

Torin's Passage

"The Sky Above, The Sky Below"

Game Design Document

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Design Goals

- fun and funny, suitable for all ages; if parent plays with kids, both enjoy but at different levels
- examples to emulate: *Lion King*, *Aladdin*, *Little Mermaid*, *Beauty & the Beast*, *ET*, *Mrs. Doubtfire*
- “in the style of *King's Quest*,” but with humor
- humor comes from humorous situations, not cheap sit-com put-down laughs
- utilize magic, magical creatures, or advanced technologies
- target audience has CD, sound card, fast machine & wants a game that shows it off
- keep broad market in mind; think bigger than KQ
- has strong central characters with well-developed, well-rounded personalities
- sticks to universally recognized situations, characters, emotions
- plan for sequels
- uses 2-D animation (not video, not 3-D SGI-look) for Disney look & feel
- follows Disney customs:

Disney Customs

1. Character definitions are crystal clear. You always know who's what. People look exactly like what they are: bad people look evil and wear black. The hero looks good and wears light colors. His girl is the prettiest girl.
2. Someone clearly expresses the protagonist's personality, the story's dilemma plus its probable solution within the first few minutes; often via song.
3. The protagonist is never the comic. We laugh WITH the hero, never at him.
4. There's at least one goofy sidekick for laughs.
5. Modern language, slang, sarcasm, 20th-century references, and gags are okay, but only from the comic relief sidekicks.
6. Double entendres are okay, but they must be over the kids' heads.
7. Specifically tell the audience the emotion they should presently feel by regularly showing them the protagonist's friends expressing it.
8. The weather constantly changes to express the story's current emotion.
9. Include cute characters doing cute things to make people go, “Awhh!” (i.e., Chip the cup; Abu; Tiger & Sultan) Somehow, the cute character helps save the day.
10. Include a family member so the protagonist can express family love.
11. Include a really bad guy so the protagonist has someone to overcome.
12. Even inanimate objects are drawn with personality and look like they might spring to life at any moment.
13. Work basic human values into the plot:
 - a. hunger, sympathy (Aladdin steals bread, then gives to homeless kids)
 - b. romantic love (Beauty for Beast; Aladdin for Jasmine; Ariel for Prince)
 - c. familial love (Beauty for Father; Neptune for Ariel)
 - d. freedom (Jasmine wants to be free from the palace; Ariel from the ocean; Beast from his spell; Beauty from her provincial life)
 - e. honor, faithfulness (Aladdin promised to free Genie, so he must, even though he thinks it will cost him everything he wants; Beauty gives herself to Beast in trade for her father's freedom)
 - f. justice (bad guys must always lose by the end)
 - g. self-worth (Aladdin, Jasmine, Beast)
 - h. you are what's within you (Aladdin; Gaston is classically handsome hero, yet he's a beast inside)

The Setting

The Planet

Strata is a planet without a molten core, consisting of layers of surfaces, worlds nested inside one another like so many Russian mamushka dolls. Each level has its own distinctive feel, style, ecosystems, inhabitants, weather patterns, etc. The planet's layers of worlds is depicted on the game's Chapter interface screen and reflected in the Hollywood Bowl-like auditorium in the game's final level.

The surface world, where the game begins, is known as "The Land Above" to its inhabitants. It is the only home our hero has ever known and its woodsy hills will feel familiar and Earth-like. His descent into "The Lands Below" reveals fantastic landscapes, unique plants, and foreign people and unusual animals. Eventually reaching the planet's core, he encounters gravity nulls producing a fun zero-gravity scene inside the planet's hollow core. The lack of petroleum and some minerals common to Earth have prevented mechanical and combustion-driven technology, but the technology they do have is so highly advanced as to seem magical to human eyes.

On Strata, even non-humans have human-like speech. Some characters appear to be animals, although certainly no animal you've seen before. Animals talk, plants walk, crystal strata are used as highways...in short, in Torin's Passage, anything is possible.

The Worlds of Strata

1. The Land Above

The surface world is near-perfect: temperate shirt-sleeve comfortable year-round. The buildings don't need windows, just openings to let in the fresh breezes. Evenings are cool but never cold, days are warm but never hot. (Picture equatorial coastal cities.) Streams, lakes, forests...all seem familiar, yet just a little strange in some way to let us know we're not on Earth. People are similar to Earthlings. Everyone has heard of The Lands Below, but no one has been there. The common knowledge is the people there are strange, foreboding, unfriendly, quarrelsome, warmongers—and that's just the better ones.

Torin's primary initial challenge is to find the entrance to The Lands Below, which he does with the help of an eccentric hermit, who lives nearby.

2. Escarpa

Escarpa (î-skârp¹e), the first of the inner worlds, resembles the U. S. desert Southwest, with lots of stone, red rocks, painted desert, vertical cliffs. It is a dry climate, with enough water to support only a few scrubby desert plants. (Picture Grand Canyon from the inside looking up.) A few thin wispy clouds float here and there inside the surface lid.

Most of the buildings are built directly into caverns and the sides of sheer rock cliffs, yet the buildings have detailing that makes it clear they're not Indian. (Picture Anasazi Pueblos with formal porticos, formal gardens, tile, Roman columns or ??) They look ancient and yet futuristic, sophisticated and yet dated.

Home of Leenah, Torin's love interest. Unlike her, all the rest of her people are short, hairy, ugly, overweight, and dyspeptic. Everyone makes excuses for Leenah's looks, so when Torin finally meets her, he is surprised that she is beautiful, tall, athletic, healthy, and attractive.

