

COLLECTION™ SERIES

# KING'S QUEST



S I E R R A

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# 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.*

*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.*

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# THE KING'S QUEST COLLECTION:

## Evolution of Technology



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.

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# 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 unequalled 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 Princess 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 Princess Bride*, the most heartwarming and beautifully animated adventure game of all time. Unfolding in book-like chapters, *The Princess 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.





"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



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 rain-storm. 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

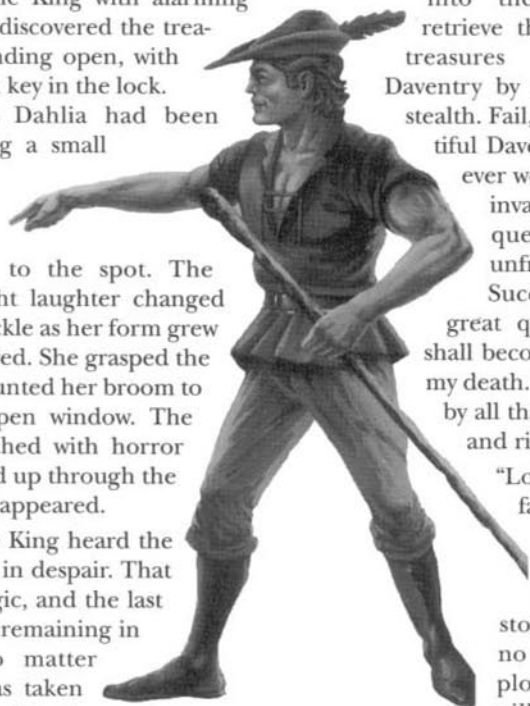
favorite knight, Sir Graham.

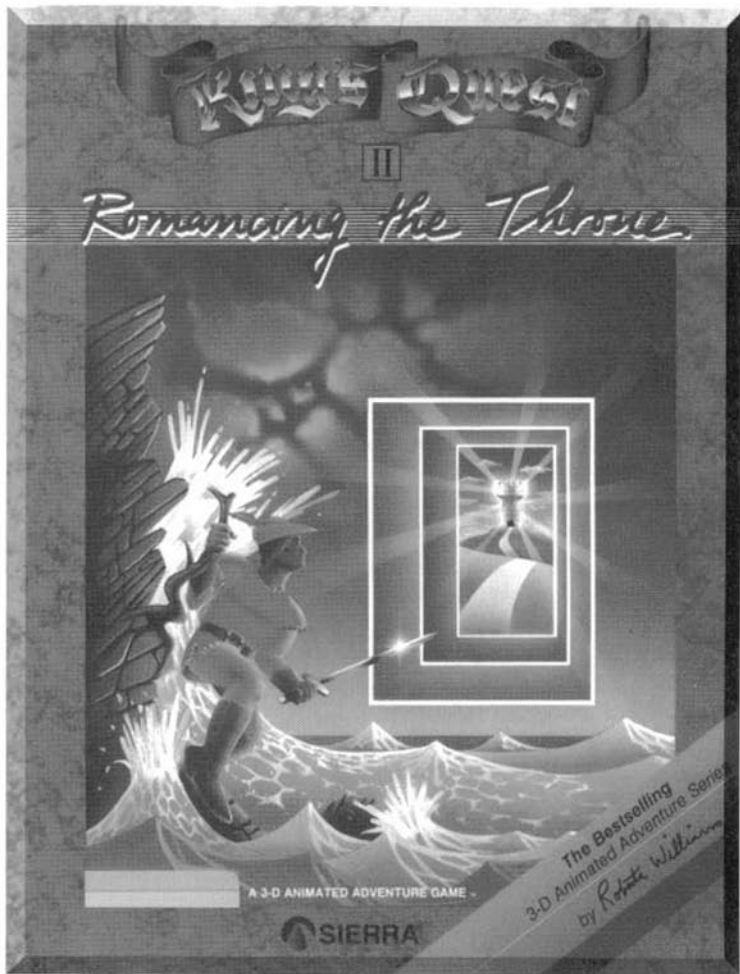
"You are the bravest and truest knight in my kingdom, Sir Graham. Long ago I envisioned your form in my magic Mirror, and thought I was seeing my son and heir. The years have proven me at least half wrong. But the prophecy may yet be fulfilled.

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."

