Challenge of the Five Realms

Spellbound In The World Of Nhagardia™

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☆☆☆☆☆☆☆ Action Game of the Year, 1988 — *Computer Gaming World* ☆☆☆☆☆☆☆

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Spellbound In The World of Nhagardia

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Challenge of the Five Realms Spellbound In the World of Nhagardia

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I. BACKGROUND

The Awakening...

The sound of clanging metal echoed through the corridors of Castle Ballytogue. In the armory, the young student, sweating, grunted hoarsely as he swung his sword, his teeth clenched in a determined grimace. His tall opponent, donned in ornate armor, defended the attack with the grace and effortlessness of a master. Within seconds the tall man skillfully plucked the sword from the young man's grasp. It fell to the scuff-marked wood floor with a loud clang that echoed off the lofty ceiling. The young man, breathing hard, shook his head in disappointment and let his gaze fall to the sword. The tall man smiled and wrapped his long arm around the young man's shoulder. "Very good, your highness," said Sir Brandar to the Prince.

"But you defeated me with ease," said the Prince, avoiding the intense gaze of his teacher.

Brandar removed his helmet, revealing a bald head, shiny with perspiration. He took several deep breaths and the chiseled features of his face seemed to soften. "You are improving quickly. You can't expect to best me. I've been training for years...and don't forget, I am the King's Champion," said Brandar with pride. After a silent pause he added with strict seriousness, "You lack concentration and strategy. You are too intense — too eager to win. Combat with the sword is elegant, like a dance; it's not a test of strength or prowess. I am your teacher and your friend. Learn from me... study my movements."

"Do you believe I have ability?" asked the Prince, finally looking Brandar in the eye. "I do," said Brandar. "With age comes patience and experience. In time you will become a master of the sword. For now, focus, concentrate, and relax your body. You will not improve your sword skills by being aggressive and tense."

The Prince picked up his sword and assumed a fighting stance. Brandar turned his back and placed his ivory handled weapon carefully on a rack hanging from the wall.

"Our lesson is finished," he said, removing his armor chest plate and chain mail. "Contemplate what I have told you. We will continue tomorrow."

The Prince knew better than to argue. Brandar was a stern instructor and his word was final. The Prince thanked his teacher and bowed with respect. He placed his sword in the scabbard around his waist, turned, and left the armory, eager to inform his father, King Clesodor, of his progress.

The Prince climbed the torch-lit winding stairs to the main level of the castle. He trotted down the tapestry-lined main hall on his way to his father's study, stopping briefly to pay homage beneath the painting of his mother that hung near the entryway. It was a gesture of honor and devotion that he paid to her memory each day. As he rounded the corner that

led to his father's chambers, he nearly toppled over Sir Hastings who guarded the ornately carved wooden doors that led to the King's study. Hastings was a stout knight with chubby rose cheeks and a gentle smile. Known more for his generosity than his bravery, Hastings was a life-long friend of the King, and his undying loyalty was rewarded when the King elevated him to the honored position of Seneschal. Hastings reached out and grabbed the Prince with a warm laugh and an exaggerated, lighthearted "whoooaaa."

"You nearly barreled me over, lad," he said. "Where are you off to in such a hurry?"

"I want to speak to my father. Sir Brandar taught me several new moves today," said the Prince, grabbing the handle of his sword.

"Your father is in a meeting right now...he can't be disturbed."

"Who is he meeting with?" asked the Prince.

"Never mind," said Hastings. "Come back later. I'm sure your father will be anxious to speak to you."

"Tell me, Sir Hastings," said the Prince with a worried look, "do you think my father is well? Before the knight could answer the Prince added, "He seems troubled."

"Your father has many responsibilities that constantly occupy his mind. He's trying to prepare for the New Year's Celebration, and that is a momentous task in itself."

"You would tell me if something were wrong, wouldn't you?"

"Of course," said the knight, patting the Prince's shoulder. "You need not worry. I am here to help relieve the King's burdens. We should give him our total support."

The Prince turned and left, but his gait lacked a lively spark. He tried to block out the fear of losing his father, but somehow troubling images appeared in his mind's eye. He recalled the image of the waxy body of his beautiful mother, lying in her white, silk-lined casket, her hands resting on the fabric of her pale pink gown. A vision of his father in repose flashed in his mind. In the daydream he hated to have, but somehow always did, he was alone—alone with the fate of Alonia in his inexperienced, untested hands.

He thought about the future responsibilities that would someday rest on his shoulders. Uncertainty overwhelmed him, and troubling questions flooded his mind. How could he govern a land that his father didn't allow him to see for himself? So much of the kingdom remained hidden behind a dark veil. His father shielded him—but why? Why wasn't he allowed to travel the Kingdom freely? Why couldn't he visit villages and speak to the citizens? Why did his father insist that he remain confined to the safe haven of the castle? Was there really danger lurking outside the castle grounds?

He hoped his father was overprotective because he feared losing him. He knew his father felt the pain of losing his wife. Maybe it was natural for a widowed father to shield his only son from potential dangers for as long as he could. The day would come, the Prince thought, when his father would have no choice but to share the secrets of the Kingdom and prepare him for his destiny. Recalling the words of Sir Brandar, the Prince resigned himself to wait patiently for that inevitable day without forcing the issue.

It would come soon enough.

The Prince walked down a narrow staircase that led to the kitchen. With each step of his descent he felt the temperature rise. When he walked into the kitchen, the moist heat from the boiling cauldrons in the corner rolled over him like a wave. So did the appetizing aroma of the fresh soup that hissed and steamed as it boiled. Immediately, he felt beads of perspiration roll down his face in uneven streams. The cramped kitchen was a messy sight. The torch flames on the walls cast a greasy yellow light across the room. Two long wooden planks, supported by square cut boulders of granite, ran the length of the two walls to his left and right. The table to his left was crowded with fresh vegetables, fruits, spices, and scorched steel pans of various size. To his right sat a large wooden bowl filled with gummy dough and several fat loaves of fresh bread were stacked neatly on the edge of the table. Walking forward, the Prince stepped in a sprinkling of flower that dusted the stone floor. Near the back wall hung a large side of fresh beef that swung gently like a pendulum. Two giant coal burning ovens in the back emitted fiery heat .

"Who's there?" shouted a voice from the supply room behind the ovens. A short, bearded obese man, soaked with glistening

sweat, appeared with a handful of ripe oranges. "Oh, it's you, your highness," said Wilagon Blacklost, the castle cook. "What can I do for you?" he asked, tossing the young Prince an orange, which he accepted graciously.

"Nothing," answered the Prince. "I've just come for a visit."

"Well, that's kind of you," said the fat cook, smiling. "You will enjoy your dinner this evening, your highness," said Wilagon with a blissful giggle. "I'm preparing beef steaks that the Mayor of Buntonderry sent as a special gift to your father. What glorious meat it is," he said, admiring the hanging side of beef.

There was no reply from the Prince who took a seat in a stool and began peeling his orange lethargically.

"What's wrong?" asked Wilagon, sharpening his knives.

"I am worried about my father. He looks ill and seems very melancholy."

"Aye," said Wilagon. "So he does. I spoke to Mistress Caletta after she delivered the King his noon meal. She saw him meeting with a strange man who frightened her. Who is this stranger, your highness?"

"I don't know," answered the Prince, springing to his feet. "But I'm going to find out — right now."

The Prince tossed the half peeled orange to Wilagon, turned, and darted up the stairs, two at a time. He ran down the long corridor but stopped dead when he saw Sir Hastings accompanying a lanky man in a long black cloak down the hall. The stranger passed him and for an instant their eyes met. The cold stare of the stranger's dark eyes left the Prince startled. He looked like a baneful sorcerer from the pages of a storybook, but that was impossible. His father had issued a decree banishing all magic and sorcery in the kingdom over a decade before. He watched as the stranger turned the corner that led to the main hall. The Prince turned and ran even faster, throwing open the heavy double doors that led to his father's study. There he saw his father, the King, at his desk with his head buried in his hands. He glanced up at once, but his eyes were glazed...exhausted. The Prince was startled by his father's haggard appearance.

"Are you too important to knock?" asked the King with a tone that reflected fatigue, not anger.

"I'm sorry," replied the Prince. "But I'm worried about you, father, and I want to talk. Who was that man who left with Sir Hastings?"

"Never mind," said the King, removing his crown and rubbing his hands through his hair. "It doesn't concern you."

"Nothing ever concerns me!" shouted the Prince. "When are you going to treat me like a man?"

"When you grow up!" snapped the King. "When you stop daydreaming and start behaving like the son of a King."

The Prince stared at his father for a few confused, silent seconds. The King's head dropped and he rubbed his gray eyebrows. "I'm sorry," he said. "I know you mean well, son. We will sit and talk this evening. But right now I must try to sleep."

The King turned and walked toward his bedroom chamber taking short, shuffling steps. He closed the door behind him and left his son standing alone. From the window, the Prince saw the stranger leave the castle grounds. The Prince thought silently for a second and dashed toward the castle entrance.

Sir Hastings and Sir Rummel were conversing in the corridor near the drawbridge. The Prince walked by them without saying a word.

"Where are you off to?" asked Hastings.

"Just taking a walk."

"Well stay close to the castle," warned Hastings. "A storm is brewing," he added, looking up at the gathering clouds overhead.

The Prince didn't answer. He crossed the bridge, and ran down a dirt path that led to the woods. He jogged along a narrow trail that cut through a dense wall of towering trees. Dark clouds gathered overhead and raindrops began to trickle through the treetops. Soon, the Prince heard the grumbling of thunder far off in the distance. Within moments he caught sight of the cloaked stranger walking at a brisk pace in the darkness ahead. The Prince followed him for several miles, attempting to shrewdly duck behind bushes and tree trunks so he wouldn't be noticed. After several miles, the Prince saw the stranger enter a tiny thatched shack that sat alone

in a forest clearing. Taking deliberate soft footsteps, the Prince approached the side of the hut; he dropped to his hands and knees and crawled the last twenty feet. Rising cautiously from a squatting position, he peeked in the open window. The cloaked stranger was lighting a fire with his back turned.

"Come in, your highness," said the stranger.

The Prince was stunned. He ducked from sight and squatted with his teeth clenched, afraid to draw a breath. The stranger emerged from the front door and walked around the side.

"Well come in," he said in a soft nasally voice that seemed oddly out of character. "I'm not going to hurt you."

The Prince stood and looked at the man. "How did you know it was me?" he asked.

"I knew you were following me shortly after I left the castle. I'm quite observant," he said, gesturing for the Prince to enter with a graceful wave of his arm.

The Prince entered the cluttered hut. As the stranger lit candles through the room, the Prince took careful notice of the filthy surroundings. Tables and shelves were littered with magic books covered that were covered with thick coats of dust. The smell of rotting food and spoiled meat from a table in the corner attacked the Prince's nostrils, leaving him momentarily nauseous.

