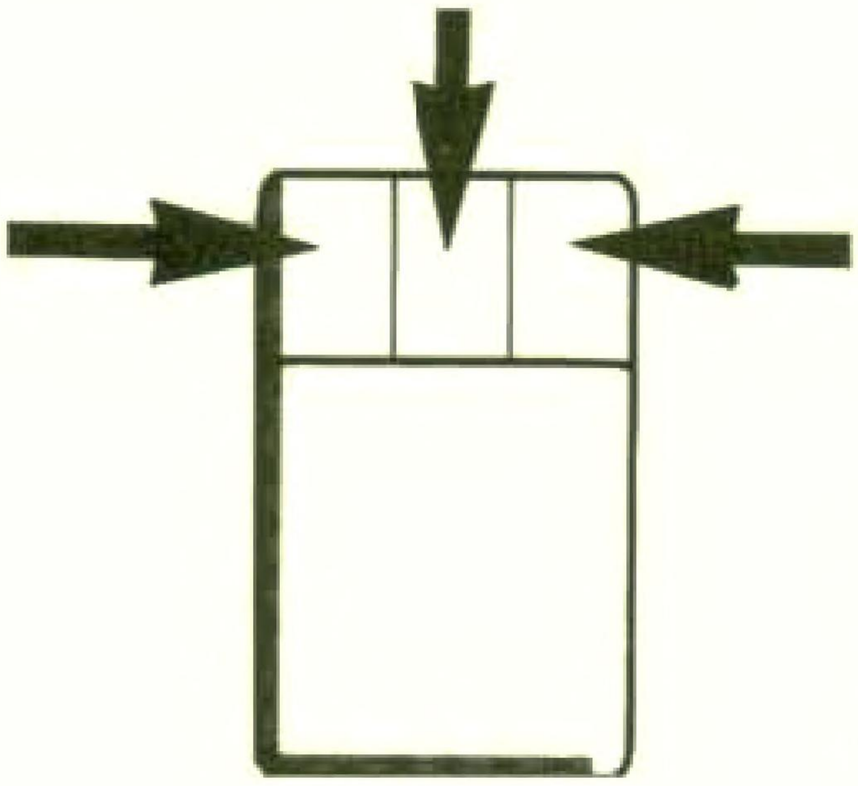
[CTRL-CLICK]

Toggle between WALK and last cursor chosen.

Toggle between WALK and last cursor chosen.

3-Button Mouse

ENTER



Cycle through available cursors.

For other commands, mouse users can use the numeric keyboard.

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

To position the onscreen cursor or move your game character using the keyboard, press a direction key (arrow keys) on the numeric keypad. To stop your character, press the same direction key again. To open the icon bar, press the escape key or delete key. To select an icon or execute a command, press [ENTER].

Icons and Cursors

THE WALK ICON



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

THE WALK CURSOR

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

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

THE LOOK ICON



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

THE LOOK CURSOR

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

THE ACTION ICON



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

THE ACTION CURSOR

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

THE TALK ICON



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

THE TALK CURSOR

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

THE ASK ICON



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

THE ASK CURSOR

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

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

THE INVENTORY ICON

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

THE CONTROL ICON



This icon allows for game variables to be adjusted:

Speed – Adjusts the speed of the game animation.

Volume – Adjusts the sound volume.

