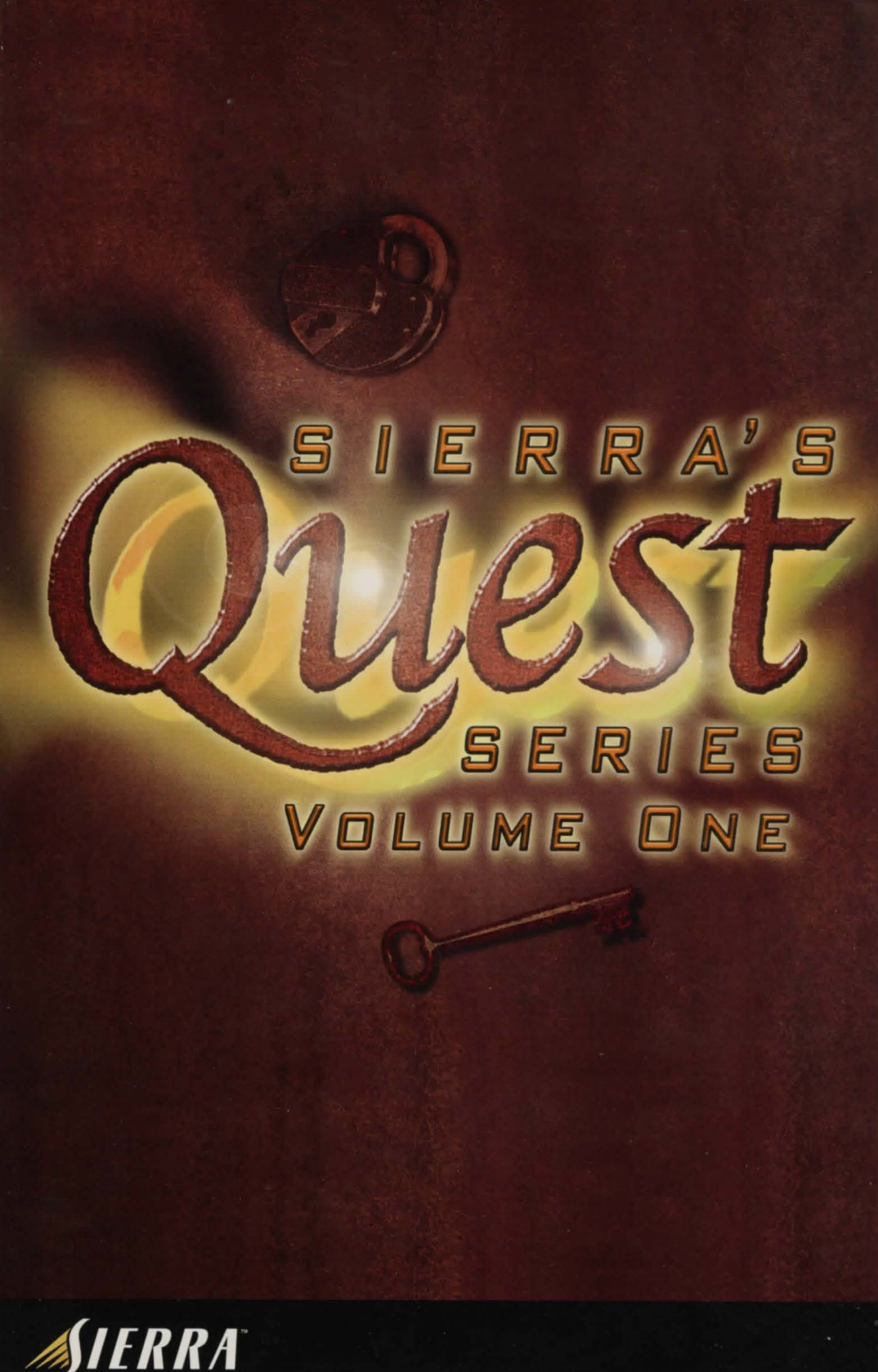

SIERRA'S
Quest
SERIES
VOLUME ONE
SIERRA

KING'S QUEST VII
THE PRINCELESS
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SPACE QUEST 6
ROGER WILCO
in
THE SPINAL FRONTIER



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DARYL F. GATES'
POLICE QUEST®
SWAT™

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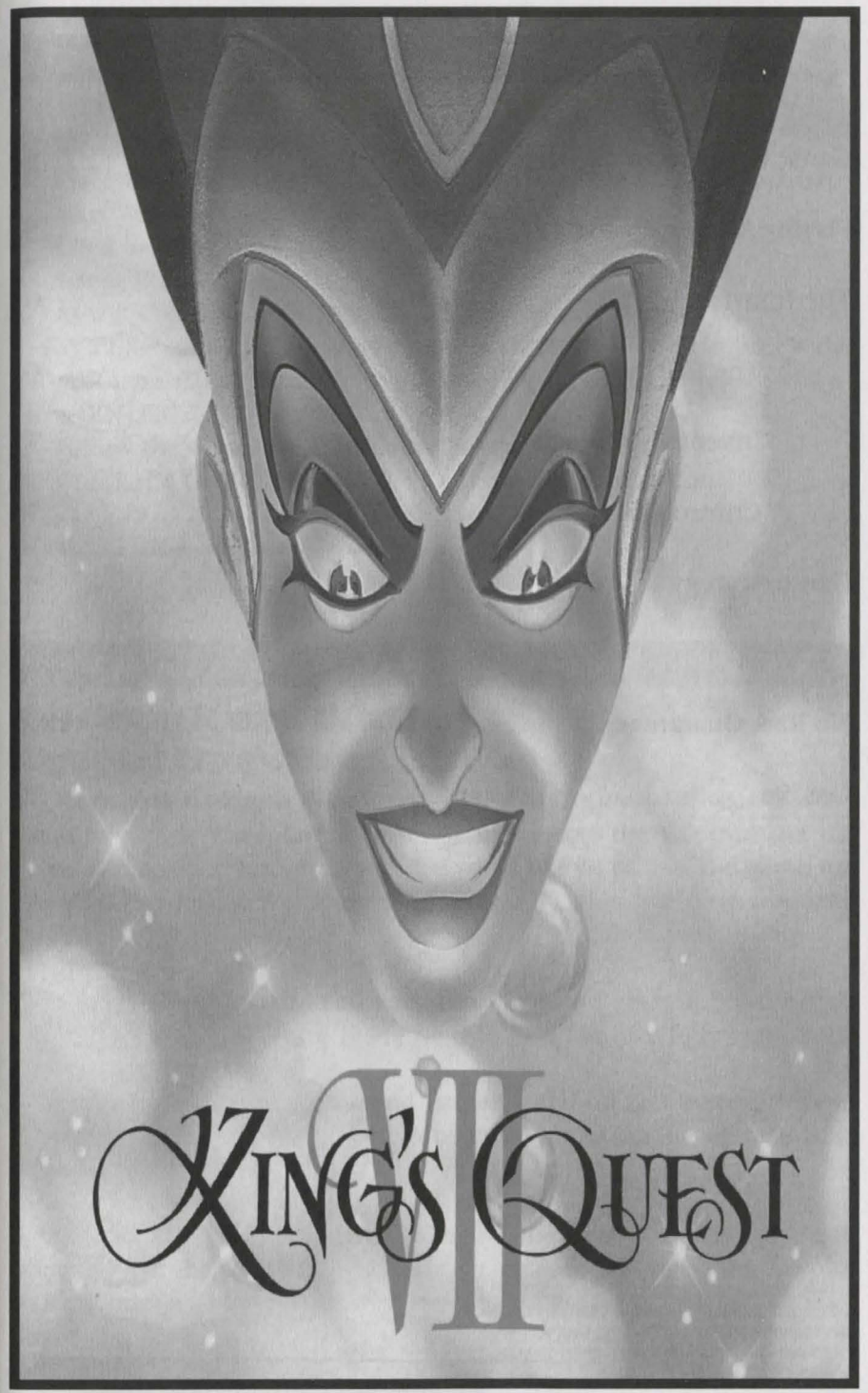

KING'S QUEST
VII

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Game Installation

Windows™ installation

1. Place the King's Quest VII CD disk into your computer's CD drive.
2. Start Windows.
3. Click on [File].
4. Select [Run].
5. At the Command bar, type the letter of your CD drive, followed by "/SETUP.EXE" and click on OK or press [ENTER]. For example, if the letter of your CD drive is "D", type "D:\SETUP.EXE" and click on OK or press [ENTER].
6. Follow the on-screen installation instructions.
7. Check the "README.TXT" file for the latest information.

Windows is a trademark of Microsoft Corporation.

Playing King's Quest VII

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

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

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

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

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

The First Screen

1. **Start New Game**

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

2. **Continue Old Game**

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

3. **Watch Intro**

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

4. **About**

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

5. **Quit**

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

The Interface

The cursor

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

Inventory Objects



1. **Taking Inventory Objects**

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

2. **Examining Inventory Objects**

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

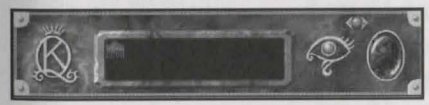
3. **Manipulating Inventory Objects**

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

4. **Combining Inventory Objects**

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

The controls icon



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

Scroller Slide Control

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

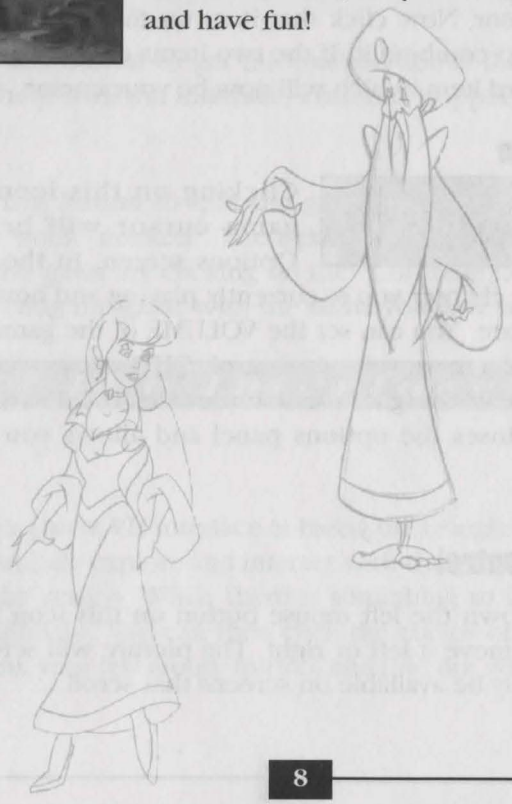
The ">>" Button

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

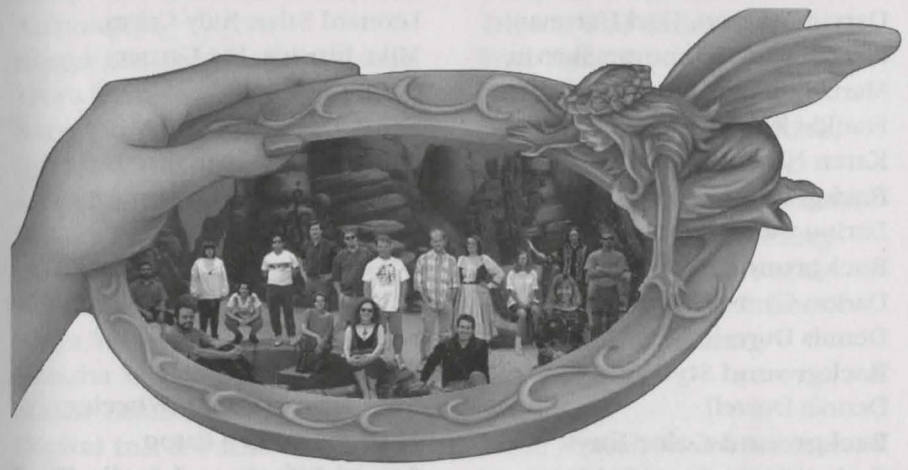
Game Strategy



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



Game Strategy



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Valanice: Carol Bach Y Rita
Malicia: Ruth Kobart
Edgar/False Troll King: Jesse Moises
King Otar Fenris III, Lord of the Trolls: Denny Delk
Cuddles: Roger Jackson

In the Desert
The Kangaroo Rat: Roger Jackson**The Desert Spirit:** Fred Barson
The Jackalope: Jeffry O'Brien

In the Vulcanix Underground
Mathilde: Esther Hirsch
The Rude Forging Troll: Jeffrey O'Brien
The Jeweler Troll: Joe Paulino
The Troll Cook: Jim Cranna
Brutus the Bridge Troll: Don Robins
The Crystal Dragon: Ruth Kobart
Male Mud Bath Troll 1: Greg Walsh
Male Mud Bath Troll 2: Marcus Lewis
Female Mud Bath Troll 1: Maureen McVerry
Female Mud Bath Troll 2: Esther Hirsch
The Dragon Toad: Greg Walsh
Spike: Carol Bach Y Rita
Spike's Mother: Jeffrey O'Brien

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Attis/Attis the Stag: Toby Gleason
Ceres: Carol Bach Y Rita
The Hummingbird: Maureen McVerry
The Spider: Joe Paulino
The Rock Spirit: Tim White

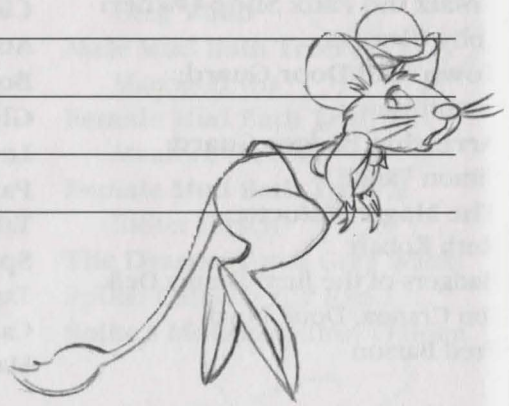
In the Swamp
The Three-Headed Carnivorous Plant: Roger Jackson, Roger Jackson and Roger Jackson Wow!

In the Falderal
The Obnoxious Gate Guard: Doug Boyd
Arch-Duke Fifi le YipYap: Jim Cranna
Chicken Petite: Esther Hirsch
The Mockingbird: Jim Cranna
The Bull in the China Shop: Jarion Monroe
The Snake Oil Salesman: Roger Jackson
Treasure the China Bird: Maureen McVerry
Ersatz the Faux Shop Owner: Toby Gleason
Town Hall Door Guard: Simon Vance
Arresting Badger Guard: Simon Vance
The Magic Statuette: Ruth Kobart
Badgers of the Jury: Denny Delk, Jim Cranna, Doug Boyd, Fred Barson

In OogaBooga Land
The Coroner: Marcus Lewis
Ghoul Kid 1: Roger Jackson
Ghoul Kid 2: Yukiko Yamaguchi
The Gravedigger: Marcus Lewis
The Black Cat: Yukiko Yamaguchi
The Black Dog: Jesse Moises
Count Tsepish (The Headless Horseman): Joe Paulino
Lady Tsepish (The Woman in Black): Willow Wray
The Boogeyman: Don Robins
The Shrunken Heads: Denny Delk, Jim Cranna, Doug Boyd
The Mummy: Fred Barson
Mr. Nibbler the Psycho Mouse: Joe Paulino
Mr. Bugbear (Dr. Cadaver's Patient): Jeffrey O'Brien

In Etheria
Lachesis: Willow Wray
Clotho: Carol Bach Y Rita
Atropos: Yukiko Yamaguchi
Borasco: Don Robins
Gharbi: Willow Wray
Levanter: Toby Gleason
Paymaster
Talent Fund
Special Thanks To
Tammy Dargan, Al Lowe, Casey Jones, Joni Williamson, Marie Salerno, Mom

Notes:



SPACE QUEST 6

ROGER WILCO

in

THE SPINAL FRONTIER

Space Quest 6 Contents

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Game Installation

WINDOWS® INSTALLATION

1. Place the *Space Quest 6* CD into your computer's CD drive.
2. Start Windows.
3. Click on [File].
4. Select [Run].
5. At the Command bar, type the letter of your CD drive, followed by ":\Setup.exe". Click on OK or press [Enter]. For example, if the letter of your CD drive is "D", type "D:\Setup.exe" and click on OK or press [Enter].
6. Follow the on-screen installation instructions.
7. Be sure to check the "Readme" file for the latest information.

Windows® is a trademark of Microsoft Corporation.

DOS INSTALLATION

1. Place the *Space Quest 6* CD into your computer's CD drive.
2. Type the letter of your CD drive, followed by a colon. For example, if the letter of your CD drive is "D", type "D:". Press [Enter].
3. Type "Install" and press [Enter].
4. Follow the on-screen installation instructions.
5. Be sure to check the "Readme" file for the latest information.

Playing Space Quest 6

When the game is started, you will see a screen with your choices listed. They will be:

1. **Start a New Game.** Click on this button to start a new game.

2. **Continue a Game.** Click on this button to continue a game you've already started. You will be asked to choose which game you'd like to continue from a list of your saved games. This option will not be available until you've saved a game.

3. **Quit.** Click on this button to quit your game. You will be asked to confirm the choice.

THE ICON BAR

The icon bar appears across the bottom of the screen. Your cursor choices appear as words, and consist of the following:

FEET  Walk

EYES  Look

HANDS  Take, give, or otherwise manipulate

MOUTH  Talk

HELP  If you don't know, push this button

These are also available from the icon bar.

POCKETS **INVENTORY**

CONTROL **GAME CONTROLS**

At the far right your score will appear. The rectangle in the bottom right corner of the screen is your inventory box; your most recently selected inventory item will appear here.

THE CURSOR

The cursor is what enables you to effect an action on-screen. With the cursor you can pick an item up, walk over to something, examine an object, or talk to someone. The sensitive part of the cursor is at the top point. If you wish to look at an object, for example, click the cursor on the eye which appears on the icon bar. The eye will now appear in the cursor. Position the cursor with the top point on the object you wish to examine. Now click on the object. Voilà!

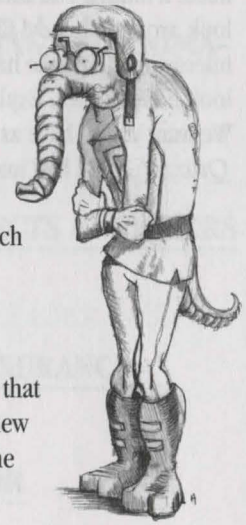
INVENTORY

Experienced players know that adding objects to their inventory is the secret to ... having a big inventory. Be sure to lift everything that isn't nailed down. In order to pull up your inventory box, click on the POCKETS icon.

Taking Inventory Objects. If, in the course of playing the game, you come across an object you would like to acquire, click on the HAND icon and then on the object. If it is available to you, it will move to your inventory.

Examining Inventory Objects. You can examine inventory objects by clicking on the POCKETS icon on the icon bar. When the inventory box appears, click your cursor on the EYE, then click on the object you're interested in. You will now be given more information about the object.

Manipulating Inventory Objects. If you wish to manipulate an item in your inventory, click on the HAND cursor and then the item you wish to manipulate. If the object can be manipulated, it will now reflect that change.



Combining Inventory Objects. Some inventory items can be combined with others to create a new inventory object. To do this, click on the CHOOSE icon and then on an inventory item. The cursor will change to resemble that item. Now click that cursor on the inventory item you wish to combine it with. If the two objects can be combined, they will become a new item, which will appear in your inventory.

GAME CONTROLS

Traditionally, Sierra has provided a controls icon to give players that oh-so-comforting illusion of control. *Space Quest 6* offers a new concept in controls icons: we actually give you control. From the game controls you can do the following:

- SAVE A GAME
- CONTINUE A SAVED GAME
- FIND OUT ABOUT *SPACE QUEST 6*
- GET HELP ON THE OTHER CONTROLS
- SWITCH TO SPEECH, TEXT, OR BOTH
- TURN THE SCROLLER ON OR OFF
- QUIT THE GAME
- ADJUST THE SPEED, DETAIL, OR VOLUME OF THE GAME
- CHANGE THE SPEED THAT THE TEXT MESSAGES CLEAR

SCROLLING

As you travel through the exciting worlds of Space Quest 6, you'll notice that when Roger walks off the edge of one screen, a new screen appears with Roger in it. Some screen shifts, however, are handled differently. In the Orion's Belt bar on Polysorbate LX, for example, when Roger walks to the edge of the screen, you will see him continue to walk as the background screen moves, or "scrolls," behind him. When SCROLLing is turned off, the screen will change in the usual way. If yours is a less powerful computer, you may find that switching off SCROLLing on the Control Panel will speed up the game.

Game Strategy

Space Quest 6 provides you with a world to explore in detail. In any given room there might be an item you need, a hidden entrance, or a puzzle's solution. So look around already! Click the eye on objects that look interesting. Click the hand icon on items that don't look bolted down. Explore every nook and cranny. We want you to have as much fun playing *Space Quest 6* as we had making it.



Credits

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Sharpei: Lucille Bliss
Docrot Beleauxs: Roger Jackson
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Djurkwhad: Joe Paulino
Manuel Auxveride: Joe Paulino
Dorff: Doug Boyd
Endodroid: Tom Chantler
Blaine Rohmer: Jarion Monroe
Pa Conshohocken: Charles Martinet
Elmo Pug: Doug Boyd
Fester Blatz: Jarion Monroe
Circuit Sydney: Doug Boyd
Sysinny: Carol Bach Y Rita
Singent Flembukit: Tom Chantler
Nigel Rancid: Tom Chantler
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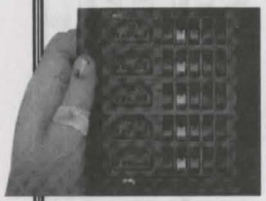
SOLUTION TO LAST MONTH'S PUZZLE

IA	IIA	IIIB	IVB	VB	VIB	VIIB	VIII	VIII	VIII	IB	IIB	VIIA	Zero
1 H Hydrogen													2 He Helium
3 Li Lithium	4 Be Beryllium											5 B Boron	6 C Carbon	7 N Nitrogen	8 O Oxygen	9 F Fluorine	10 Ne Neon
11 Na Sodium	12 Mg Magnesium											13 Al Aluminum	14 Si Silicon	15 P Phosphorus	16 S Sulfur	17 Cl Chlorine	18 Ar Argon
19 K Potassium	20 Ca Calcium	21 Sc Scandium	22 Ti Titanium	23 V Vanadium	24 Cr Chromium	25 Mn Manganese	26 Fe Iron	27 Co Cobalt	28 Ni Nickel	29 Cu Copper	30 Zn Zinc	31 Ga Gallium	32 Ge Germanium	33 As Arsenic	34 Se Selenium	35 Br Bromine	36 Kr Krypton
37 Rb Rubidium	38 Sr Strontium	39 Y Yttrium	40 Zr Zirconium	41 Nb Niobium	42 Mo Molybdenum	43 Tc Technetium	44 Ru Ruthenium	45 Rh Rhodium	46 Pd Palladium	47 Ag Silver	48 Cd Cadmium	49 In Indium	50 Sn Tin	51 Sb Antimony	52 Te Tellurium	53 I Iodine	54 Xe Xenon
55 Cs Cesium	56 Ba Barium	57 *La Lanthanum	72 Hf Hafnium	73 Ta Tantalum	74 W Tungsten	75 Re Rhenium	76 Os Osmium	77 Ir Iridium	78 Pt Platinum	79 Au Gold	80 Hg Mercury	81 Tl Thallium	82 Pb Lead	83 Bi Bismuth	84 Po Polonium	85 At Astatine	86 Rn Radon
87 Fr Francium	88 Ra Radium	89 #Ac Actinium															

*57-71: LANTHANIDE SERIES	58 Ce Cerium	59 Pr Praseodymium	60 Nd Neodymium	61 Pm Promethium	62 Sm Samarium	63 Eu Europium	64 Gd Gadolinium	65 Tb Terbium	66 Dy Dysprosium	67 Ho Holmium	68 Er Erbium	69 Tm Thulium	70 Yb Ytterbium	71 Lu Lutetium
# 89-103: ACTINIDE SERIES	90 Th Thorium	91 Pa Protactinium	92 U Uranium	93 Np Neptunium	94 Pu Plutonium	95 Am Americium	96 Cm Curium	97 Bk Berkelium	98 Cf Sodium	99 Es Einsteinium	100 Fm Fermium	101 Md Mendelevium	102 No Nobelium	103 Lw Lawrencium

HOMING BEACON PUZZLE

Opening up the datacorder (and who doesn't have one by now) displays a grid of 5 squares. There are five subcircuit "plates" that can be moved from square to square. Each of the five subcircuit plates has a jumper that can be moved to any of five IRK settings - IRK 1, IRK3, IRK5, IRK7, and IRK9 - and a socket to accept any of five chips: the Spentium, the Dentium, the Repentium, the Fermentium, and the Dimtel. The squares that the plates fit into are called the Sensor Arrays A to E.