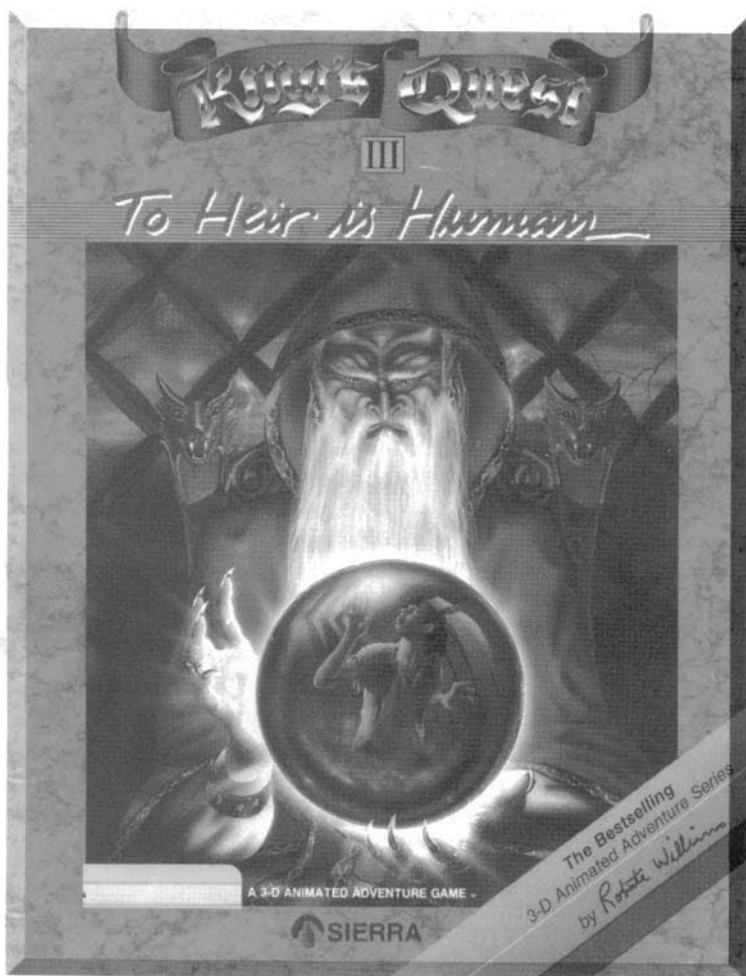
The voice faded and the Mirror cleared. Graham stared at his own reflection. Vainly did he call for its return, to give him more clues to the whereabouts of the magic keys. He then shouldered his provisions, and set out on his quest of love.

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



long, long time ago, when magic was the only science known to man, there dwelt in the land of Llewddor 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 clattering 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 Llewddor 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 Llewddor, to direct suspicion away from himself. Manannan was more careful with this child, and watched him closely. The wizard punished the boy severely when he caught him away from the house. And he made sure the boy didn't get his hands on even any ordinary items that might be transformed into magic charms or potions. On the whole, Manannan didn't have much trouble with him, but still, on the lad's eighteenth birthday, the wizard zapped him out of existence.

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

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

And time went on...

## UNDERSTANDING THE LANGUAGE OF CREATURES (PAGE II)

### INGREDIENTS

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

### DIRECTIONS

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

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

## FLYING LIKE AN EAGLE OR A FLY (PAGE IV)

### **INGREDIENTS**

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

### **DIRECTIONS**

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

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

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

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

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

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

## TELEPORTATION AT RANDOM (PAGE VII)

### **INGREDIENTS**

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

### **DIRECTIONS**

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

- V. (Recite this verse)  
With this kiss, I thee impart,  
Power most dear to my heart.  
Take me now from this place 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)