3. Pergola

pûr¹ge-la is darker, dimly lit, with artificial light a necessity, very damp, with water dripping, flowing, running, splashing, dancing everywhere. The land is filled with ferns, waterfalls, dripping cliffs, thick with plant life, jungle

like growth. Lots of creepers, climbers, vines, lianas, convolvulus, bindweed, fern, bracken, moss, club moss, peat moss, sphagnum moss. The people are very small, perhaps eight inches tall. Lots of contrast from Escarpa.

4. Asthenia

às-thê-nê-e is the land of molten rock, filled with rivers of flowing lava, kind of a magma a la carta. Everything is colored in shades of reds, browns, oranges. Light source is often the lava streams. Fumes spurt from holes in the ground. Paint pots, geysers, volcanism of all kinds. (Picture Yellowstone Park.) The people are involved with lava in many ways: work, play, hobbies, every application you can imagine, Working in and around smoke and fire all day makes them frequently black-stained and sooty. Rough and tumble, muscular, compact, thick skin that doesn't burn easily.

5. Tenebrous

tèn'e-bres is the dark zone, with little natural light, and the look and feel of a cave interior: rocky, metallic, dry. The people are near albinos, with blondish-white hair, tall, thin, weak, some Blade Runner high tech that's never really explained, dramatic directional light and shadows. Everything is dark and gloomy...except the people. They are hilarious, full of one-liners and puns, everybody has a smart answer to everything, which is just their way of over-compensating for their cimmerian environment. Home of the evil sorceress, Lycentia.

To get to Lycentia's outpost hermitage, you must pass through the Null Void, an uninhabited place, empty, void, and hollow, a "gravity null" that makes it behave like outer space, but with air to breath, so spacesuits are unnecessary. Imagine a vast open cave, with the only light coming from the intersecting crystals that begin here.

The Story

The Setup

You are Torin, a young farm boy. Your parents have been imprisoned in a magic spell. An old traveler tells you the name of the evil sorceress who did it. You vow to find her and force her to release them. To reach her, you must travel great distances, take life-threatening risks, meet many strange creatures and solve many puzzles.

However, for adult players, there is considerably more complication, intricacy, and motivation. You must travel deep into The Lands Below, through level after level of fantastic lands filled with unique people, before your climatic confrontation with the evil Lycentia. Along the way you will learn that:

- your parents are really your foster parents
- your birth parents were murdered when you were a baby
- on the night of the killing, your nanny ran away to safety, taking you with her
- she was discovered hiding you, convicted of kidnapping, and ostracized to The Lands Below
- the Arch-Authority hid you with your foster parents to protect you until you were grown
- your former nanny has now become Lycentia, the same evil sorceress you seek
- the old traveler is really your uncle, Pecand
- Pecand only told you about Lycentia so you would undertake this potentially fatal quest
- Pecand murdered your birth parents and still wants you out of the way because...
- your father was the King of The Lands Above...and thus, you are its Crown Prince.

Truly, everything in Torin's Passage is not as it appears...including you!

The Back Story

Note: All of the following back story information is dribbled out to the game player throughout the course of the game via the opening cartoons and several short "flashbacks." These occur between chapters and are skippable via the "fast forward" icon.

Pecand was next in line for the throne until his older brother, King Heuron, finally had an heir. Realizing his chance at succession was now slim, Pecand waited until the court left the castle for its annual summer visit to the royal lakeside retreat. There he would murder the entire royal family. As he prepared a deadly potion, the baby Torin became fussy, so his nanny took him for a walk outside on the adjacent terrace. Pecand sneaked into the royal bedroom, did his dirty deed, and escaped back to his chambers. But the evil green "smoke snake" vapors missed the child.

The nanny, Lycentia, saw the vapors before re-entering the chamber, realized treachery was afoot, then quickly fled through the countryside with the child, fully intending only to keep him from danger. Soldiers found her protecting the child in a barn. Although the Arch-Authority, Kurtzwell, could find no evidence of Lycentia's involvement in the murder, she was found guilty of kidnapping. To protect the baby, Lycentia was banished to The Lands Below, with a magic collar placed around her neck that would strangle her should she ever return to the surface.

Kurtzwell didn't believe Lycentia acted alone. He correctly suspected Pecand, but had absolutely no proof. Therefore, Torin was still in danger—but from whom? To protect the child, Kurtzwell had it placed with a cooperative couple on a distant farm, after convincing the Council of Authorities that Pecand should be denied the throne as long as the boy lived. "When the child reaches maturity, he shall become the next and rightful King. In the meantime, the Council of Authorities will prevail."

Lycentia is bitter and filled with resentment at her unfair punishment. After all, she was only trying to do her duty: to protect the child. She grew older, fatter, uglier, and increasingly bitter in The Lands Below. She eventually turned to the dark side, becoming a powerful sorceress in a futile attempt to remove the magic collar in order to return home to The Lands Above.

Meanwhile, on the surface, after fifteen years of searching, Pecand finally learns the whereabouts of Torin, but knows if the boy is killed outright Kurtzwell will surely suspect him. So instead, he contacts Lycentia and negotiates a deal: if she will help him gain power, he will remove the collar from her neck and grant her the freedom she desires. All she need do is place some farm couple under a magic spell. Then when he's the new Arch-Authority, he'll release Lycentia and allow her to return to The Lands Above. As a bonus, she'll also get revenge on Kurtzwell, whom she hates.

Suspecting a double-cross, Lycentia agrees to Pecand's offer, planning to double-cross him once she gains her freedom. Disguised as a beggar, Pecand hides near Torin's home, while Lycentia casts her spell on his parents. He tells Torin, "I saw the whole thing!" He drops the information that someone named Lycentia is responsible. As Pecand predicted, Torin, headstrong and cock-sure, immediately vows to save his parents. "I'll find that evil sorceress and force her to break the spell! Even if she is in The Lands Below!"