A large black dog with protruding ribs appeared in the doorway and let out a vicious, deep-throated growl.

"Silence, Foobash!" screamed the stranger. "We have a visitor." The dog dropped its head and whimpered, taking a submissive seat near the fire.

The Prince stood silently as the stranger removed his cloak and took a seat. The Prince immediately felt troubled—something wasn't right. By the time the stranger gestured for the Prince to sit in a chair across from him, the Prince knew it was too late to make a run for it. For the first time, the Prince gazed upon the stranger's full face: thin and angular, sporting a short, neatly trimmed black beard and mustache. The man had heavy black eyebrows that danced from one expression to another. For an instant he looked sinister, but then he flashed an ornery grin that gave him the appearance of a lighthearted, approachable person.

"To what do I owe the honor of a royal visit?"

"Who are you?" asked the Prince.

"I am Shiliko."

"I saw you at the castle," said the Prince. "Please, tell me why you were there." Shiliko leaned back in his chair and stroked the whiskers on his chin. The soft stroke became a troubled itch and then he said, "The King summoned me to assist him."

"Are you a doctor?" asked the Prince.

Shiliko chuckled and poured a glass of mead from a rusty pot...never asking the Prince if he would like to share a drink with him. "A doctor? No," he snapped. "At one time I was a necromancer. But I gave up the art many years ago," he added dejectedly. "I was blamed for the death of a child in Farinor, and after that day I turned my back on magic."

"What happened?" asked the Prince.

"None of your business!" screamed Shiliko, pointing a threatening bony finger at the Prince.

"I'm sorry," whispered the Prince, wishing he could leave the hut at once.

"Oh... all right... I'll tell you," said Shiliko, with a sudden and unexpected half-smile. "There were twin sisters—young girls—who were playing outside the village. They didn't realize that crocodiles inhabited the lake they were swimming in...and as they waded and splashed about, a crocodile snatched one of the girls and dragged her down. Her screams were heard for miles." Shiliko took a long gulp of mead and breathed hard, the air inflating his cheeks as he exhaled. "The crocodile drowned her...luckily the villagers arrived and killed it before it could feed on her corpse. The little girl's mother—in a deep state of shock—begged me to call upon my magic powers and cast a resurrection spell." Shiliko finished his cup of mead and immediately poured a second.

"And...?" encouraged the Prince.

"And," barked Shiliko, angry again. "And...the spell backfired.

Instead of resurrecting the dead girl, the spell killed her living twin sister. That is when I fled to the solitude of these woods."

"Why did my father seek your service?" asked the Prince.

"It seems as though your father is plagued by nightmares. I was asked to help him overcome his disturbing dreams. Your father believes that magic is his only defense against the demons of his mind."

"But my father hates magic," said the Prince.

"Your father has a weak mind. He hates what he fears and fears what he hates," said Shiliko, tilting his head at the ceiling.

"Did you help him?" asked the Prince.

Shiliko shook his head in disgust. For an instant the Prince thought the sorcerer would lash out and strike him.

"At first I thought it was a trap," said Shiliko, pounding his fist on the table. "But I realized the request was legitimate when Sir Hastings discovered my dwelling. If the King planned to have me arrested, Sir Hastings would have shackled me then and there." Shiliko cracked his knuckles violently and continued. "I cast a spell for your father and assured him that his nightmares would cease. But my skills were drowned with that little girl in Farinor. I selected an ominous sounding spell from that black book," he said, pointing to the table in the corner, "and cast it with an impressive incantation that added dramatic effect. If your father sleeps well tonight, it's only because he believes my spell had power to kill his bad dreams."

Shiliko finished his third cup of mead and, without pausing, poured a fourth, gulping it down in three huge quaffs. Outside, lightning flashed and thunderclaps boomed. Rain began to fall in sheets and the Prince could hear the downpour pounding the thatched roof.

Drops of water began to drip on the Prince's head, and he stood and walked to the table where the black book rested. The book was titled ***The Black Art*** and its cover had a threatening illustration of a red serpent—exposed fangs ready to strike its enemy. He opened the book and leafed through it until he stopped at a page with a tasseled bookmark. ***The Chant of Death*** was described in hideous detail.

"Is this the spell you cast?" asked the Prince holding up the book.

Shiliko belched and squinted. "That's the one," he answered, laughing. "I told the King it would kill everything in his nightmares." The Prince thought he heard him mumble, "the fool" under his breath.

The Prince closed the book and placed it—cover down—on the table. His eyes scanned the crowded book shelves. One book captured his attention: ***The Legend of Nhagardia***. He reached up and snatched the book. Turning to Shiliko, he said, "My mother used to read me this book when I was a little boy...she loved these fables."

"So, the Queen was a believer?" Shiliko asked, more to himself than to the Prince. "But fables they're not. The legend of Nhagardia is true, very true."

The Prince looked at Shiliko with a leery glance.

"You doubt me?" grunted Shiliko.

"No...tell me about the legend," said the Prince, taking his seat again.

Shiliko, half drunk, licked a few errant drops of mead from his mustache and sat up in his chair. He leaned forward with a smile and began speaking with enthusiasm and authority. "The enchanted land of Nhagardia was once a great empire comprised of five realms...and each realm was ruled by the great Emperor Shamar. Alonia is our own realm—but the other realms are nothing like ours. Alveola is a subterranean realm inhabited by the Gnomes; Thalassy is the wondrous land hidden at the bottom of the sea...and Aerieus is the realm of the clouds. Dare I forget Fraywood, the forest home of the mischievous elves and fairies. Emperor Shamar commanded the five realms from the Castle Thiris, the ruins of which still exist today."

Shiliko finished another cup of mead and continued, his speech beginning to slur. "Magic," he shouted, standing and pointing for emphasis, "was the quintessential thread that bound the five realms together." The sugar from the fermented honey rushed to his head and drove him downward into his chair with a thud. The Prince

pushed his chair away slowly. Now he was frightened by Shiliko's unpredictable behavior.

"It was a world of magic and wonder," continued Shiliko. The sorcerers and wizards were heralded as heroes...but Emperor Shamar's magic began to fail and he fell ill. He set off in search of a remedy, but before doing so he forged five individual crowns from his own crown, dispersed his power equally among the five realms, and named a King in each territory." After a short, contemplative pause he said, "I suppose one of those Kings was your direct ancestor."

The Prince thought for a moment and asked with uneasy reservation, "What happened to the Emperor?"

"Shamar left and was never seen again," said Shiliko angrily. "Don't you know anything?...Are you daft?" Within seconds he was smiling again, saying. "Legend says he died before he could discover the remedy to his illness."

"You said the legend wasn't a fable—what do you mean?" asked the Prince. "I mean that the other realms really exist," he said, leaning back in his chair. "Alonia is only one of the realms of Nhagardia. Your father may be the King of Alonia, but there are other Kings in Nhagardia as well."

"Why can't we travel to the other realms today?" asked the Prince.

"The realms intermingled peacefully for centuries, but slowly contact between the races began to diminish until the portals were sealed off," replied Shiliko. "And it certainly didn't help when your father banned magic in the kingdom!" he shouted, kicking the table leg in a sudden rage.

"But how do you know the other realms exist?"

"Beeeeccaauusssee..." dragged on Shiliko sarcastically, "I've seen an Elf and a Gnome myself—right here in these woods. Believers can still see remnants of the realms. Are you a believer?"

"I don't know," responded the Prince.

"You really are a wonderful young man," said Shiliko, reaching over and patting the back of the Prince's hand. The Prince stared him in the eye, looking for a flash of genuineness that he couldn't find. "You can take the book with you. Consider it a gift."

The Prince hesitated, but accepted it with gratitude. Shiliko stood and walked slowly to the fireplace. He turned his back to the Prince, slouched his shoulders, picked up a poker, and jabbed the burning logs, which sparked and crackled as they rolled. Shiliko stood straight and remained silent, staring directly at the wall in front of him. He turned suddenly—wild crossed eyes and a clenched grin so strained that his head shook violently. A look of sheer madness erupted on his face.

"Get out of here!" ordered Shiliko, pointing the poker at the Prince's throat. "I'm tired of talking to you...Leave me alone!"

The Prince was too frightened to stir. Shiliko nudged Foobash with the poker and the dog snapped to attention. "You heard me!" screamed Shiliko. "Foobash hates visitors, especially pesky little spies like you."

Foobash began growling, his fangs exposed and his upper lip quivering in spasms of rage. The Prince placed the book underneath his garment, hesitated for a moment, and dashed out the door into the pouring rain. Foobash chased him forty yards before turning back, and the Prince could hear Shiliko's cackling laugh drown away in the rain. He ran as fast as he could—frightened, queasy, and dripping wet—through the woods toward the safety of Castle Ballytogue.

The Prince stumbled through the pitch black castle corridors, feeling his way along the walls. The darkness terrified him, as it terrified all the inhabitants of Alonia. Because it was a flat world, the land never experienced the darkness of what the storytellers called "night." The Prince didn't understand why all light was extinguished—why he was blind. He only knew he was alone. Suddenly, the Prince became disoriented and tripped over what felt like lifeless bodies lying on the floor. Adrenaline raced through his system, his heart pounded, and he was too terrified to scream. In a state of panic, he tried to run, but hands with sharp fingernails reached out and grabbed him from the darkness. The hands restrained him while razor fangs tore into his flesh.

He fell through a trap door and landed harshly in a freezing, black room. He staggered forward in the darkness, feeling desperately for a match so he could shine light. He stepped on a sharp object and felt a piercing pain in his foot—it felt familiar. His father's crown, his future crown, was lying on the floor. He picked up the crown and clutched it tightly to his chest. The Prince, paralyzed by terror, felt an evil presence surround him, closing in slowly, choking him. He was suffocating in the darkness.

The Prince sat up in his bed, gasping for breath. His pillow and sheets were soaked with sweat. The book that Shiliko gave him dropped from the bed onto the floor. The pages were wet and wrinkled. Catching his breath, the Prince realized he was safe in his room, safe in the light. He laid back and tried to gather his thoughts, but he could hear his father's restless footsteps shuffling through the corridor outside his room. Back and forth, for hours, his father walked the halls in despair.