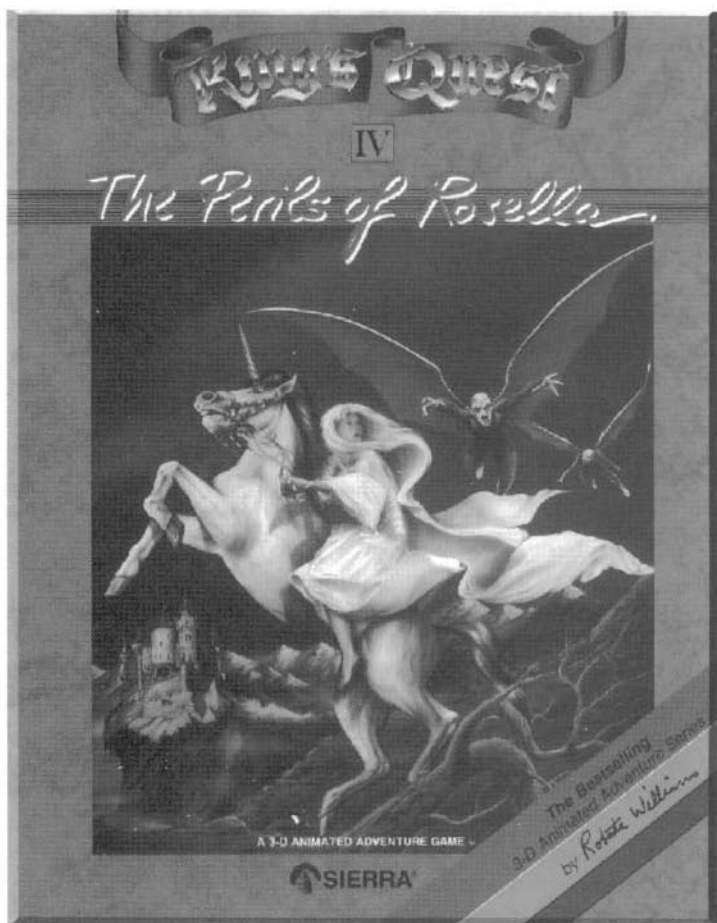
### INGREDIENTS

- 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! ]



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 ... !

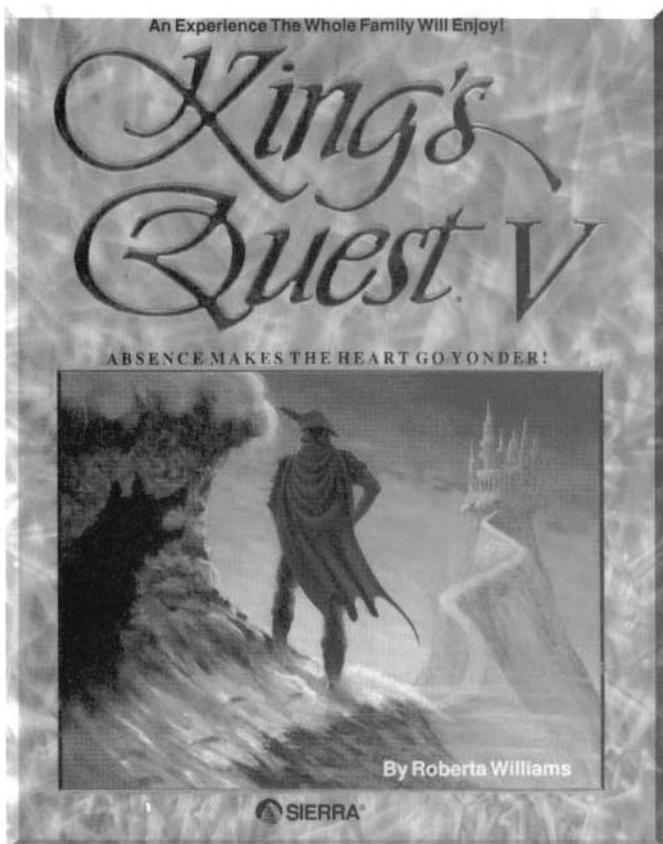
The entire tale of Rosella's rescue, the wizard's downfall, and the restoration of the royal family is chronicled in the saga *To Heir is Human*.

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.