PLAYER MUST:

- Figure out which plate goes into which Sensor Array square (A-E).
- Insert the correct chips into each plate's socket.
- Assign the correct IRK jumper number to each plate.

PLATES	IRKS	SENSOR ARRAYS	CHIPS
Tachyon Transmitter	1	A	Dentium
Particle Shield	3	B	Repentium
Subspace Emitter	5	C	Fermentium
Recalibrating Fluctuator	7	D	Dimtel
Feedback Cutter-Offer	9	E	Spentium

All five plates are needed to create the homing beacon. We know that the Feedback Cutter-Offer and Tachyon Transmitter plates need to follow certain configuration rules explained herein. But some confusion about the remaining plates (Recalibrating Fluctuator, Subspace Emitter and Particle Shield) still exists.

Of these three, we know that:

a. One must be placed at Sensor Array E

b. One of the others must be set at IRK 1

c. The remaining one uses the Spentium chip

BEACON PUZZLE HINTS con't

We do know for sure that:

1. The Tachyon Transmitter should use the Dentium chip and should not be placed at Sensor Array C.
2. The Particle Shield should not be placed at Sensor Array E.
3. The Subspace Emitter should not use IRK 7.
4. The Recalibrating Fluctuator should be placed at Sensor Array A and be set to IRK 9.
5. The Feedback Cutter-Offer won't work with the Fermentium chip and should not go in Sensor Array B or C.
6. The plate that uses IRK 3 also uses the Dimtel chip.
7. The plate in Sensor Array D must be set to IRK 5.

CORRECTION FROM THE EDITOR

In last month's issue of *Popular Janitronics*, we stated that the Miracle Sludgemeister 4000 will suck up orat tripe, but only when the suckage level is set above 12. Unfortunately, we inadvertantly neglected to mention that when the 4000's suckage level is set at 10 or above, it will also devour draperies, wall fixtures, and, as we discovered, pets weighing 30 pounds and under.

Additionally, when the suckage level reads 12 or more, it is possible for plastosteel port windows to be dislodged, causing an equalization of pressure which in the vacuum of space can result in some nasty side effects for oxygenated life forms.

As a result we have downgraded our recommendation of the Sludgemeister 4000 from 4 sucks to 2.

PJ regrets the error, and apologizes to the family of Velda Zeenbucket, late of the galactic cruiser Hindenburg.

WORKSHEET FOR SOLVING HOMING BEACON PUZZLE

TACHYON TRANSMITTER

1	A	Dentium
3	B	Repentium
5	C	Fermentium
7	D	Dimtel
9	E	Spentium

PARTICLE SHIELD

1	A	Dentium
3	B	Repentium
5	C	Fermentium
7	D	Dimtel
9	E	Spentium

SUBSPACE EMITTER

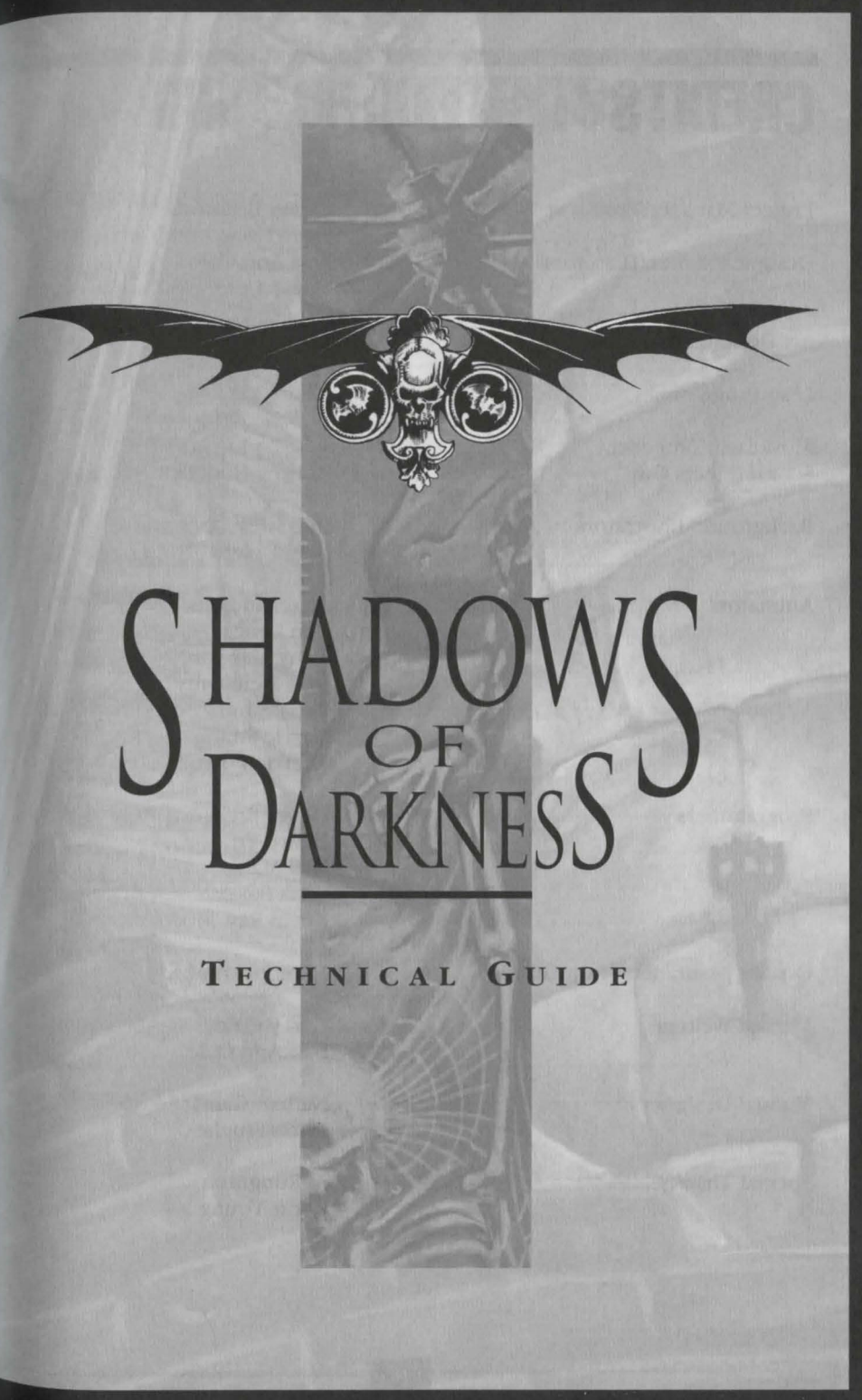
1	A	Dentium
3	B	Repentium
5	C	Fermentium
7	D	Dimtel
9	E	Spentium

RECALIBRATING FLUCTUATOR

1	A	Dentium
3	B	Repentium
5	C	Fermentium
7	D	Dimtel
9	E	Spentium

FEEDBACK CUTTER-OFFER

1	A	Dentium
3	B	Repentium
5	C	Fermentium
7	D	Dimtel
9	E	Spentium



SHADOWS OF DARKNESS

TECHNICAL GUIDE

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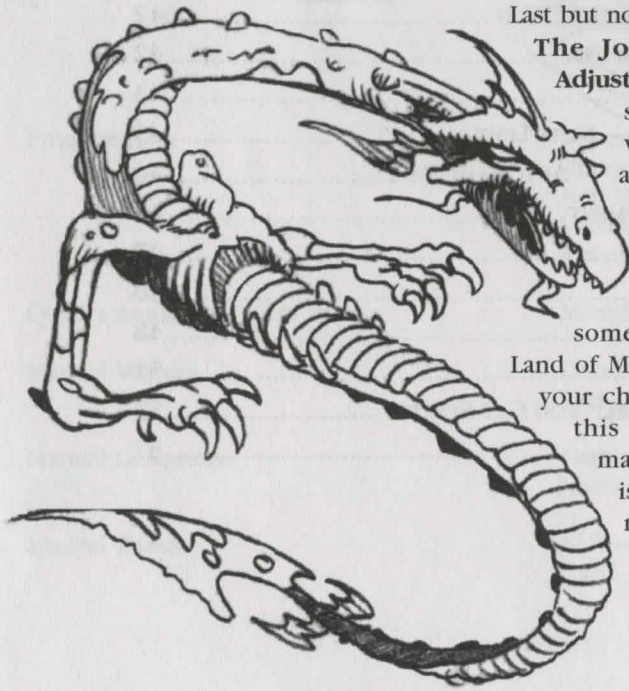
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HOW MANY QG4 SECTIONS?

You're probably wondering by now which of the two sections in this manual is the "real" one. Actually, the answer to that depends on what it is you seek. This **SIERRA GAME MANUAL** will help you install *Shadows of Darkness* to your computer's hard disk and will tell you how to operate the game from a purely technical standpoint. (In fact, it will help you play any Sierra adventure or adventure/role-playing game.) You can find it on the *Quest for Glory* CD in the doco directory named Generic.txt.



Then there's the section you're currently reading, the **SHADOWS OF DARKNESS TECHNICAL GUIDE.** This section expands on the SIERRA GAME MANUAL by telling you about the specialized interfaces we've created for conversation, combat, and using your character's skills and spells in *Quest for Glory: Shadows of Darkness.* This section also contains crucially important alchemical information for creating scientific potions (also known as copy protection for the floppy disk version).

Last but not least we come to **HERO: The Journal of General Job Adjusting**. That's the fun game section. Written from the viewpoints of fellow adventurers, the JOURNAL section will teach your character everything he needs to know about his skills and spells as well as some useful tidbits about the Land of Mordavia. It's a good thing your character happened to pick this up shortly before being magically transported here, isn't it? We have hidden a number of game clues within the text of the JOURNAL.

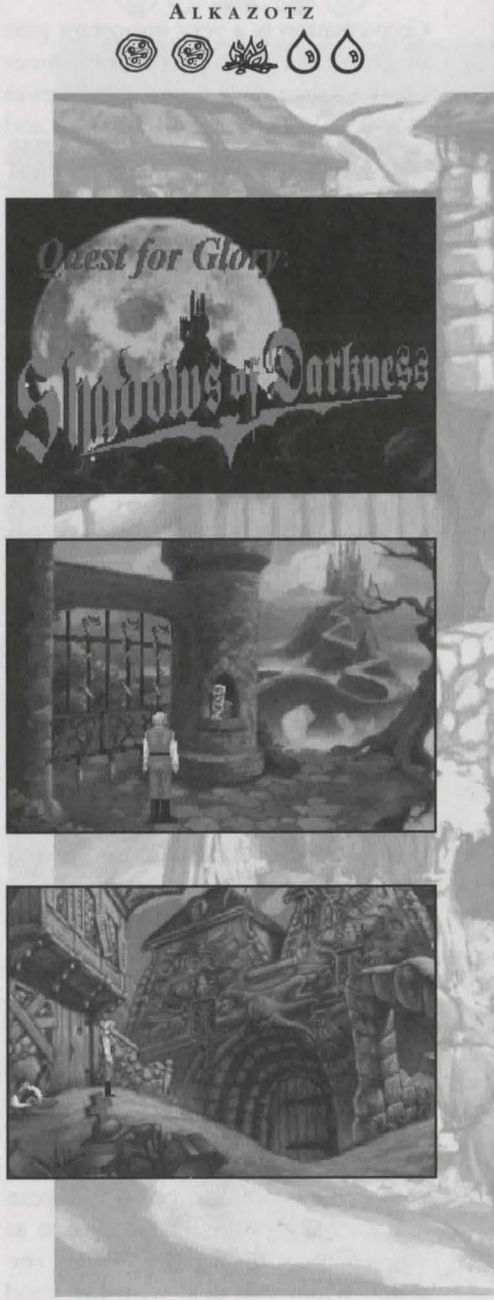
WHAT IS *QUEST FOR GLORY*?

Quest for Glory combines the character development and combat that are typical of fantasy role-playing games with the basic adventure game concept of exploring a world and solving its puzzles. *"Shadows of Darkness"* is the fourth *Quest for Glory* scenario, but does not require any previous experience with the series. If you find yourself "wanting more" after playing *Shadows of Darkness,* you should be able to find other games in the series at your favorite software retailer. You can also order *Quest for Glory* games directly from Sierra On-Line.

The essence of role-playing is that you must try to think as your character would when faced with a dilemma. In *Shadows of Darkness,* you can choose from three basic character types—the strong fighter, the mysterious magician, or the wily thief. Each has the same goal — to save the Land of Mordavia from permanent darkness and to leave the Land. Each character will, however, set about accomplishing these goals in a different way. The magician may use spells to overcome some obstacles, but might not survive a pitched battle with a monster. The thief must find a crafty way around a problem that the fighter or magic user can approach directly.

Experience can be a tremendous asset to you as a hero. Your attributes will improve as you play the game. Tasks that are beyond your ability early on

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may become less difficult as your skills improve.

Conversation is a very important part of Quest for Glory. You will meet many strange people and creatures in Mordavia. To learn about the Land and your quest, you should speak with everyone you meet. Like your character, the beings you meet will have distinct personalities, and their skills and knowledge may lie in different areas. You'll want to find out all you can.

Every hero must deal with his share of foul and ferocious monsters. If you want to be a hero, you'll have to fight or avoid them, as they don't tend to favor discussion. Each battle you fight will provide you with valuable experience, and many victories will yield treasure that you will need to buy food and equipment.

A hero's life isn't always serious, though. Between desperate encounters with terrible monsters and life and death decisions lie many lighthearted, humorous, and downright silly moments. There are some very peculiar individuals living — or formerly living — in Mordavia.

Dr. Cranium's Formulas

This manual contains crucially important alchemical information for creating scientific potions (also known as copy protection for the floppy version). When you deal with the good doctor, you may be asked to click on icons of the five elements (Earth, Air, Fire, Water, and Pizza) to create a certain "formula". The names and formulas are:

NAME	*FORMULA*
Alkazotz	Pizza - Pizza - Fire - Water - Water
Betazene	Water - Fire - Water - Earth - Fire
Cranomeal	Earth - Water - Fire - Pizza - Earth
Desertix	Earth - Fire - Earth - Fire - Water
Elkorn	Pizza - Earth - Pizza - Air - Air
Fliegnitz	Air - Pizza - Fire - Air - Pizza
Gargoil	Pizza - Water - Water - Earth - Earth
Hintline	Earth - Air - Pizza - Air - Earth
Ickyuckgoop	Water - Earth - Earth - Water - Pizza
Jollene	Pizza - Pizza - Air - Pizza - Pizza
Kickaptui	Water - Air - Water - Pizza - Earth
Laxabiff	Earth - Earth - Water - Earth - Water
Mexacalish	Fire -Earth - Pizza - Fire - Pizza
Noxipyu	Air -Fire - Earth - Air -Earth
Ossipye	Earth - Fire - Pizza - Earth - Fire
Pentickle	Air - Pizza - Pizza - Air - Water
Quixoat	Water - Air - Fire - Pizza - Air
Romburn	Fire - Earth - Fire - Air - Earth
Sumthin	Water - Pizza - Earth - Air - Air
Tamlin	Pizza - Water - Air - Earth - Water
Ultimo	Fire - Air - Pizza - Pizza - Pizza
Voltoffen	Air - Fire - Earth - Fire - Air
Whammbo	Earth - Fire - Earth - Air - Fire
Xasparil	Air - Air - Water - Air - Water
Yammer	Air - Pizza - Air - Water - Pizza
Zotzbrue	Water - Fire - Fire - Air - Water

The Story Thus Far

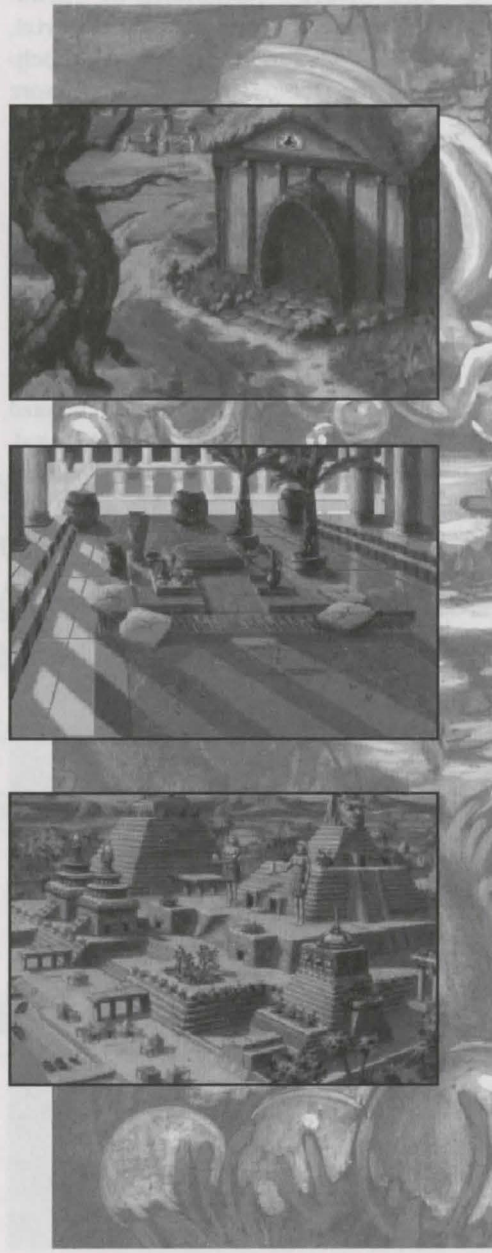
You began your Quest for Glory as a graduate of the Famous Adventurer's Correspondence School for Heroes. A poster in your local Adventurer's Guild read, **"WANTED: HERO. NO EXPERIENCE NECESSARY. VISIT BEAUTIFUL SPIELBURG, FIGHT MONSTERS, DEFEAT BRIGANDS. REWARD AND TITLE 'HERO OF SPIELBURG' TO THE SUCCESSFUL APPLICANT".**

It sounded good, especially the "no experience necessary" part. That was before you learned that being a Hero meant fighting vicious monsters, solving puzzles and evading traps, having to walk miles through the trackless desert, and generally working your tail off. As you rescued the Baron's children — Elsa and Barnard — from enchantment, you learned that the brigands were only part of a larger problem. The Baron had offended Baba Yaga, a powerful Ogress, and her curse had caused disaster throughout Spielburg Valley. Only when you used her own magic against her to drive her out of Spielburg was the land once again free from her enchantments. (This story was told in *Quest for Glory I: So You Want To Be A Hero.*)

Then you travelled with your friends Shameen, Shema, and Abdulla Doo on Abdulla's magic carpet to the mysterious desert land of Shapeir. There you fought against the elemental forces of nature themselves to guard one city and release another from the evil rule of the Wizard Ad Avis. You also made more friends — Rakeesh the Liontaur Paladin and Uhura, the Simbani warrior woman among them. The wise Sultan Harun Al-Rashid adopted you as his son for your heroic deeds there (as recounted in *Quest for Glory II: Trial By Fire.*)

But something went wrong. Although you saw Ad Avis fall to his doom, streaming with flames and calling to his Dark Master for help, the body was never found. The Sorceress Aziza informed you that Ad Avis was certainly dead but that his magic had somehow survived him. Part of his

CRANOMEAL



DESERTIX

influence allowed a powerful Demon Wizard to break through the veil between worlds to attack Rakeesh and Uhura's homeland of Tarna. Travelling through a magical portal, you accompanied your friends to help stop the Demons from bringing more of their kind into our world and to prevent a Demon-incited war between the Liontaurs, the Simbani, and the Leopard People. (You helped shape these events in *Quest for Glory III.: Wages of War.*)

Even as your friends and companions were congratulating you after your final battle with the Demon Wizard and your closing of the world portal, you were seized by a dark magical force and wrenched away from the land of Tarna. Stripped of your possessions, you awaken in a dark cave in an unknown land. It is time to become a Hero once more! You are no longer a green "wannabe adventurer". You are a seasoned adventurer with many skills and talents to help you in your Quest for Glory.

Now it is time for you to become your character, and learn to think as he would, reason as he would, and solve problems as he would. You can only be successful if you use your character's own distinct skills, along with your own wits, to confront the challenges that face him in the Land of Mordavia.

Playing a Role

Just as in real life, there are basic things a person must do to stay alive. You will need to eat a couple of meals each day. If you are carrying food, you'll eat automatically, but try not to run out of rations.

You'll also need a certain amount of sleep (In your Special Action icon bar) to regain Health, Stamina, and Mana Points. Without sleep you will use these points quickly. Sleep is best accomplished at night, as travel is much safer during daylight hours. Besides, heroes are notorious for their 'Type A' personalities. You must be careful where you bed down, though, or you may wake up as something's midnight snack.

Also as in real life, basic necessities cost money. Heroes don't tend to hold down 9-5 jobs, so their spending money tends to come from slaying monsters, raiding bodies, and receiving rewards from grateful citizens. Of course, unintelligent monsters don't tend to carry a lot of cash, so wise heroes choose their opponents carefully. Mordavian currency comes in units of Crowns and Kopeks; there are 100 Kopeks to the Crown.

You can use the money in your pouch to purchase food, lodging, and adventuring supplies. The amount you can carry is determined by your Strength and the weight of your equipment. Carrying too much weight will slow you down and impair your fighting ability.

If for some reason you are in a hurry (a monster on your tail, or some such thing), select the Run icon (in your Special Action menu) to move more quickly. Don't run too far, though, or you'll soon become tired. Select the Walk icon to resume walking normally.

Winning the Game

When you complete *Shadows of Darkness* successfully, you will be given the opportunity to save your character for use in *Quest for Glory V: Dragonfire.* You will be asked to insert a formatted, writeable disk. Save this disk, as it will allow you to begin the next game at an advantage.

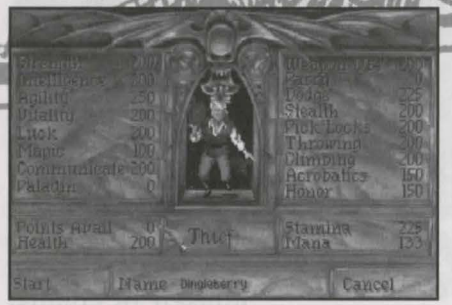
Creating A Character

Before beginning your adventure, you'll choose from three basic character types: The Fighter, The Magic User, or The Thief. Your selection will determine much about the sorts of obstacles you will encounter, and the means by which you will overcome them. Using your mouse or [Arrow] keys, place the cursor on the character you wish to play, then click the left mouse button or press [ENTER].