The nightmares grew worse. ■

BACKGROUND

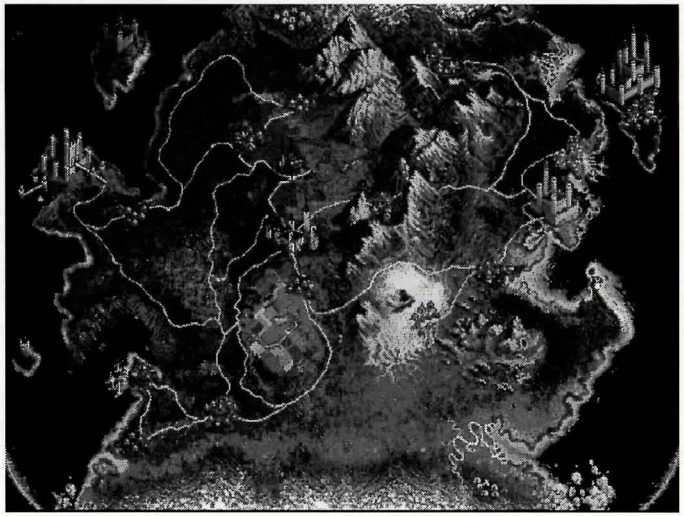
The Kingdom of Alonia

Challenge of the Five Realms begins in the Kingdom of Alonia. Your father, King Clesodor, rules the land, and you, the Prince, are the future heir to the throne. The world is a flat disk and its oceans lap the edges of the world, pouring into the infinite abyss of space. Because the world does not rotate around its sun, its inhabitants never experience darkness or what the storytellers call "night." Most inhabitants of Alonia are claustrophobic; they are terrified of darkness and generally avoid enclosed areas where natural light can't reach: places like caves, dungeons, and cellars. Those thrust into darkness as a method of punishment are often driven mad.

Time in Alonia is counted in millennia (thousands of years). And every thousand years, the world celebrates the end of an era and the beginning of a new one. This year, in only a short time, the new millennium will be celebrated.

As the Prince, your life has undergone significant change in the last decade. Nearly ten years ago your mother, Queen Feya, was killed in a tragic accident at the Cliffs of Mahor. Shortly after, your father—who always despised magic, but tolerated it because your mother was an advocate of the art—banned magic and issued a decree exiling sorcerers from the kingdom.

The mainland of Alonia is comprised of a number of villages and landmarks. The terrain varies greatly. The polar caps of the north and south are for the most part uninhabited. There is a rugged mountain range in the north. Mount Shaska is the highest mountain in the land. The desert to the south is barren—only one desert village is populated. Both the east and west coasts of Alonia have harbor villages where ships from distant islands dock and trade. Commington Forest, which stretches for miles, is usually avoided because of stories of rogue bands who inhabit the forest and rob visitors.



Alonia Map

Landmarks on the mainland include the Cathedral of Eqqus, the hub of the religious order that most inhabitants of Alonia profess to follow. The gothic cathedral is home to the monks of the religious order. The Cliffs of Mahor, on the west coast of Alonia, are scenic and awe-inspiring, though you find it difficult to visit the site, for it was there that your mother met her tragic end. Castle Duras, in the upper west coast of Alonia, is the royal family's western castle. Since your mother's death you have spent very little time there. The Mines of Signor—in southeastern Alonia—were once the source of Alonia's most precious gems. But most experts agree that the mines have been stripped, and the site has been closed and declared a hazard. In the very center of the world are the ruins of the Castle Thiris (The Castle of Thorns). Storytellers say Thiris was the seat of Emperor Shamar's kingdom and the ruling center of the five realms. Today, the castle is surrounded by an impenetrable wall of thorns and serves as a focal point for famous legends, ghost stories, and myths.

There are inhabited islands and landmarks off the coast of Alonia. The island of Vinazia, in the northeast, is ruled by your cousin Duke Gormond. Castle Cologn, the Duke's castle, is just outside a well populated village. Though the Duke has remained loyal to your father, you've never enjoyed his company or trusted his motives. In public settings Duke Gormond has been kind, but privately the Duke demonstrates his general lack of respect by taunting you with verbal insults. In the northwest is the island Jupiles, where an eccentric self- proclaimed ruler, The Grand Exalted Royal Honored Emperor Kuvey Lyter, oversees his own independent kingdom. Lyter has continually rebelled against the King's rule, but to date the King has never attacked the neighboring island. The Dungeons of Monteplai are on a small island in the western waters, near the Cliffs of Mahor. The dungeons house the most sadistic and dangerous criminals in the kingdom. No one sentenced to a term in the dungeons has survived...the legend says.

This is the kingdom of Alonia—a land filled with beauty, magic, mystery, danger, and intrigue. It's a land that is still very new to you, despite the fact that you will one day be its ruler. ■

BACKGROUND

The Legendary Five Realms of Nhagardia...

Nhagardia is the name that storytellers and mystics call your world—a world divided into five independent realms or dimensions. Fables state that the five legendary realms are: Alonia, an ordinary agrarian realm inhabited by Humans...Fraywood, an enchanted forest land where mischievous elves and fairies cause chaos and use strange magic... Aerieus, a realm in the clouds inhabited by pacifistic spirit-like beings and animals...Thalassy, a hidden realm in the depths of the ocean inhabited by mermen and mermaids...and Alveola, a subterranean realm inhabited by a race of gnomes.



Legend states that Nhagardia was once a great world empire, ruled by Emperor Shamar from his grand palace at the very center of the world. The world was at peace, and the five realms co-existed harmoniously. Magic was the quintessential thread that bound the five realms together, but when the Emperor's magic began to fail, and he fell ill, he left his Kingdom in search of an elusive remedy. Without an heir to bequeath his crown to, the Emperor distributed his power equally to appointed leaders of the five realms. The Emperor crowned a King in each realm with a special crown constructed from his own magnificent crown of power. The five crowns were reminders to all that the Emperor was still the ruler of the world despite his temporary abdication of power. For centuries the crowns were passed down from generation to generation, but the Emperor was never seen or heard from again. Slowly the portals between the realms closed and contact between the races ended completely. Today, there are still those who have

claimed to have seen a gnome or mermaid or elf, but for the most part these pub stories are ridiculed and scoffed at. Now, a millennium has passed and most people say the legend of the Emperor is only a myth. ■

BACKGROUND

Introduction to the Story...

You assume the role of the young Prince of Alonia. As you sit reading the book that Shiliko gave you, you watch your father, King Clesodor, as he's struck down by Grimnoth, a mysterious and evil sorcerer. Grimnoth's parting words to you were to deliver the Crown of Alonia to the Castle Thiris on New Year's Day. You have 100 days to surrender the crown or to find a way to stop Grimnoth's plans.

Meanwhile, the force behind Grimnoth's threat is becoming apparent. A plague of darkness crawls slowly across the surface of the world. Within, the sun is blotted out and "night" is constant. Crops are dying, animals are slaughtered, the world is pervaded with bone-chilling cold, and innocent people are being terrorized and killed by Grimnoth's Legion: a foul collection of hellish demons and monsters. Grimnoth says he will only reverse the spell when he is crowned Emperor. Until then, the world will remain spellbound.

Sifting through your mother's possessions you come across a decree that bans the sorceress Cagliostra from the Kingdom. You vaguely recall the witch, whom your mother consulted when you were a small child. You realize your first step is to find the banished Cagliostra. You vow to avenge your father's death and prepare to set off against the evil powers of Grimnoth. And so, your adventure begins... ■

BACKGROUND

The Adventure...

Now, you, the Prince, are faced with the epic quest of discovering Grimnoth's weaknesses, then uncovering his secrets to save the world from the dark plague slowly spreading across, and destroying, the world. The plague is represented by encroaching darkness. You have 100 days to stop Grimnoth before the plague of darkness reaches Castle Thiris, at which point it will instantly cover the northern hemisphere of the world, destroying all life.

Initially, you must seek the advice of the witch, Cagliostra, who was banished by your father. She will set the stage for the adventure and tell you about some critical steps that must be taken for the adventure to progress.

Along the way you will recruit characters to join you on your quest. As a team, you will battle evil forces with strength, cunning, and magical power. Command your friends in fierce battles to protect your homeland. Create and cast powerful spells to vanquish your enemies. Explore hidden dungeons. Unlock age-old mysteries, solve challenging puzzles, and find the clues and components needed to weaken Grimnoth and break his spell of darkness.

In addition, you will have to tangle with the forces of your cousin, Duke Gormond, who has usurped your crown and named himself new ruler of Alonia. The Duke will continually send armies to kill you. The only way to retrieve your lost crown and finish the adventure is to eventually defeat Gormond's army on the island of Vinazia. But before embarking to Vinazia, be sure you have a strong team of skilled characters with strong combat and magic skills. Gormond has built a powerful army of knights that will be difficult to defeat.

And in the end you must be the one to discover if the four fabled realms truly exist. If they do, and you are fortunate enough to discover them, you will become the first hero in centuries to traverse the five realms of Nhagardia. Only after you unlock the secrets of the realms will you discover where Grimnoth dwells. Then you can confront the evil lord face to face in the final confrontation. ■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II. GAME PLAY

Creating Your Hero

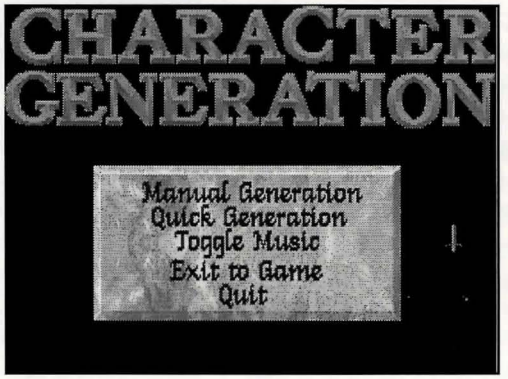
After you view the animated introduction and name your character, the CHARACTER GENERATION menu appears. This is where you generate your character (the Prince) for the adventure. Character generation can occur in two ways: with Quick Generation or by Manual Generation, which entails answering a series of questions.

The five options that appear on the Character Generation Menu are:

Manual Generation - Allows you to generate your hero for the adventure by answering a series of questions.

QUICK GENERATION:

This method, which was designed for players who want to get right into the adventure without taking part in the character generation process, randomly produces a character in the blink of an eye and presents his statistics, attributes, and skills on the screen. There is also a graphic representation of a character in the upper right hand portion of the character statistic sheet. On each side of the character's portrait, you'll notice swords pointing left and right. Clicking on the sword with the mouse or joystick (or pressing the left and right arrow keys) will revolve the portrait and display a new one. Continue clicking on the sword (or pressing the left and right arrow keys) until you find a portrait of the Prince that you wish to select. If none of the portraits are to your liking, you can create your own face using the Face Paint Program (SEE APPENDIX). After a character sheet is displayed, and you've had time to review it, click on the scroll icon in the upper right hand corner (or press the enter key). This returns you to the Character Generation Menu. You can begin the game with the character you just reviewed by selecting Exit to Game or randomly generate another character by selecting Quick Generation again.