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

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

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

THE INFORMATION ICON

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

OBJECT CURSOR

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

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

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

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

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

USING THE ICON BAR IN THE INVENTORY SCREEN

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

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

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

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

PAUSING YOUR GAME

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

QUITTING YOUR GAME

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

RESTARTING YOUR GAME

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

MESSAGE WINDOW

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

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

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

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

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

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

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

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

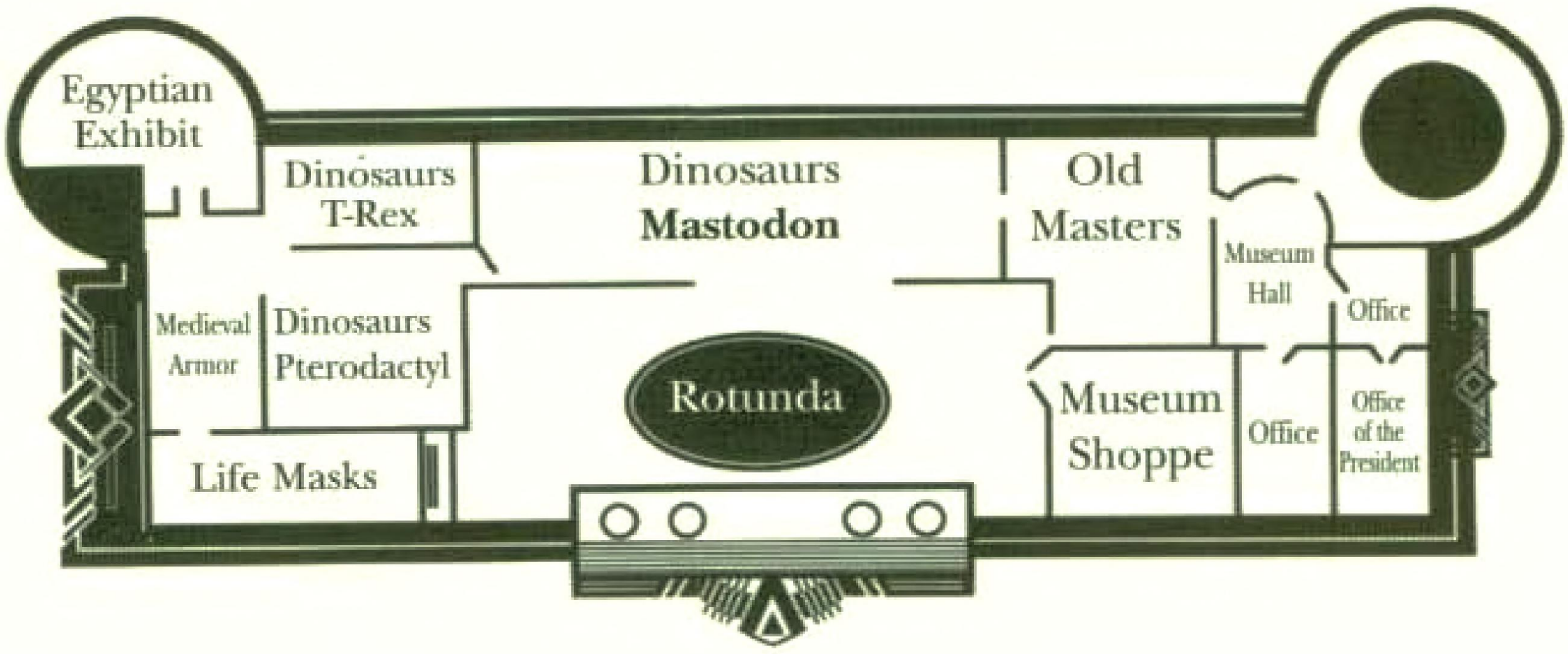
Additional Instructions

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

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

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

The Leyendecker Museum



WARNING! READ NO FURTHER UNLESS YOU'RE HAVING TROUBLE GETTING STARTED!