Each type of character comes with its own set of skills and abilities, some specific to the character type, some common to all three. Every type has pre-assigned point values for appropriate abilities. In addition, you will

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begin the game with a 100 point 'bonus pool' to assign to the areas in which you wish your character to be the strongest.

The Fighter



The Fighter depends upon his skill with weapons, his strength, and his vitality to survive the rigors of life as a hero. His weapon is his sword, and his best defense is his shield. We recommend that you play a Fighter during your first *Quest for Glory* adventure.

The Magic User



The Magic User must rely upon his intelligence and the successful casting of magic spells. He can best protect himself by avoiding close combat.

The Thief



The Thief counts on his skills, stealth, and agility. His weapon of choice is the dagger, and he prefers to throw it from a distance. He can best defend himself in combat by dodging.

Importing a Character from a Previous *Quest for Glory* Game

If you successfully completed any of the first three *Quest for Glory* adventures, you were given an opportunity to "Export" your character for use in later games in the series. You can Import such a character into *Shadows of Darkness* by choosing the "Import" option on the opening screen. You will then be presented with a "File Selector" which will help you locate your saved character file.

Please note that a "Saved Character" (Export) file is not the same thing as a"Saved Game". You can only save your character for Export at the end of each game. The resulting file will be relatively small (100-200 bytes compared with thousands of bytes for a Saved Game).

Once you have successfully imported your character, *Shadows of Darkness* will give you the opportunity to stay with your character's previous line of work or to switch to another character type. Staying with the same type is best for role-playing, but you might want to try another character type for a change or to start with higher ability levels once you've completed the game with the original type.

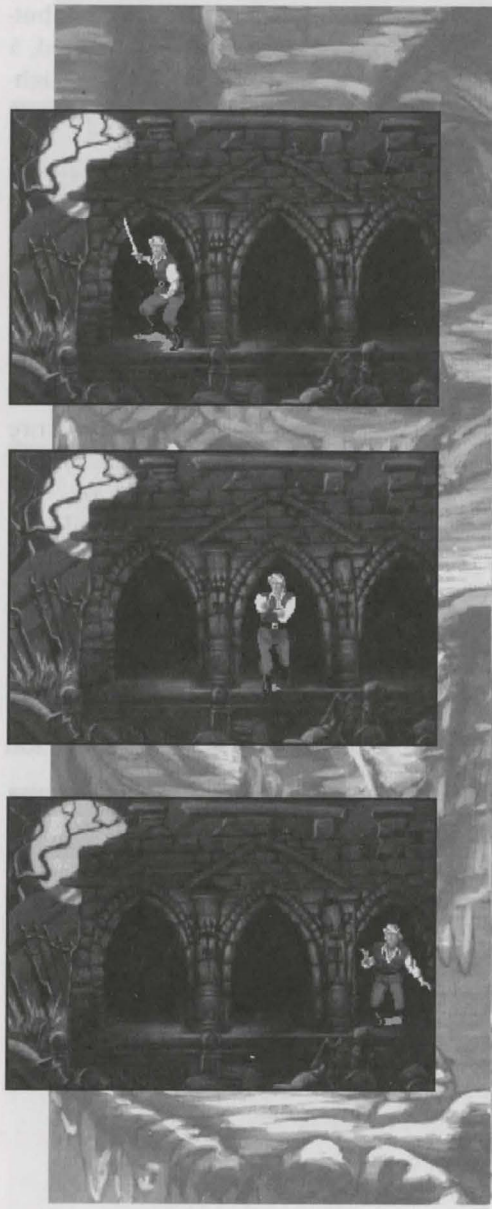
The Paladin

The Paladin character is a `bonus' character type only available to players who have completed one of the first three *Quest for Glory* games. The Paladin has similar abilities and tasks to the Fighter, but also has the opportunity to fulfill certain special honor-related quests. To help him with these quests, the Paladin gains certain magic-like abilities such as Healing and Protection as a result of his actions.

Skills and Abilities

After you Create or Import a character, *Shadows of Darkness* shows you your character's current abilities and gives you a bonus pool of 100 additional attribute points which you may assign to skills. Alternatively, you can spend all 100 points to add one additional skill which your character did not previously know.

At the bottom of the Skill Points screen is an area for you to type in your hero's name. Name him anything you like. If you change your mind after you have chosen a character's name, you may use the [Backspace] key to erase the character's name. Replace it by typing in any name you like.



To highlight a skill, use the mouse cursor, or the up and down [Arrow] keys or the [TAB] key. To assign points to a skill, press the right mouse button, or the right [Arrow] key. Each time the right mouse button or right [Arrow] key is pressed, 5 points will be assigned to the highlighted skill. Press the left mouse button or left [Arrow] key to subtract 5 points from a skill. (You may not delete skill points below the original value of any given skill.)

To attain a skill not normally available to your character type (such as lock-picking for a Fighter), choose the desired skill from the skill menu and assign points using the procedure described above. Since the skill level minimum for *Shadows of Darkness* is 100, adding a new skill will use your entire bonus pool.

Points for Health, Stamina, Mana, and Honor cannot be changed by you directly. The values for these attributes will change automatically as you gain experience, suffer damage and modify certain other skills.

Abilities:

Strength is important in performing physical activities, especially combat. The Fighter must be strong to be effective.

Intelligence enables the Magic User to successfully learn and cast spells, and benefits all characters when engaged in mental activities, such as out-thinking opponents in combat.

Agility is important during combat, and vital to lock-picking and stealth. The Thief cannot prosper without high agility.

Vitality determines how much damage a character can sustain, and how quickly he will recover from damage and strenuous physical activity. High vitality is particularly useful to the Fighter.

Luck can aid you in many subtle and mysterious ways, and is especially important to the Thief.

Honor is a measure of the honorable deeds your character has performed and the reputation he has achieved. The Paladin must constantly work to maintain and increase honor.

Skills:

Weapon Use determines the character's ability to land a successful blow in combat.

Parry is the ability to block an opponent's blow using a weapon or shield.

Dodge is a skill used to avoid a blow by ducking or sidestepping it.

Stealth is the art of moving quickly and discreetly, taking advantage of shadows and other camouflage when sneaking around.

Pick Locks is the skill that allows a character to triumph over locked doors, chests, etc. A lockpick or Thief's tool kit is necessary to use this skill.

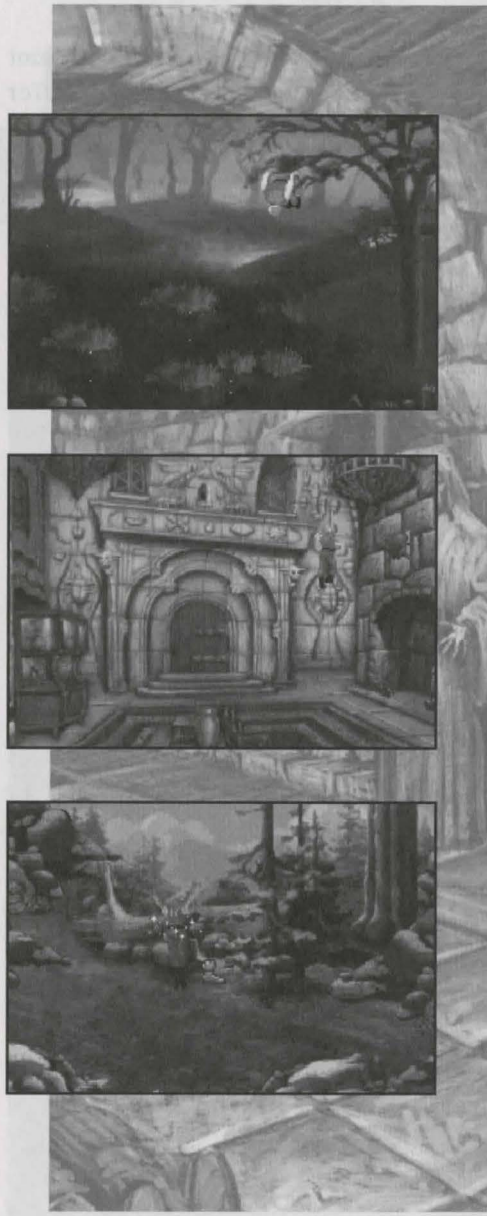
Throw determines your character's aptitude for throwing and accurately hitting an object.

Climb is the skill that allows a character to scale difficult surfaces.

Acrobatics is the skill used (primarily by Thieves) to jump large gaps without special equipment and to launch devastating flying attacks in combat.

Magic is the basic skill required to learn and cast magic spells. The higher the Magic skill, the more mana points are available to the character and the more effectively he can use his spells.

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JOLLENE

Each character also possesses attributes that are set automatically based on certain skills and abilities:

Health Points gauge the amount of damage a character can suffer before he will die.

Stamina Points determine how much energy a character has to perform physical activities. When Stamina points are low, the character is weak. He will fight less effectively, and be injured more easily.

Mana Points measure the amount of magic a character can perform. When all mana points are gone, the character will be unable to cast spells.

Communication aids your character in bargaining and in talking his way out of trouble.

Skills and abilities improve with practice. Those skills your character exercises frequently will improve more rapidly, while those left unused will remain fixed at their original levels. Your character only advances in skills he is given when you create him (i.e., skills that were assigned at least 5 skill points.)

The Status Bar

The area at the top of the screen is called the Status Bar. This area contains three gauges which indicate the current level of your character's Health, Stamina, and Mana. Pay special attention to the Heath gauge; if your character's Health is low, drink a healing potion or try to get to a place of safety and rest as soon as possible. If your Health gauge is bright green, your character has been poisoned. Try to find an antidote or keep healing him until the poison wears off.

Move the cursor up into the Status Bar to access the Icon Bar.



The *Shadows of Darkness* Icon Bar

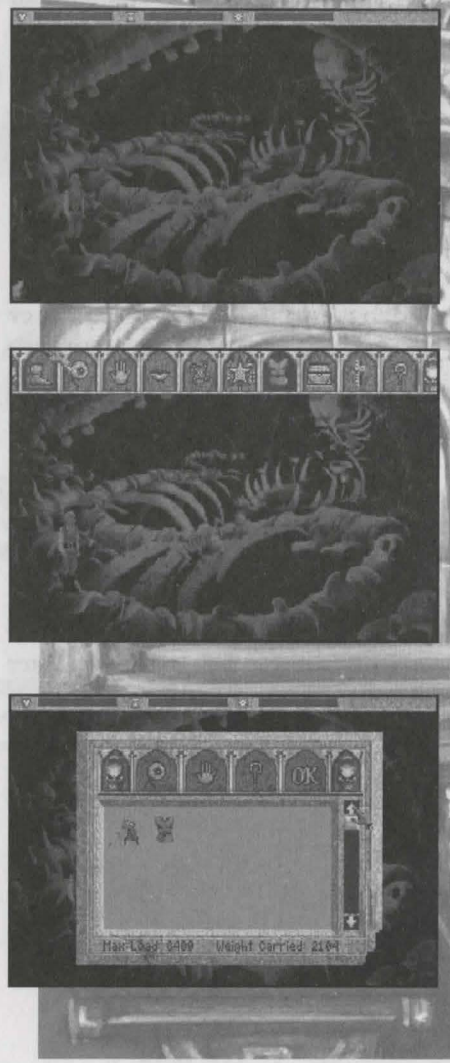
KICKAPTUI



Quest for Glory: Shadows of Darkness uses basically the same icon/cursor interface as in other Sierra adventure games. However, since this is a role-playing game as well as an adventure game, some of the options have been expanded and additional ones have been added. Refer to the **SIERRA GAME MANUAL** for general information on how to select and use icons from the Icon Bar, then read this section to learn about the specialized *Shadows of Darkness* icons.

When using the Inventory Window, if your character has more than 18 different objects, you can use the scroll bar and arrows at the right side of the Inventory Window to see other objects in his inventory.

LAXABIFF



The "Talk" Cursor

You can click the *Talk* cursor on either a character in the game or on your own character. When you click *Talk* on yourself, your character has the opportunity to say something to another character in the scene. For instance, if you have learned the whereabouts of the shopkeeper's missing husband, you could click *Talk* on yourself and choose "Tell About Husband" to the shopkeeper. Sharing information is sometimes as important as gaining it.

When you click *Talk* on another character, you can ask that character a question. For example, click *Talk* on someone you've just met and select "Ask About Name" to learn his/her name. You will learn many important game clues by asking questions.

In many cases, talking to a person will suggest additional topics of conversation. When you Talk to the character again you may have a different set of choices of questions to ask or statements for your character to make. Choose "Ask About Something Else" to go back to an earlier set of questions.

People you meet often have different things to say if you talk to them at different times. Conversation is a crucial part of *Quest for Glory* so be sure to visit and talk to characters often, especially after you've been involved in events that might affect them.

Special Actions

These icons control special actions that you might want your character to take. From left to right:



Run causes your Hero to run quickly. (Look out for that Necrotaur!)

Sneak causes your Hero to move stealthily and quietly.

Jump causes your Hero to take a mighty acrobatic leap (if you are skilled at Acrobatics).

Rest causes your Hero to sleep or to rest for a short time. This is important as it allows him to recover Health, Stamina, and Mana.

Character allows you to look at your Hero's character sheet (status information). Any skills or abilities which have improved since the last time you looked at the character sheet are highlighted in a different color to show your character's progress.

Hourglass tells you the current game day and time.

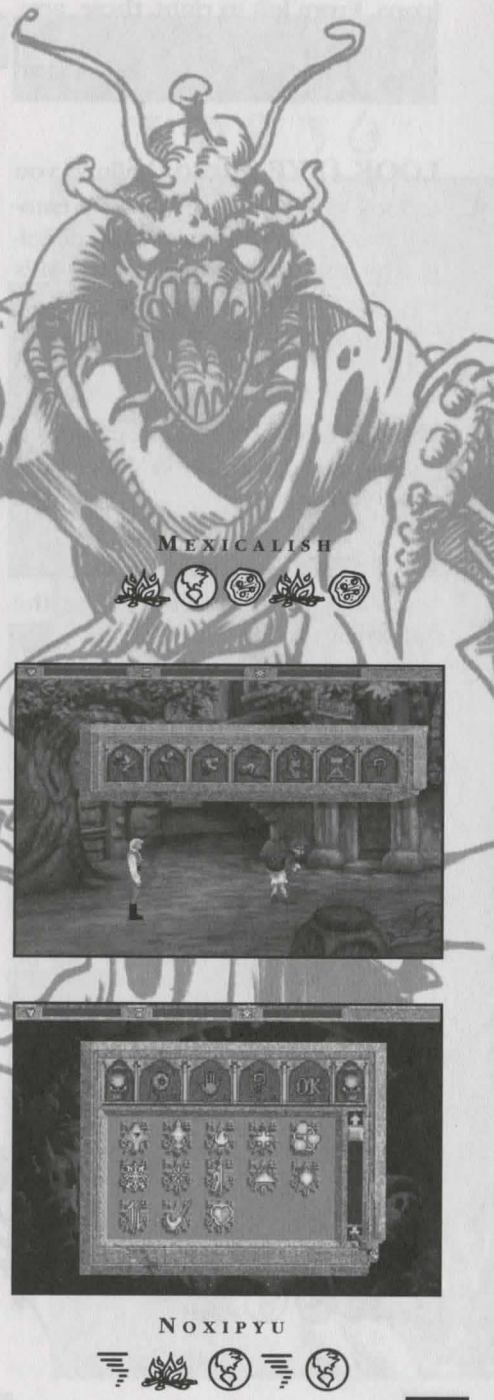
Question-mark will give you a definition of the other icons in the bar when you click it on them.

If you decide not to take a special action, click anywhere else to exit or press ESC.

Magical Spells



If your character has skill in using Magic, you can access the Magic icon in the Main Icon Bar. When you click on this icon a new screen window appears. In the window are icons for all of the spells your character knows. Click on the Eye icon at the top, then on one of the spells, to see the name of the spell and your skill level at casting it. The more skilled your character becomes at casting a particular spell, the more effective the spell will be. As with any other skill, "practice makes perfect" at spell casting. If your character is short on spell points, some of



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the spell icons may be disabled.

The MAGIC WINDOW has its own icons. From left to right, these are:



LOOK (EYE cursor) allows you to look at the spells in your inventory. You will get the name and definition of the spell, as well as the MPs needed to cast it, and the level of skill your Hero has in that particular spell.

DO (HAND cursor) allows you to cast the spell you have clicked the hand cursor on.

QUESTION MARK gives you a definiton of the other icons in the bar when you click it on them.

OK means you don't want to cast any spells at this time. Selecting it will take you back to the main icon bar.

Below the Magic Window Icon Bar is your Magic Inventory showing all the spells your character has learned so far. A full listing of spells can be found in **HERO: The Journal of General Job Adjusting**

To cast a spell, select the Hand icon, then click on one of your spell icons. There are three general types of spells — "Area", "Personal", and "Directed" spells. If you choose an Area or a Personal spell, the Magic Window will vanish and you will immediately see the results of the spell. If the spell you select is a Directed spell, the Magic Window will disappear and you will have a "targeting cursor". Click the targeting cursor where you want the spell to go. For example, if you cast an "Open" spell, a targeting cursor will appear. Click the cursor on the door or chest you want to open.

If your character knows more than 15 spells, you can use the scroll bar and arrows at the right side of the Magic Window to see more of the available spells.



OSSIPYE

The Control Panel- Skill Level

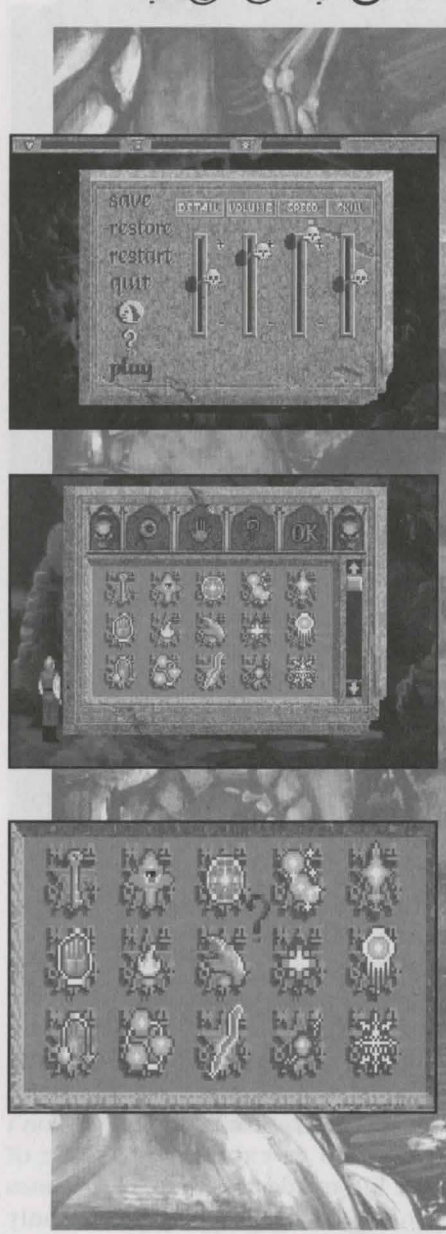


In addition to the Control Panel features described in the Sierra Game Manual, the *Shadows of Darkness* Control Panel contains a "Skill Level" lever.

The **SKILL** lever is unique to *Quest for Glory*. Set it near the top for a serious challenge — monsters will be tougher, some puzzles harder, and so on. The Normal setting (near the center) provides a fair challenge, while the Easy setting (near the bottom) generally makes the game easier to play.

Combat is most affected by the Skill Level setting. On the Hard Level setting, monsters are faster and tougher and you must make all combat decisions yourself. On Medium Level, the computer will assist you with defensive maneuvers whenever you are not taking action. On Easy Level, the computer will help with both defense and attacks — if you do not try to fight, the computer will play out the entire combat; only your character skills will affect the result. Of course, you can override computer decisions at any point by attacking, defending, or casting a spell yourself. The computer will only take over when you aren't doing anything.

PENTICKLE



Saving and Restoring-Automatic Saves

Quest for Glory: Shadows of Darkness uses the same "Save" and "Restore" interface described in the **SIERRA GAME MANUAL.** However, it also features an innovation designed to prevent the frustration associated with sudden character death and power failures, the "Automatic Save". At many especially dangerous moments in the game, *Shadows of Darkness* will automatically create a saved game position for you. This position will always be named "Automatic Save", will appear on your saved game disk (or in your hard disk game directory if you have not saved any games during the session), and will replace any previous Automatic Save.

Should your character die or get into a position you consider untenable, simply use the Restore Game feature to restore your Automatic Save position. These positions have been carefully determined to occur at points in the game when you have time to react and prevent the problem that might lead to the demise of your character. So don't be afraid to experiment (some of the life-and-death situations are ones in which your character can only die if he really, really works at it) and don't worry about becoming so engrossed in Mordavia that you forget you're using a computer and ought to save occasionally.

Of course there is still no substitute for a set of carefully preserved Saved Games representing crucial — or particularly interesting — parts of the game. Be sure to save your game any time your character has solved a major puzzle or accomplished a deed of note. That way you won't have to remember everything you did after the power failure zaps your computer.

Storing Extra Equipment

It's just as bad to overload your character as to be under-equipped. Should you find that your character has picked up a heavy item that he won't need until later, he can store it in a storage chest in his room in the Hotel Mordavia. Select the item from inventory and click it on the chest to store the item. Remember, even too much money can load your Hero down and impair his fighting (and running away) ability.

To retrieve items from the storage chest, click the Hand cursor on the chest, then select the items you want from the "Storage Chest Window". Items stored in the chest are totally safe — there are few Thieves left in Mordavia.

If there are more than 18 different objects in the chest, you can use the scroll bar and arrows at the right side of the Storage Chest Window to see more of the items in it.

Conversation

Conversation is an important part of playing *Shadows of Darkness*. As described above, you talk to characters by clicking the Talk cursor on your character (to make a statement) or on another character (to ask a question). Doing either will bring up a window containing a choice of topics to Tell or Ask About (respectively). Your choices (even when talking to the same character) will change frequently during the course of the game because people react to things you've accomplished since your previous visit.

In addition, you may have several sets of choices in a single conversation. After you ask a question and get a response, the set of conversation choices will appear again. In most cases, this will be the same list (allowing you to choose another topic). Sometimes, however, it will be a new list because the previous question you asked has led to a new line of conversation. You can always go back to the previous set of questions by choosing



"Ask About Something Else".
During any speech (or when reading any game text for that matter) click the Left Mouse Button or press the ENTER key to skip to the next message. Click the Right Mouse Button or press ESCAPE to skip the entire conversation or string of messages. (This is useful if you realize that you've already seen the text, but be careful — you can miss important information by skipping conversations.)

If you're finished with the conversation, choose "Enough Already" or "Say Goodbye" (or press ESCAPE) in the conversation window.

Puzzle Windows

A number of game scenes and situations (such as removing the trap from a chest or trying to get into Dr. Cranium's secret laboratory) give you the opportunity to solve visual puzzles. Many of these puzzles are presented in Puzzle Windows for your convenience. All Puzzle Windows have three common features:

1. Each contains an "Exit" button if you want to come back to the puzzle later.
2. Each contains a "?" (hint) button which provides successively more explicit clues to solving the puzzle.

CAUTION: If you ask for too many (generally five) hints on the same puzzle in one session, the game will simply bypass the puzzle entirely. You will get past whatever obstacle the puzzle represents but will not receive Puzzle Points for solving the puzzle so your final game score will be lower.

3. Most contain a "Chest" button to allow you to use inventory items where appropriate.

When a Puzzle Window is first displayed, you will see text explaining the nature of the puzzle. You can see these instructions again at any time by choosing "Exit" then accessing the puzzle again. Some puzzles are solved by clicking on icons within the Puzzle Window; others require you to click directly on the puzzle pieces in the Puzzle Window.