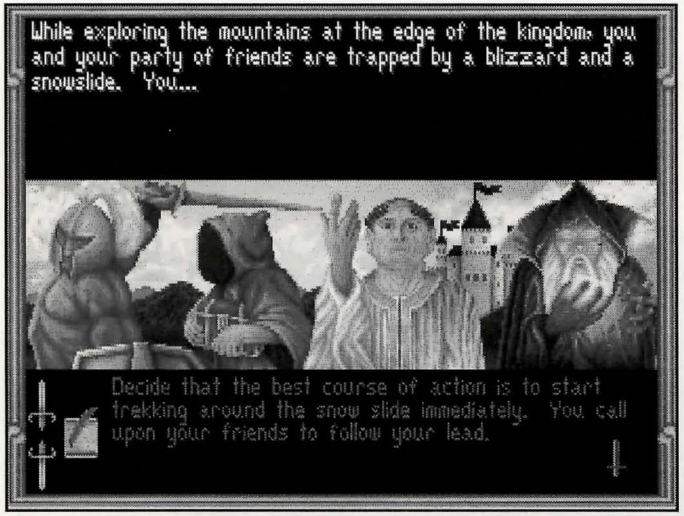
Quick Generation - Randomly creates a character for you.

Toggle Music - Toggles music on and off.

Exit To Game - Allows you to begin the adventure once you've created or quick generated a character.

Quit - Exits to DOS.

NOTE: See Quick Reference Card for keyboard, joystick and special mouse functions.



Character Generation

MANUAL GENERATION

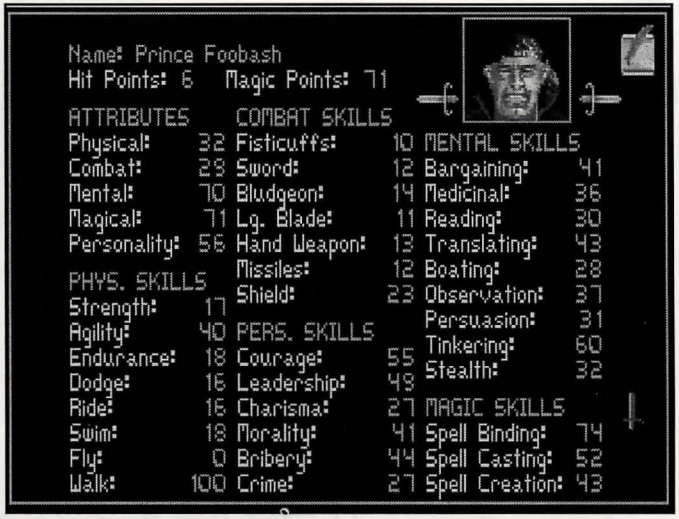
This method allows you have more control in tailoring a hero to your own likeness. The player is presented with a series of twelve questions that have multiple choice answers. By placing yourself in the situations posed by the questions, you will create a character that is your true alter-ego.

The question appears at the top of the screen. A picture appears in the middle portion of the screen, and the bottom portion of the screen shows an answer. To the left of the answer are two sword icons, one pointing up and the other pointing down. By clicking on the icons using a mouse or by pressing the up and down arrow keys, you can scroll through the possible answers. When you've read through the options and decided which answer you would like to choose, click on the scroll icon using the mouse or press the enter key.

The answers to the first four questions help to determine whether your character leans toward being a diplomat, a warrior, a thief, or a wizard. After the first four questions are asked a screen appears that describes your fighting skills, magic ability, diplomacy, and illegal tendencies. After you've reviewed this information press any key to continue.

Next, a series of eight questions are asked. The questions vary, according to whether your character leans toward being a warrior, diplomat, wizard, or thief. Answer these questions in the same manner as you did the first four questions.

After answering these twelve questions, your character's statistic sheet is assembled.



Character's Statistic Sheet

Your character's statistic sheet shows a portrait of your character as well as his attributes and skills levels. Skill levels range from 0-100. A level of 100 is the maximum a character can have in a given ability. Your character's skill points are based on how you answered the twelve questions.

There is also a graphic representation of a character in the upper right hand portion of the character statistic sheet. On each side of the character's portrait, you'll notice swords pointing left and

right. Clicking on the sword with the mouse or joystick (or pressing the left and right arrow keys) revolves the portrait and displays a new one. Continue clicking on the sword (or pressing the left and right arrow keys) until you find a portrait of the Prince that you wish to select. If none of the portraits are to your liking, you can create your own face using the Face Paint Program (SEE APPENDIX). After a character sheet is displayed, and you've had time to review it, click on the scroll icon in the upper right hand corner (or press the enter key). This returns you to the Character Generation Menu. You can begin the game with the character you just reviewed by selecting Exit to Game or manually generate another character by selecting Manual Generation again. ■

GAME PLAY

Attributes and Skills

Attributes — Each character has characteristics and skills. A character has five basic characteristics (attributes). Characteristics range from 0-100. The basic characteristics are:

PHYSICAL — The character's ability to handle vigorous athletic endeavors with skill, ability and precision.

COMBAT — The hand-to-hand combat skills, as well as weapons skills, are encompassed in this attribute.

MENTAL — The ability of the character to solve problems and apply logic to specific tasks. The mental attribute encompasses all skills that reflect intelligence to perform.

MAGICAL — The ability of the character to perform magical feats, such as spellcasting and spell creation.

PERSONALITY — The character's personality traits that determine his courage, morality, integrity, and honesty. Personality also reflects what types of characters you are able to recruit.

Skills — Skills let a character perform tasks with better efficiency or chance of success. A broad range of skills are attached to specific tasks. All skills range from 0-100. Skill areas include:

A) Physical	* Strength	* Agility	* Endurance
	* Dodge	* Ride	* Swim
	* Fly	* Walk	
B) Combat	* Fisticuffs	* Sword	* Bludgeons
	* Large Blade	* Hand Weapons	
	* Missile Weapons	* Shield	
C) Mental	* Bargaining	* Medicinal	* Reading
	* Translating	* Boating	* Stealth
	* Observation	* Persuasion	
	* Mechanics/Tinker		
D) Magical	* Magic Aptitude	* Spellcasting	
	* Spell Creation		
E) Personality	* Courage/Bravery	* Leadership	* Charisma
	* Morality	* Bribery	* Crime

GAME PLAY

Skill Descriptions

STRENGTH — Refers to the character's muscular power. The higher the strength, the more effective physical tasks can be accomplished. Strength also determines the amount of weight a character can carry without becoming encumbered and slowed. Strength is also a factor in the number of initial hit points a character begins with, and strength plays a part when threatening.

AGILITY — Agility involves a character's physical coordination and ability to quickly perform actions. Agility represents speed and is a factor in the basic number of hit points.

ENDURANCE — Endurance refers to a character's physical stamina and ability to perform demanding activities over an extended period of time. Endurance skill is critical in combat situations. Endurance is also a factor in determining a character's hit points.

DODGE — Ability to dodge an attack.

RIDE — Ability to ride a horse or other animal.

SWIM — The ability to successfully swim long distances.

FLY — The ability to fly in the air.

WALK — The ability to walk on land.

FISTICUFFS — Ability to fight with fists at close range.

SWORD — The ability to use a range of swords including the broadsword, cutlass, gladius, greatsword, longsword and rapier. Use also is based on strength, agility, and endurance.

BLUDGEONS — The ability to use bludgeon weapons like the club, flail, mace, quarterstaff and warhammer. Ability is also based on strength, ability, and endurance.

LARGE BLADE — Ability to use large blade weapons like the battle axe, halberd, and scythe. Strength, agility and endurance are also factors.

HAND WEAPONS — Ability to use small, concealed hand weapons like the blackjack, cestus, dagger and garrote.

MISSILE WEAPONS — Ability to use missile weapons including crossbows, daggers, long bows, short bows, slings and spears.

SHIELD — Ability to use a shield effectively to block attacks.

BARGAINING — The character has negotiating power and often gets things for less than they are worth.

MEDICINAL — The individual has healing ability with natural herbs and medicines.

READING — The character can read text and runes.

TRANSLATING — The character has an aptitude for understanding foreign languages.

BOATING — The character can successfully sail and navigate a water vessel.

OBSERVATION — Helps the character find hidden objects and detect covert actions.

PERSUASION — The character can persuade individuals or groups to take a particular course of action. Plays a part when threatening.

MECHANICAL/TINKER — The character can use, operate, build and repair devices.

STEALTH — The individual is able to remain unobserved by moving quietly and taking maximum advantage of available cover.

MAGIC APTITUDE — The ability of a non-magic character to use a spellbound object effectively.

SPELLCASTING — The ability of a magical character to cast a powerful spell. The level of the skill reflects the power of the spell. The level of skill also reflects the ability to bind spells in magic objects. Plays a part when threatening.

SPELL CREATION — The ability for a magician to create a new spell with spell components.

COURAGE/BRAVERY — The character's ability to face a crisis with conviction and faith. Courage skill weakens evil opponents.

LEADERSHIP — Ability to persuade other members of the party. Also helps determine the recruiting ability along with persuasion and charisma.

CHARISMA — Charisma reflects a character's eloquence and charm. High charisma also increases the leadership, bargaining, and persuasion skills. It also helps determine the success of successfully recruiting a character to your party.

MORALITY — Determines whether a character is steadfastly honest or if he tends to distort the truth and even outright lie. Important for determining what type of characters will join your party.

BRIBERY — Skill at successfully bribing an individual for information or an object of value.

CRIME — The ability to rob and pick locks. ■

GAME PLAY

Specialized Skills

As the adventure progresses you and your party can increase your skill levels by performing tasks successfully. A character can possess up to seven specialized skills (skills that are 100+).

However, of the seven specialization skills, two must relate to a weapon and a shield. But, you can only specialize (have a skill level of 100+) in one type of weapon and one type of shield. ■

GAME PLAY

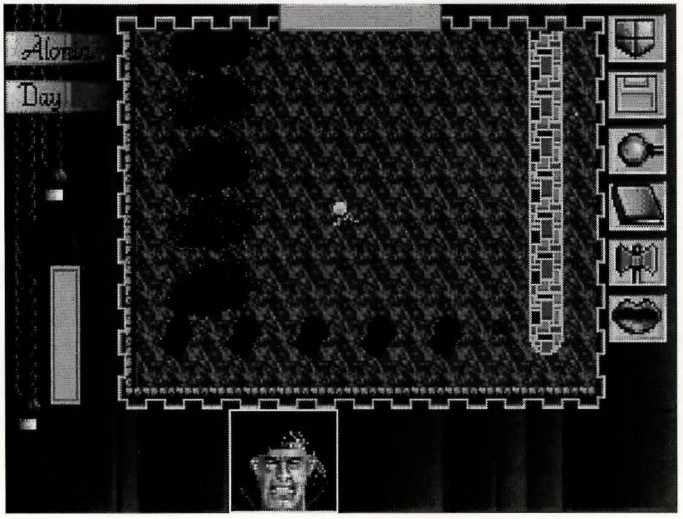
Improving Your Skills

When your characters successfully perform a given task in the game, the skill that relates to that task increases between 0-5 points. However, in combat when you successfully strike with a weapon, your skill only increases between 0-3 points. ■

GAME PLAY

The Interface Screen

The interface screen for the game appears below.