<b>PAGE</b>		<b>WORD</b>	8	1pp	1w	<b>TIME</b>
2	2pp	8w	LIVED	8	1pp	5w
2	2pp	4w	KINGDOM	8	3pp	6w
2	1pp	4w	LEGEND	8	3pp	2w
2	2pp	6w	DAVENTRY	8	3pp	9w
3	1pp	4w	BRAVEST	9	1pp	3w
3	3pp	4w	VENTURED	9	1pp	4w
3	3pp	lastw	CROWN	9	1pp	7w
3	1pp	6w	MOST	9	2pp	7w
3	2pp	3w	RETURN			
3	1pp	10w	KNIGHTS	<b>OVERVIEW</b>		<b>WORD</b>
3	3pp	8w	DARED	1pp	2w	SIERRA
4	1pp	3w	RULED	1pp	6w	GAME
4	2pp	2w	WOULD	2pp	1w	EACH
4	1pp	6w	LAND	2pp	3w	ANIMATED
4	3pp	lastw	VELVET			
4	1pp	7w	WITH	<b>TIPS</b>		<b>WORD</b>
4	3pp	3w	MIST	1	1w	BASIC
4	3pp	4w	CLEARED	1	6w	INTERACT
4	3pp	8w	IMAGE	2	1pp	5w
5	2pp	5w	SUDDENLY	2	2pp	4w
5	3pp	8w	VOWED	2	1pp	8w
5	5pp	7w	GRAHAM	2	2pp	8w
5	2pp	3w	HEART	3	last	
5	3pp	2w	MIRROR	3	4w	EXAMINE
5	1pp	4w	TEARS	3	1w	LOOK
5	4pp	8w	VOICE	4	7w	PLACE
5	5pp	9w	INDEED	4	5w	INCLUDES
6	1pp	9w	RESCUED	4	1w	DRAW
6	2pp	4w	WITHIN	4	9w	VISIT
6	2pp	lastw	TERROR	5	9w	NIGHT
6	2pp	8w	RUMBLINGS	5	4w	TAMIR
6	2pp	6w	FORESTS	5	7w	TERRIFYING
6	1pp	3w	MARRIED	5	lastw	TEAMS
7	1pp	10w	WIZARD	6	verb list	last "B"
7	3pp	2w	WOULD	6	lastw	FUNCTION
7	3pp	9w	FEAR	7	1pp	6w
7	1pp	1w	MEANWHILE	8	2pp	3w
7	2pp	5w	POWERFUL	8	1pp	4w
7	2pp	3w	SOLITUDE	8	1pp	lastw
8	3pp	2w	ENTIRE			
8	1pp	1w sen	SORROW			



*"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!*



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**



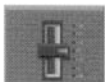
The Item icon shows the last inventory item you selected. Choose Item when you want to see or use this item.

### **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:

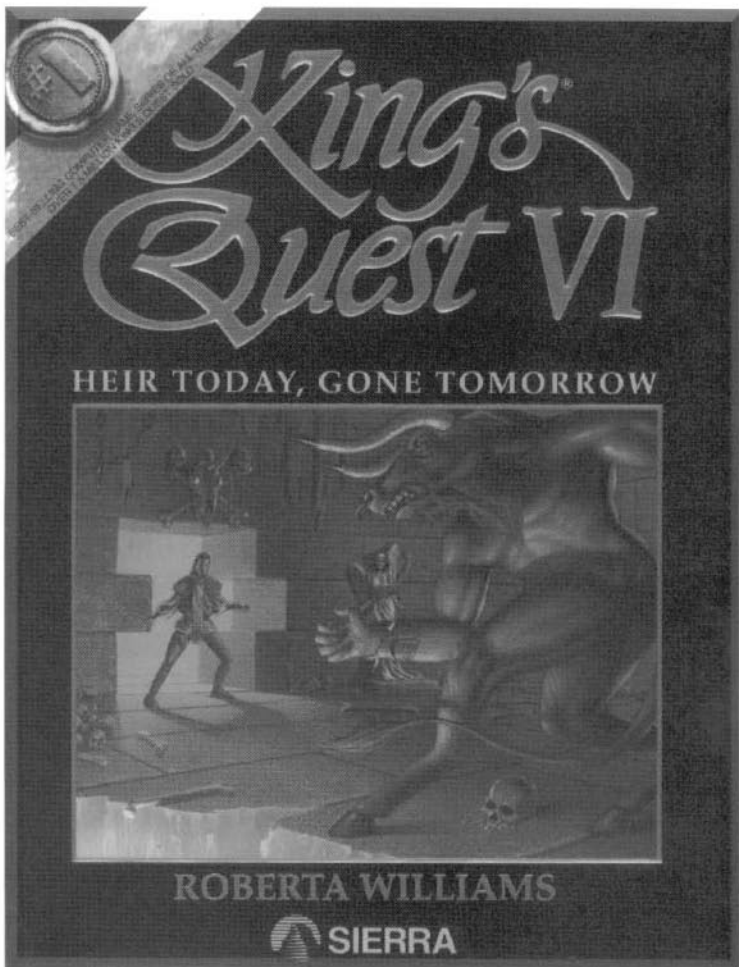
1. You can choose the Inventory icon from the icon bar, or press the Tab key.
2. Move the arrow cursor to the inventory item you want to use, and press [ENTER]. The cursor will change to look like the item you have selected.
3. Choose the OK icon. You will exit the inventory screen to the game.
4. Move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

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



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

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

—Roberta



# King's Quest VI

*HEIR TODAY, GONE TOMORROW*



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

Because of this isolation, the citizens of the kingdom have a unique culture and a quaint 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

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.