Combat

The world is full of monsters and villains, and if you want to stay alive long enough to become a Hero, you really ought to learn how to fight them. A clash will occur any time a monster comes near enough to strike your character.

When you encounter a monster, you will have to react quickly. You can throw daggers or cast an appropriate spell while the monster is still at a distance, or you can engage it with your sword, dagger, or axe when it comes close enough.

Timing is the most important element of combat strategy in *Quest for Glory*. Try to strike when your opponent is `open', and anticipate his attacks to better defend yourself. Your choice to either block or dodge blows should depend on your skills and equipment.

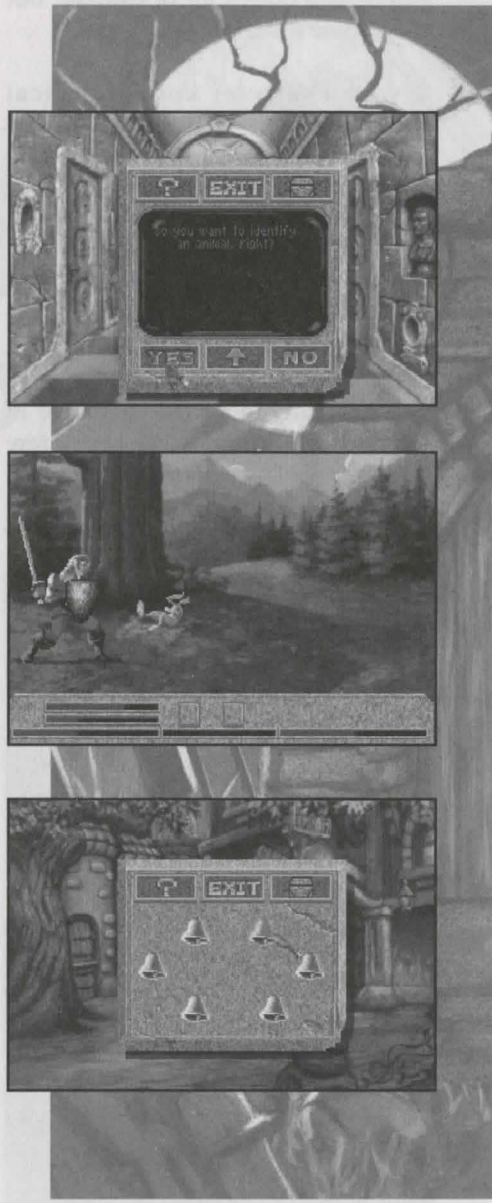
When you engage a monster in close-up battle, the game will switch to a "battle screen" with your character on the left and the monster on the right. Below the battle area are status indicators for you and your opponent and icons which you can select to cast spells or to try to escape. Which icons are available depends on which combat spells your character knows. All characters have the "Run Away" icon.

If you feel that the situation has gotten out of hand, click on the Run Away icon and your character will escape (if possible).

To move towards your opponent, click between your character and his foe. To attack, click on the opponent's body or click the right mouse button anywhere. Hold down the mouse button for a second or two before releasing it to make a stronger, fiercer attack. Click the button quickly for a faster (but lighter) thrusting or slashing attack.

To retreat, click to the left of your character. Click on your character to have him defend (dodging or parrying as appropriate according to his skills and equipment). Your character will stay in the defensive position as long as you hold the button down.

SUMTHIN



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If your character knows the Acrobatics skill, launch an Acrobatics attack by clicking above the monster. This attack is very hard to defend against and does a lot of damage, but takes some time.

If your character knows magical spells that can be used in closeup combat, icons will appear at the bottom of the screen representing those spells. Click on a spell icon to cast the spell. Hold down the mouse button for a second or two to cast a more powerful version of the spell or click the button quickly to cast a faster but weaker version of the spell. It is generally more cost effective in terms of Magic Points to cast a few powerful spells than many weak ones, but you leave your character exposed while he is preparing the spell. If your character is hit by the opponent while preparing a spell, the spell will not be cast but your character will also not expend any magical energy on the spell.

Many battles can be avoided, and it might be wise at times to do so. Combat, however, is one of the best ways for an aspiring Hero to practice and improve his skills. Each time you defeat a monster, you'll gain valuable experience that will increase your chances in future battles. Remember, always search the body of your opponent (click the HAND cursor on the body) after winning a battle, for some creatures carry money or other useful items.

In most cases, Status Bars are displayed during combat, keeping you informed of Health, Status and Mana (magic energy) points for your character. As you become injured, Health points diminish. You will use Stamina points as you work hard at fighting or using your skills. When Stamina points are depleted, energy is drawn from Health. When Health points are gone, the character is dead. If your character runs out of Mana he will be temporarily unable to cast spells. Your opponent's Health Bar is also displayed so you can see how badly he is injured.

The "Skill Level" setting you choose from the Control Panel (on the Main Icon Bar) affects combat in several important ways. Monsters are tougher and faster if you choose a higher Skill Level. Also, the game will try to help you fight on the lower Skill Level settings. At Normal (medium) Skill, if you have not taken an action for a second or two and your opponent attacks, your character will automatically parry or dodge (if he is sufficiently agile and skilled). On the Easy Skill setting, the game will help your character both to defend and attack when you are not controlling his actions; your character will even run away if he becomes seriously injured. Success or failure in this mode depends on your character's skills, not your physical dexterity. Of course, you can override the game decisions at any time by attacking and defending yourself.

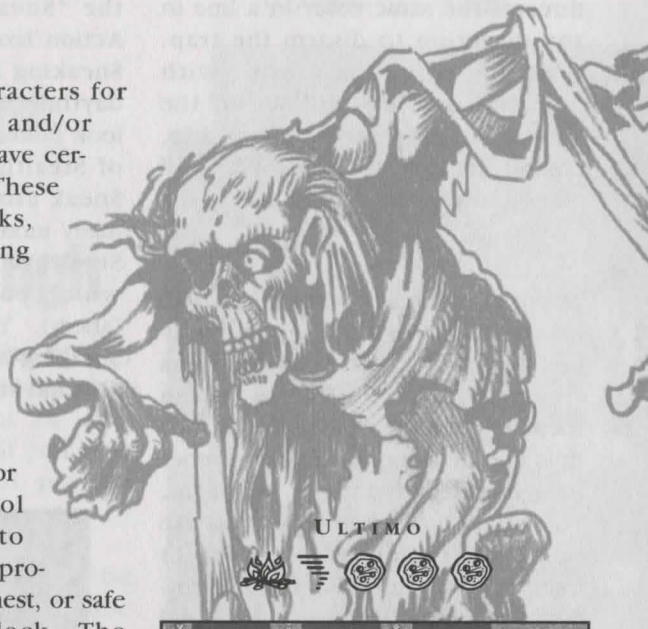
A quick reference to the **Combat Keys** can be found at the end of this manual.

Using Thief Skills

Thieves (and other characters for whom the Pick Locks and/or Stealth skills are added) have certain specialized skills. These include Picking Locks, Disarming Traps, Reading Thief Marks, and Sneaking.

To pick a lock, your character must have some skill at using lockpicks and must have a lockpick, thieves' toolkit, or other appropriate tool (sometimes you need to improvise). Click the appropriate tool on the door, chest, or safe to attempt to pick the lock. The Thieves' Toolkit works best — your character should try to find one as soon as he can. You can also attempt to pick a lock (once your character is appropriately equipped) by clicking the Hand cursor on the locked object and choosing "Pick Lock".

Many chests and safes are equipped with fiendish traps to catch unwary burglars. There isn't much your character can do about them until he acquires a Thieves' Toolkit and studies a book on disarming traps that he will find in the Thieves' Guild. Once he has these, attempt to disarm a trap by clicking the Hand cursor on the potentially-trapped object, then select "Disarm Trap" or "Search for Traps" from the listed options. The most common trap disarming



ULTIMO



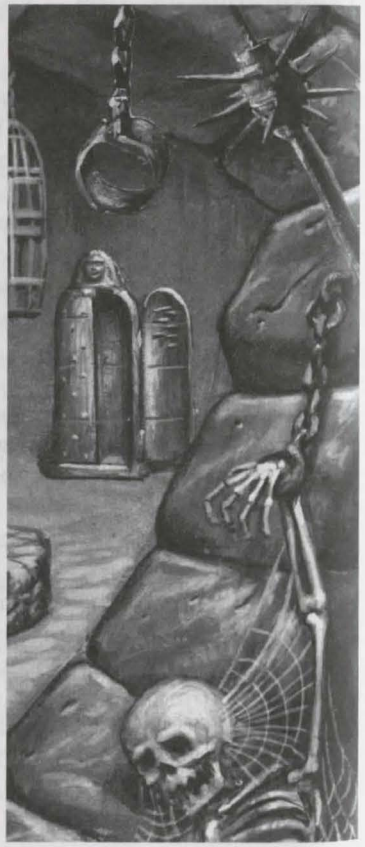


VOLTOFFEN

process is represented with a 3x3 grid on which colored lights continually flash. Click on the lights to get three of the same color in a line in any direction to disarm the trap. Creating three in a row with unmatched colors will set off the trap. If you're having trouble, choose Exit and try again. Skill Level (see "Control Panel") affects trap difficulty.

Thieves (and others with Thief skills) have also received training in "reading Thief Marks". These crude marks are often scribed by Thieves to help them remember where wealthy victims live or to help them remember how to get past traps or guardians. Thief Marks are designed to look like random scratchings to those not trained in their use. Further information and sample Marks may be found in the "Signs of the Crimes" article in **HERO: The Journal of General Job Adjusting.**

Finally, Thieves receive special training in moving quietly and using concealment. To use these skills, select the "Sneak" icon in the Special Action Icon Bar (described above). Sneaking around town during the daytime will make your character look rather silly, but appropriate use of Stealth may also save his life. Sneak around the forest to avoid many monster encounters. Also use Stealth when visiting a house to which you haven't been invited (ahem). Your character's success at Sneaking is dependent on his Stealth skill and improves with practice.



Quest for Glory: Shadows of Darkness Walk-Through

WARNING! The following section includes hints that experienced game players may not want to see. Continue reading ONLY if you have trouble getting started playing Shadows of Darkness.

Select 'Introduction'. Click the mouse or press [ENTER] to see the stirring introduction and credits, then strap on your armor, take up your sword and shield, and prepare for the ultimate quest — your own Quest for Glory.

On the 'Choose a Character' screen, click your mouse on the Fighter, or press your [TAB] key to highlight the Fighter nameplate, then press [ENTER] to select the Fighter.

You will now see the 'Character Sheet' highlighting your character's abilities.
Highlight "Name" (bottom of screen).
Type in a name for your Hero.
Point the mouse or press the Up and Down arrow keys to highlight STRENGTH.

WHAMMBO



XASPARIL

Press right mouse button or right cursor [Arrow] key repeatedly to build up your strength (or allocate your bonus points anywhere you prefer).

Select START and click the mouse or press [ENTER] to start your Quest.

Message windows will appear after many of your actions. Press [ENTER] or click on the window to continue play.

Your character has been magically transported from the African land of Tarna (setting of *Quest for Glory III*) into an ominous dark cave. You have no idea where you are, and your equipment failed to make the journey with you. You have nothing but the clothes and armor you were wearing in Tarna. No one ever said a Hero's life was easy, did they?

Fortunately, there is a little light in the cave from glowing fungi on the walls and ceiling. Start by looking around — select the Look (Eye) icon from the Icon Bar, then click the Eye cursor on anything that looks interesting. You can see a couple of piles of bones on the ground and some torch sconces on the wall. You could use some more light, but you don't have anything with which to light the torches.

Maybe the skeletons can help. Select the Do (Hand) icon and click the Hand cursor on the nearest skeleton. You find a dagger on the body. At least you have a weapon now! On a second skeleton you can find a few coins; you'll need these later.

On the last skeleton you find a hard, grey rock — it's a piece of flint. Now you're getting somewhere! You've heard of starting fires with flint and steel. Are you carrying any steel? That's right, the dagger. Lighting a torch with flint and steel isn't going to be easy, but it's worth a try.

Now click the Do cursor on one of the torches. (They're in the round holders near the right side of the screen.) Bring up the Inventory Window by clicking on the Chest icon. Click on the Hand icon, then on the rectangular grey stone (that's your piece of flint). The cursor now looks like the flint; click it on the torch in Inventory.

You now have a magical torch that will never burn out.

Now that the cave is illuminated, you can see a strange round opening in one corner of the room. Select the Walk cursor and walk over to the opening. You pass through the valve blocking the opening and into another part of the cave.

Something is moving in the shadows — be careful. (But don't worry too much — *Shadows of Darkness* automatically saved your game position when you entered this scene. Should your character die, you can bring him back by choosing "Revert" from the death message options.) Bring up the Control Panel and set "Player Skill" to "Novice" in case you have to fight.

Look around this area and at anything which might be useful. There must have been a battle here many years ago — there are more skeletons here. One of them has a usable shield and a battered sword. Pick them up with the Hand cursor. Now you're really equipped for battle!

As you continue searching, the Badders (Bat-Spiders) attack! Combat takes place in a close-up screen. You can click on the monsters to move towards them and attack, behind you to retreat, or on your character to block attacks. Hold down the mouse button a second or two to make a more damaging "Swing" attack, or click quickly to do a fast "Thrust". Make sure you mix up your attacks and defensive moves — it takes time to line up a really effective attack; constant thrusts aren't very effective and will allow the monsters to hurt your character. On the "Novice" player skill setting, the computer will automatically attack and defend for you if you don't take action. You can override the computer's decisions at any time by choosing your own actions.

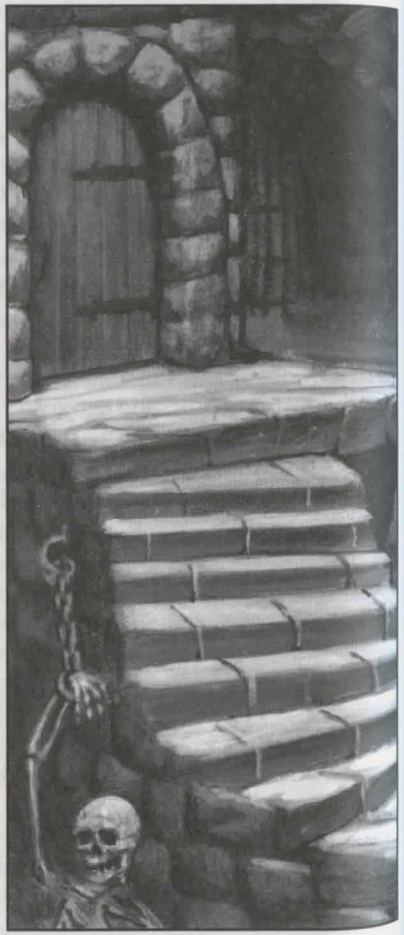
Whew! Congratulations. You've won your first battle and are ready to take on anything! You're also still lost in the caves. Search the rest of the room and pick up any useful objects you find.

YAMMER



ZOTZBRUE

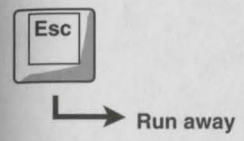
Now that you've been introduced to the Land of Mordavia and the world of *Quest for Glory,* you may want to stick with the Fighter or play as a Magic User or Thief. Each has a different set of skills and must approach game situations differently. To start over with a different character type or different skills, select RESTART on the Control Panel. Then Select START A NEW HERO, and create the Hero of your choice. Enjoy!

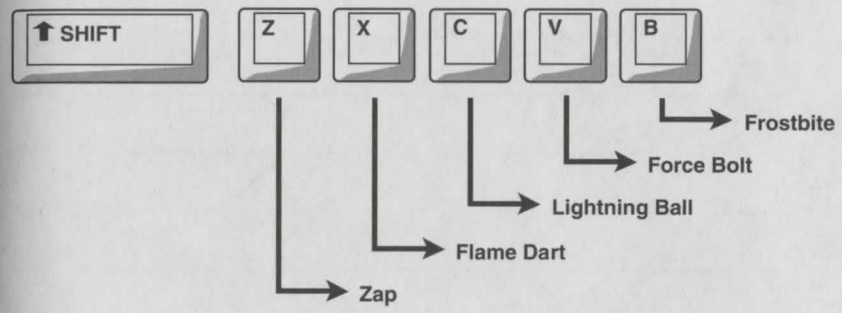


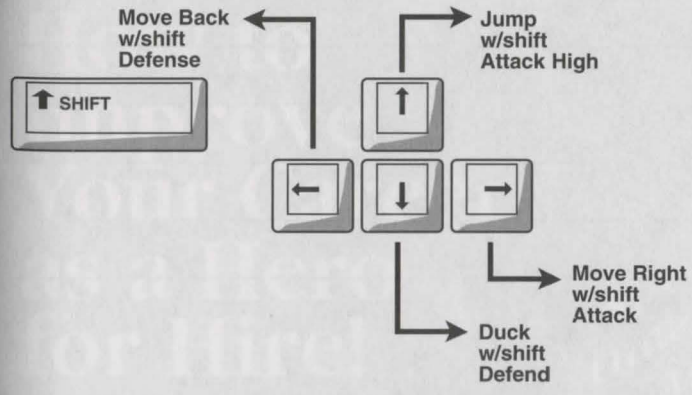
Shadows of Darkness

COMBAT KEYS

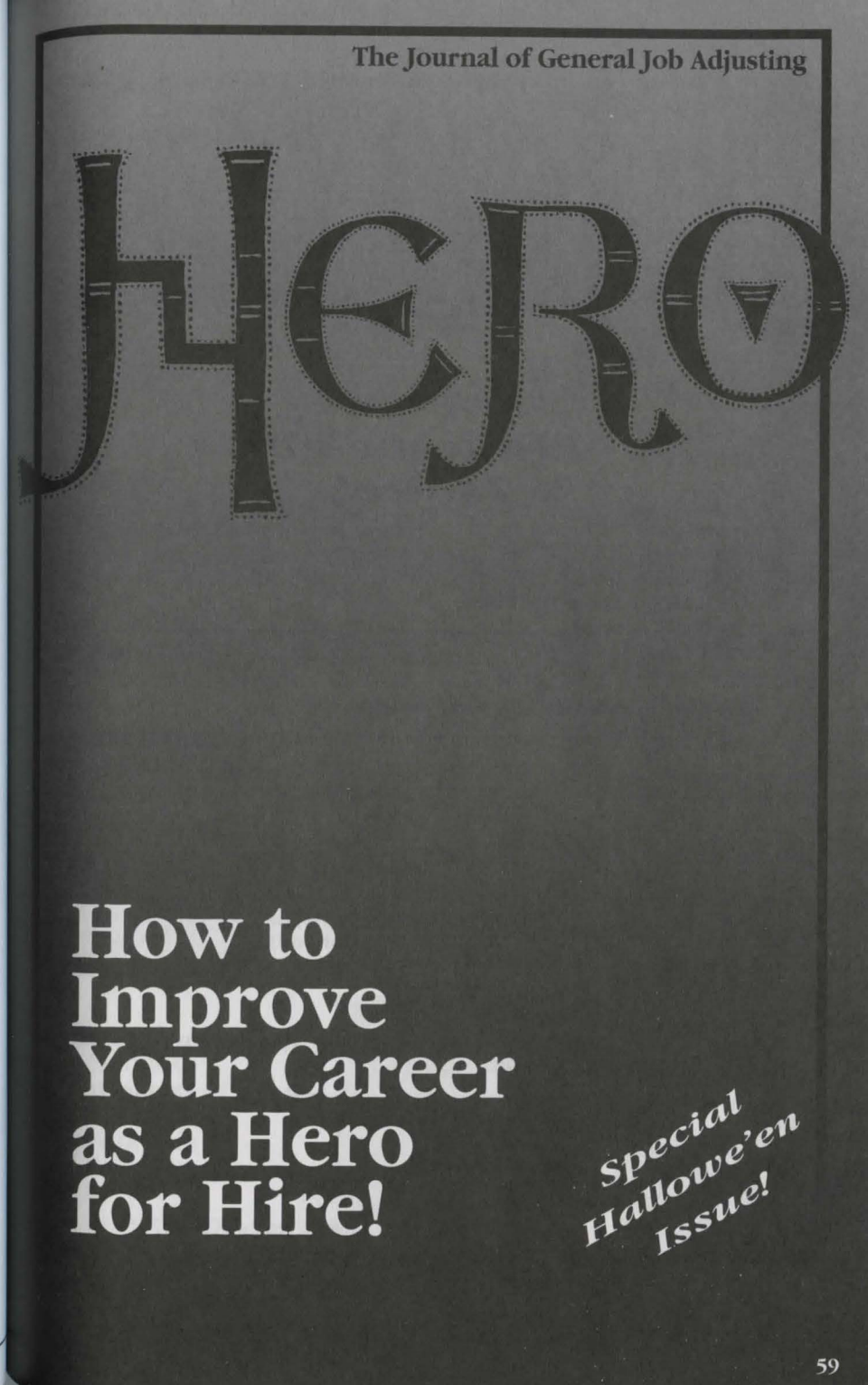
The following is a quick reference to spells and other commands used during close combat.







Notes:


The Journal of General Job Adjusting
HERO
How to Improve Your Career as a Hero for Hire!
Special Hallowe'en Issue!

THE JOURNAL OF GENERAL JOB ADJUSTING

HERO

Special Hallowe'en Issue!

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PROJECT MANAGER
Oliver Brelsford

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Lori Ann Cole
Corey Cole

ART DESIGNER
Marc Hudgins

LEAD PROGRAMMER
Henry Yu

BACKGROUND ILLUSTRATORS
Bob Gleason
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ANIMATORS
Marc Hudgins
Tim Loucks
Tony Margioni
Joan Delehanty
Barry Smith
Daryle Smith

PROGRAMMERS
Oliver Brelsford
Henry Yu
Neil Matz
Vana Baker

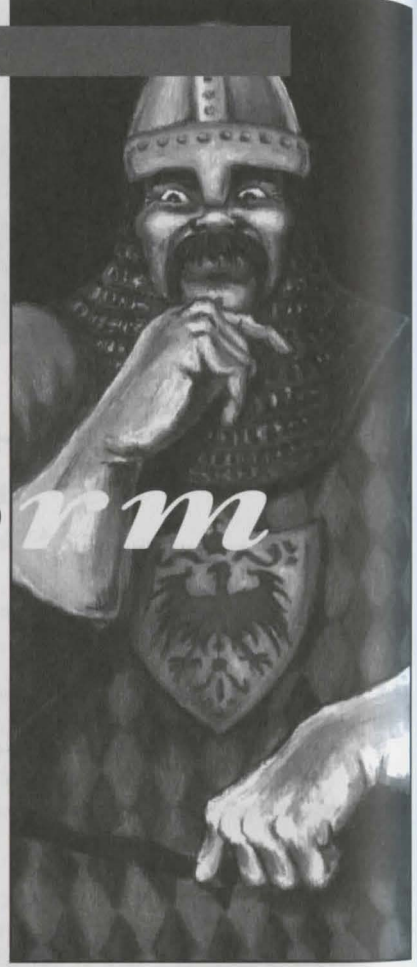
MUSICIAN/COMPOSER/ SOUND EFFECTS GUY
Aubrey Hodges

QUALITY ASSURANCE TEAM LEADER
Mike Pickhinke

MANUAL WRITERS
Corey Cole
Lori Ann Cole

MANUAL DESIGNER
Nathan Gams

The Hero as an Artform



by
Fish Crawdad
"Ze Greatest Hero in Ze World"

Time was when anyone with a sword or a spell could go around calling himself a Hero. All you had to do was fight a dragon or two, rescue a princess maybe, and you were set for life. Well, we've come a long way since those days and being a Hero in today's monster-eat-monster environment means more than just swinging a weapon and hitting your target. In this essay, I'll explore what it takes to be the best you can be in the Hero business.