The interface is broken down into the following components:

A. REALM OR VILLAGE - Tells you the name of the village or realm you are adventuring in.

B. DAY - The number of days since the adventure began. Remember, you have 100 days before the plague reaches the Castle Thiris and the world is destroyed.

C. NPC WINDOW - When you meet a non-player character during the course of your adventure, his portrait appears here. His text can be viewed in dialogue bubbles that overlay the game play area. The character's name appears directly below his portrait.

D. PLAGUE OF DARKNESS INDICATOR — Alerts you to the extent that Grimnoth's plague of darkness is nearing Castle Thiris, or the 100 day limit. The bar becomes progressively darker as the deadline approaches.

E. PLAYER CHARACTERS — The bottom portion of the screen shows a portrait of the player characters in your party. The portraits are active—if you click on them the character information sheets are activated (SEE CHARACTER SHEETS). You'll notice a bar to the right of the character's portrait. This bar represents the health level of the character. When the bar diminishes the character's health decreases. If the bar is completely diminished the character dies.

F. GAME ICONS — The entire game is controlled with icons. After an icon is selected, A parchment with icon options appears. (SEE GAME ICONS FOR A DETAILED EXPLANATION)

G. THE COLLECTIVE STAMINA BAR — Depending on the weight that characters are carrying, and their endurance and stamina levels, your party will periodically have to rest and eat to be at their maximum strength. The collective stamina level of your party is represented by a bar at the top of the interface screen. The collective stamina is based on:

a) The fatigue level of each of your characters. b) The endurance of the character. c) The strength of the character. d) The hunger level of the character.

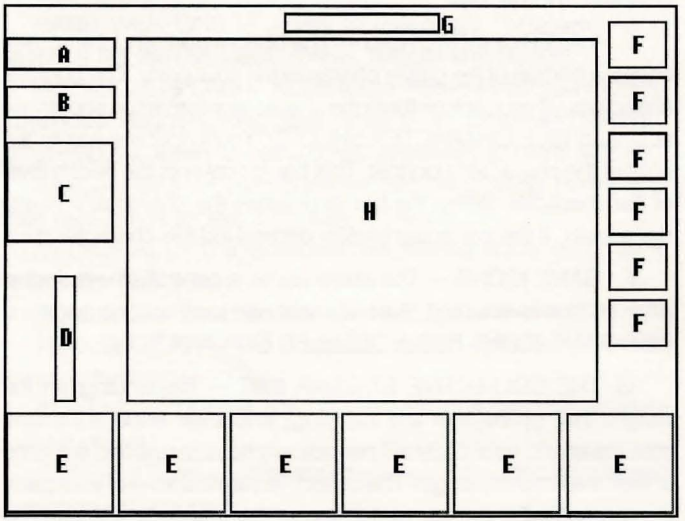
e) The amount of rest that your party has had.

Characters must periodically eat to maintain strength. The members of your party will remind you when they are hungry. Food needs to be a constant inventory item through the game. Rest can occur in two ways:

a) By resting your party wherever they are. Rest takes twice as long in the open areas of a territory and healing does not occur.

b) By resting in a lodge. Rest takes half as long and all characters are healed after resting.

Where rest is concerned, your party of characters is handled as one collective identity. The collective stamina bar alerts you when it is time to rest and eat and as always, your party members speak up and remind you.



H. OVERHEAD VIEW SCREEN — The overhead view screen consists of a top-down representation of the village or territory you are exploring. When you're not exploring a specific area, the world map appears in the window. During overhead exploration your entire party is represented by one icon. However, when your party enters the combat mode, each character will be represented individually on the screen (SEE COMBAT). ■

GAME PLAY

Game Icons

The game icons and their options are:



Party — When this icon is selected the following options can be selected:

Dismiss — Lets you dismiss a member of your party.

Rest — Allows your party to rest and regain their strength and stamina. Rest takes as long as is necessary to heal and revive your character(s).

Eat — When this option is selected your party consumes food, provided they have it in their inventories.

Money — Lets your characters pool money into one fund or disperse amounts between individual characters.

Horses, Ships Passage, Inventory, Help, Notes



Game Options

Save — Saves a game in progress.

Restore — Lets you restore a previously saved game.

Quit — Lets you exit to DOS.

Sound — Lets you toggle sound effects on and off.

Music — Lets you toggle music on and off.

Help — The help option offers you useful tips that keep you on track during the course of the adventure. When the option is selected, one of the characters in your party offers advice about what to do next.

Credits — Allows you to view the credits of the team that worked on Challenge of the Five Realms.

Notes — Lets you take notes and reference them during the course of the game.



World Icon

Zoom Out — Changes the perspective to an overhead representation of the entire village or area you're exploring. Your party is represented by a yellow dot. Other NPCs are represented by red dots. Important buildings are displayed in green.

World Map — Lets you see where you are located on the world map at any given moment. Also allows you to access the world map so you can pick a new location to travel to.

Search — Allows you to search a given area for hidden objects or search the bodies of characters you have defeated in combat. Your character's observation skill determines whether you will successfully uncover hidden objects. The search option must be used often if you hope to uncover hidden objects.

Look — Gives you a description of what your character can see around him at any given moment.



Magic Icon

Create Spell — Allows you to create a spell if you have the necessary spell components and if you have a high magical aptitude.

Bind Spell — Allows a skilled sorcerer to bind a spell into an object for others to use.

Cast Spell — Allows you to cast a spell at a designated target or opponent. (SEE SPELLCASTING AND MAGIC for a more thorough explanation of the magic system.)

Components — Lets you view the spell components in your characters' inventories.



Combat Icon

When the combat icon is selected you have two choices:

Interactive Combat — Lets you battle enemies in an interactive mode where you personally control the actions of your party.

Quick Combat — In quick combat mode, you do not have to issue orders to your characters. They fight automatically, based on their skills and weapons.

After you select the combat mode, the scene changes to the combat screen. (SEE COMBAT for a detailed explanation of the combat system.)



Communicate Icon

Threaten — Some characters may be unwilling to talk to your party. If you think that they are holding back important information, you can threaten them with this option. Of course, it helps if you have a physically intimidating, strong character to do the threatening.

Give — When this option is selected you are asked what character wants to give an item to a character you meet. Select the character from a list that appears on an overlay window. After the character has been selected, a list of the objects he has in his inventory appears. Scroll the highlighter through the list and select the object you want to give by clicking on it or pressing the Enter key. Hail — this option causes all action on the screen to pause for a few seconds.

(SEE MEETING AND CONVERSING WITH CHARACTERS for a detailed explanation of how to speak to characters.) ■

Character Information Sheets

At any time during the game you can access a series of detailed character sheets for each member of your party by clicking on the character's portrait or by pressing the F1-F10 keys. After the portrait is clicked or the key pressed, the first character sheet appears. This is the CHARACTER STATISTIC SHEET.

The character statistic sheet shows the character's name, his portrait, his hit points, his fatigue level, his magic points, his encumbrance value, and a list of all his skills under the attribute headings. At the right hand portion are buttons that can be clicked. You can scroll through these buttons with the up/down arrow keys. This same method is used for all screens below. The buttons are:

Escape — Lets you escape back to the game.

Inventory — Takes you to your character's INVENTORY SCREEN. A character can carry up to fifteen items on his person.



Character's Statistic Sheet

Spells — Takes you your character's SPELLBOOK, where spell components are stored and created spells are listed so that you can view them.

Garb — Takes you to the garb screen that shows the clothes and accessories that the character is wearing on his body. As well, objects that he is carrying are shown and armor is displayed if the character has donned any.

Next Character — Allows you to scroll through the characters in your party so you can determine who you want to give a selected item from a sack, backpack, or chest to. After you select an item, you can drag it to the character you want to give it to.

Bag — When the sack button is clicked you will see an overlay display of a sack that can hold up to sixteen items. To select an item, click on it and drag it to the desired location, whether it be in your hands, on a particular part of your body, or in the inventory of one of the other characters.

Backpack — When the backpack button is clicked you will see an overlay display of a backpack that can hold up to twenty items. To select an item, click on it and drag it to the desired location, whether it be in your hands, on a particular part of your body, or in the inventory of one of the other characters.

Chest — The chest holds up to 100 items for the entire party. When an item is selected you must select the character you want to give it to. The chest holds equipment that all party members have equal access to, unlike the sack, backpack, and inventory screens. Due to the cumbersome nature of the chest, its contents are not accessible during combat. If you retreat during combat, the chest will be confiscated by your opponent.

On the INVENTORY and GARB screens you see three additional buttons:

Examine — Lets you get a description of the object that you selected.

Use — Lets you use an object that you selected.

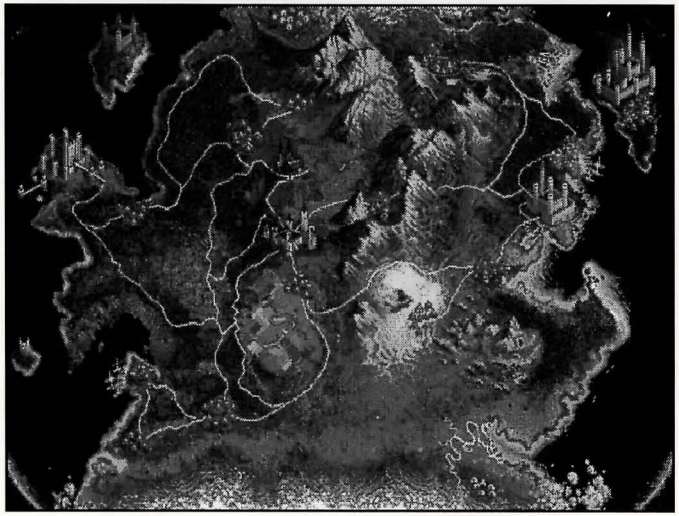
Drop — Lets you drop an object that you've selected. Once it is dropped it is removed from your character's inventory.

At times, you may have a squad (five characters) in your party. For instance, you may recruit a squad of archers or a squad of knights to aid you in your battles. A squad is handled as one individual character, but the character sheet for a squad is handled slightly different. ■

GAME PLAY

The World Maps

At any point during the game, clicking on the world map icon gives you a beautiful rendering of Alonia (or another realm you are exploring). By aiming the cursor at one end of the screen using the mouse or the arrow keys, the world map automatically scrolls to the outermost region of the world. As your mouse or arrow keys take you over cities, castles, and landmarks, location names come up on that area of the screen. The name of your current location is always highlighted in blue.



Alonia World Map

You don't have to physically move your characters on a world map. To quickly travel from one location to another, click on that area with the mouse or press the Enter key. A red line, representing the movement of your party, makes a visual path to the new location. If your party encounters a conflict along the way, the red line stops and the scene changes to an overhead perspective where you are again in control of your characters. You must overcome the obstacle blocking your path before you and your party can move on.