Pecand smiles beneath his disguise. Once in The Lands Below, Torin will be an easy target for the legions of robbers, thieves and ne'er-do-wells rumored to live there. But even if he does survive the journey, Lycentia will easily handle this foolish boy. But really, either way is acceptable, as Torin will eliminate himself of his own volition and Pecand will be totally uninvolved. "And at last I will finally assume what is rightfully mine: the throne of The Lands Above!"

The Plot

While the main plot of Torin's Passage concerns the search for and rescue of your parents from the evil sorceress, it includes sub-plots of deception and murder, mistaken identity, the overthrow of authority, revenge, righting an injustice, and the improvement of material well-being (if you consider becoming a Crown Prince a rags-to-riches story).

However, to balance this "dark side" of the game, the protagonists, and the characters they meet, are much more light-hearted and game play is filled with puns, silly jokes and over-the-kids'-heads references that only adults will catch.

The Theme

The theme of Torin's Passage is "achieve your dream." Torin's personal growth, from an unsure adolescent to an accomplished adventurer and hero, comes in spite of his early self-doubt. This emphasizes the "rite of passage" aspect of the game. Along the way, he overcomes prejudice and grows mentally, spiritually and physically. By getting to know the people of The Lands Below, he finds they are far from the savages his own people made them out to be. In future games, he will be instrumental in re-uniting the five worlds into one country.

The Overall Structure

Prologue

Part I: Coup d'État!

The King's brother, Pecand, attempts to assassinate the royal family with poison gas while they're sleeping. The baby Torin escapes, thanks to his nanny, Lycentia, who realizes he is in danger and spirits him away through the woods. Fade to black.

Part II: Spellcast Away

Torin's (foster) parents ask him to run an errand in town. Soon after he leaves, he sees a dramatic green haze and hears a clap of thunder. Spinning around, he sees his parents captured in a magic spell. He runs to help.

Part III: Planting the Seed

A disguised Pecand hints that Lycentia did it. Torin vows to find her. Pecand leaves. Game play begins.

Chapter 1: The Lands Above

Torin explores the woods and finds an old guardhouse. The Old Guard assumes he's the replacement guard and makes him fix dinner, per guardhouse tradition. Playing along, Torin fetches and prepares food for the old man, thereby gaining access to the phenocryst chamber. He solves the crystal-toggling puzzle to obtain the eresdy powder he needs to travel through the portal and return safely. He then uses the powder to propel himself and Boogle into the phenocryst column and onward to Escarpa.

Flashback

Part I: The Discovery

A soldier reports the death of the royal couple to Kurtzwell. "And the child?" "Missing, sir." "The child must be found!" Kurtzwell barks. Fade to black.

Part II: Capture!

Soldiers searching through the woods come upon a small barn. Inside the barn, Lycentia huddles, holding the baby. She hears orders barked, the sounds of soldiers searching. The baby fusses a little. Lycentia, afraid, tries to quiet the baby. The door opens, its light crossing Lycentia's face as she reacts in fear. Capture! Fade to black.

Chapter 2: Escarpa

Escarpa (î-skärp^le) is unique in its use of a five-screen-tall, vertically-scrolling picture, plus two other scrollable pictures that actually require the player to use the scroll control handle to solve their puzzles. Its people are short, hairy, and ugly, except for the Princess Leenah, whom they consider a freak. When Torin finally meets her (later on, down in Pergola), he realizes she's only ugly to her people. To Torin (and us), she's beautiful.

Scattered throughout Escarpa are nine tiles with abstract geometric shapes on them. Torin must find them all and mount them on a wall with nine corresponding openings. When he places all the tiles in the correct holes at the proper rotation, the pieces morph into a claymation, living, face-O-stone, which tells the story of the phenocryst columns and how they work. It then slides open to reveal a chamber containing another phenocryst column leading to Pergola.

Flashback: Trial & Punishment

Arch-Authority Kurtzwell sits behind an imposing bench. "Before I pronounce judgment, have you anything to say?" Lycentia responds, "The child? Is he safe?" "Far away, where he will come to no harm!" Kurtzwell pronounces the sentence: she is ostracized to live in The Lands Below forever! "...and should you dare to return, this ostracizing collar will choke you!" We see the collar installed and Lycentia whisked away through the same phenocryst column Torin used a while ago at the guardhouse.

Chapter 3: Pergola

pûr'ge-la is darker, dimly lit, very damp, with water dripping, flowing, running, splashing, dancing everywhere. A jungle land, it is filled with ferns, waterfalls, dripping cliffs, and thick with plant life. Lots of creepers, climbers, vines, lianas, convolvulus, bindweed, fern, bracken, moss, club moss, and sphagnum moss. The people are low-lying, compact, hairy. (Picture Yoda.) They make their homes inside tree roots. The land of the little people, Torin finds Leenah tied up by a band of warriors, 8" tall. He rescues her. They are interested in each other, but will wait until the sequel before any fireworks happen.

Flashback: Pecand Negotiates with Lycentia

We see Pecand and Lycentia negotiating their dirty deal to "place the Fahrman in a magic spell" via a vidcryst. Pecand convinces her that if she does it, he'll become the new Arch-Authority and she'll get her freedom and get even with Kurtzwell for wronging her those fifteen years ago.

Chapter 4: Asthenia

às-thê'nê-e is the land of molten rock, filled with rivers of flowing lava, kind of a magma a la carta. Everything is colored in shades of reds, browns, oranges. The light source is often the lava stream itself. Fumes spurt from holes in the ground. There are paint pots, geysers, and volcanism of all kinds. (Picture Yellowstone Park.) There are no people. (If there were, they would be involved with lava in many ways: work, play, hobbies, every application imaginable. Being in and around smoke and fire all day would make them black-stained and sooty. They would be rough and tumble, muscular, compact, with thick skin that doesn't burn easily. But they aren't, 'cause they aren't.)