To Be or Not To Be

Why did you ever want to be a Hero in the first place? To have endless opportunities to wade through monster guts and goo, sweating through sweltering swamps, and hacking through hordes of horrific hobgoblins to receive no more than a pat on the back and a hearty "Well Done!" as rewards? Or perhaps you saw yourself surrounded by bodacious babes or handsome hunks who swoon over your masterly muscles and bulging biceps? How about having mysterious mystical maids or men marveling over your mastery of magic? Would you believe you wanted to sneak silently into the Sultan's Harem or Military Barracks after visiting hours?

If your idea of Heroism is more than mere gore and a handshake, then you will have to go beyond the average Studly Doright, Mickey Mage, or Sneaky Feetie. You'll have to prove to the world you are not just another mediocre good guy. It's no longer a matter of what you do, but of how you do it, and what you look like doing it.

State of the Art

We've all heard that sad story about Herbert the Hero who fought his way through millions of murderous minions, climbed the outside of the Tower of Indomitable Circumstance one-handed during a hurricane, defeated the evil, vile wizard Mordecai the Mad, banished the invincible Demon Asmodeus to the netherworld and rescued a stray cat only to be passed up for promotion when raise time came around. It happens all too often in our pro-fession.

What it comes down to is this – Who would believe "Herbert the Hero"? Hercules the Hero, certainly, Heimdall the Hero, naturally, but Herbert?

You can't just be the Hero part, you've got to look and sound the Hero as well. So, develop those deltoids as well as your backswing, practice magical gestures in the mirror to improve your mysterious, moody manner, and learn how to disarm deadly, devious traps while smiling nonchalantly and juggling your spare lockpicks in your other hand. If you are going to do something, do it with panache.

Oh, yeah, and change your name while you're at it.



Bun Building for the Very Buff

by **Carl Atlas**

So you say you are a hot fighter, a swell swinger of swords and basher of monster brains? You've got muscles that strain the limits of your chainmail and you can outarm-wrestle an Ogre. You've practiced your weaponry and defense until you can fight Trolls with your eyes closed. You've reached the limits of human development and the only way you could possibly improve your beefy bod would be with certain illegal alchemical derivatives of animal hormones which might ruin your health. Does that match your description?

Guess again.

If you are a typical fighting man, you've honed your fighting skills and really built up all of your upper body muscles. However, how much time and energy have you devoted to developing your legs and thighs? There's nothing more pathetic than the burly, bulging, bicep-bound beefcake falling over at the first snap of a Dragon's tail because his legs were too scrawny to sustain his balance. Many a gallant gladiator has met an untimely defeat for lack of developing his feet. Don't let this happen to you.

Climbing mountains and stairs can give your legs a start at true muscle making, but it takes something more to build the gorgeous gluteus maximus and definitive deltoids of a real hunk. If you want to reach the apex of athletic accomplishment, you need to use my "Atlas High Thigh Stair Stepper and Levered Leg Lifter™".



After working out just a few minutes each day and gradually increasing the amount of weight on your "Atlas High Thigh Stair Stepper and Levered Leg Lifter™", you'll discover bulges you never believed could be developed. When this is combined with a daily regimen of running and monster mashing, your fine physique will practically pulsate with power. Your strength will skyrocket and your stamina will stretch until you surge from halfway hardy hunkitude to sensational super stud.

So order one for your local gymnasium or Adventurers' Guild today and check it out. You won't regret it. In just seven days, it won't just make you a man, it'll make you into a mammoth.



Ask Mr. Mannerly --

The Paladin's Answerperson
by **Magnifico Mannerly, P. D.**

Dear Mr. Mannerly,
I am one tough dude. My favorite sports are Dragon Erasing and Barbarian Bashing. I'm a card-carrying member of the E.O.F (Eternal Order of Fighters) and a three-time winner of the annual Village Pillage belt. I'm listed in "Who's Who in Mercenaries, Freebooters, and Fortune Hunters". I'm always ready and willing to rescue a maiden or save a city, providing the price is right.

So if I decided to pursue a career as a Paladin, what's in it for me?
-- Hands Sollo

My Dear Mr. Sollo,
There are many advantages to becoming a Paladin. The ability to sense danger and emotional currents gives a Paladin a real edge in avoiding embarrassing accidents. The magical aura of the "Flaming Paladin Sword" can affect even the most ethereal of enemies, once you have received such a sword from another qualified Paladin. "Healing Hands" will frequently be useful in the event of serious injury, although it does draw upon your stamina to use them. "Protection from Magic" will aid you against those nasty offensive spells when you have built up enough Paladin Points to use it. And there's no doubt that "Honor Shield" will help you deflect the slings and arrows of outrageous fortune when you have gained enough honor to use it. Once again, the Paladin earns the ability to use these spells through the exhibition and accrual of honor and can just as easily lose them through dishonorable acts.

However, I'm not certain that pursuing a career in Paladinhood is the ideal profession for you. Considering the fact that a Paladin must be trustworthy, helpful, truthful, cheerful, thoughtful, lawful, honest, pure, and brave, you might find it difficult giving up your scoundrel status. Plus, since a Paladin does good deeds from the goodness of his or her heart rather than for the monetary reward, your income level would drop significantly. You are probably better suited for pursuing a profession as a Politician rather than as a Paladin.

Dear Mr. Mannerly,
I am a damsel in distress. I have fallen in love with Persifal, a young Paladin. He's cute and very sweet, but he's forever breaking dates to go off and banish demons or restore the true heirs to various thrones, or so he says. What's more, the last time we went to the Harvest Ball together, he caused a terrible scandal and much gossip by dancing with the widow of the exiled ex-ruler of this land. As I'm sure you realize, it is forbidden to even speak with her, let alone dance, and besides, she looked positively ghastly in her old dress. I thought Paladins were never supposed to break laws and have to always be good! Instead, he disobeyed the new king's edict and embarrassed me in front of everyone, just because he thought the law was unfair and the widow looked unhappy. (She looked repulsive, actually.) Does this mean Percy isn't a real Paladin, and has been lying to me all this time about his "good" deeds?
-- Bothered and Bewildered

Dear Miss Bewildered,
Allow me to reassure you, Percy sounds like the perfect Paladin. Many people are confused by the "Paladin Code of Ethics".

A Paladin is bound by Honor to do what is Good rather than what is lawful. If the Laws of the Land interfere with the Rights of the Individual, it is the Paladin's duty to support the Individual's inalienable rights to life, liberty, and the pursuit of happiness. And who better to judge this than the True Paladin?

However, life with a Paladin is not an easy thing. If an Ogre family moves into the neighborhood, your boyfriend will be there first with the welcome wagon. After all, you can't judge an individual by racial stereotypes. You'll be continually surprised at just what gets invited to dinner at a Paladin's house. Paladins are forever being called away in the middle of the night on house calls to cure the ills of neighboring kingdoms. And Paladins are forever giving away their allowances to charity. All in all, if you want someone who is a good provider, dependable, there when you need him, and socially acceptable, you are better off marrying the garbage collector than a Paladin.

Who's Who in the Wizard's World:

An Interview with Erasmus and Fenris





In the world of wizardry, Erasmus and his familiar, Fenris the rat, are widely re-cognized as the greatest magical team since Merlin and Archimedes the owl. Best known for his invention of the "Razzle Dazzle" spell and his sponsorship of "Erasmus' Rootin' Tootin' Root Beer", Erasmus has his sum-mer home on Zau-berberg Mountain in Spielburg Valley. He and Fenris spend their winters in their modest Wizard Tower in Silmaria. He is always ready to lend a helping hand (or a guiding light) to aspiring Wizards.

JGJA: Other than yourself, of course, who do you think are the most influential members of the magical community?

Erasmus: Well, of course, when one thinks about magic, one could hardly do better (after my own all-too-modest self) than to think of Erana. Prior to her unfortunate disappearance some years ago, Erana made quite a reputation for herself by creating areas of safety in many lands. Mind you, going around making magical gardens and things is a little trivial for a major mage, don't you think?

Fenris: As opposed to making Root Beer?

Erasmus: It takes real skill to make good Root Beer – you have to keep the little bubbles from getting loose. At any rate, Erana was supposed to be half Faerie Folk, which explains her extraordinary magical talent. She never did settle down in a typical Wizard tower, but instead wandered around helping people and doing spells of great wonder and beauty. Rumor has it she died trying to drive a Dark One back to its own world. Pity.

On the other hand, for future promise, there's the young man I sponsored into the Wizards' Institute of Technocery a while ago. He has distinguished himself through Heroism and clever use of spells in lands ranging from Spielburg to Shapeir and Tarna. But let's wait and see how he continues to develop his skills before naming any names.

Fenris: Making certain he has made a real name for himself before you start dropping it, eh?

JGJA: But what about the so-called "dark side" of magic? Are there any Evil Sorcerers of particular note?

Erasmus: Well, one of the most promising (in a foul, unappetizing way) was Ad Avis, the sorcerer who brought Raseir to its knees. But he was in fact defeated, and nothing has been seen of him since. Perhaps of more concern is Ad Avis's mysterious "Dark Master", who was cast out of WIT for summoning nameless horrors and performing unspeakable rites. Since they are, in fact, quite unspeakable, I may say no more.

Fenris: Say no more, then.

JGJA: And where is this "Dark Master" now?

Erasmus: Well, nobody knows for sure, but rumor has it that the Dark Master is currently holed up in an abandoned castle somewhere in the Land of Mordavia. It might be best for tourists to avoid that area this year.

JGJA: A sound suggestion, indeed! Speaking of things to avoid, what should one of our readers do should he come face-to-face with a spell-resistant monster?

Erasmus: My best advice is to be prepared and know one's enemies. It's poor strategy to try to Calm an Undead creature, for

example – there's nothing quite so relaxed as an opponent that's already dead! Wet and slimy monsters aren't much bothered by flame, and creatures that use chilling attacks generally don't mind being frozen in return.

Fenris: You can't roast a ghost or cool a ghoul, so to speak.

Erasmus: Most importantly, always be ready to improvise! Sometimes a situation arises in which the normal combat spells just won't suffice. When that happens, be prepared to use normally peaceful spells in unusual ways. Sometimes having access to the right Magical Staff will provide additional options to a cornered Wizard. When in doubt, run away and live to cast another day!

JGJA: That advice should ensure that a few more of our readers survive to renew their subscriptions! In closing, what's the single most important piece of advice you would give to an aspiring Archmage?

Erasmus: The most important thing is to always practice one's spelling. It can be very embarrassing to come up to the final encounter against an evil Demon Wizard and then accidentally cast a "Lame Art" spell instead of a "Flame Dart".

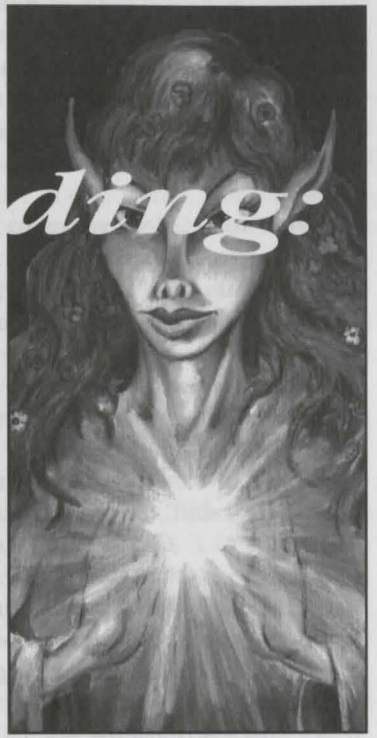
Fenris: You only made that mistake once.

Erasmus: I did not! It was a "Lost Sight" rather than a "Frost Bite". And I was only blinded for a few seconds. But, seriously, practice makes perfect, or at least a lot better. Every time a trained Magic User casts a spell, he or she gains a little more proficiency with that spell. In addition, casting any spell helps build one's magical talent and intelligence.

Fenris: More spell tries make for swell guys?

Erasmus: I prefer to put it, "He who casts fast lasts best."

Basic Spellbinding:



What's Hot and What's Not

Magic is a skill which requires brains and common sense as well as talent. Knowing what to cast and when to cast it is the mark of a true mage. Researching your spells thoroughly to know their weaknesses and strengths will vastly improve your chance of survival when casting magic in critical situations. Here is a guide to some of the most common spells and how best to use them.

Flame Dart (Offensive Spell) This is the Magic User's Main Flame. Useful for immolating monsters, it uses few mana points and is useful in and out of close combat. On the other hand, ethereal creatures such as ghosts, and slimy things such as slugs, are relatively immune.

Zap (Offensive Spell) This underrated little spell must be cast upon a weapon and then the weapon must be used in close combat to release the magical charge, which means it isn't very popular with the "Stay Away" Mage. On the other hand, Zap can do damage to creatures normally unaffected by normal weapons. Try casting it on your weapon before you go into combat, and you'll always have an extra spark to short circuit a Spectre or jolt a Giant.

Lightning Ball (Offensive Spell) This is slightly less cost-effective than Flame Dart, but can be built up to cause greater damage with a lot of practice. Lightning Ball is most useful when attacking creatures that resist fire damage.

Force Bolt (Offensive Spell) This spell does use up the mana points, but if you need to cast a spell with

some punch to it, this is the one for you. As long as a monster is corporeal, this spell can knock its block in. A Force Bolt can be used to push or knock over an object at a distance, so you can also use it to knock down loose branches from tree tops and to perform other useful chores.

Whirlwind (Offensive Spell) This very impressive spell creates a powerful tornado effect at the targeted location. With advanced skill in the spell, this becomes one of the most powerful forces to the Magic User. Whirlwind requires such a great expenditure of Mana that few Wizards can cast it without the aid of a magical staff.

Frost Bite (Offensive Spell, Area Affect) This is the only combat spell that can affect more than one creature at a time, assuming the monsters are close to one another. It is particularly useful against fiery creatures such as Fire Lizards. However, it doesn't work well against things which are unnaturally cold, so don't try it against a Frost Giant or the Undead.

Dazzle (Offensive Spell, Area Affect) If the beast you are fighting has eyes, "Erasmus's Razzle Dazzle" can blind it and put it temporarily out of action. This can be used in both distance and close combat. However, many magical creatures are not affected, so don't even think of Dazzling a Demon.

Reversal (Defensive Spell) This spell is great against magic-using monsters and Evil Wizards. It will reflect a spell cast at you and send it back to the spellcaster. However, don't think this will protect you completely in a magical battle. Area affect spells are not reflected, since they are not targeted directly at you.

Calm (Defensive Spell, Area Affect) The Calm spell will take the aggression out of even the most fearsome of creatures, as long as it's alive and at a distance. As long as the spell is active, and you don't attack, the monster will contemplate its navel rather than fighting. Don't even think of casting it in close combat though. Even the calmest creatures get hungry.

Aura (Defensive Spell) This spell protects you against the dreaded Undead. While Ghosts and Ghouls can still harm you, you will be shielded from their special attacks (such as those which drain your strength). If you absolutely, positively can't avoid the Undead, don't leave home without this spell.

Hide (Defensive Spell) This is the spell to cast when you are being chased by a monster and really need to get away. When you Hide, as long as you don't move, most monsters won't even know you are there. It doesn't work against the Undead though.

Protection (Defensive Spell) This acts as a magical shield in combat, and can really help reduce damage from wicked, sharp claws and teeth. If you can't get out of a fight, make certain you go into it with this spell.

Resistance (Defensive Spell) This spell reduces the damage you take from element-based magical attacks such as fire, lightning, and cold. It can also protect you somewhat from the actual elements in nature. Learn this spell; it's irresistible!

Levitate (General Spell) This spell allows you to rise to the occasion. You'll float weightlessly in the air, able to go up or down at will. However, levitation takes true concentration, and while you can grab onto something near you, you will not be able to perform more complicated actions (such as casting other spells). Also, don't forget, this spell uses Mana points continually, so don't leave yourself suspended over a monster when your magic runs out.

Detect Magic (General Spell) This allows you to detect magical objects and things which have spells cast upon them. Many a magically hidden item has been found by the wise Mage who knows how useful this spell can be.

Fetch (General Spell) This spell retrieves any small, unattached object you can see. Your magical lasso can pick up objects from dangerous places where you'd rather not go.

Open (General Spell) This is another versatile spell that will unlock and open a door, chest, or similar closed object, setting off any traps in the process. As long as you aren't next to the trap you set off, you won't be hurt. However, the Open spell does not affect magically locked doors or those bolted on the other side.

Trigger (General Spell) This spell is most useful when used with the Detect Magic spell. Magical spells cast on items can be set off by casting this spell on them. This is particularly useful against magical traps, but don't forget that many magic users like to set up secret spells for special occasions. You never know just what you might discover when you Trigger another Mage's spells.

Juggling Lights (General Spell) This spell creates a light display which will illuminate the darkest situation, but only for a few moments.

Summon Staff (General Spell) For the Magic User with an enchanted Staff, this is an invaluable spell. Your Magical Staff will only appear when you need it; otherwise, your Staff is safely hidden away from those nasty Trigger spells and other attacks.

Glide (General Spell) This spell operates when you step upon a liquid surface. You will be able to skate around upon water as if it were solid ice. While it does use up mana points rapidly, it beats having

to swim across rivers or burn your feet on hot lava.

Confessions of a Master Thief

by **Matt "The Cat" MacMaster**



Okay, so you want to be a Master Thief like me, yeah, sure, I know, I heard it a thousand times before. So you work on your climbing, your sneaking, even your lock-picking, and think you're really hot to trot. You practice the Thief Sign until you can do it in your sleep. You got your lockpick kit and your oil for greasing squeaks, your rope and grapnel for getting up steep walls, and figure you got everything you need. That's what you think.

Let's get this straight. I'm a real Master Thief, and I know a lot more than punk kids like you. So clean out your ears, sit down, and shut up while I'm talking.

First of all, there's your lockpick kit. What's going to happen to you the first time your try to pick a lock that has a trap on it? You're right. Poison traps get the rookie every time. You need to get yourself an Acme Mark II Toolkit with the Trap Disarming Tools. It takes some practice to learn how to find and disarm traps without seriously killing yourself, so visit your local Thieves' Guild and spend some time trying out their traps first. If you survive, you'll be a better Thief for it.

Next on the list of things you got to do well is Acrobatics. You never know when a flip and a twirl will save your life. Whether you're trying to cross a burning tightrope, or to leap an alley between building tops as you run away from the coppers, Acrobatics is something you can't do without.

Then there's Thief Marks. Those are the things a smart crook uses to communicate with fellow members of his profession, seeing as how most of you can't read. Those are the scratches made in the wall and the floor which warn you to look out for things. If you don't look for them, you won't know what you missed.

Finally, there's pickpocketing. Howsoever, seeing as how I could write a whole article on that subject, I'm going to do so. That way I make more money, see? So you are going to have to get the next issue to find out more about that.

Don't forget, Thieving is not just having a good body and slippery fingers. It takes real brains, too. That's why I'm hot and you're not. I use the muscles between my ears for more than holding up my hat. If you know what's good for you, you will, too.





Signs of the Crimes

Thief Marks

by Dick "the Slick" Millhouse

So you got caught and thrown in prison, locked away for the rest of your natural born life. Your only consolation is that no one yet knows that you have brought shame and dishonor to your family, will cause your father to enter an early grave and then turn somersaults in the tomb for eternity, and set yourself up for your mother to blame all the misfortunes, bad luck, ill weather, sisters-not-marrying-a-doctor, brother-failing-to-pass-the-bar-exam sort of problems that are going to happen to your relatives.

Don't lose hope. After all, there isn't a prison that some other Thief has not done time in. Look around you. See that scratch on the wall? That, kid, is your key to getting out of here. Assuming, of course, you can figure out what it means.

Thief Marks are a good Thief's way of letting other guys know he was here first. That way, he can let others know about dangerous situations or information they should know, and at the same time say, "Ha, Ha, I was here before you, neener, neener, neener!" It lets them feel superior while performing a useful service for others.

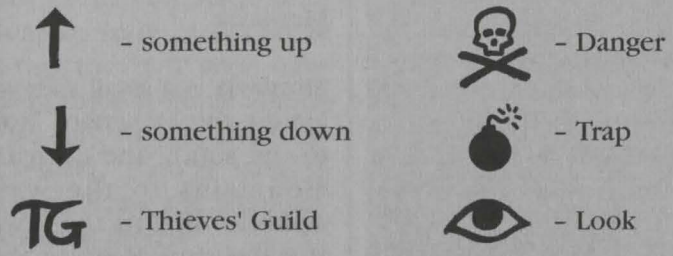
What to Look for in a Thief Mark

Thief Marks are usually scratched into the wall, table, floor, ceiling, safe, or whatever, using the point of a dagger. Works of Art they ain't. Still, crude as they are, they can save your life, so don't knock 'em.

There are certain standard conventions to making Marks. If it is a symbol in a box, it probably represents something in the room. Numbers imply something needs to be done in a certain order. Things on top of other things imply a relationship between the parts. Lots of blood indicates someone got careless making his Mark.

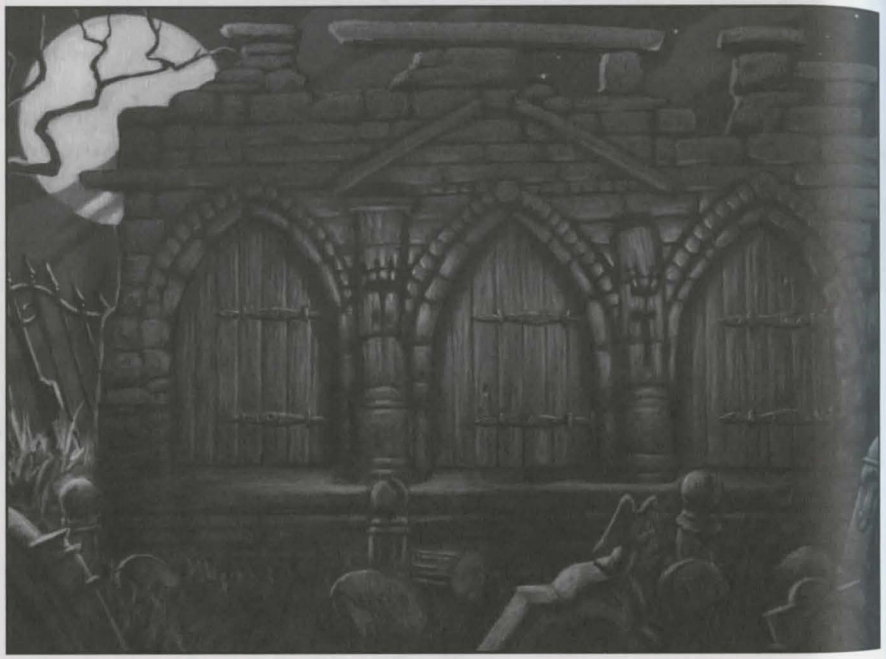
So if you see some writing on the wall (or the floor, or the ceiling), take another look. It could be someone's way of telling you, "Watch out, schmuck!"

A Pictorial Presentation of Some Typical Thief Marks



Mordavian Nights

by October Derleth



Have you been nervous lately? Having trouble sleeping because of strange, skittering noises in the walls and voices gibbering unpronounceable words in the middle of the night? Self-conscious because people seem to be staring suspiciously at you everywhere you go? Feel like you need a nice, long stay in a clean, well-padded room, or at least a vacation? Well, then, don't go to Mordavia.