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

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

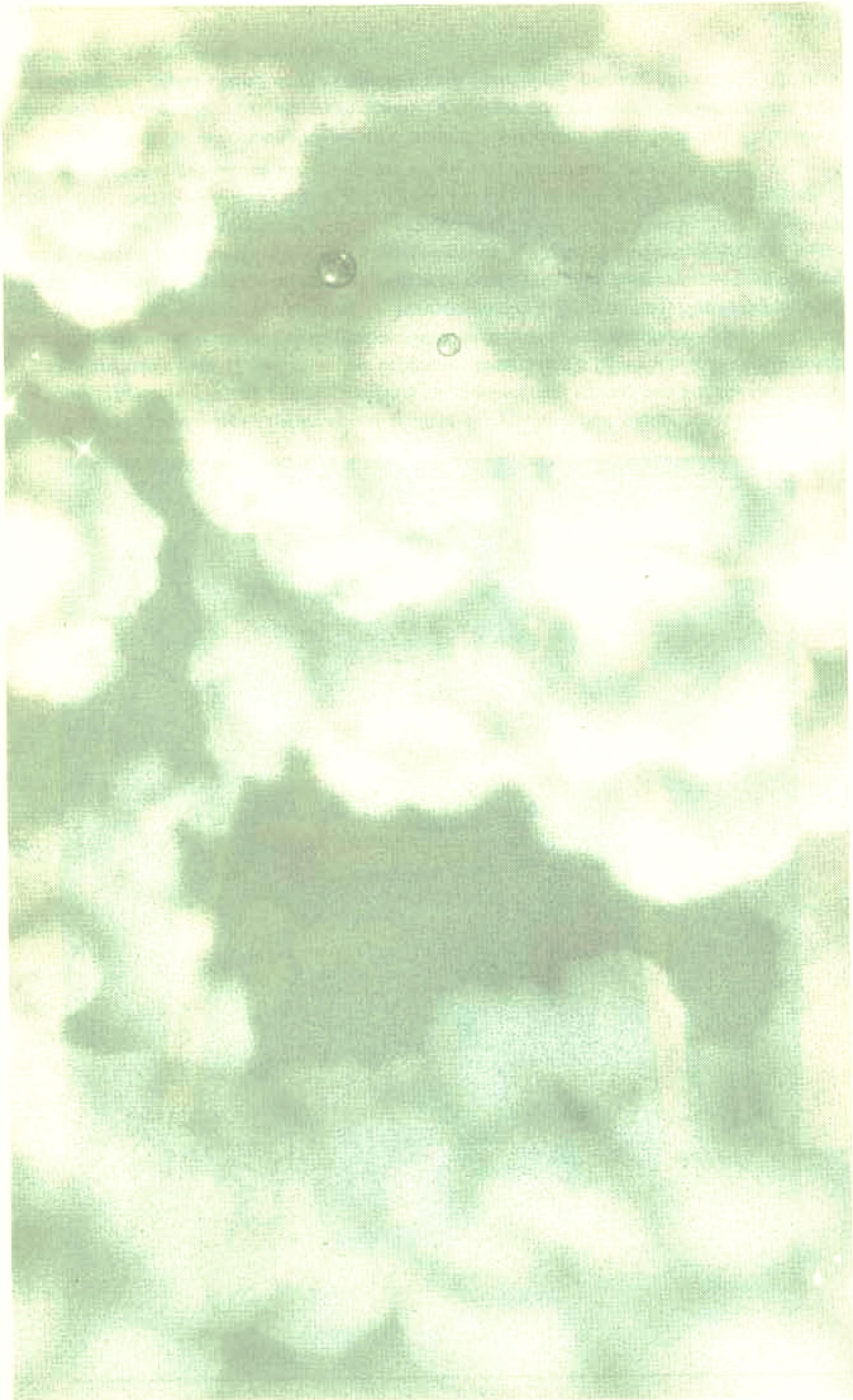
You'll find yourself right next to Crodfoller; click the **HAND** icon (use the fingertip) on the back of the empty chair to sit down. You'll go to a closeup of your desktop. Use the **HAND** icon to try to open the top drawer of the desk. It's locked, but the key isn't far away. Use the **HAND** icon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