Cut Scene: "Get them, my pretty!"

Using the vidcryst, Pecand warns Lycentia that Torin is about to reach Tenebrous. She gets angry and for the first time, we see her start to grow in size. As she does, the collar tightens and she chokes, weakens, grows dizzy. She forces herself to relax, calm down, regain control, then assures Pecand she'll "make sure the boy doesn't find me...or his parents!" She sends Dleep to Tenebrous to keep Torin and Boogle from reaching her.

Chapter 5: Tenebrous

tèn'e-bres is the dark zone, with little natural light, and the look and feel of a cave interior: rocky, metallic, dry. The people are near albinos, with blondish-white hair, tall, thin, weak, some Blade Runner high tech that's never really explained, dramatic directional light and shadows. Everything is dark and gloomy...except the people. They are hilarious, full of one-liners and puns, everybody has a smart answer to everything, which is just their way of over-compensating for their cimmerian environment.

Torin must get arrested twice, which is enough for the judge to toss him out of Tenebrous into the Null Void. Along the way, he undergoes an audition at the Tenebrous Bowl on musical saw, collects a book of magic to use on Lycentia, and a recording of her voice.

Cut Scene during Chapter 5: Dleep Grabs Your Boogle

While you are in jail for "cruelty to plants," you look out your cell window to see Dleep capture Boogle and carry him away, back to Lycentia's Lair. Even though the judge releases you on probation, there's no way to get back your Boogle. Now you really want to get Lycentia!

Cut Scene during Chapter 5: Into The Null Void

After being arrested again (this time for "impersonating a musician"), the judge ostracizes you from Tenebrous, ordering you sent into the Null Void. Since you now know this leads to Lycentia's Lair, this is exactly where you want to go.

Epilogue: Lycentia's Lair

Torin confronts Lycentia, but she only laughs at him. When she does, her collar tightens, this time rendering her unconscious. Torin takes pity on her, brushing the collar with his hand, which releases it instantly.

Closing: Justice is Done

Lycentia regains her strength, grows in size again, but now nothing restrains her. She zaps Torin, exposing his birthmark. As she heads for him to finish him off, she sees the birthmark, stops, feels her neck for the missing collar, sees it lying on the floor, puts everything together and realizes who he is. "I was your nanny. I saved your life the night your parents were murdered."

Torin's confused. "Murdered? No! How could you? When I left them, they were alive, but in a magic spell—that you cast!" "No, Torin. That farm couple must be your foster parents, because your real parents were the King and Queen of The Lands Above!" "Then I'm..." Lycentia says, "That's right. You're the next king!"

Pecand enters, with dagger drawn, "No, you're wrong. I'm the next king!" Then he stabs Lycentia in the back. As she drops to the floor, he pulls out the knife and starts for Torin. Pecand & Torin struggle for the dagger, but Pecand wins. He holds the dagger to Torin's throat, "For fifteen years I've searched for you, my little nephew Torin. And now you won't escape! I killed your parents...and now I'll kill you!"

As Pecand raises the dagger, Lycentia regains enough strength to zap Pecand into a magic spell. The dagger bounces harmlessly off Torin's neck and falls to the floor. She releases the Fahrman and Boogle and returns with Torin to The Lands Above.

Closing Credits: The Coronation Ceremony

While a stately march plays in the background, we watch the royal Coronation Ceremony formally naming Torin as Crown Prince as his friends and family stand nearby. As Torin receives his crown, Boogle receives new official status as Court Jester. Roll the credits.

The Interface

Play field

- Before starting the game, if the user is running in a screen mode > 640x480, fill their entire desktop with some subtle, tasty, repeating wallpaper, in a Strata-like pattern. Their Windows desktop will not show through.
- Place a small border around the graphic window as a frame.
- Do not force user back into 256-color mode.

Save/Restore

- When you die, an Oops button always takes you back to just before you screwed up.
- At the end of every chapter and upon exit, Auto-save to an unnamed save game file. If that file exists, offer to return to it upon game bootup.
- Drop the "name your game before you begin" feature of KQ7. Instead, name it when you Save it, like all other software.
- Add the ability to Save, Restore, and Restart the game at any time.
- Add standard Windows keystroke equivalents: Alt-F, S to save, Alt-F, X to exit, etc.

Cursor

- Keep the hot cursor that changes shape when it's over an active spot.
- Keep the arrows that point to walkable exits.
- Drop the "Exit" button on insets or POV screens. Instead, whenever the cursor is within a few pixels of the Left, Right, or Bottom edges, change it to a backspace shape to indicate "return to previous screen."

Title Bar

- Keep the standard Windows title bar, in the user's choice of Windows colors and font, but make it normally invisible. A pull-down menu item under Game turns it on and off. It only appears when the mouse is over it at the top of the screen. When it does appear, game play is suspended.
- The title bar, when visible, contains a standard Windows close button, with the minimum subset of commands (Minimize, Maximize, Close, Switch To..., etc.) Accept the usual Alt-keys equivalents.
- At the far right of the Title Bar are the standard Minimize and Resize buttons. The Minimize button reduces the game to an icon on the user's desktop. This should have a hot key equivalent of Alt-B, as it is now the "boss key." The Resize button changes the game from full-screen to user-adjustable size. This size is stored between games in the .INI file and restored along with a restore.

Pull down menus

- When the cursor gets above 20Y, a translucent menu bar appears. It works just like other Windows menus, but it's implemented in SCI, with views for the text items.
- A File menu is at left, containing New, Open..., Save, Save As..., and Exit.
- A Game menu is next, containing Scrolling, Text, Transcript, Title Bar, and Speed. The first four have a check-mark to the left of the text to indicate whether they're turned off or on. When you select Speed, a window similar to our Inventory close-up view appears. In it is a normal-scaled ego. Pressing the buttons makes ego walk faster and slower. The + and - keys also adjust speed without the fancy interface.
- A Help menu is next, containing Interface, Hints, Customer Support, and About Torin's Passage...