Mordavia is a small valley nestled amidst the Malignant Mountains to the south, the Carpathologic Mountains to the west, the Aphotic Alps to the north, and the Heinous Hills to the east. There is but one pathway to this valley and, as it is currently cut off by a mephitic and quagmire-filled swamp, entrance to Mordavia is rather difficult. This isolation, though, creates an atmosphere of fear and mistrust that will add immensely to the emotional state you will experience here.

From the abandoned Castle Borgov, whose last inhabitant disappeared under, shall we say, mysterious and suspicious circumstances, to the malevolent Monastery of the Mad Monk, to the uncanny and horrific Mouth of the Dark One, Mordavia has everything to put that spine-tingling chill in your blood and the delirium of incipient madness into your mind.

The town of Mordavia, too, has much to offer. You will be most welcomed at the Hotel Mordavia. Such a lovely place. The garlic hanging from the eaves gives this inn a festive appearance, as if every day were Hallowe'en. You'll meet the colorful natives, who will greet you with such apprehensive stares and furtive glances that they will soon have you feeling right at home among them. Be sure to visit the local Mad Scientist. You're sure to have an electrifying and illuminating experience there.

On the sightseeing tour, there is nothing quite like seeing the cemetery by moonlight. You never know whom you might run into there, after all. If you are very fortunate, you may catch a glimpse of various inhabitants rising from their graves to greet the darkness. Do not attempt to feed the Undead, for they rapidly develop a taste for human flesh, and that does wreak havoc upon the Tourist Trade.

All in all, you won't find a more interesting or exciting vacation paradise than the Land of Mordavia. Be thankful for small

Visit the Gardens of Erana!



See the labs of Dr. Cranium!



favors.

Call of Avoozl and the Cult of Amon Tillado

by P. H. Craftlove



When Aeons pass where the Dark Things Lurk,
And Mindless Servants do meaningless work,
The ancient men will develop a quirk,
And Everyone else will just look like a jerk,
Then shall Avoozl arise from the Murk!

THE NECROPHILICON

Of all the so-called Dark Ones, Avoozl is certainly one of the darkest. "Ye shall know Avoozl cometh when the very sun itself doth fear to show its face, and the Shadows of Darkness covereth the earth," or so wrote the notorious Mad Monk, Amon Tillado, before his unfortunate demise when he choked on a piece of cuttlefish. The study of the Cult of Amon Tillado is a object lesson of the fact that some things are better left unsaid, some deeds better left undone and some articles best left unwritten.

Amon Tillado was first heard of when he founded a Monastery in the faraway village of Mordavia hidden away in the valley of Mordavia. Little did the peaceful residents of this quaint little town realize the monstrous magnitude of the effect this malefic menage of morbid monks would make upon their fragile lives. For Amon Tillado drew into his hideous halls the myriad kooks and crackpots who seek desperately for someone to tell them what to think and do. And so they gathered like famished vultures around rotten carrion to worship unmentionable things and perform unsanitary rites.

Even the Boyar of the land was drawn into this maelstrom of monstrosity. For Barishnikov Vasiliovitch Borgov (or "Barney", as he was known to close acquaintances) was a most ambitious man. He thought that by encouraging the cult, he could draw many a curious and wealthy stranger

into Mordavia, thereby sending real estate prices skyrocketing, and he would thus accrue a tidy profit from "Location, location, location." Little did Barney realize that he, too, would be drawn into a horror only the criminally insane or writers whose names end in King could ever comprehend.

For one dark, drear day in the dire month of October, Amon Tillado croaked.



The Monks were thrown into chaos. Without the Mad Monk himself to lead them, they had no one to tell them what to do. Then did Barney comprehend the magnitude of disaster looming over his brilliant schemes of land development and urban renewal. Thus did Barney become High Priest of this unnatural and unwholesome cult.

So came the accursed, atrocious, and acrimonious moment when Barney heard the Call of Avoozl, and answered it!

The sun did hide behind black, foreboding clouds and the wind did wail with the caterwauling of cacophonous cries the day the cult began the vile and hopelessly sinister summoning to draw Avoozl into this world. Muttering unspeakably muffled shibboleths, the insane and misguided monks approached Mount Malign, a tall promontory south of town. Entering a small cave in the side of this mountain, they began the horrid rituals to evoke Avoozl's arrival. Heedless of the potential disaster and destruction of this world as we know it, the Monks prepared to do the deed of dire doings. Avoozl waited... and the mountain top writhed in anxious anticipation.

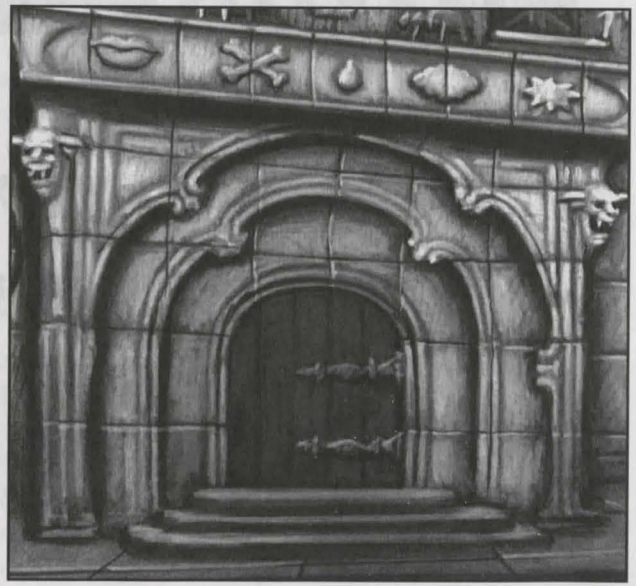
Then did the Mage Erana come, accompanied by the Paladin Piotyr and righteous armies of the surrounding areas. Drawn by the maelstrom of malevolent magic, sum-moned by the sound of sordid speeches, beckoned by the baneful and brackish blackness that besmirched the sky, these daring and undaunted do-gooders were determined to drive the Dark One back to its distant abode.

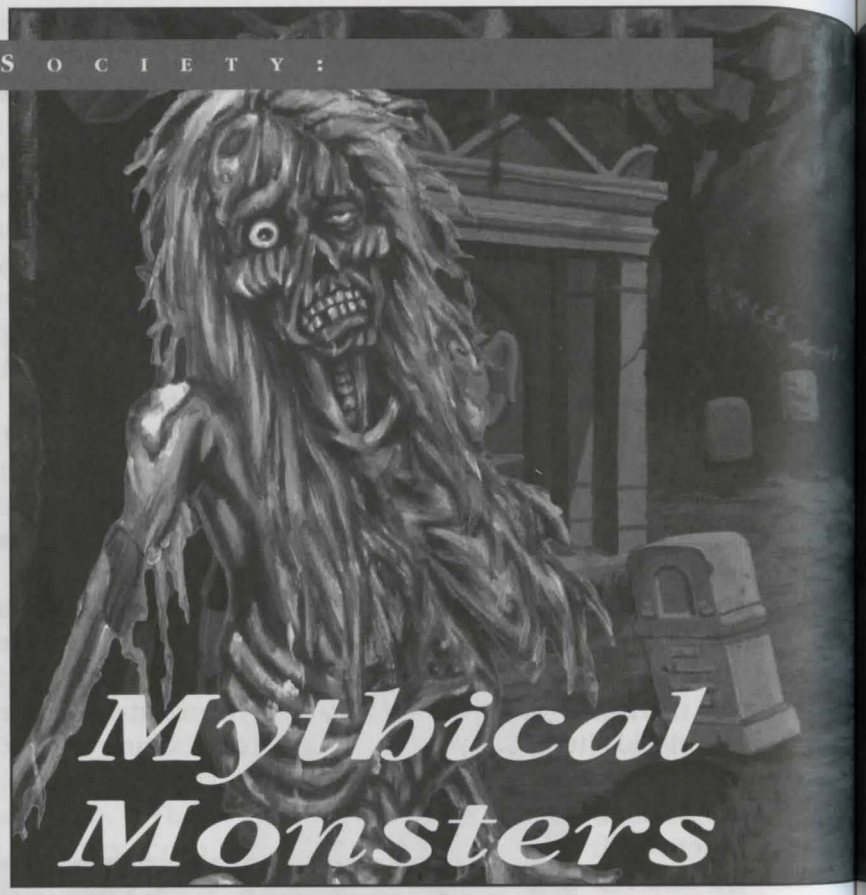
But they arrived too late. Already the cave was altering, mutating into the awful aspect of Avoozl. The armies met with the maddened monks who too were changed by the rituals. What were once humans, albeit rather moronic and hopelessly malleable ones, now had become creatures of such horrible appearance that even the sturdiest of the stalwart soldiers lost their lunches and blew chunks.

Hopelessly outnumbered and unmanned, yet did the good guys face the horrendous odds. The Mage Erana herself battled with the very essence of Avoozl. On and on into the endless night did the combatants con-tend, while the world awaited the outcome in flustered frustration.

At long last, the feeble rays of a hesitant sun broke over the eastern mountains. From the cave mouth of the Dark One, a single man came crawling, bearing a Wizard's Staff. Piotyr the Paladin returned with all that remained of Erana.

To this day, when the moon is dark, and the winds are still, strange things can be seen near the Cave of the Dark One. Forms and shapes of things that were once human still lurk in the vicinity, whispering in the night strange tales of a High Priest that did not die, but waits within the dark confines of the cavern, guarding a ritual that will someday again be used to summon the very shadows of darkness themselves. For is it not written, "In his vacation resort at Club Dead, Avoozl lies twitching"?



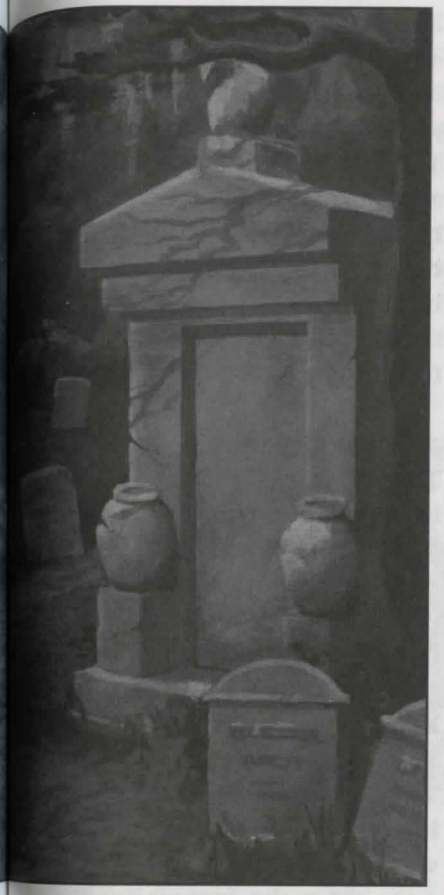


Mythical Monsters of Mordavia

Folk Tale or Fallacy?

by **Robber Graves**

Since the days when the Cult of Amon Tillado first raised dark powers above the Land of Mordavia, the area has been overrun with hideous hordes of aberrant abominations. This actually makes it easy to recommend a strategy for dealing with Mordavian monsters – **stay out of Mordavia!**



However, for those unfortunates who find themselves lost in that dark land, here are some tips for surviving the inevitable onslaught of ornery antagonists. So as to reduce the incidence of fatal strokes among the more timid of our readers, we've arranged the writeup to start with the mildly mischievous, work its way up through the moderately malevolent, and finish with the most massively murderous of the Mordavian monsters.

DOMOVOI

This Slavic house spirit inhabits many family residences in this region. Harmless and occasionally helpful, Domovoi are seldom seen or heard. Should you actually meet a Domovoi, you will do well to follow any advice it gives you.

LESHY

This spirit of the forest has a very mischieveous nature and is quick to play tricks upon the unwary traveler. Leshy are reknowned for their love of riddles, and can be helpful to those who guess the right answers. Never let a Leshy make you mad!

RUSALKA

This spirit of a young woman who died drowning swims in the waters that became her grave. She tries to lure others with her obvious charms to share her fate. While the charms are plentiful,



the fate is unpleasant. There is supposed to be a way to release a Rusalka to her proper rest, but the method is lost in legend.

Faerie Folk

These magical beings remain aloof from mankind, and dwell in remote areas. However, they have been known to interact with humans, providing they want something. Faerie Folk are often powerful magic users, especially in spells of illusion.

Hexapods

These strange octopus-like creatures are extremely rare, always hungry, and frequently dangerous. Recognize a Hexapod by its six tentacles and try not to become one's lunch!

Vorpal Bunnies

These seemingly cute and innocent little furry animals have nasty, sharp teeth and a taste for blood. Also known as Killer Rabbits, Leaping Lepuses, and Hares having a bad hair day.

Badders

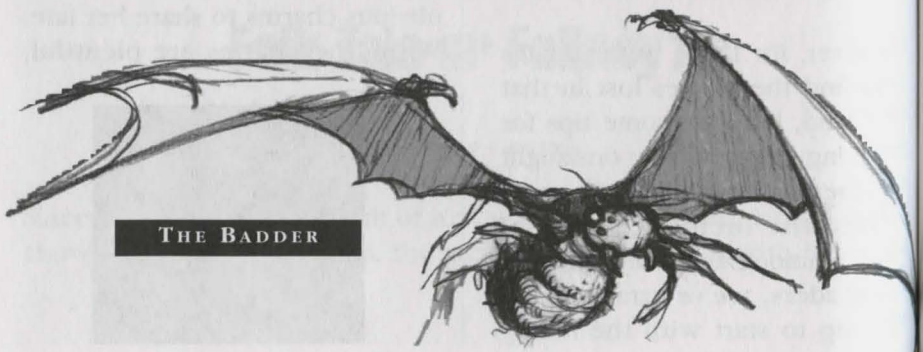
These weird creatures look like bats crossed with spiders; they are small, fast and come in flocks. They are relatively easy to kill, assuming you can hit them. Their bite is poisonous, and they attack by swooping by their prey and biting them in passing. After their prey falls, they all land on the corpse to feed.

Antwerps

These bizarre and absurd creatures are far too ridiculous to describe. Whatever you do, don't attack one with a sharp or pointed object – the results will be explosive to say the least!

Revenants

These are low-power Vampires. They are undead creatures that have no memory of what they were before they died. They only know the hunger for living flesh that drives them out of their graves at night. They may look like walking corpses, but they're far more vicious and bloodthirsty than any mere Zombie.



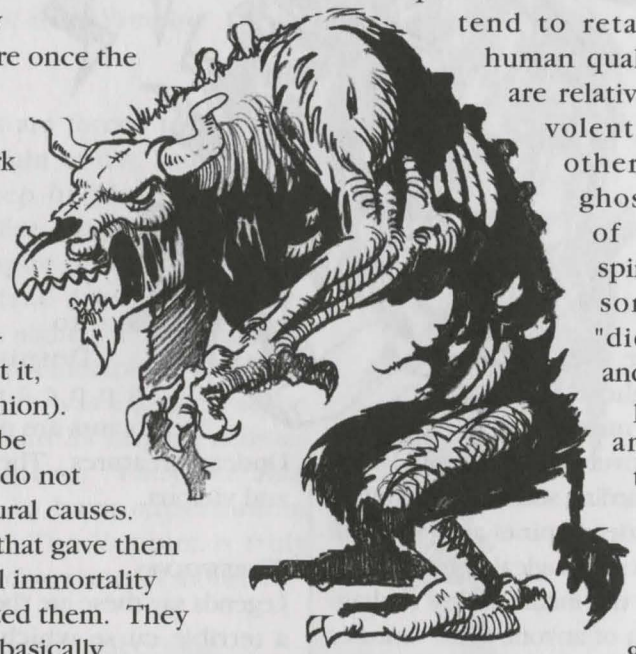
The Badder

Wyverns

Wyverns are relatives of Dragons. They are smaller and do not have hind legs. Their bodies are long and snake-like, the wings bat-like. They attack with their teeth, claws, and the poisonous sting at the end of their tail. Their poison can quickly weaken even the strongest Hero, so be sure to have a Poison Cure potion on hand.

Chernovy

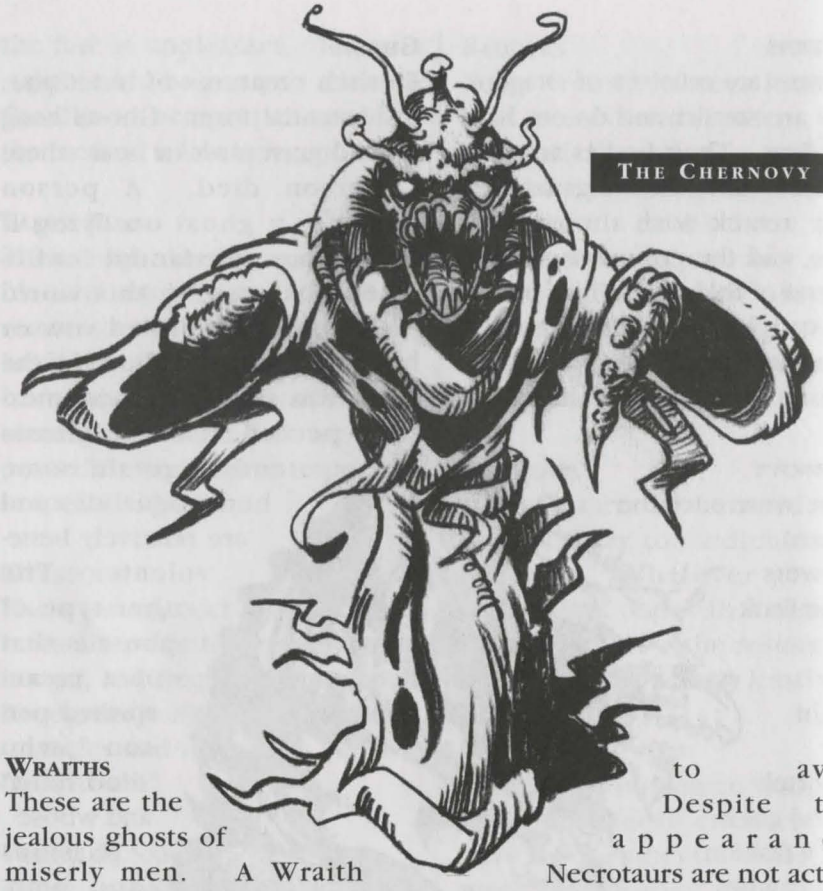
These were once the human followers of the Dark One. They sought after immortality (and got it, after a fashion). They can be killed but do not die of natural causes. The spell that gave them this partial immortality also mutated them. They now look basically human but with twisted, mutated features reminiscent of insects, spiders, and octopods. They wear the remnants of their ritual robes and are powerful spellcasters.



The Necrotaur

Ghosts

Eldritch creatures of indefinite, insubstantial form. Ghosts hang around graveyards or near where a person died. A person becomes a ghost on dying if he/she has substantial "unfinished business" in this world (such as an unfulfilled vow or loved ones left behind), and if the death was sudden and unexpected. These ghosts tend to retain some human qualities and are relatively benevolent. The other type of ghost is that of a mean-spirited person who "died hard" and whose passions and emotions refused to settle in the grave. This type of ghost wants nothing more than to bring others down in death just as it was brought down. You'll live longer if you can distinguish between the two types!



THE CHERNOVY

WRAITHS

These are the jealous ghosts of miserly men. A Wraith always hovers near the site of its death, guarding some item of value. These undead spirits are powerful and can cast magical spells. They also have the innate ability to drain the health of anyone who ventures too near them. Unless you have magical protection, avoid Wraiths!

NECROTAURS

These fierce monsters look like a cross between a Rottweiler and a bear that has been dead for a very long while. The nasty temper, razor-sharp claws, and huge fangs make these good monsters to avoid. Despite their appearance, Necrotaurs are not actually Undead creatures. They are alive and vicious.

WEREWOLVES

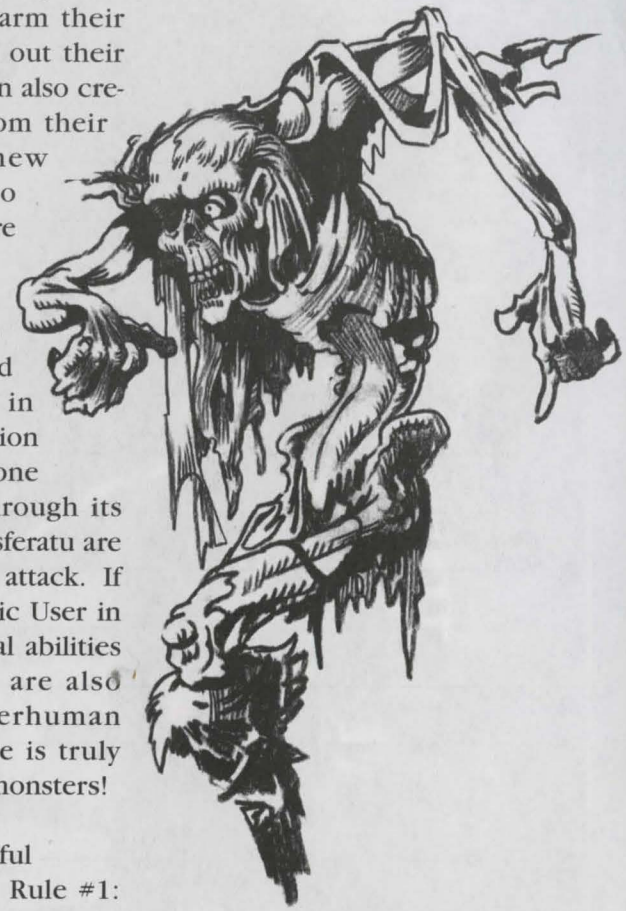
Legends say these are the victims of a terrible curse which manifests when the moon is full. The victim is transformed into a wolf-like animal with a vicious attitude and a taste for human blood. Only silver or magic can affect the monster in Werewolf form. Werewolves are frequently associated with Gypsies.

VAMPIRES

Most feared of the Living Undead, the Nosferatu are also the most powerful. They drink the blood of the living to maintain their unnatural existence. They have a natural ability to charm their victims before sucking out their life blood. Vampires can also create other Vampires from their victims. These new Vampires are slaves to the will of their Vampire creators.

Vampires are forced to flee the light of day, and must sleep helplessly in their coffins. Destruc-tion of a Vampire is best done with a stake driven through its heart. At night, the Nosferatu are virtually invulnerable to attack. If the Vampire was a Magic User in life, it retains its magical abilities as an Undead. They are also reputed to have superhuman strength. The Vampire is truly the most dangerous of monsters!

Remember the Successful Surviving Adventurer's Rule #1: When in doubt, run away! There's a lot of room for doubt when it comes to the Monsters of Mordavia.



THE REVENANT

Notes:

DARYL F. GATES'

POLICE QUEST®

SWAT™



TECHNICAL MANUAL

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INTRODUCTION

Welcome to *Police Quest: SWAT*. As the newest member of LAPD's Special Weapons and Tactics team you're about to find yourself in the thick of urban turmoil. Successfully resolve these civic conflicts and you'll be awarded with medals and career advancement. Promote to the position of Element Leader and it will be your turn to call the shots. If sharpshooting interests you, train and attempt Qualification. Pass and you'll be eligible to be called up as a sniper.

Remember, *SWAT* is founded on a team concept and it will be up to you to play by the rules. To do just that read the following information contained in this manual. Become familiar with SWAT's interface and what to expect on the shooting ranges, training sessions and during call-ups.

INSTALLATION

WINDOWS INSTALLATION

1. Put the *SWAT* CD disk #1 into your computer's CD-ROM drive.
2. Start Windows™.
3. Click on [File].
4. Select [Run].
5. On the command line, type the letter of your CD drive followed by :\SETUP. For example, if the letter of your CD drive is "D", type D:\SETUP and press the [Enter] key on your keyboard.
6. Follow the on screen instructions.
7. Once the game has been installed, you will have the option of reading the "Read Me" file. This file contains all the latest information about *SWAT*, including compatibility issues discovered during testing.
8. After installation of the game you will be given the opportunity to register your product via modem. This is the best way to make sure you receive the latest updates on Sierra's products, and a free subscription to *InterAction* Magazine, Sierra's own quarterly magazine.