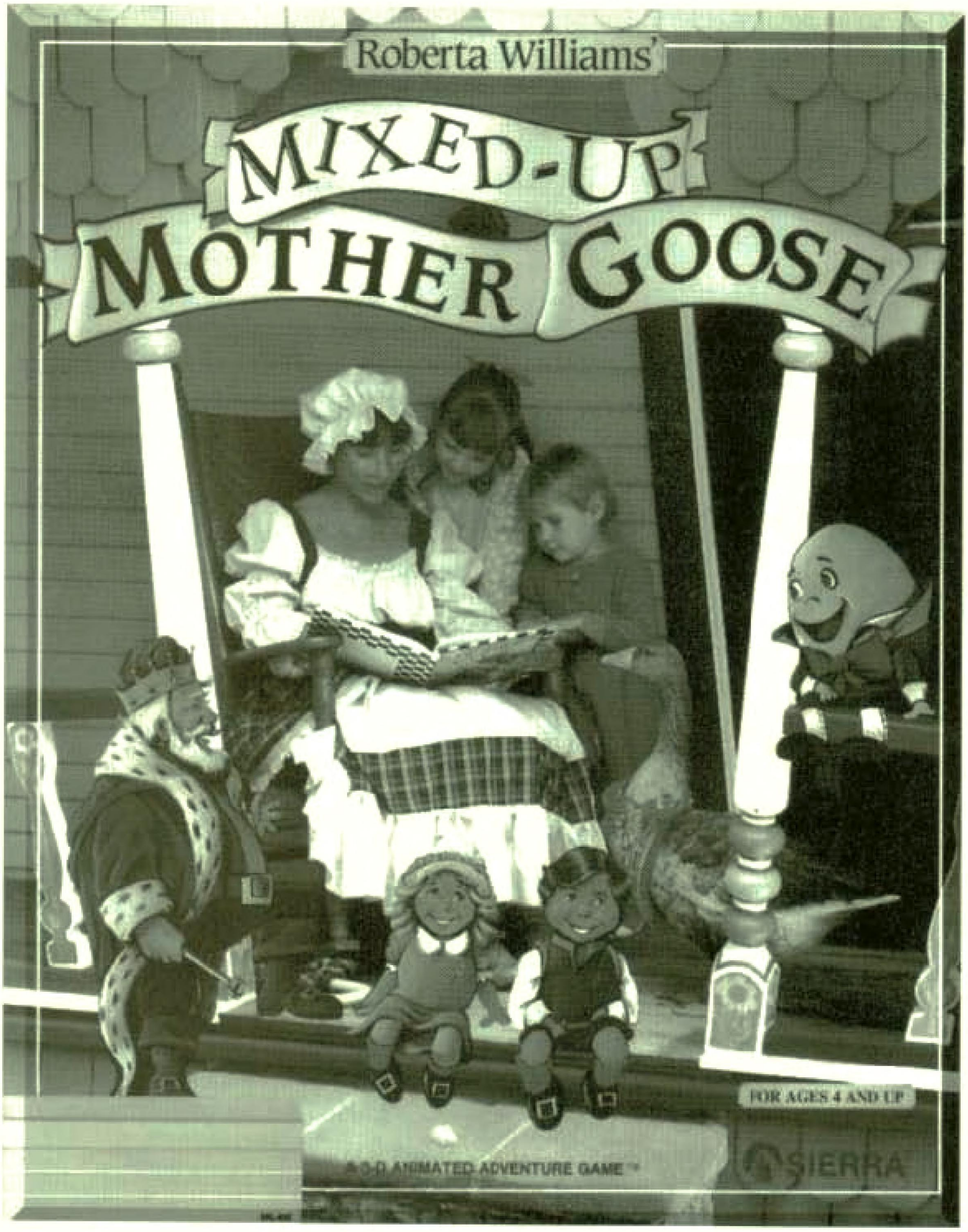
Open up your Inventory window by going to the top of the screen and clicking on the handbag (that's Laura's inventory). You'll see your notebook and the desk key. Click the **EYE** icon on the notebook and on the key to get brief descriptions of them. Now use the **ARROW** icon on the key to "activate"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