To get out of the world map and back into the game, press the Escape key or position the cursor on an area of the map that is not named, and click on it or press Enter. ■

GAME PLAY

Exploring Areas from Overhead

After you've selected a village or territory to explore, the view changes to an overhead map where you control the movementand action of your hero and his party. While exploring an overhead map you can zoom out using the option under the World Icon icon. When you zoom out you will see a representation of the village you are exploring. All important characters are highlighted in red. Important buildings to visit are displayed in green. By using the zoom out mode you can see what is important and what is not so you don't have to waste any time wandering about.

During village and territory exploration your party is represented by one individual icon—the character you designate as leader. However, when you enter combat mode, each character in your party is represented by an individual sprite. Your party can be moved in any direction with a keyboard, mouse, or joystick.

As you explore villages you will notice a variety of characters to meet and interact with. These are non-player characters (NPCs). By clicking on an NPC you can get a narrative description of the character before a conversation begins. When you click on a character he/she stops moving so you can walk to them without them scrambling away. To threaten an NPC or to give him an important object, use the options under the Communicate Icon.

There may be important objects lying on the overhead maps. To take an object, simply click on it and then click on the character's portrait whom you want to give the object to. The object is instantly added to his inventory.

While exploring from overhead you may want to use magic against enemies or to overcome obstacles. Refer to the MAGIC AND SPELLCASTING section of the manual for instructions.

As well, you may find yourself in a battle against enemies. Refer to the COMBAT section of the manual for an explanation of the combat system. ■

Buildings and Shops

Throughout Alonia, and each of the realms, there are buildings and shops that your characters can enter. Here, you and your characters can strengthen the collective power of your group by purchasing items and gaining valuable information. If you are fortunate enough to discover the other realms, you will realize that the different races have very different forms of food, weapons, armor, etc.



Food Emporium
Locations where you can buy nourishment.



Weapons Shop
Here you can buy weapons and ammunition. Traditional weapons can be purchased in Alonia.



Armory
Where protective armor is sold. Each realms has its own distinctive form of armor that must be purchased to fully protect all members of your party. Armor tailored for a particular race can only be worn by that race.



Stable
Where horses can be rented in Alonia.



Shipyard
Where boats can be rented on the shores of Alonia.



Alchemist
Here, you can seek the advice of a magician, who can tell you the strength and components of spells, and sell you magic items. Information about different spells and levels of magic can be purchased in each of the realms.



Tavern
Pubs and taverns are locations for good conversation and for fun and games. Many a good rumor can be overheard in a tavern hall.



Lodging
In each realm, you and members of your party can rest in an inn. Full health is recovered after resting here for an entire day, sometimes longer, depending on fatigue, hunger, and the severity of injuries.



Healer
In each realm, characters can be healed here, in exchange for a fee or service. Healing is instantaneous, using a combination of magic and medicine.



Pawn Shop
Where items can be bought or sold. Items for sale or in demand vary from village to village.

In addition, villages may have castles, homes, huts and barns where characters may live. Some of the areas may have hidden caves where characters may be hiding or dwelling in solitude. And there may be royal castles that you should explore in certain areas. ■

GAME PLAY

Recruiting Characters



During the course of your journey, other characters you encounter can be recruited into your party. Some may volunteer. Others may have to be persuaded to join you in your quest. You must approve or refuse those who ask to join you by answering yes or no. Those who require convincing may have to be enticed with material goods or a sum of money.

Your party may have up to ten characters at one time. Characters that are described as a group (i.e. a group of archers, a band of swordsmen) are counted as one party member—a squad.

Throughout the game, you have the option to dismiss members of you party. By selecting the party icon, the dismiss option, and the name of the party member, you can remove those characters who are no longer beneficial to your cause.

Some characters may leave the group of their own accord. The decisions you make as leader will determine who leaves and who stays; your morality choices will not please all members of your party. Some may abandon you, and some may even take your material goods with them. ■

GAME PLAY

Meeting and Conversing With Characters

Throughout the game, you will encounter characters who can provide you with valuable clues, information, or spell components. Some may be willing to join your party. Some will present conflict.

To meet a character, position the cursor on him and click the mouse or hit the Enter key. You will view a description of the character and the exchange will begin. With this system, there is no need to give specific instruction to approach or talk to a character.

The character you are speaking to appears in the window at the left of the screen. His dialogue appears in overlay bubbles. ■

GAME PLAY

The PAL System

The PAL system was developed to allow players to avoid the cumbersome details associated with role-playing. Instead of waiting for specific instruction for the details of every action, characters under the PAL system speak up and volunteer for the tasks they are best suited to perform.

Each character in the game has been given a unique personality. Some may be aggressive and confident. Others may be cynical and dubious. Characters in your party will voice their opinion and offer you advice during your adventure. Yet, these unique personalities will sometimes clash, and characters will bicker amongst themselves.

Whenever your party is faced with a conflict or a task to perform, PAL messages appear. Characters give hints and volunteer for the tasks they can do best, based on their skills and attributes. Some characters may excel at bargaining, persuading, combat, spellcasting, or picking locks. For example, in a bribing situation, a character with good bribing skills might tell you, "I'll do the bribing. I've been through this routine hundreds of times."

The PAL system does not rely on characters' skills alone. Intelligence is an important factor in successfully completing a task. In the bribing situation, a character with low bribing skills but high intelligence has a good chance of success.

You have the ability to override your characters when they volunteer. But remember, your characters know their strengths and weaknesses best. It is usually in your best interest to listen to them. ■

GAME PLAY

Combat

Types of Combat:

There are two basic types of combat that you may engage in; Descriptive Combat or Quick Combat. Any time you wish to engage in combat, you may select one of these two options from the Combat Icon on the main game interface.

Quick Combat:

With this option, the computer automatically handles all of the combat decisions and movements. If the PAL mode is turned on, the member of your group with the highest leadership skill is designated as the leader. If not, you are asked to select a leader. After doing this, you can watch the action take place, and may intervene at any time by hitting the Escape key. If you do this, you are asked whether you wish to continue in the quick combat mode, view the status of your group, enter into descriptive combat, or retreat.

Descriptive Combat:

With this option, you have more control over the actions of your party. You are allowed to position your troops before combat begins, issue general battle orders, use any of your wizards to cast spells, and completely control the actions of the Prince during every combat round.

The Combat Map:

When you opt to enter into combat, the game screen changes in appearance. The interface border is removed, and the game map expands to cover the entire screen. Your party is likewise expanded to show all the members of the group. These characters are represented by white figures. The opponents forces are represented by black figures (if human) or by the appropriate monster figures. Additionally, the map is considered fixed. Any character leaving the map is considered to have retreated from combat, and may not re-join the group until combat is completed.

Combat Options:

If you choose to enter the Descriptive Combat mode, you are asked to position your forces on the map. After doing so, you are asked to issue orders to your men before combat commences.

At the start of each round, you are given several combat options. These options are: Continue, Retreat, Use Magic, Change Orders, View Status, Enter Quick Combat, or Move Troops. They are explained below.

Continue: When you select this option, the next combat round is entered with no changes.



Retreat : With this option, you may elect to have any or all of your men retreat from combat. A selection box appears, and you can select party members you want to retreat. The 'General Retreat' option causes all party members to retreat, and combat is terminated. (Keep in mind, however, that if a General Retreat is called for, there is a chance that the opponent will be able to cause significant damage to the backs of the retreating men. Additionally, any time a General Retreat is called for, there is a chance that some of your men will lose confidence in your leadership and will desert the party.) When you are finished, select the 'Done' option.

Use Magic: With this option, you can cause any wizard character in your party to prepare to cast a spell. First, you select the character to cast the spell, and then select the spell for him to cast. This procedure may be followed as many times as you desire, but if a given wizard receives orders to cast two or more different spells on the same round, he casts the last one that you requested. After the 'Continue' option is selected, all wizards who have been ordered to cast spells attempt to do so. It is important to keep in mind that the enemy forces may also have wizards who are sure to cast spells. In this case, it is often a good tactic to leave a wizard 'in reserve' (don't issue orders for him to cast a spell). In this way, if an enemy wizard casts a spell, the 'reserve' wizard is free to attempt to cast a 'Warding' spell (if he has previously learned it). When you are finished, select the 'Done' option.

Change Orders: This option is used to prepare your characters for specific combat tasks. When selected, you are asked to click on the character who is to receive new orders. Then a menu screen shows the order options. These options are: Defend Position, Acquire New Target, or Free Combat. With the 'Defend Position' option the character maintains his position and attacks any enemy who moves adjacent to him. With the 'Acquire New Target' option, you are asked to specify an enemy target. If the character has a missile weapon in hand, he uses it without moving, as long as he has a clear line of sight. If the character doesn't have a clear line of sight, or has a melee weapon, the character moves to attack when the 'Continue' option is selected. If the 'Free Combat' option is selected, the character chooses his own enemy target, and attacks with whatever weapon he has the most skill with. Finally, it is important to note that a squad will act as a unit with only one order, which applies to all members. If two or more members of a given squad are given different orders, the last order that was issued is the one that the whole squad follows. When you are finished, select 'Done'.

View Status: With this option, you may view the character sheets.

Enter Quick Combat: With this option, you can choose to allow the computer to continue with combat.

Move Troops: With this option, you can reposition any or all of your men. When this option is selected, the characters that move do not initiate an attack during the next round, but they do defend themselves if they are engaged by the enemy. When you are finished selecting troops to move, select 'Done'. ■

GAME PLAY

Spellcasting and Magic

Magic Ability:

Your starting Magic Ability is determined during the Character Generation phase. Magic Ability is gained by answering questions from either a wizard's point of view or a diplomat's point of view. Very little Magic Ability is gained if all of the questions are answered as a Warrior or Thief. Magic Ability is useful for determining the nature of magic items and the ability to properly use them.

Magic Points:

Your initial magic points are equal to your starting Magic Ability. Magic points are used for casting and resisting magic spells. Each time you cast a magic spell, your current magic point total is reduced by an amount that is proportional to the spell's difficulty. Simple spells cost few points to cast, while very difficult spells cost significantly more. When you run out of magic points, you are temporarily unable to cast spells.

Magic points are regenerated naturally at a rate of roughly 1/24th of their total each hour. In other words, if you have used all your magic points completely, you can regain them in twenty four hours. Magic Points are also useful for resisting the effects of spells that have been cast at one of your characters. The higher the magic point total, the better the chance that a given spell will be unable to affect a character. Thus, there is a trade-off between using magic points for casting spells, and saving them for resisting spells.