WINDOWS® 95 INSTALLATION

1. Start Windows® 95.
2. Put the *SWAT* CD disk #1 into your computer's CD-ROM drive.
3. Appearing on the computer screen will be the question, "Do you wish to install *SWAT* at this time?" Click on the "Yes" button underneath the question.
4. Follow the on screen instructions.

DOS INSTALLATION

If during the Windows installation you received a message suggesting you should run *SWAT* in DOS, or you prefer to run your games in DOS, follow these installation instructions.

1. Put the *SWAT* CD disk #1 into your computer's CD-ROM drive.
2. Change to the CD-ROM drive by typing the letter that corresponds to your CD-ROM drive, followed by a colon. For example, if the letter of your CD-ROM drive is "D", type D: then press the [Enter] key on your keyboard.
3. Type the word "Install" and then press the [Enter] key on your keyboard.
4. Follow the on-screen installation instructions.

GETTING STARTED IN POLICE QUEST®: SWAT™

When you sign in to start a career, click on the blackboard in the Metro Classroom and choose a topic. You are here to learn SWAT tactics, and should study everything offered. Next, you must go to the small arms range and qualify (see page 108 for information on the small arms range). When you have reached a level of proficiency with SWAT weapons, you are ready for your first call up. Quit the range and go to the classroom.

YOUR FIRST CALL UP: LUCY LONG

When the Alert Button flashes red, it's time to go into action. You arrive at the scene to hear Sgt. Pruett addressing the suspect, Lucy Long, through a bullhorn. Each SWAT mission has several potential paths you can follow, and every time you play a call up, you may find it to be slightly different. If you see your lead, Pacmeyer, questioning the suspect's relatives, listen in. When you have the chance, question the neighbor and the other officers at the scene. Rooker will give you a briefing: Lucy is a 64-year-old female, armed and unstable, with a long history of medical problems. Rooker will also show you the layout of Lucy's house and give each team member their assignments Click on Rooker and Pacmeyer, your Element Leader, for furnter information. Their advice may well save your life. Check LASH to make sure it works. When shots are heard, Rooker will say "Sounds like the fat's in the

fire!" The team moves out. It's time to use your training.

When the team lines up in the driveway, Pacmeyer will order them to use MP-5s on full auto. Scroll through your inventory box at the bottom of the screen. Click on one of the magazines for the MP-5, then click the magazine on the MP-5 itself. You've loaded the weapon. Click on the MP-5 to select it, then switch it to automatic by clicking on automatic in the Selector Switch window. Automatic is the top setting. Click outside of the Selector Switch window, and you'll have a Gun cursor.

When Pacmeyer gives the order "Ready, go!" it's time to execute your assignment. First, move into position. Right click until your Gun Cursor changes to an Arrow. This is the default cursor. If you move it around the screen, it may change into a bolder arrow. This is the Movement Cursor. Move the cursor toward the top of the screen until it becomes a Movement Cursor pointing straing up, then left click. This moves your character toward the house. Since your mission is to cover the back of the house, move around to the left side.

TACTICAL MOVEMENT

Use tactical movement in a situation where there is danger. Be very careful, or you may be watching a moving funeral. Yours. Scroll through your inventory, and choose the mirror. Now you have a Mirror Cursor. Use it to see around corners before stepping into the line of fire. Click the mirror on the corner of the house, and look at the small window that appears in the corner of the screen. Do you see Lucy? If not, keep reading. If you do, skip to the last paragraph in this section. No sign of Lucy? The coast is clear, it's time to move around the corner.

Tactical movement is when you use the Slice Pie technique a method of turning corners without being shot. To access the slice pie command, either scroll down in the inventory window, or press the number "3" on your keyboard. Click on Slice Pie and your cusor becomes a Pie Curson. Move it to the corner of the house until you see a single slice of pie, then left click. You'll see the side of the house and the gate. Move the cursor to the left until you have a Movement Cursor pointing to the left, and left click.

Now the gate is in front of you, but you'll need help to open it. Click on the LASH for a menu of commands. Click on RAM, then go to the row that starts with SIDE. Click on 1 and 2. Click on transmit to ...well, you know. This requests the team

member with the RAM to come to the corner of sides 1 and 2. The RAM is used to smash open the gate, and you'll advance toward the back of the house.

Right click to cycle the cursor between the Movement, Default, Slice Pie and Mirror cursors. Use the mirror to check the next corner. No Lucy? Use the Slice Pie command again, and move around the corner. You are in a nook formed by the walls of the house. Mirror the corner again, you'll probably see Lucy.

The rest is up to you, SWAT Pup. Use your hand signals (scroll down in the inventory window, or press number "2" on your keyboard) or your LASH to keep the team informed. Observe, respond to their queries, and take action when appropriate.

GOOD LUCK.

THE

ICON BAR

The Icon bar is the panel at the bottom of the screen. Its appearance and functionality depend on your location in the game. The Icon bar consists of the following features:

- Information/Travel Button
- Interface Box with four sides, featuring:
  - Cover Panel
  - Inventory Panel
  - Hand Signals Panel
  - Room Entry Panel
  - Control Panel Button
  - Alert/LASH Button

These features are described below in more detail.

INFORMATION/ TRAVEL BUTTON

The Information button is located on the left side of the Icon bar. Depending on where you are in the game, clicking this button will call up travel options or crisis scenario information. You will also view hand signals in this window. The button's functionality at any given time is depicted by one of three graphics. These graphics, and what they represent, are described below.



SWAT Logo Graphic
This graphic appears when you are not on a call-up. Clicking on the SWAT logo brings up a window with travel options. Click on a listed destination to go there immediately. If you change your mind about going anywhere, click on Cancel to return to your current location. Click on Quit to stop playing the game. Note that travel options will vary depending on your location and the situation.



Assaulter Graphic
This graphic appears when you are on a call-up as an assaulter or the element leader. Click here to see a text synopsis of the emergency.



Sniper Graphic
This graphic appears when you are on a call-up as a sniper. Click here to see a text synopsis of the emergency.



Hand Signals
When you are on a call-up, you may use hand signals to communicate with

GRAPHIC	TEXT	
	HOLD	Fist.
	COVER	Flat hand, horizontal.
	HURRY	Fist with arm at right angles.
	SUSPECT	Hand with all fingers spread.
	ATTENTION	Snapping fingers.
	LOOK	Index finger pointing.
	CLEAR	Thumb up.
	STOP	Flat hand, vertical.

your teammates. If you select a hand signal from the Hand Signals panel the cursor changes into the hand signal cursor. Click the cursor in the game window to use that hand signal. The corresponding animation plays in the Information button window. Note that if a team member gives a hand signal, the animation for that signal also appears in the Information button.

INTERFACE BOX

During non-sniper scenarios when the interface box is active, you can rotate it to access three interface panels: the Inventory panel, the Hand Signals panel, and the Room Entry panel. The fourth side of the box is a name plate that appears when none of the other options are available. To rotate the box, click on either the up or down arrows to the right of the box.

When you select an inventory item, a hand signal, or the Slice Pie room entry, the cursor changes to indicate your selection. Left click the cursor on the screen to use the selected item or action. Cycle between these special cursors and the default arrow cursor by clicking the right mouse button.

Inventory Panel

Inventory items are selected from the Small Arms or Sniper Gear Galleries (see the Gear Gallery section on page 107 for more information).



To Quick Select the Inventory panel, press "1" on the keyboard.

You may also click the arrows to the right of the cycling box until the Inventory interface rotates to the front. Scroller arrows appear on each side of the Inventory panel when it is active. Click on the arrows with the left mouse button to scroll through the Inventory items.

To select an inventory item from the Inventory panel, left click on the item. The cursor changes to a predetermined cursor for that item. Left click the Inventory cursor on the screen where you want to use the item.

You can cycle between the selected inventory item and the other available cursors by right clicking. Note that, unlike the cursors for hand signals or Slice Pie, the cursor for the inventory item remains active even after it is used in the game.

To return an inventory item to the inventory, left click that item on the Inventory panel. The inventory cursor

will disappear and the item will reappear in the panel. You may now select another inventory item. Note that you cannot pick up another item if one is already selected.

Hand Signals Panel



To Quick Select the Hand Signals panel, press "2" on the keyboard.

As an alternative method, access the hand signals by clicking the up or down arrow to the right of the Interface box until the Hand Signals interface rotates to the front. The hand signals, shown as labeled buttons, allow you to communicate with your team during a call-up. The eight hand signals are Hold, Cover, Hurry, Suspect, Attention, Look, Clear, and Stop.

When you click on one of the hand signals the cursor changes to represent the selected hand signal. Click the hand signal cursor on the screen and you will see animation of that hand signal within the Information button area. Note that if a team member gives a hand signal, the animation for that signal also appears in the Information button.

The key words and graphics for each hand signal are described on page 97.

You can cycle between the selected hand signal and the other available cursors by right clicking. Note that the hand signals cursor is only active until you use it in the game. Then it disappears until you select another hand signal.

Room Entry Panel



The Slice Pie command is accessible from the Room Entry panel during call-ups only. Slicing the pie is a tactical maneuver that enables you to safely enter a room or round a corner.

To Quick Select the Room Entry interface, press "3" on the keyboard.

You can also access this command by clicking the up or down arrow to the right of the Interface box until the Room Entry panel rotates to the front.

Select the Slice Pie button to access the Slice Pie cursor. Move the cursor over the screen. When the cursor passes over a "sliceable" corner, room entrance, or piece of furniture, the cursor will rotate so that its tip

points left and/or right. Click on that spot to make your move. Note that the Slice Pie cursor is inactive when the tip points straight up.

You can cycle between the Slice Pie cursor and the other available cursors by right clicking. Note that the Slice Pie cursor is only available until you use it in the game. Then it disappears until you click on the Slice Pie button again.

CONTROL PANEL BUTTON



To access the control panel, click the button labeled Control Panel in the lower right corner of the Icon bar.

The Control Panel is where you'll find the buttons enabling you to save or restore your game, and look at the game credits. Two sliders allow you



to adjust game features and are explained in greater detail below.

Save Mission

The Save Mission button saves the game at your current point of play under the appropriate career name. When you click on the Save button, you will access the Previous Call-Ups menu for this career (officer). Type in the name under which you wish to save the game.

Restore Mission

When Restore is chosen from the Control Panel, a small window appears which reads:



If you click on the "Yes" button, the Control Panel is replaced by the Previous Call-Ups menu for the current officer. Select the game you wish to restore. If you click "No", the Control Panel is replaced by the Previous Career Identification menu. Highlight a name on the list and click the Restore button. The Previous Career Identification menu changes to the Previous Call-Ups menu. Select the game you want to restore. If you change your mind and wish to

return to the game in progress, click on the Cancel button in the Previous Career Identification or Previous Call-Ups menus.

Play

When you've made your changes to the Control Panel, click on the Play button to resume game play at the point you left off.

Quit

When you click on the Quit button, a small window appears which reads:



Click on "Yes" to stop game play and return to Windows or DOS. Click on "No" to return to the game.

Sierra Logo

This graphic represents the About Screen button. Click it to see the credits for *Police Quest: SWAT.*

Question Mark

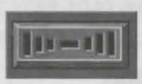
The Question Mark is the Help button. When you click on it, the cursor turns into a question mark. Move the cursor over any Control Panel feature (Save Mission, etc.) and leave it there to hear an explanation of that feature. If you move the cursor off the feature before the explanation is complete, the narration will stop. Click the left mouse button to change back to the standard arrow.

Sliders

Slider bars allow you to adjust the game's settings by clicking on the up or down arrows to increase or decrease the levels, respectively.

ALERT/LASH BUTTON

Alert



The Alert/LASH button is the small gray rectangle above the Control Panel button. When in Alert mode, it flashes red and an alarm sounds when a call-up (crisis scenario) is about to begin. After the Alert button goes off, you hear the dispatcher announce a description of the crisis. Then you go to the Command Post for the operation briefing.

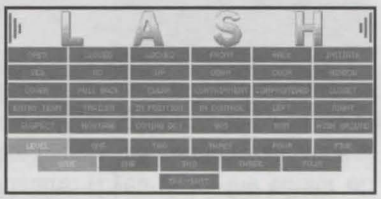
LASH



During a call-up, the Alert button becomes the LASH interface button. LASH stands for Los Angeles SWAT Headset. Each SWAT officer wears one during a call-up to communicate with other members of the team. A throat mike picks up and transmits barely audible speech so the team won't be overheard by the suspects. Click the button when it reads LASH to access the LASH interface. A table of words appears. This table will vary depending on the scenario. Two examples of the LASH interface are shown here.

Assaulter LASH

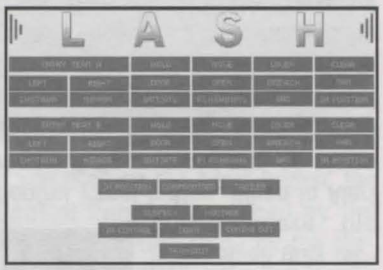
If you're playing an assaulter during a call-up, the LASH interface appears as the following table:



Click on the words to make a sentence or command. When you're done, click on "Transmit" to send your message to your fellow officers. Keep your messages brief and to the point.

Element Leader LASH

If you're playing the element leader during a call-up, the LASH interface appears as the following table:



This LASH interface is composed of four sections and a Transmit button. Click on the buttons to highlight them. The upper two sections allow you to give Entry Team A one command and Entry Team B another command.

The third section consists of the three buttons labeled "In Position", "Compromised", and "Trailer". You can activate only one of these buttons per message.

The fourth section allows you to inform your team of suspect and hostage conditions. Select either "Suspect" or "Hostage" and then click one of the three boxes directly below: "In Control", "Down", or "Coming Out".

When you have finished forming your message(s), click "Transmit" to send it to your element.

If you change your mind about sending a particular message, re-click on the buttons to un-highlight them. If you want to clear the entire message for either the A Team or the B Team, you can take a short-cut by clicking on that Entry Team button. All the buttons in that section will return to their normal state.

If you change your mind about sending any message at all, click the Transmit button while no other buttons are highlighted. This will cancel the LASH interface and return you to the game.

THE INTERFACE

CURSORS

There are no traditional Hand, Walk, Talk, or Look icons in *Police Quest: SWAT.* You use a default arrow cursor and specific inventory, hand signal, and movement cursors to interact with the game. Click the left mouse button to use the cursors. Click the right mouse button to toggle between cursors. See the sections on Inventory, Hand Signals, and Room Entry for further explanation of cursor use.

DIRECTIONAL ARROWS

During crisis situations, if you move the default arrow cursor to the sides of the screen, it may change into a directional arrow. This arrow indicates that you can move off the screen in that direction.

SPACE BAR

If you've already seen a particular conversation or movie sequence and wish to skip over it, hit the Space bar to terminate that segment. Note that this command is not functional for every conversation or movie sequence in the game.

PLAYING THE GAME

MAIN MENU

After the opening sequence, the Main Menu appears. Now you have control over the game. Options available from the Main Menu are New Career, Previous Career, Control Panel, Credits, and Quit. These options are explained below.

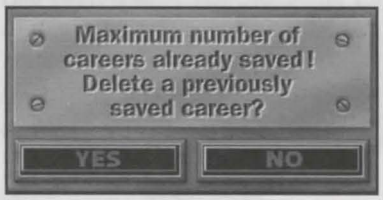
Careers

When you begin the game, you start a new career and assign to it the name of your officer. You can save the game (called a "call-up") and then restore to continue playing from that point. Or you can start a new game, replaying the same officer under different circumstances. Or you can begin a new game with a new officer. The game will save twenty call-ups for each of ten careers.

New Career

Click New Career to create a new character. You will see the SWAT Mission Statement. A commanding officer welcomes you and gives you some background about the Special Weapons And Tactics unit. When he is done talking, "sign" the Mission Statement by typing a name for this particular officer (career) in the box below the text. Backspace to erase. When you enter this officer's name, you automatically go to Metro Division, SWAT headquarters in downtown Los Angeles. If at this point you want to return to the Main Menu, access the Control Panel, or quit the game, click on the SWAT logo in the upper left corner. If you click on the Sierra logo in the lower right corner, you will go to Metro as Officer SWAT Pup, the default name.

If you already have created ten careers, when you try to create another character, a small box will appear with the following text and buttons:



Click on "Yes" to bring up the Saved Game box containing the names of the previously saved careers. You can choose which career to delete by highlighting that name and then clicking on the Delete button. You will return to the New Career menu and can now create a new character. Click "No" and you will go back to the Main Menu.

Previous Career

Click here to resume the identity of a previously created character. Select the officer you want to play by highlighting his name. If you want that officer to start a new game from scratch, click on the SWAT logo in the upper right corner to access travel options including Metro, Control Panel, Main Menu, Cancel, and Quit. Click on Metro and you will go directly to SWAT headquarters.

If you want to continue the officer's career from a saved call-up, click on the Restore button after you've selected his name. A list of that officer's saved call-ups appears. Highlight each call-up to see the cumulative medals awarded to the officer at that particular point in the game. Click on the Restore button to play the highlighted call-up.

Control Panel

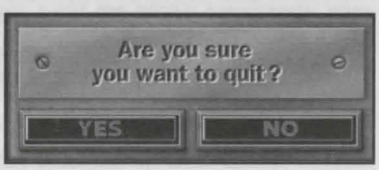
Click here to access the Control Panel. For a description of the features available in the Control Panel, see the section entitled Control Panel button on page 100.

Credits

Click here to see the credits for *Police Quest: SWAT*. Press the Space Bar to return to the game.

Quit

When you click on the Quit button, a small window appears which reads:



Click on "Yes" to stop game play and return you to Windows or DOS. Click on "No" to return to the Main Menu.

METRO DIVISION

The SWAT unit is based at Metro Division in downtown Los Angeles. Here in the Metro classroom, you'll hear lectures, study Tactical Education material, and access the Interactive Profile interviews with real SWAT sergeants. When you are ready to leave, click on the classroom door to go to the Travel Map.

Tactical Education

The Tactical Education section is accessible by clicking on the blackboard in the Metro classroom. A close-up view shows the topic categories. Pick one. Depending on which category you select, you will see one of two interfaces.

If you select Training Bulletins, Commendations, D Platoon, or Tactical Considerations, you will see a text box on the left and a photo window on the right. The topic selection box is centered beneath them.

If you select Tactical Movement or Sharpshooter Considerations, you will see one window with the topic selection box centered beneath it.

To select a topic, click on the up/down arrows on the right side of the topic box. When the topic you want is highlighted, click on the red arrow to the left of the topic box.

Read the information and look at the visuals. Use the scroll bar if it is available. When you're done, use the topic selection box to pick another topic. Click on the Information button (SWAT logo) and select Metro or Tactical Education to return to either the classroom or the blackboard, respectively.

Interactive Profiles

The Interactive Profiles are accessible from the Metro classroom. Click on the TVs or the VCR. Follow the narrator's instructions to access the interactive interviews.



The Interactive Profile interface consists of a window on the left containing photos of each officer, and a text box on the right. To see the officers, click on the right or left arrows beneath the window. When you see the officer you want to interview, click on the bar marked Interview. The door on the right rolls up, revealing the question list. Use the scroll bar to move through the list. Click on a question that interests you and then click the Play button (represented by a right arrow) on the bottom of the window. There you will also see icons for Stop (a square), Fast Forward (two right arrows), and Reverse (a left arrow). These buttons function like VCR controls. Watch the officer's response and then select another question or another interviewee.

When you want to return to the game, click on the Information button (SWAT logo) and select Metro as your destination.

Travel Map

Access the Travel Map by clicking on the door in the Metro classroom, or click on the Information button (the SWAT logo) and then select Travel Map.

There are three destinations on the Travel Map: Metro, the Police Academy, and the Angeles Range. Click on the desired destination and you will be transported there immediately.

SHOOTING RANGES

GEAR GALLERIES

Access the Gear Galleries by clicking either the Police Academy or the Angeles Range on the Travel Map. You will go directly to the Gallery pertaining to the range selected.

The same interface is used for both the Police Academy Gallery and the Angeles Range Gallery; however, the collection of available gear differs as is appropriate for either small arms shooting or sniping, respectively.



It's important to know each piece of equipment and how it operates. Select an item for examination by positioning the highlight frame over it. When the highlight frame moves to a new item, the narrator will identify that piece of equipment. There are two ways to move the highlight frame around the window. Use either the directional arrows to the right of the window or click the arrow cursor directly on the inventory item of choice. Use the scroll bar to the right of the window to access additional rows of equipment.

To get a closer view and a detailed description of an object, highlight it and then click on the Detail button.



The Detail screen comes up over the Gallery window. Click on each of the four directional arrows to the right to move between the item's four quadrants. Accessing each quadrant will provide additional information about the selected item. To return to the Gallery window, click the button labeled Gear.

Clicking the square in the center of the directional arrows interrupts the narrator's description of a particular item.

When you're ready to move onto the firing range, click the Select button.

With just one click, all the gear you need is placed in your Inventory box at the bottom of the screen. You can click the Select button in either Gear or Detail mode.

Please note that you do not have to study and memorize every piece of equipment the first time you visit the ranges. Any time you go to either range, you pass through the Gallery on your way to the firing line. If you're eager to shoot, just click Select to collect your gear immediately.



To leave the Galleries, click the Information button (SWAT logo). You will be given a list of possible destinations. If you are at the Police Academy, the options are the Small Arms Range, the Combat Range, Metro, Travel Map, Main Menu, Cancel, and Quit. If you are at the Angeles Range Gear Gallery, the options are the Angeles Range, Metro, Travel Map, Main Menu, Cancel, and Quit. Please note that if you choose to leave the Academy or the Angeles Range, the SWAT nameplate appears over the Inventory box, rendering it inactive.

POLICE ACADEMY RANGE:

Small Arms

When you first enter the Small Arms Range area, you will be greeted by Sergeant Pauldon. After introducing you to your fellow SWAT officers, he directs you to Lane 13. The seven-yard firing line appears in first-person perspective. You should see the target and the Pact timer.



The first training session is with the MP5 at seven yards. It consists of a sequence of six drills. Pauldon instructs you to make ready with your weapon. Select the MP5 from the Inventory. The MP5 sight appears along with an inset of the Selector lever.

The Selector Lever

The Selector lever has three settings: safety, semi-auto, and automatic fire. The safety setting is a graphic of a bullet with an X through it. Semi-auto is one bullet. Automatic is a stream of bullets.

Pauldon calls out each drill twice before the start whistle sounds. When he calls out the drill the first time, click the selector lever to the appropriate setting. Click outside the selector box. It will disappear if set correctly.

Pauldon will call out the drill again. There is a one-second pause and then the whistle will sound to start the drill.

The Pact Timer

The Pact Timer appears as an inset in the upper left corner of the screen. The par time appears on the left side of the Pact timer, indicating the amount of time allotted for the drill. After you take your shots, check the number on the right side of the Pact timer for your time.



There are four buttons on the top of the Pact timer. The furthest button to the left cycles through your rounds, showing the elapsed time between each shot. The second button shows how long it took you to fire your first shot after the whistle. The third button shows how many shots were taken after the par time. The red button resets the timer and sets up the next drill. Note that it is not necessary for you to manually set up the drills. After a few seconds, the next drill sets up automatically.



Reloading

The MP5 and M16 load thirty bullets at a time. The Colt .45 holds eight bullets plus one in the chamber. The shotgun holds seven shells and one in the chamber. Keep track of the rounds fired so you will know when to reload. You can reload the weapon during a drill or between drills.