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

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

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





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

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

—Roberta

Mixed-Up Mother Goose

ixed-Up Mother Goose Deluxe, originally introduced in 1988, is one of the best-loved children's software titles of all time. Updated for today's multimedia computers, it has high-resolution graphics, digitized music and voice, and a host of new features

This interactive, multimedia adventure introduces children ages 3-6 to the world of computers while teaching them logic, organization and memory skills. Little Bo Peep has lost her sheep; the cat's lost his fiddle; there's lots of trouble in Mother Goose Land. Children reunite 18 delightful animated characters with their lost items. In return, each character performs a song complete with animation and text so children can sing along.

PLAYING THE GAME

NEW GAME

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

CONTINUE OLD GAME

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

SAVING YOUR GAME

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

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

THE INTERFACE

USING THE MOUSE

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

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

THE SCORE ICON

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

THE INVENTORY ICON

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

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

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

THE MAP ICON

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

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

THE MOUTH ICON

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

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

THE STOP ICON

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

THE SPEED ICON

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

THE VOLUME ICON

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

ENTERING HOUSES IN MOTHER GOOSE LAND

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

GETTING AND TRADING OBJECTS

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

GAME STRATEGY

THE OBJECT OF THE GAME

Your child must help Mother Goose complete her mixed-up rhymes by locating the 18 missing characters and objects and bringing them back to their rightful owners. Your child will find all of the missing items by traveling throughout the fantasy world of Mother Goose.

COMPLETING A RHYME

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

WHEN ALL RHYMES ARE FIXED

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

It's Child's Play!

MOTHER GOOSE SONGS

Mother Goose Land Theme

LITTLE JACK HORNER

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

CROOKED MAN

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

OL' KING COLE

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

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





BANBURY CROSS

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

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

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

HUMPTY DUMPTY

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

MARY MARY, QUITE CONTRARY

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

PETER, PETER, PUMPKIN EATER

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

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

JACK AND JILL

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



MARY HAD A LITTLE LAMB

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

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

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

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



LITTLE BO-PEEP

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

THE OLD WOMAN WHO LIVED IN A SHOE

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

LITTLE MISS MUFFET

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

HICKORY DICKORY DOCK

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

LITTLE TOMMY TUCKER

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

WHERE HAS MY LITTLE DOG GONE

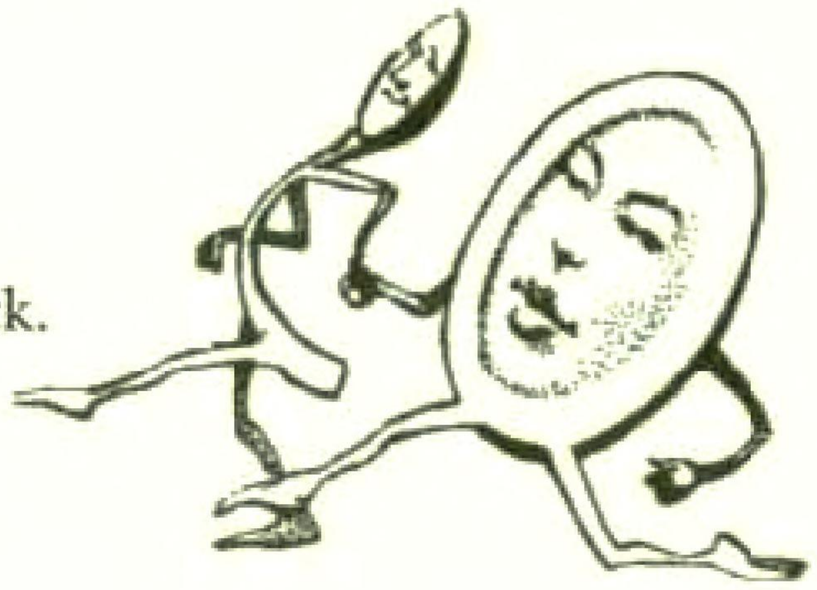
Oh where, oh where has my little dog gone,
Oh where, oh where can he be?
With his ears cut short and his tail cut long,
Oh where, oh where can he be?