Learning Spells:

In order to learn a new spell, you must first acquire all of the necessary components. After doing this, you can select the Magic icon from the main game interface. From here, select the 'Learn Spell' option. When this option is selected, a list of all the spells you can learn (given the components your characters have in their possession, and omitting those spells they already know) is shown. Spells are listed in order of difficulty, with the most difficult spells listed in red, the moderately difficult spells listed in blue, and the simple spells listed in brown. When you select a spell to learn, a random percentage number is generated and checked against his 'Learn Spell' skill level. This number is modified by the spell's difficulty. Simple spells receive a bonus to the 'Learn Spell' skill, moderately difficult spells simply use the standard ability score, and very difficult spells receive a penalty. If the skill check is successful, the spell is inserted into your character's spellbook. If you are unsuccessful, not only does your character fail to learn the spell, but there is a good chance that he will destroy one or more of the spell's components in the attempt. Thus, it is probably a good idea for you to start by learning the simpler spells first, and try to increase your characters' 'Learn Spell' skill level before attempting to learn the more difficult spells.

Casting Spells:

Having learned a given spell, your character can cast it as often as he wishes, so long as the necessary components are in his possession and he has enough magic points to do so. Each time you attempt to cast the spell, a check is made against his 'Cast Spell' skill. Whether you are successful or not, the magic points needed to power the spell are used. As with the 'Learn Spell' procedure, the skill check is modified by the difficulty of the spell. However, the 'Cast Spell' procedure differs for 'Learn Spell' in that, if your skill check is unsuccessful, there is NO CHANCE for the spell's components to be destroyed.

Binding Spells:

'Spell Binding' is a powerful procedure where a wizard can cast a spell into an object, rather than direct it against a target. By doing this, the wizard is able to store the spell for later use. In order to perform this procedure, the wizard must meet three requirements: First, he must acquire all of the spell's components, then he must successfully learn the spell, and finally, he must be wearing a Binding Ring. A Binding Ring is a special magical object that is capable of holding as many spells as the player wishes to store in

it. A wizard may never wear more than one of these at a time (there is no need, since a Binding Ring can hold a limitless number of spells).

If the wizard meets all three conditions, then he may attempt to bind the spell into his ring. As with the other magical procedures, a check against the 'Spell Binding' skill is made with the appropriate modifiers. Whether it is successful or not, the magic points required to bind the spell into the ring are used (the magic point cost to bind a spell is roughly twice that needed to simply cast it). If the binding is successful, the spell is bound into the Binding Ring, and may be discharged at any time without sacrificing any further magic points. However, if the ring ever leaves the spellcaster's hand, all the spells will be lost.

Though this seems far superior to casting the spell, there are three disadvantages. First, whether the attempt to bind the spell succeeds or not, all components are destroyed in the process. Second, once the spell is bound into the ring, there is a limit to the number of times it may be cast, determined by the wizard's 'Spell Binding' skill level when the spell was bound. The higher his ability, the more 'charges' he stores in the Binding Ring for that spell. Finally, the 'Spell Binding' procedure may not be performed during combat (although previously bound spells MAY be discharged).

Spell Components:

At any time, you can view the spell components a wizard in your party has in his inventory. This can either be done through the character sheet, or through the Magic icon in the main game interface. When the player chooses to view his components, a scrollable list, listing the number and name of each component, is shown. It is worthy to note that spell components are considered to be community property for the group. That means that all wizards in the group have equal access to all of the spell components at all times. For this reason, spell components are not considered to be in the possession of any particular character, but are instead listed separately.

SEE SECTION III—REFERENCE—SPELLS for detailed descriptions of all the spells in the game. ■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III. REFERENCE

Currency

Currency is comprised of:

a) copper pieces
b) silver pieces
c) gold pieces
d) gems

10 copper pieces = 1 piece of silver
10 pieces of silver = 1 piece of gold
100 pieces of gold = 1 gem

REFERENCE

Weapons

WEAPON:	COST	WEIGHT
1. SWORDS		
a) BROADSWORD A heavy sword, over 3 feet long, with a straight, wide, flat blade.	20GP	15
b) CUTLASS A short, heavy, slightly curved sword with a single cutting edge.	15GP	4
c) GLADIUS A short 2-foot long sword with a wide, flat blade.	10GP	3
d) GREATSWORD A 6-foot long, two-handed, heavy sword for the strong warrior.	55 GP	25
e) LONGSWORD A light, 4-foot long sword with a narrow blade.	14GP	5
f) RAPIER A light, 3-foot long fencing sword with a narrow flexible blade.	10GP	2
2. BLUDGEONS		
a) CLUB A heavy tapered stick, with sharp spikes at the thicker end.	5CP	3

b) FLAIL 15GP 15
A heavy club with a chain attached at one end, holding a free-swinging 20-pound iron-studded ball.

c) MACE 10GP 13
A short club-like armor-breaking weapon with a spiked metal head.

d) QUARTERSTAFF 5CP 3
A stout pole, 6-8 feet long, tipped with iron.

e) WARHAMMER 3GP 7
A shafted weapon with a spiked hammer head.

3. LARGE BLADED WEAPONS

a) BATTLE AXE 8GP 8
A short, broad double-bladed axe.

b) HALBERD 12GP 15
A six-foot long weapon with an axe-like blade, beak, and an apical, armor-piercing spike.

c) SCYTHE 2GP 8
An agricultural implement consisting of a pole with a long, curving blade fastened at an angle.

4. HAND WEAPONS

a) BLACKJACK 6SP 1
A thick leather bag filled with hundreds of iron pellets.

b) CESTUS 10GP 1
An iron glove covered with spikes or metal studs.

c) DAGGER 2GP 1
A short weapon with a sharp, pointed blade fastened to a handle.

d) GARROTE 1SP 1/2
A thin leather cord, or piano wire, used to strangle an opponent.

5. MISSILE WEAPONS

a) CROSSBOW 60GP 15
A bow fixed transversely on a stock, with a trigger mechanism to release the bowstring.

b) THROWING DAGGER 2GP 1
A dagger that is specially balanced to throw at a target with precision.

c) LONG BOW 1 Gem 3
A large 5-6 foot long bow that can fire arrows 210 meters.

d) SHORT BOW 35GP 2
A small 3-4 foot long bow that can fire arrows 150 meters.

e) SLING 5CP 1/2
A short strap with a long string attached at both ends, used to hurl stones or other missiles.

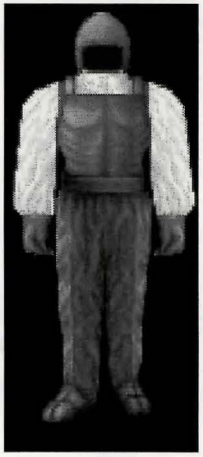
f) SPEAR 9SP 3
A long, stabbing weapon for thrusting or throwing, consisting of a sharp-pointed iron tip attached to a wooden shaft.

REFERENCE

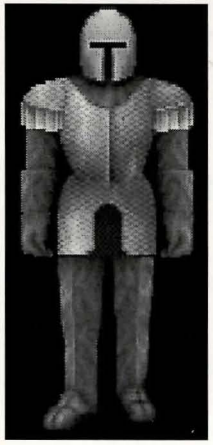
Armor



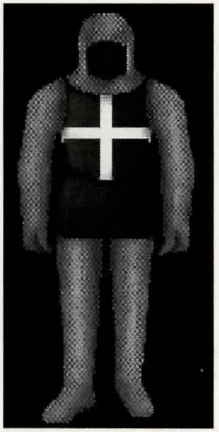
1. SOFT LEATHER ARMOR 9SP 12
A stiff, cumbersome armor made from the hide of an animal or creature.



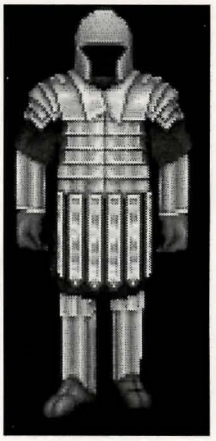
2. CURED LEATHER ARMOR 2GP 15
Made of leather hardened in burning oil and shaped into a breastplate and shoulder protectors. The remainder of the suit is fashioned from soft, flexible leather.



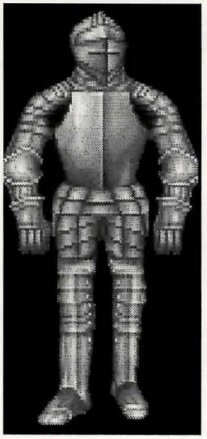
3. BRIGANDINE ARMOR 1 Gem 2GP 35
Made from small metal plates sewn or riveted to a layer of leather. Stiff and cumbersome, it does not provide protection at the joints which are widely spaced for free movement.



4. CHAIN MAIL 85GP 40
Made of interlocking metal rings, always worn with a layer of fabric padding underneath to prevent chafing and cushion the impact of blows. Too heavy and uncomfortable to wear for extended periods.

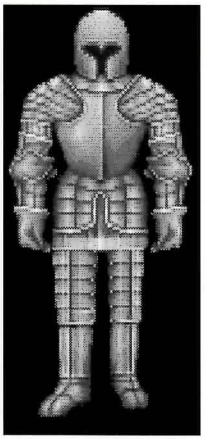


5.SPLINT MAIL 90GP 40
Armor made from narrow vertical strips of metal riveted to a backing of leather and cloth padding. Normally worn under splint mail.



6. PLATE MAIL 15 Gems 55
A combination of chain or brigandine with metal plates covering vital, unprotected areas.

7. FULL PLATE ARMOR 50 Gems 75
Impressive, gothic-style armor perfectly forged and custom fitted. All plates are interlocking and carefully angled to deflect blows. The surface often has ornate etchings and inlaid precious metals. The armor is hot, slow to don, and very expensive, but an excellent form of protection. ■



REFERENCE

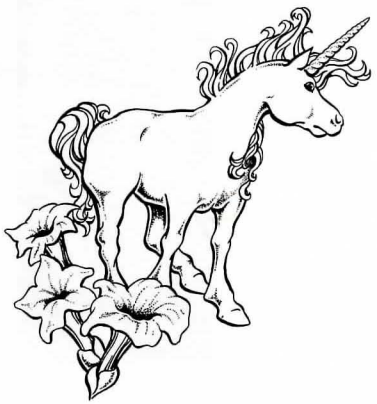
Shields:

	COST:	WEIGHT:
1. BUCKLER A small shield that fastens to the forearm.	2GP	3
2. MEDIUM SHIELD A shield carried on the forearm and gripped with the hand.	8GP	10
3. GREAT SHIELD A massive, heavy shield nearly reaching from chin to toe, offering the most protection of any shield available. It is fastened to the forearm. The shield hand must grip it at all times. ■	12GP	15

REFERENCE

Spells

Magic and spellcasting have been an integral part of life in Nhagardia throughout the ages. Though its powers are not entirely understood, its uses are familiar to many inhabitants of this land, for here the art of sorcery is not limited to the sorcerer. Many spells can be bound into objects by a skilled spellcaster. Anyone in possession of a spellbound object has the power to perform its magic. Yet, those who are able to master the craft themselves have the advantage of countless powers at their disposal.