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 judgment 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-

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 quirkesome. 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

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 beautiful 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-

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



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

It is a matter of much debate whether or not the Ancient Ones themselves possessed the power of flight. Despite their theology, the remains of the Ancient Ones do not bear the wings that distinguish the Isle of the Sacred Mountain’s current inhabitants. The Winged Ones firmly believe that the Ancient Ones flew without wings, thus proving themselves superior even to the Winged Ones themselves. Some scholars on the Isle of the Crown, however, believe that the Ancient Ones could



























not fly, and that their obsessive interest in flight and their secret knowledge enabled them to create a winged race, the descendants of whom are the Winged Ones. Ah, but such things we will never know for certain, for true understanding was buried along with the last of that long-dead race.

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

## THE ANCIENT ONES’ ALPHABET

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

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

-  **A** This symbol represents harmony, the cat, the color sienna, and earth.
-  **B** This symbol represents sorrow, the albatross, the color charcoal-gray, and onyx.
-  **C** This symbol represents hope, the dove, the color pearl-gray, and opals.
-  **D** This symbol represents tranquility, the mouse, the color sable, and granite.
-  **E** This symbol represents irony, the whale, the color ochre, and paper.
-  **F** This symbol represents humility, the grasshopper, the color olive, and plants.
-  **G** This symbol represents purity, the unicorn, the color white, and air.
-  **H** This symbol represents rage, the shark, the color red, and fire.
-  **I** This symbol represents cowardice, the sheep, the color orange, and coal.
-  **J** This symbol represents honesty, the parrot, the color green, and emeralds.
-  **K** This symbol represents wisdom, the owl, the color brown, and wood.
-  **L** This symbol represents loneliness, the cricket, the color beige, and clay.
-  **M** This symbol represents romantic love, the swan, the color gold and the element gold.
-  **N** This symbol represents hate, the crab, the color black, and ebony.
-  **O** This symbol represents joy, the dolphin, the color azure, and sapphires.
-  **P** This symbol represents fear, the rabbit, the color violet, and rubies.
-  **Q** This symbol represents faith, the caterpillar, the color turquoise, and the stone turquoise.
-  **R** This symbol represents grief, the jackal, the color silver, and the element silver.
-  **S** This symbol represents happiness, the dog, the color pink, and marble.
-  **T** This symbol represents perseverance, the tortoise, the color sea-green, and water.
-  **U** This symbol represents intuition, the serpent, the color royal-blue, and rain.
-  **V** This symbol represents foolishness, the monkey, the color yellow, and ivory.
-  **W** This symbol represents familial love, the horse, the color hazel, and leather.
-  **X** This symbol represents bravery, the lion, the color purple, and diamonds.
-  **Y** This symbol represents patience, the cow, the color amber, and pearls.
-  **Z** This symbol represents desire, the warthog, the color burgundy, and garnets.