There are two ways to reload. The first method is to click the weapon back into the Inventory and then click the magazine on the weapon. Re-select the weapon for the next drill. Or you can rapid load by simply clicking the weapon cursor on the magazine in the Inventory panel. Either way you will never run out of additional full magazines while you're at the range.

Leaving the Range

If you want to leave during a training session, click on the Information button (SWAT logo) and select a travel destination.

After the series of six drills, Pauldon will tell you to put the weapon on safe and let it hang. If you are shooting with the MP5, put the selector lever on the safety setting. You return to a third-person view of the Small Arms Range. If you wish to leave at this time, either click on the Information button (SWAT logo) to see your travel options, or click on the back doors to access the Travel Map.

If you just stand around doing nothing for five seconds, you will go back to the firing line and Pauldon will tell you to make ready for the next drill.

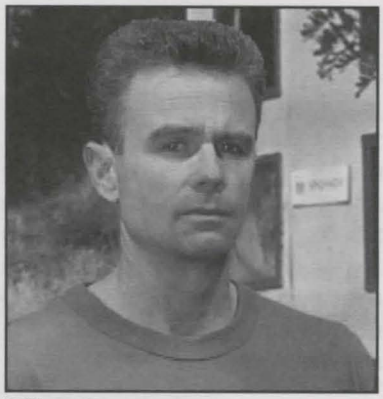
Note that if you click any weapon on the target building on the right you will re-enter the last visited yard line and the drills for that particular weapon will begin. If you click your arrow cursor on either yard line you will enter that yard line and drills will begin.

POLICE ACADEMY RANGE:

Combat

If you have completed the first drill at the Small Arms Range, the Combat Range becomes accessible from the Police Academy. When you enter the Combat Range as an assaulter, Officer Pacmeyer will be the drill instructor.

Three different drills are selected at random during your visit to the range. The three drills are called the Dozier, the Presidente, and the Combat. All three use the Colt .45.



Officer Pacmeyer

A drill may be repeated multiple times during each visit to the range.

After the officer in charge has told you about the drill, you will see the Combat Range. Depending on the drill, targets may or may not be set up. The officer will tell you to make ready with the .45. Select the .45

from the Inventory. The .45 cursor appears in a low ready position.

The Drills

The Dozier drill consists of five pepper popper targets lined up at ten yards. You shoot at all five targets as many times as necessary until they fall. Reload your weapon during the drill if you have to. The par time is five seconds but the drill lasts twenty seconds before the officer in charge will call for guns at low ready.

The Presidente drill consists of three paper silhouette targets. Starting from either the right or the left, shoot the first target once, the second target once, and the third target twice. Then shoot the second target once and the first target once. Speed load and repeat. Par time is ten seconds though the drill lasts twenty seconds.

The Combat drill shows no targets before the whistle. Shoot the moving paper targets when they pop up. Reload as necessary. Because this is a reflex drill, there is no par time, but the drill will be called after twenty seconds.

Reloading

The Colt .45 holds eight bullets in the magazine plus one in the chamber. You can reload your weapon during or between drills. Click the weapon back into the inventory, click the .45 magazine on the weapon, and re-select the weapon for the next drill. Or rapid load by simply clicking the weapon cursor on the .45 magazine in the Inventory panel. You will never run out of extra ammunition during the drills.

Leaving the Range

If you want to leave during a training session, click on the Information button (SWAT logo) and select a travel destination. At the conclusion of a drill, you can leave by clicking the Information button (SWAT logo) and choosing another location from the travel options presented.

Angeles Range:

First Training Session

To get to the Angeles Range, select it from the Travel Map. If you haven't completed the first training session at the Small Arms Range, Officer Tello will send you packing.

If you come to the Angeles Range after completing the initial small arms training session, you will be greeted by JD Saunders. He will be your sniping partner, also known as an observ-

er. Follow Saunders into the Sniper Gallery to pick up your gear.



JD Saunders

Take some time to study the equipment in Detail mode. When you are familiar with the gear, click on the Select button to put the Gallery arsenal in your Inventory box. With just one click, you now have access to everything you need.

Select the Information button (SWAT logo). Choose the Angeles Range to go back outside. Saunders introduces you to Sergeant Pruett, the officer in charge of sniper training. Click on the tables or just wait until the scene changes to a first-person view in which you see Saunders, the target area, and a flag indicating wind speed and direction.

Saunders introduces you to your Robar SR60 .308 bolt action rifle. He suggests that before you zero your rifle, you should check out the information in the data book. Click on the rifle to start the drill or click on the data book in Inventory.

Data Book

Look at the data book by clicking on it in Inventory. Turn the pages forward by clicking on the top right corner. Turn pages back by clicking on the dog-eared top right corner. Exit the data book by clicking off of the book.

Tables and charts take up the first six pages of the data book. The next three pages record your shooting information. When you have filled these three pages, they will be recycled.

Click on the shot numbers in the row along the bottom of the record page to call up the information for individual shots. On the right side of the page you'll see the silhouette target showing shot placement.

Zeroing the Rifle

Click on the rifle to bring up the rifle scope. Through the scope you will see a one-inch square target at a range of 100 yards. Saunders tells

you about the adjustment knobs on the scope. At this time, do not make any adjustments. Center the crosshairs on the target by moving the mouse. When you're confident of your aim, click the mouse to get the arrow cursor back, then click the arrow on the stock of the rifle to fire. If you miss, reload by selecting the ammo from inventory and then clicking it on the rifle stock. Aim and fire again.

After you shoot, Saunders will tell you how to adjust the Bullet Drop Compensator (BDC) and the Windage knob to zero your rifle. Make the adjustments, reload, aim, and fire again. Saunders will continue to prompt you until you get it right or leave the range. If you wish to leave the range, click on the Information button (SWAT logo) and choose another destination.

Subsequent Training Sessions

When you return to the Angeles Range, you will find yourself in the Sniper Gallery. Select your gear, then click the Information button (SWAT logo) to go out to the shooting range.

Saunders offers to spot for you. He will call a series of random drills. Before firing, you need to make adjustments based on distance and



windage conditions. Use your zero settings (recorded in the data book) as a point of reference.

Target distance varies from 25 to 500 yards. No matter what the range, you need to compensate for it with the BDC (see the Range Estimation charts in the Data Book Charts section beginning on page 116). Once you've zeroed your rifle for a certain distance, no further BDC adjustment will be necessary when shooting at that distance.

The wind will be a random factor although it remains constant during each training session. If the distance is 100 yards or greater, you need to compensate for the wind (see the Windage charts in the Data Book Section). Adjust the windage knob depending on the speed and direction of the wind.

The drills are randomly selected from the following:

Five-shot group at 25, 50, 75, and 100 yards.

Nine targets, nine bull's-eyes at 25, 50, 75, and 100 yards.

Three balloon targets at 25, 50, 75, and 100 yards (call the color).

Silhouette at 100, 200, 250, 300, 400, and 500 yards (call the shot placement).

At the end of each drill, you'll return to the third-person perspective. If you do nothing for ten seconds, you go back to the firing line to continue with subsequent sniper drills. If you wish to leave, click on the Information button (SWAT logo) and choose another destination.

Sniper Qualification Test

When you visit Metro after two training sessions at the Angeles Range, Officer Pacmeyer asks if you want to take the sniper qualification test. If you say "YES", then the next time you go to the Angeles Range, you will take the test. You need to shoot 100% in the qualification round before you can be called up as a sniper.

The sniper qualification test consists of the following three drills:

At 100 yards:

- Cold barrel shot.
- Five-round group in a one-and-a half-inch square target.
- Nine rounds into nine one-and-a-half-inch square targets.

If you miss any of the shots, you fail the qualification test. Return to the range for two more practice sessions, then go back to Metro where Pacmeyer will give you another chance. If you hit all your shots, you pass the qualification and are eligible to be called up as a sniper.

Note that you may leave the qualification session at any time by way of the Information button (SWAT logo); however, if you choose to do so you will not be able to come back and pick up where you left off. Just as if you had failed the test, you will need to participate in two additional sniper training sessions before you get another chance to qualify.

CALL-UPS

Once you've reached a certain level of proficiency in SWAT tactics, you become eligible for call-up during a crisis situation. When an emergency occurs, the alarm sounds and the alert button flashes red. You stop whatever you're doing and go to the scene for briefing.

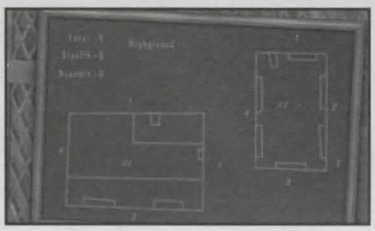
Until you qualify as a sniper or element leader, you will play the role of an assaulter during the call-ups. Listen carefully to the team leader and follow his instructions to the letter. Failure to do so will result in disciplinary measures at least, and the real possibility of fatalities.

During the call-ups, you have access to the appropriate gear inventory, hand signals, the Slice Pie room entry technique, and the LASH interface. See the Icon Bar section beginning on page 96 for further description of these options.

When you become the element leader, you will call the shots, directing your team's movement and actions during the call-up. Use the LASH interface to give instructions and communicate with your team (see the section on the LASH interface for details). During the briefing, you also need to determine and explain your entry strategy to the team by using the grease board.

GREASE BOARD

When Rooker asks you to decide where to enter the building, you'll see a close-up of the grease board.



Your entrance choices flash red.

Pick one by clicking on it. Then confirm your choice by clicking on "Enter". Rooker will continue to ask you questions about entry tactics. Your possible choices flash red. Click on one of the flashing items to select it. Make your decisions thoughtfully as the tactics you choose will determine the out come of the call up.

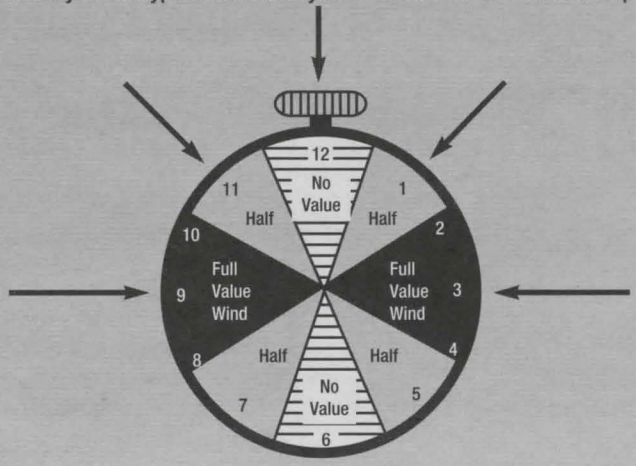
TACTICAL RIFLE DATA BOOK

ORGANIZATION/DEPARTMENT LAPD SWAT

RIFLE TYPE Robar SR-60 .308

WINDAGE INFORMATION

Since the shooter must know how much effect the wind will have on the bullet, he must be able to classify the wind. The accepted method is by use of the clock system. A half value wind will affect the strike of the bullet approximately one half as much as a full value wind of the same velocity. A wind velocity corrected in this manner is called the "effective wind." The so called "no value" wind has a definite effect on the bullet at the long ranges if it is not blowing directly from 6 or 12 o'clock. This is the most difficult wind to fire in due to the switching or "fishtail" effect which requires frequent sight changes. Depending on the velocity of this type of wind it may have an effect on the vertical displacement of the bullet.



WIND MAY BE ESTIMATED USING THE BELOW GUIDES

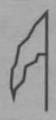
(a) A wind under 3 miles per hour can hardly be felt, but does cause smoke to drift.
(b) A 3 to 5 mile per hour wind is felt lightly on the face.
(c) A 5 to 8 mile per hour wind keeps tree leaves in constant motion.
(d) An 8 to 12 mile per hour wind raises dust and loose paper.
(e) A 12 to 15 mile per hour wind causes small trees to sway.

After determining wind direction and velocity, the windage correction to be placed on the sights will be based on the following formula:

The formula for .308 cal rifle: $\frac{R \times V}{15}$ = number of 1 minute clicks for a full wind.

For half value winds simply divide the answer by two. In this formula, R = range in hundreds of yards and V = velocity of the wind in miles per hour. The constant 10 or 15 was arrived at mathematically considering the bullet weight, density of the air, velocity, air resistance, distance to the target, rear sight movement, etc.

EXAMPLE: The wind is blowing from 9 o'clock at 10 miles per hour. The range is 300 yards; using the wind formula, R=3 and V=10.

	$\frac{20}{4}$ = 5 MPH	$\frac{40}{4}$ = 10 MPH	$\frac{60}{4}$ = 15 MPH	$\frac{80}{4}$ = 20 MPH	$\frac{100}{4}$ = 25 MPH
RANGE FLAG EXAMPLES					
	20°	40°	60°	80°	100°

Range Estimation Formula Method

This method requires the use of either binoculars or telescopic sight equipped with a mil scale. To use the formula, the sniper must know the average size of a man or any given piece of equipment and he must be able to express the height of the target in yards.

The formula is: $\frac{\text{SIZE OF OBJECT (IN YDS.) X 1,000}}{\text{SIZE OF OBJECT (IN MILS)}}$ = RANGE OF TARGET

For example: A sniper, looking through his scope, sees a man standing. He measures the size of the man, using the mil scale on the reticle, and sees that the man is 4 mils high. He knows that the average man is 6 feet tall. To convert 6 feet to yards, he divides by 3 and finds that the man is 2.0 yards tall.

Using the formula: $\frac{\text{SIZE OF OBJECT (IN YDS.) 2.0 X 1,000}}{\text{SIZE OF OBJECT (IN MILS) 4}} = \frac{2,000}{4} =$ 500 YARDS

Once the formula is understood, he needs only to be able to estimate the actual height of any target and he can determine the range to that target extremely accurately.

Limitations: While this formula can be extremely accurate, it does have several limitations.

1) At long ranges, measurement in mils must be precise to the nearest half mil or a miss will result. Careless measurement could result in a range estimation error.
2) This formula depends entirely on the sniper's ability to estimate the actual height of a target in yards.

ELEVATION

Distance In Yards	Trajectory in inches	Comeups 1/4 MOAs
100	Zero	
		9 Clicks
200	+2.2	
		12 Clicks
300	+5.3	
		14 Clicks
400	+8.9	
		16 Clicks
500	+13.0	
		18 Clicks
600	+17.5	
		20 Clicks
700	+22.6	
		23 Clicks
800	+28.4	
		26 Clicks
900	+35.0	
		29 Clicks
1000	+42.2	

FED 308M

MOVING TARGET LEADS

Walking (3 MPH)

7"	13"	21"	29"	37"
100 Yds	200 Yds	300 Yds	400 Yds	500 Yds
12.6"	26.4"	40.8"	57.0"	73.2"

Running (6MPH)

REMEMBER: Oblique movement is 1/2 value!

UP/DOWN COMPENSATION

(data for 45 degrees Up/Down angle)

0.8"	3.4"	8.0"	15.0"	25.0"
100 Yds	200 Yds	300 Yds	400 Yds	500 Yds

REMEMBER: Always compensate by aiming LOW!

WIND DRAFT

(in inches)

	5 mph	10 mph
100	0.4	0.8
200	1.5	3.1
300	3.7	7.4
400	6.8	13.6
500	11.1	22.2
600	16.7	33.3
700	23.6	47.1
800	32.0	64.1
900	42.1	84.2
1000	53.7	107.5

RANGE ESTIMATION TABLE OF MILS FOR OBJECTS

FEET	3	4	5	6	7	8	9	10	11	12	13	14
YARDS	1	1.3	1.7	2	2.3	2.7	3	3.3	3.7	4	4.3	4.7
2	500	650	850	1000	1150	1350	1500	1650	1850	2000	2150	2350
2.5	400	520	680	800	920	1080	1200	1320	1480	1600	1720	1880
3	333	425	566	666	766	900	999	1100	1230	1332	1433	1566
3.5	285	371	486	571	657	771	855	943	1057	1140	1229	1343
4	250	325	425	500	575	675	750	825	925	1000	1075	1175
4.5	222	289	378	444	511	600	666	733	822	888	950	1044
5	200	260	340	400	460	540	600	660	740	800	860	940
5.5	182	236	309	362	418	491	543	550	673	724	782	855
6	167	217	283	334	383	450	500	508	617	668	717	783
6.5	154	200	262	308	354	415	462	471	569	616	662	723
7	143	186	243	286	329	386	429	440	529	572	614	671
7.5	133	173	227	266	307	360	399	413	493	532	573	627
8	125	163	213	250	288	338	375	388	463	500	538	588
8.5	118	153	200	234	271	318	351	367	435	468	506	553
9	111	144	189	222	256	300	333	347	411	444	478	522
9.5	105	137	179	210	242	284	315	330	389	420	453	495
10	100	130	170	200	230	270	300	314	370	400	430	470
10.5								300	352	381	410	448
11									336	367	390	427
11.5									322	348	374	409
12									308	333	358	392

MILS

1) Estimate height of target and locate across top
2) Measure height of target in Mils and locate down the side
3) Move down from the top and right from the side to find the range

$$\frac{\text{Height of TGT (yards)} \times 1000}{\text{Height of TGT (Mils)}} = \text{Range}$$

TABLE FOR 6' MAN

HEIGHT IN MILS	STANDING In Yds.	SITTING In Yds
1	2000	1000
1.5	1333	666
2	1000	500
2.5	800	400
3	666	333
3.5	571	286
4	500	250
4.5	444	222
5	400	200
5.5	364	182
6	333	167
6.5	308	154
7	286	143
7.5	267	133
8	250	125
8.5	235	118
9	222	111
9.5	211	105
10	200	100

TABLE FOR 5'6" MAN

HEIGHT IN MILS	STANDING In Yds.	SITTING In Yds
1	1800	900
1.5	1200	600
2	900	450
2.5	750	375
3	600	300
3.5	514	257
4	450	225
4.5	400	200
5	360	180
5.5	327	164
6	300	150
6.5	277	139
7	257	129
8	225	113
9	200	100
10	180	90

TRAJECTORY TABLE, FEDERAL MATCH .308 BOAT-TAIL HOLLOWPOINT

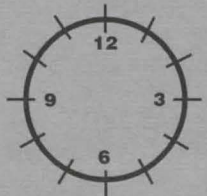
Trajectory by Yards, Expressed in Inches

Zero Range	100	200	300	400	500
100 Yards	Zero	-4.5	-15.9	-35.5	-64.6
200 Yards	+2.2	Zero	-9.15	-26.5	-53.3
300 Yards	+5.3	+6.1	Zero	-14.3	-38.1
400 Yards	+8.9	+13.3	+10.8	Zero	-20.1
500 Yards	+13.0	+21.5	+23.1	+16.5	Zero



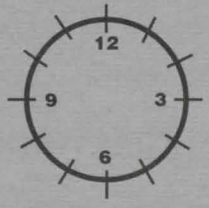
YARD SILHOUETTE TARGET					POSITION:	
RANGE	RIFLE	DATE	ELEVATION		WINDAGE	
			Used	Correct	Used	Correct
AMMUNITION		TEMP		ZERO		
LIGHT		HOUR		100 YARDS		

LIGHT



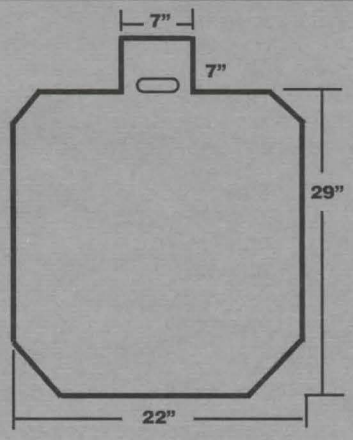
Direction

WIND



ELEVATION

WINDAGE



REMARKS										
SHOT	1	2	3	4	5	6	7	8	9	10
WIND										
WIND VELOCITY										

CREDITS

Designer / Director / Writer
Tammy Dargan

Producers
Tammy Dargan
Phy Williams

Art Director / Director of Photography
Rod Fung

Lead Programmers
Sean Mooney
Randy MacNeill

Music
Dan Kehler

Lead Artist
Terry Robinson

Artists
Donald Waller
Robin Braze-Phanco
Karin Nestor
Deanna Yhalkee
Phy Williams

Programmers
Arijit De
Chris Carr
Michael Leo Chong
Michael Lytton

Assistant Designer
Susan Frischer

Sierra Studios
Bill Crow
Craig Denny
Bob Ballew
Ron Lawson
Rob Koeppel

Production Sound Mixer
Wally Andrews

Team Quality Assurance
Jon Meek, Lead
Dan Woolard

Audio Post - Production & Sound Effects
Dan Kehler
Victor Crews
Rick Spurgeon
Kelli Spurgeon

QA Configuration
Michael D. Jones
Steve Deckert
Marsha Mc Carty
Cindy Romero
Bill Davis Jr.
Sharon Simmons
Paul Trowe
Joe Carper
Jillian Leonard
John Cunney
John Ratcliffe
Mike Pickhinke
John Trauger
Scott Howell
Mike Brosius
Leonard Salas

LAPD SWAT Advisors
Officer Bob Bennyworth
Officer Steve Massa
Officer Greg Horton
Officer Lou Velalobos
Officer Dave Cervantes
Officer Steve Stear





Weapons Handlers
Stembridge Gun Rentals, Inc.
Sid Stembridge
Roland Bleitz

Special Effects Make-up
Jeff White

Cast

Eric Flom	SWAT Pup
Steve Barkley	Sgt. Rooker
Doug Morrisson	Officer Pacmeyer
L. Peter Callender	Officer JD Saunders
John Eggold	Sgt. Pauldon
Bryan Kent	Sgt. Pruett
Tom Dryden	Officer Tom Denton
Christopher Boylan	Officer Tony Carmichael
Micheal Reed	Officer Scotty 'Mad Dog' Wixell
Tony Vella	Officer Frank 'Hot Dog' Rhea
Tom Cassel	Officer Danny Tello
Jim Tuck	Lt. Hancock
Dolores Golightly	Lucy Long
Joseph Murphy	Patrick Allen
Nick Scoggin	Militia Leader
Roy Conrad	Herbert Long
Jeannie McKelvey	Katie Long
Jarion Monroe	Officer Pete Monroe
Keith Kelly	Sidney Devon
Terry Lewis	Officer Bob Lewis
Sharon Tuck	Mrs. Schneibly
Carlos Sanchez	Hector Martinez
Patrick Allen Tromborg	Officer Tobin
Kettie Massengale-Chamlin	Coco Brown
Richard Dupell	Ron Eastman
Jeff Richardson	Sgt. Ross
Brian Leonard	Andy Durham
Billy Bob Bates	Militia Member
Bobby Joe Bates	Militia Member

Print Production Manager
Lori Lucia

Special Thanks
Chief Daryl F. Gates, Ret. LAPD
Lt. Tom Runyan, LAPD
Sgt. Andy Lamprey, LAPD
Sgt. Mike Albanese, LAPD
Officer Joe Cordova, LAPD
Officer Patrick Martin, LAPD
The Officers of D Platoon, LAPD
Lt. Michael Hillmann, LAPD
LAPD Air Support
Ron McCarthy, Ret. LAPD
Bill Pegler, LASH / Television Equipment
Associates, Inc.
John Matthews, Laser Products
Heckler & Koch
Robbie Barkman, Robar Industries
Rick Regan, Leupold & Stevens, Inc.
Gilman Mayfield Firearms
Marie Salerno, SAG
Larry Glick, National Tactical Officers Association
Chamlin Enterprises
Nancy Miller, Good Company Players
Jerry Bowerman
Craig Alexander

DEDICATED TO THE TACTICAL OFFICERS WHOSE LIVES WERE LOST IN THE LINE OF DUTY.

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