Center well

- The multi-purpose center well normally contains the player's Inventory items. There is room for scroll buttons on each end of Inventory well, in case we get too many items to display at once. However, by pressing one of the three buttons (Inventory, Boogletory, and Text buttons), the center well changes from Inventory objects to Boogle actions to a transcript of recently-heard text.

Inventory button

- The Inventory button looks like Torin's closed purse. When depressed, it changes into an open purse and fills the center well with your current Inventory objects.

Boogle button

- The Boogle button looks like a bored Boogle. When depressed, it changes into an active Boogle and fills the center well with potential Boogle actions—a "Boogletory!"

Transcript button

- The transcript button looks like a closed book when non-active. When pressed, it changes into an open book and transforms the center Inventory well into the transcript buffer.

Inventory well

- Click on an object in the Inventory well to make it the active icon. Works like KQ7, except objects remain where they are placed, like eggs in an egg carton.

Boogletory well

- The Boogletory contains icons representing potential Boogle actions. Click one to make it the active icon. If you click it on the eye, Boogle moves to a location in the current room known to have enough room for this purpose (hopping out of Torin's pack first, if necessary) and perform that transformation.
- If you click a Boogle icon on something in the game, he'll do it, if he can.

Transcript buffer well

- The transcript buffer is a scrollable text buffer containing with the last 20 +/- lines of dialogue. It has a standard Windows-style scroll bar with elevator (just like the Larry6 text buffer, but the arrow keys automatically repeat). Each line of text has an audio speaker icon besides the talker's name. Click the speaker to replay that line's audio file.

Look eyeball icon

- Works the same as KQ7: select an object from the Inventory well. Click it on the eyeball. Up pops the Inventory close-up view window.

Inventory close-up view window

- Has a Windows-style title bar on top, with a close button on the left and the object's name centered in the bar.
- a 5-button tape transport controls the speed of the object's vertical (or horizontal) rotation

Score

- A 3 digit, rotating odometer (like Larry6) is visible on the interface at all times. In addition, a "chapter progress" thermometer shows your progress through the current chapter.
- If you haven't played the game from the beginning, your score is reset to 0 with each new chapter. You continue to earn points for your actions, but your total score is invalid.

VCR controls

- Three buttons are always visible on the interface: Fast Forward, Pause, and Rewind.
- The Pause button pauses and restarts the game. Press it to bring up a dialog stopping the game totally. The dialog has a "Continue" button.
- The Fast Forward button is active only during long non-interactive sequences. Press it to go directly to the next interactive moment in the game.
- The Rewind button is only active immediately after a particularly noteworthy non-interactive sequence. Press it to return to the beginning of the previous sequence so you can see it again, in case you missed something. It becomes inactive as soon as the player does almost anything except walk around.

Scroll slider

- A small yellow handle that appears occasionally, on the edge of large scrolling pix. Used to move around in large pictures.

Interface Help

- Add msWord-style verb labels, black text on yellow background, that only appear if you hold the cursor still over the icon for at least five seconds.
- Add Larry6-style interface help in large windows. Steal code and text from Larry6. Keep these windows from hiding the area each discusses.

Logo

- May be omitted, since we can't come up with something useful for it to do.

The Characters

Chapter 1: The Lands Above

Torin—our hero, our ego, nearing manhood, intelligent, fit, muscular, handsome, a natural athlete, resourceful, honest, moral, articulate, strong, yet still an adolescent, immature, naive, headstrong, impatient, untested. He wonders about his own bravery and manhood, whether he'll rise to the test. Born to the royal Family Ondaate, he barely escaped with his life when his parents King Heuron & Queen Calixa were assassinated when he was a baby. Hidden with a cooperative rural farm couple by Arch-Authority Kurtzwell, at the beginning of the story he knows nothing of his royal heritage. Filled with bravado, overly-confident, ready to "fight to the death!", he jumps at the chance to explore The Lands Below, to save his "parents," to search for and stop the evil sorceress. A cross between Luke Skywalker and Aladdin.

Heuron—King of The Lands Above until he was murdered by his brother, Pecand. Torin's birth father. Once head of the Family Ondaate and ruler of all The Lands above. This is a bit part, since he only appears in the opening cartoon, and then is immediately killed in his sleep. Kingly, good, royal. No voice over needed, as he has no lines. (But if there were, it would have to be by James Earl Jones, of course.)

Calixa—Queen of The Lands Above until she was murdered by her brother-in-law, Pecand. Torin's birth mother. Another bit part, only appears in the opening cartoon, then immediately killed in sleep. Queenly, regal, good cheekbones, nice hand acting. No voice-over needed.

Pecand—brother of the King, Pecand was next in line for the throne until the childless royal couple finally had a son, our hero, Torin. Realizing his chance of succession is gone, Pecand tries to kill the entire royal family, but misses the baby Torin. Fifteen years later, he strikes a deal with Lycentia (once Torin's nanny, but now an evil sorceress) to cast a spell on Torin's foster parents. The game's bad guy, evil, wicked, sinful, sneaky, double-crossing. If it were a melodrama, he'd be twisting his mustache as the buzzsaw approached Miss Lonnie. At the end of the game, Lycentia seals his spirit inside a crystal cocoon magic spell, "locked away forever!" (That way he can return in the sequel.) Tommy Lee Jones, Jafir, Darth Vadar's boss.