JACK SPRAT

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

JACK BE NIMBLE

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



HEY DIDDLE, DIDDLE

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

How to Contact Sierra

Automated Technical Support Line **(425) 644-4343**

Sierra On-Line offers a 24-hour Automated Technical Support line with recorded answers to the most frequently asked technical questions. To access this service, call (425) 644-4343, and follow the recorded instructions to find your specific topic and resolve the issue. If this fails to solve your problem, you may still write, or fax us with your questions, or contact us via On-Line services.

In the U.S.

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

Main: (425) 644-4343
Fax: (425) 644-7697
8:15 am - 4:45 pm PST
Monday-Friday

Automated Technical Support Line - United Kingdom

(0118) 920-9111

Sierra On-Line UK offers a 24-hour Automated Technical Support line with recorded answers to the most frequently asked technical questions. To access this service, call (0118) 920-9111, and follow the recorded instructions to find your specific topic and resolve the issue. If this fails to solve your problem, you may still write, or fax us with your questions, or contact us via our Internet or CompuServe sites.

U.K. Technical Support

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

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

In France

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

Téléphone: (01) 46-01-46-50
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Support Technique automatisé 7 jours sur 7 24h/24
Techniciens accessibles du Lundi au Vendredi de 10h à 19h

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Sierra Coktel Vision Deutschland
Robert-Bosch-Str. 32
D-63303 Dreieich
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Fax: (0) 6103-99 40 35
Montag bis Freitag von 9-19Uhr
Mailbox: (0) 6103-99 40 41

In Spain

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Avenida de Burgos 9
1º -OF2
28036 Madrid
Spain

Teléfono: (01) 383-2623
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Spain Hint Line

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If You Have a Problem

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

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

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

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

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

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

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

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

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

Problem: In a Windows video mode greater than 640 x 480, the games do not fill up the entire screen.

Solution: There is no solution for this. All our adventure games were designed and created for 640 x 480 mode to fill the screen. If Windows is in a higher resolution, such as 1024 x 768, our games will appear in a smaller window on the screen.

***Problem: Your friends got past a tough part in the games, but the game just keeps crashing at that part on your computer. Example: Near the end of* King's Quest V, *after Graham turns into a raincloud, you get an Oops Error 10 message and can't continue. Example: You get Oops errors near the end of* Dagger of Amon Ra.

Solution: These problems have been terribly difficult to pin down. They only happen to a small but important percent of computers out there. We have included saved games on CD #1 to get you past whatever trouble spots you might encounter, if standard troubleshooting didn't work (make a boot disk, fix lost clusters on the hard drive and reinstall the game, turn off the game's speech before the problem spot, etc.). Chances are the games will work fine for you, but we want to take every precaution. Please look in the \SAVE directory on CD #1 for various saved game positions to help you past these problems.

Problem: In Windows 95, I can't see important stuff near the bottom of the screen, such as the drunk's newspaper near the start of* Dagger of Amon Ra. *The screen is cut off. What can I do?

Solution: The Windows 95 taskbar is covering the bottom of the game screen. If you hide this taskbar while you play the game, you'll be able to see the entire screen. To hide the taskbar, right-click on the taskbar, select Properties, uncheck "Always on top" and check "Auto hide".