This reference will guide the novice spellcaster through spells for combat, for performing technical functions, and for counteracting other spells. Trying one's hand at the simpler spells before venturing into complex and difficult spellcasting will lead to early successes and, in turn, increased knowledge and efficiency.

For the Master Sorcerer (Very Difficult Spells)

DISARM
The weapons of the enemy will vanish.
Components — two lode stones, firethorn, scalding water, snake fang

TELEPORT
A convenient means of travel, yet difficult to master. Traverse space instantaneously to any destination.
Components — grasshopper, fly, homing pigeon, black rose

EXPLODE
Create a fiery blast.
Components — sulfur, flint, ruby, firefly

OPEN GROUND
With this powerful spell, the ground beneath one's enemies will open up and swallow them whole.
Components — mole, volcanic rock, diamond, quartz

RAIN OF FIRE
Bring a wall of flame down upon the enemy.
Components — firethorn, firefly, ruby

EVOKE DRAGON
Summon the most feared of all beasts. A very difficult spell, yet worth the effort to conjure up this classic.
Components — The Kilty Emerald, dragon ashes, dragon egg, dragon bayne

RESURRECTION
For the veteran sorcerer. This spell will restore breath to a lifeless form.
Components: The Gharis Diamond, death shroud, garlic

INVISIBILITY
The recipient of this spell will enjoy traveling unseen and undetected.
Components — a Cyclops' eye, blindfold, quartz prism

Difficult Spells

DECREASE SPEED
In combat, slowing down an enemy's reaction time with this spell will give the spellcaster the upper hand.
Components — the empty shell of a tortoise [washed ashore], molasses [from a merchant who has frequent need for the ingredient]

INCREASE SPEED
A quickening of the senses will sharpen a warrior's skills.
Components — rabbit's foot [see a trapper after a good day], grease [a staple of the blacksmith]

CREATE DARKNESS
Shroud the enemy in shadow.
Components — blindfold [of a prisoner], amethyst [in its natural state, or as precious jewelry]

CREATE LIGHT
Invoke the light of day.
Components — diamond [in the rough, or refined], flint [along a forest path]

INNER NOISE
Those who are distracted from within will lack the concentration needed for skilled combat.
Components — conch shell [washed up on the beach], shark tooth [see a seafaring man]

INNER QUIET
Clear the mind from all distractions and sharpen all skills.
Components — cotton [in its natural state], orchid [from the outskirts of the forest]

CURE
Heal even the most critically wounded in your party.
Components — pearl of an oyster, a hair of the elusive Fraywood unicorn

HEAT METAL
Heat armor to a scorching temperature.
Components — pepper [common in many households], coal [from its source]

FEAR
Invoke terror in the hearts of one's opponents. There is perhaps no greater obstacle to victory as lack of courage.
Components — amethyst [cut or uncut], feather, ivory horn [from a Snow Beast]

COURAGE
Summon the bravery of an epic hero for use in your noble quest.
Components — heart of a desert lion, ruby [uncut or as a holy relic's ornamentation]

CREATE RAINSTORM
Open the heavens.
Components — ice [from the Polar regions], moss [from the forest floor]

PIERCING SIGHT
Create the power to see through objects; the enemy cannot hide.
Components — quartz [find its source], falcon eyes [see the apothecary for unpleasant ingredients]

YOUTH
Restore a being to its younger state.
Components — ginseng [see the "medicine man"], chicken egg, pearl of an oyster

CREATE FOOD
This important spell will create nourishment for you and your party.
Components — yeast [from a merchant who specializes in its use], seeds

TRUTH
Those under this spell have no choice but to speak honestly.
Components - salt [in its rudimentary form], holy book of Eqqus

Simple Spells

FRIENDSHIP
Befriend the unwilling.
Components — theater mask, tulip [plucked from a flower garden]

OPEN LOCK
All doors are open to the sorcerer wielding this simple spell.
Components — mineral oil [a staple of the alchemist], skeleton key [a staple for a member of the Robber's Guild]

PASSION
This simple spell will leave a less-than-interested subject bewitched, bothered and bewildered.
Components — a rose [worthy of a royal garden], a box of candy worth the expense], silk stockings [basic equipment in a house of ill repute]

BREATHE AIR/WATER
Breathe comfortably on dry land or at the bottom of the sea.
Components — vial of air, vial of water [from anywhere throughout the realms]

FLIGHT
Gain the power of flight.
Component – bat wing [found in their cave]

SWIM/WALK
The user of this spell will become amphibious, able to traverse Thalassy, as well as the terrestrial realms.
Component — fin of a fish [fresh or from the market], shoe [from someone who can no longer use it]

LIGHTNING BOLT
Strike down an opponent. An old standard, but still effective.
Components - piece of fur, glass rod [see the resident alchemist]

FIND
These spells will lead you in the right direction when in search of traps and hidden objects.
Components — candle, magnifying glass [to some skilled craftsmen, detail is everything], divining rod [found where water is a precious resource]

REVISIBILITY
This simple yet crucial spell will give the user the power to see the portals to the enchanted realms, otherwise unrecognizable to the mortal eye.
Components — quartz [find its source], bat eyes [see the alchemist]

WARDING SPELL
This spell counteracts attacks and spells from others. Use it to counterattack a combat spell or stop a technical spell from performing its function. When cast, it will actually track the opposing spell and clash with it, until only the stronger spell survives.
A warding spell may also act as a protector to the user and the party. If cast when there is no other spell to oppose it, it will act as a defensive shield around the group, keeping it safe from the effects of a future spell.
Component — dragon scale [find an abandoned lair]

Through the course of the adventure you will discover two special spells that you'll need to create and use to weaken Grimnoth and eventually destroy his threat. As you meet characters along the way you will learn about the components to these two very important spells.

Potions

Several potions can be purchased or discovered during the course of the game. They have no names, but a character with a very high magic ability will be able to deduce their purpose. An educated guess can be made by a character with only an average magic ability. In any case, use caution when dealing with these powerful elixirs — they are dangerous in the hands of someone unfamiliar with their powers. Many are poisons, antidotes, healing medicines, or potions to increase skills. All are potentially harmful if not handled properly.

The task set before you is great. And your skills as a sorcerer will be crucial to your success. Use your knowledge of magic wisely. ■


THOWELL

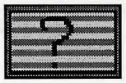
IV. APPENDIX

The Face Paint Program

If you want to create a face for your hero, or use a scanned image of yourself, you can do so using the face paint program that comes with the game. The face paint and construction program is a separate program in and of itself. However, after the face paint and construction program is installed, the faces you create and save can be automatically accessed in the character generation program. You will even be able to scan PCX images into the program so you can use your own likeness for your game hero.

The face paint program has a simple interface. There's an actual game size of the character portrait in the upper left hand corner of the screen. Facial features appear in the long, narrow window at the left of the screen. The center of the screen is dominated by a zoomed-in view of the character portrait. To the right are the five icons that operate the program, and in the bottom right corner is the color palette. Colors can be scrolled through and selected by clicking on the arrow keys.

The face paint and construction program has complete on-screen documentation, instruction, and help options. The program is very simple to use and runs from five icons. They are:



HELP

Offers on-screen documentation, instructions, and help on the following areas:

General—Select instructions on the following sub-items: A) about the face paint program; B) specific keystrokes to use; C) view credits

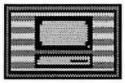
File—Select instructions on the following sub-items: A) loading faces; B) saving faces; C) deleting faces; D) importing PCX files; E) quitting the program

Library—Select instructions on accessing the following facial features: heads, ears, eyes, noses, mouths, hair, shoulders, and gear (helmets, crowns, hats, etc.)

Edit—Select instructions on: A) saving bits (hand drawn pixels on the portraits); B) clearing a picture that you want to start over on; C) pulling facial features forward without having to start over; D) removing facial features from your face; E) dragging facial features to a new position on a face; F) deleting bits (hand drawn pixels) from your portrait; G) determining whether your hand drawn bits should be layered below or above your facial features; and H) rubbing out certain hand drawn bits from your portrait.

Color—Select instructions on the following sub-items: A) identifying the specific color of a pixel in your character portrait in the on-screen color palette; B) switching between brushes; and C) instructions on translating a specific color in a portrait to another designated color on the palette.





COMPUTER

Lets you do the following:

Load Face—Load a previously saved face so you can make changes.

Save Face—Saves a face that you've completed to the character generation system.

Delete Face—Deletes a face you no longer want to work on.

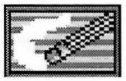
Import Face—Imports a PCX file of a digitized likeness.

Quit—Quits the program.



FACE

The face icon is the heart of the face paint and construction program. The icon lets you load the following facial features: heads, ears, eyes, noses, mouths, hair, shoulders, and miscellaneous head gear. By selecting particular features from each category you can begin to construct a full face. Scroll through the various features that appear for each category on the left side of the screen. When you select a feature it appears in both portrait windows—the small one in the upper left corner and the large one in the center. Remember that its best to construct a face by selecting the shoulders first and the head second.



PENCIL ERASER

Lets you edit character portraits by:

Save Bits—After you've constructed a face, you may decide to touch up portions of it by using the brush and the color palette. If you have touched up the face, remember to save the bits you've painted after you're finished.

Clear—Clears a face and lets you start over from scratch.

Pull Forward—Lets you pull a facial component ahead of a previously selected facial feature. For example, if you've selected a head and then decided to add shoulders to it, you don't have to start over. You can lay the shoulders over the head and then pull the head forward over the shoulders.

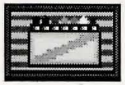
Remove—Lets you remove a facial component from a face you're building.

Drag—Lets you drag a facial component to a different position on the face.

Delete Bits—Lets you clear all of the bits that you've painted on a face with the brush and palette.

Bit Layer—Lets you determine whether you want the bits you've painted to be below the facial components you laid on the face or above them.

Rub Out—Lets you rub out specific bits without erasing all of them.



COLOR ICON

The color icon lets you:

Identify—Lets you select any pixel in a characters portrait and have it identified in the color palette.

Brush 2—Lets you change to a different brush.

Translate—Lets you identify a particular color shade in the portrait and translate all instances of that color to a new color that you designate in the color palette.

It is recommended that you use a mouse to operate the face paint and construction program. However, a joystick and keyboard can be used as well. The joystick acts in the same manner as the mouse. You can move the brush with the keyboard using the up and down arrow keys as well. The F1-F5 keys activate the five respective icons.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V. CREDITS

Challenge of the Five Realms

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Bill Petras -	World Maps, Face Portraits, Cinematic Scenes, and Manual Art
Kelly Trout -	Character Sheet, Armor, Character Generator, Object Sprites, Cinematic Scenes, Manual Art and Introduction
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Kelly Vadas -	Introduction, Cinematic Scenes
Quinno Martin -	Introduction, Cinematic Scenes
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