## THE LOGIC CLIFFS

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

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

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

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

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

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

## THE CATACOMBS

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

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

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



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

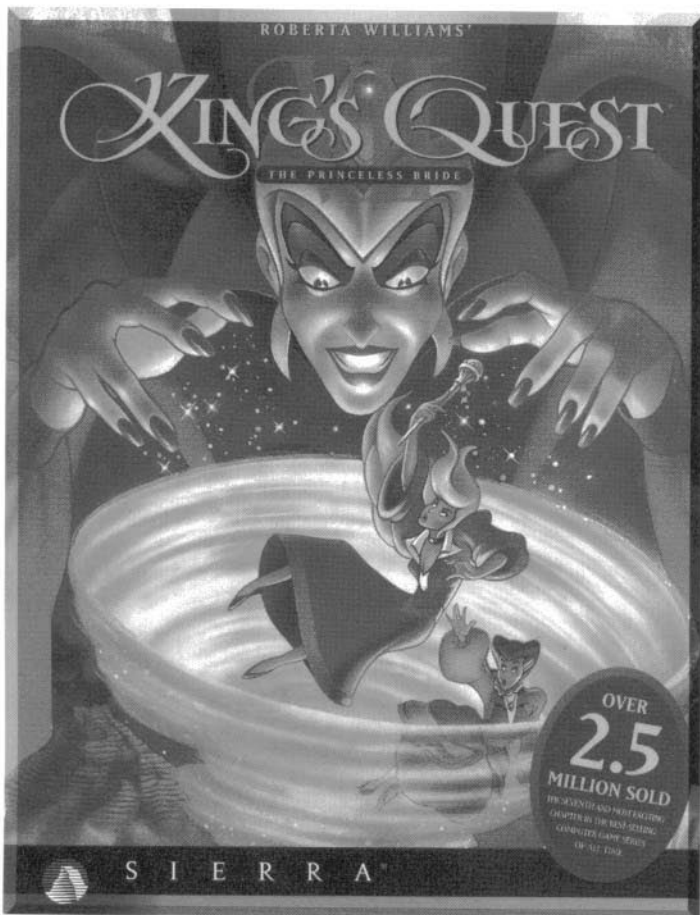
*Three roses laid upon the bower,  
A scythe for he who cuts the flower,  
A crown, a dove, most noble race!  
Thy bones make sacred this dread place.*



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

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

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



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

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

*—Roberta*

# *King's Quest VII*

## *THE PRINCESS BRIDE*

### PLAYING KING'S QUEST VII

#### THE FIRST SCREEN

##### 1. START A NEW GAME

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

##### 2. CONTINUE OLD GAME

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

##### 3. WATCH INTRO

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

##### 4. ABOUT

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

##### 5. QUIT

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

### THE INTERFACE

#### THE CURSOR

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

## INVENTORY OBJECTS



### **1. TAKING INVENTORY OBJECTS**

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

### **2. EXAMINING INVENTORY OBJECTS**

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

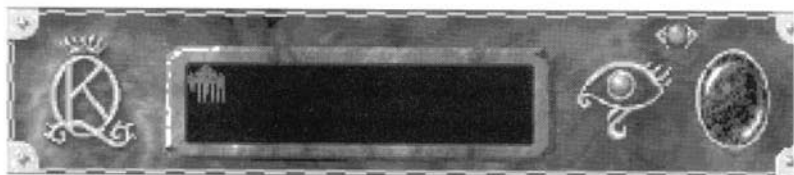
### **3. MANIPULATING INVENTORY OBJECTS**

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

### **4. COMBINING INVENTORY OBJECTS**

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

## THE CONTROLS ICON



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

## SCROLLER SLIDE CONTROL

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

## THE ">>" BUTTON

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

## GAME STRATEGY

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

## THE FOLLOWING NEW FEATURES MAKE *KING'S QUEST VII* MORE MAGICAL THAN EVER:

**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.

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# THE KING'S QUEST COLLECTION CREDITS

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

*Producer and Director:*

Tammy Dargan,  
Robert Holmes

*Associate Producer*

Michael D. Jones

*Programming and Interface:*

Bob Andrews, Willie Eide,  
Scott Murphy, Greg Tomko-Pavia, Jerry Shaw

*Art Design:*

Darrin Fuller, Nathan Gams,  
Gloria Garland, Donovan Skirvin, Phy Williams

*Writers:*

Leslie Sayes Balfour, Susan Frischer

*Research:*

Judy Crites, Susan Frischer,  
Robert Holmes, Lori Lucia, Debbie Usher

*Documentation:*

Leslie Sayes Balfour, Kerri W. Kane,  
Anande Linde, Lori Lucia

*Manual Design:*

Kerri W. Kane

*Quality Assurance:*

Catie Andrews, Judy Crites, Bernadette Pryor,  
Sharon Simmons, Doug Wheeler, Dan Woolard

*Music:*

Robert Holmes,  
Mark Seibert, Jay Usher

*Audio Engineers:*

Kelli Spurgeon, Rick Spurgeon

*Video Editing:*

Tri-Film, Bob Ballew,  
Bill Crow, Robert Holmes  
Randy Littlejohn

*Resident Historian:*

John Williams

*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.*



The background of the page is a grayscale illustration of a sky filled with soft, billowing clouds. On the left side, there is a vertical column of bubbles of various sizes, some with highlights, and several small, four-pointed starburst sparkles. The overall aesthetic is whimsical and dreamlike.

# Notes

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