Lycentia—Torin's nanny at the time of the King & Queen's assassination, she fled the royal compound with the child to protect him. Tracked down, she was suspected of killing his parents to keep the child for herself, but with no evidence, only convicted of stealing the child. Unable to prove her innocent intentions, she was fitted with a magic collar that chokes her should she ever return to the surface, then ostracized to The Lands Below via the telemirror. Justifiably bitter and resentful, she turned to the dark side and during the fifteen-year break in our story became a powerful sorceress. She also changed from the young, innocent, loving, caring nurturer of the back story, to a sour, ill-natured and embittered hag. As she aged, she also gained weight, but the magic collar did not expand with her. Now she speaks with a breathy, gasping, choking rasp. Lycentia is the game's ultimate goal and ostensibly its evil female, but eventually she proves herself to have a heart of gold. Her gravely voice is a cross between Selma Diamond and Darth Vader, always out of breath, gasping, wheezing.

Kurtzwell—the Arch-Authority, head of the Council of Authorities. Kurtzwell is the stabilizing force in the kingdom following the assassination of the royal couple. Kurtzwell persuaded the Council of Authorities to rule The Lands Above themselves until Torin, the rightful leader, reaches his maturity. Kurtzwell pronounces Lycentia's sentence where she is ostracized to The Lands Below for "stealing" the baby Torin. Kurtzwell is the only one who knows the whereabouts of Torin as he grows up. Completely honest, good, self-effacing, noble, aristocratic, above petty politics, he is the strongest character in the story.

The Fahrman—Torin's foster parents, a rural farm couple who have raised him as their son. Torin believes them to be his birth parents. Another bit part with no voice-over, since they spend the entire game trapped in a magic spell!

Boogle—a small creature, part monkey, part cocker spaniel, all cute (think "stuffed animal rights"). Torin's pet and companion. Dog-loyal, monkey-agile, observant, simple, mischievous, speech-challenged. Boogle insists upon traveling with Torin on his quest. Boogle has the wonderful ability to alter

his body in nearly any way, to assume any shape consistent with his mass. Unfortunately, he can't take on the characteristics of that object. So while Torin might need an ax, and Boogle can reshape himself to look like an ax, when Torin swings him into a tree, he gets a headache and gets knocked silly. He often proves useful, although he still disappears into Torin's pack for long periods of time (usually whenever the programmers require him off-screen). He When Torin first enters a scene, Boogle will move around on his own, sniffing out objects to shape-shift into that might prove useful to Torin later. Boogle is our "aaaaahhh!" character. Kids identify with him. At some point, he "saves the day" in spite of being treated like the "little kid." Think: Gurgi, Abu, (but more intense than Flounder). He speaks, but in word-like noises only Torin can understand. Use John Bynner for his voice?

Slim & Slime—two snails with aggressive personalities. Smart remarks, witty, fun, they give you clues about the slug puzzle.

Zippy—the inchworm you find in your Mom's sewing basket. Zippy is nearly instantaneous when measuring, just the opposite of the snails and slugs. High voice, fast talker, always in a hurry.

Zax—the Drawbridge Guard. Small part. Tells you there is no way for you to enter the city. "HALT!" "Get lost, kid."

Herman—large part in Chapter 1. The Old Guard hermit who's saving the world from those bastards from The Lands Below! Wants you to fix dinner. Specifies things you must find and prepare. Most of them are icky. Mentally confused, yet lucid at times. Sort of remembers phenocryst, but can't recall how they worked.

Chapter 2: Escarpa

Mr. Bitternut—Although Mr. and the kids are there, Mrs. Bitternut does all the talking for the family.

Mrs. Bitternut—Mrs. Bitternut does all the talking. She's not only nuts, she's bitter as well. And sarcastic. And rude. And an asshole. Our answer to the Jerky Boys.

Billy Bitternut—Doesn't get much chance to talk, as Mrs. Bitternut does all the talking. Has a pet yo-yo which teaches Boogle a thing or one.

Rupert, King of Escarpa—mounted on his throne in the Throne Room at the Escarpa Cliffs Scroller 2R, Rupert is the height of pretension and royal participle-dangling. He sounds just like Prince Charles, of course. Hard of hearing.

Di, Queen of Escarpa—mounted on her throne in the Throne Room at the Escarpa Cliffs Scroller 2R. Queen Di takes advantage of Rupert's hearing problem to put him down. Of course she sounds Brit.

Veder—mounted on his stone seat at the edge of the Escarpa cliffs, he has problems with hemorrhoids, although we never use that word or explain to the kids

playing what he's talking about. All he wants from you is a pillow.

Sam & Max—the two male skunks that live in the back of skunk cave in Escarpa.

Tripe & Viscera—two vultures who live at Escarpa 5. Sound like prototypical garbage truck drivers with Brooklyn or Bronx accents, or maybe one of each.

Washer Women—the non-babes working the stream on the West Cliff. Animated and performed en masse, they have lines but no C. U.'s and are dressed like Russian street cleaners.

Harem Girls—the odalisque babes. Animated and performed en masse, they have no lines, and are dressed as conservatively as Princess Jasmine.

Dino—famous for dropping shit in a cave, he only occasionally flies by, casting a huge shadow on the cliffs.

Phenophace—a large, carved-stone wall that becomes a living, speaking face of stone. Needs a deep, slow, bass voice, with lots of resonance.

Chapter 3: Pergola

Leenah—Torin's love interest. Leenah is seriously down-played in this game, but will provide plenty of material for the sequel. Before he meets her, whenever Torin asks about her looks, her relatives respond with lines like, "she has a nice personality,"

"she's so polite," and "she's very good to her parents." When Torin finally sees her, he understands why: she's actually a beautiful, long-haired, long-legged bombshell about Torin's age. She has a distinctive look, perhaps like a quasi-Oriental Elle

MacPherson. You boastfully announce you'll save her from her dilemma, but she turns out to be a capable heroine in her own right. Eventually you do "help her," but only after she saves you from danger first. Tia Carrera, but more so.