The King's Quest Collection Credits

In which we list those individuals who participated in the making of this collection

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Robert Holmes

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Bill Crow, Robert Holmes

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Special thanks go to:

All the King's Quest veterans whose

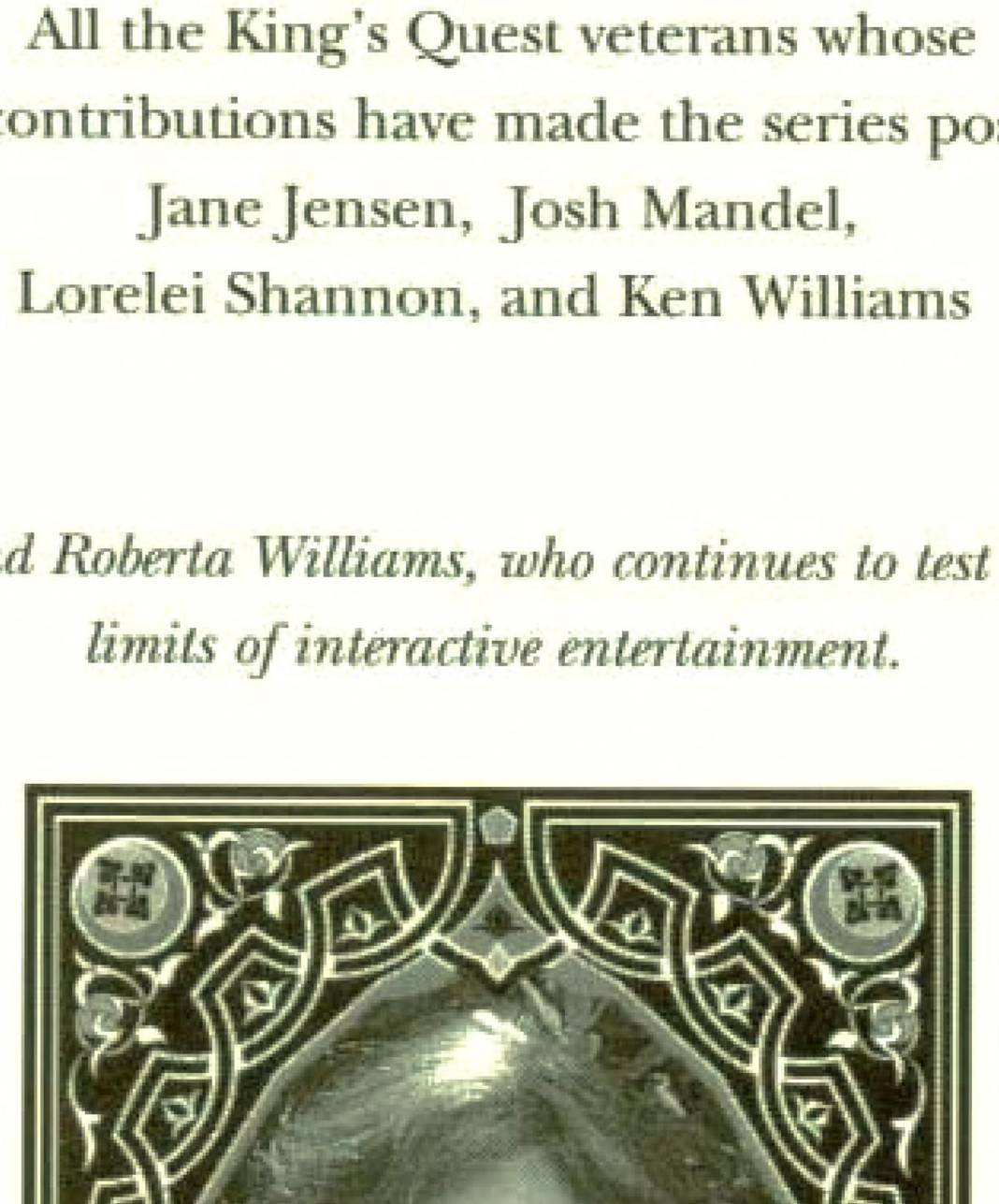
contributions have made the series possible.

Jane Jensen, Josh Mandel,

Lorelei Shannon, and Ken Williams

And Roberta Williams, who continues to test the

limits of interactive entertainment.



Notes



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