Smetana — the Pergolan President. Smetana is the only one of the little people with whom you speak.

Little people—many little guys, all in identical uniforms, all the same animation loops. Cheap, quick, but non-dirty.

Ostiares — the ten little people attending to the entrance to the phenocryst chamber. They argue near the pentagram about who should stand where. All ten are similar in action and dress (one set of animation should cover all ten), but four are alike in one way, but different in four other ways. In other words: every guy has five characteristics, each of which matches three others. What are the five characteristics?

Chapter 4: Asthenia

Lava people—currently deceased.

Chapter 5: Tenebrous

Cop—a local, with a badge.

Judge—a smarter local, with a robe and a big bench.

Mrs. Plant—well-rooted in the troubles of the Plant Kingdom. Ego talks to her, picks the silkworms off her friends and she convinces the grasses to talk him up the Slippery Slope.

Sappy Tree—gets very sentimental and begins to cry, oozing sap in the process.

Silkworms—these are like normal silkworms, except they're chameleon-like in their ability to change colors based on the surface they're on. Put them on a colorful old poster and you'll get a brightly colored silk kerchief.

Squeaking Grass—no close-ups, no way of knowing what they look like, you just hear them as they lead you up the Slippery Slope.

Assistant Director—gives Torin clues as to what to do next. "Are you that musical saw player?" Wanders around backstage giving orders. Gets Torin to go on-stage. Thin, brainy, gay, hyper.

Tap-dancing centipede—just a walk-through only. Tosses his top hat and cane on a table as he exits via the Stage Door just so Torin can take them.

Archer—this guy shoots apples off the top of a rabbit's head but keeps missing. Get mad when Rabbit quits the act and throws his bow.

Rabbit—uses his ears to make the rat hit the apple with his arrow. Gets mad, and quits the act.

Blind Magician—whoever heard of a blind magician? At least he thinks his tricks are working.

R. Kyvest—collects recordings of the famous, and near-famous, voices of Tenebrous. Small, mousy character, pale skin, Caspar the ghost.

Acrobats—would fit in on Ed Sullivan: a circus act with one large guy lying down spinning a small young girl on his feet. No lines.

Carpenter—working joe, bit part, no dialogue. Saws board, climbs ladder, nails off-screen, climbs down, leaves (forgetting his saw). Rough and tumble, not too bright, working class wage slob.

Director—a dark silhouette out in the audience. No lines.

Dreep—Lycentia's sidekick, gofer, lackey. Slapstick, bumbling, dumb, awkward, nasty, wise-cracking, but not wholly bad. For our purposes, he's there to lessen the impact of Lycentia's evil on kids. A non-human Lou Costello/Buddy Hackett/Ned Beatty type.

Inventory Objects

Chapter 1: The Lands Above

Rope

Taken from your own farmhouse's barn. Used in woods to get peat moss.

Ax

Taken from your own farm's woodpile. Used in woods to break the crystal in Herman's front yard.

Inchworm

Taken from your mother's sewing basket in the farmhouse interior. When you take it, add its icon to Boogletory. Used on the pile of leaves.

Tobacco Pouch

Taken from your father's ashtray in the farmhouse interior. Used to store enough eressdy powder for your entire trip.

Peat Moss

Found in woody bog. Used in Herman's house to make "Slugetti & Peatballs."

Largest Leaf

Found in the pile of leaves in the woods. Give to the snails so they can enter the figure sliming contest at the moat olympics.

Snails on Leaf

Get in the woods when you offer them the leaf. Used at the Moat to get scum.

Moat Scum

Received at the Moat when you place the snails in the moat. Used in the Woods to attract slugs.

Slugs

Found in Inventory by placing the Moat Scum on the ground, then using Boogle to form a box propped open above the scum. When the slugs come down, Boogle drops on top of them. You then click Boogle to take the scum. Used in Herman's house to make "Slugetti & Peatballs."

Chuckberries

Found in woods. Used in Herman's house to make "Chuckberry juice," then served to the guard.

Root

Found in woods scroller right on the root tree. Used in Herman's house to make "square root pie," then served to the guard.

Blue Crystal Shard

Found outside Herman's guardhouse. Give to the King of the Escarpians.

eressdy Powder

A sack of laser powder that functions like magicians' flash powder. Stand before a phenocryst crystal and toss it into the air in front of you. The resulting flash of synchronized fixed-wavelength light forces your body's photons into the crystalline optic structure of the phenocryst, making you reappear at the other end of the crystal thread. (Okay, Spock?)

Chapter 2: Escarpa

Guillotine

Tile #1. Found in Escarpa, Cliff 2, near your head after falling in. Used in the center-bottom of the Phenocryst Phace.

Step

Tile #2. Found in Escarpa, Cliff 1, West. Used in the left center of the Phenocryst Phace.

Trivet

Tile #3. Received from the Bitternuts in Escarpa, Cliff 2L in return for giving them your Royal Invitation. Used in the center of the Phenocryst Phace.

Small Door

Tile #4. Found in Escarpa, Cliff 4L, inside the Shrinking Cave where it is being used as a door. Used in the center-top of the Phenocryst Phace.

Table

Tile #5. Found in Escarpa, Cliff 5R, the seraglio, where it's being used as a table top. Used in the lower-left corner of the Phenocryst Phace.

Warning Sign

Found in Escarpa, Cliff 5R, the seraglio, where it's being used as a warning sign. When you look at it in Inventory, it turns around to reveal the sign is on the back of Tile #6..Used in the upper-left corner of the Phenocryst Phace.

Tub Tile

Tile #7. Found in Escarpa, Cliff 6R, the seraglio hot tubs/geysers/paint pots. Used in the right-center of the Phenocryst Phace.

Seat

Tile #8. Found in Escarpa, Cliff 3 East, under Veder's butt. Used in the upper-right corner of the Phenocryst Phace.

Floor Tile

Tile #9. Found in Escarpa, Cliff 2R. Pried out of the King's floor beneath his very nose. Used in the lower-right corner of the Phenocryst Phace.

Clothespin

Take it from one of the vines being used as a clothesline in Escarpa, Cliff 3 West.

Royal Ball Invitation

Given you by the Escarpian King when you give him the Red Crystal Shard. Give to the Bitternuts to get the Trivet tile.

Leg-O'-meat

Take from the Escarpian King's buffet table in Cliff 2R. Drop through the hole in Cliff 4 to distract the vultures and cause them to fly down after it.

Dragon Poo

Found in Escarpa, Cliff 4L. Use in Cliff 6 East. Across the canyon and below you is a small tree. Toss

the dragon poo onto the tree. It quickly grows until it reaches the ledge above, from which you can reach it. Then you can climb down, and back up, the tree.

Silk Harem Pillow

Taken from Escarpa, Cliff 5R, the seraglio. Give to Veder in Escarpa, Cliff Scroller 3 in trade for his Seat tile.

Red Carpet

Taken from Escarpa, Cliff 5R, the seraglio. Throw it on the skunks in Cliff 4R to make the Stench-Drenched Carpet.

Stench-Drenched Carpet

Pick up from where the skunks were after you threw the Carpet on them in Cliff 4R. Use by dropping off Cliff 6E to the mineral baths balcony below.

Feather Fan

Take from Escarpa, Cliff 5R. Used in Cliff 6 East to move the stinking carpet's aroma into the cave.

Locket

Contains pictures of King Rupert & Queen Di. Get from Queen in Escarpa. Use in Pergola to convince Princess Leenah you represent her parents. Only works if you have opened it in Inventory to reveal the photos within.

Chapter 3: Pergola

Knife

Get from Leenah to free her from her captives. Use in Asthenia to cut the rope on the catapult to hurl

you across a lava river. Use in Tenebrous to remove the air vent so you can escape the first room. Removed by the judge in Tenebrous jail.

Chapter 4: Asthenia

Ammonia Wipes

Find inside the cabinet under the phenocryst control console upon landing in Asthenia. Must examine it in Inventory and open it before it can be used.

Ammonia Towelette

Get from Ammonia bottle in Inventory. Must use within 30 seconds or it dries up. First used on the top of the console to clean it so you can find the button that opens the exterior door. Later used by Boogle to wake you in the storeroom in Tenebrous.

Stone Balls

Get from gumball dispenser near catapult. Use on teeter-totter behind caretaker's house. Use in catapult bucket to adjust for proper throw.

Wrench

Find in the sand spit maze. Use on a valve to turn on the water cannon.

Chapter 5: Tenebrous

Dawburr

Take from Dawburr C. U. Use on sappy tree near the Slippery Slope.

Sappy Dawburr

Created by clicking dawburr on sappy tree. Used in silkworm C. U. to make leaves sticky and slow escape of silkworms.

Chameleon Silkworms

Captured in silkworm C. U. after first painting their leaves with sap. Place them on the magic poster and they'll create a colorful Silk Kerchief. Look at them in Inventory and instead of revolving like a static object, they bitch in four-part unison about their need to "relieve 'internal' pressure," "anything you want Xeroxed?" and "how 'bout a scarf for the Misses?"

Magic Poster

Find backstage, hanging behind the blind magician. Combined with silkworms to create a colorful silk kerchief, then discarded.

Silk Kerchief

Created by combining the silkworms and the magic poster. Combined with top hat, rabbit and cane to create the magic trick. Or given to magician after he requests it.

Top Hat

Left backstage by the tap-dancing centipede. Used to lure rabbit to a better way of life. Add silk kerchief and magic wand to create magic trick. Or given to magician after he requests it.

Rabbit

Captured by offering him the Top Hat convincing him he'll have better working conditions with you than with the nervous rat. Combined with silk kerchief and magic wand to create magic trick. Or given to magician after he requests it.

Cane

Manipulate the cane in Inventory to break it into a wand and a bunch of splinters, which you discard.

Wand

Created from the tap-dancing centipede's cane. Given to the Magician as part of the magic trick. Or given to magician after he requests it.

Magic Trick

Produced when you combine the top hat and silk kerchief in Inventory. Give to the magician to get the Book of Magic.

Book of Magic

Get from the blind magician in Tenebrous in exchange for the magic trick. Torin tries to use this on Lycentia, but it only makes her mad. A red herring, but a must have.

Bagpipes

Get backstage in Tenebrous. Use in Null Void as a means of propulsion.

Crystcorder

Get this shard player from R. Kyvest in exchange for a recording of your own voice. Before you combine it with either the Audcryst or the Shattered Shard, all three behave like standard Inventory objects. But clicking any of the three onto another permanently places the shard inside the crystcorder, drops the shard from Inventory and gives you a few points. From then on, looking at the Crystcorder takes you to...

The Crystcorder C. U.

The crystcorder is an elaborate, ornate, jeweled, presentation case that opens like a chest to reveal two velvet grooves and a golden play button. The near groove has an icon beside it indicating silence or storage. The far groove's icon indicates sound. Put a shard in the storage groove and nothing happens. Put it in the play groove, press the play button, and the shard glows with an interesting light effect and you hear the pre-recorded sound. Thus you may listen to your shard both before and after it's broken.

When the Audcryst is in the play groove, it just plays back Lycentia's voice as recorded. Once the shard is shattered and you look at the crystcorder, you see the broken pieces of shard lying in the storage groove. You can select any piece (the individual pieces do not enter Inventory) and place it on the top row, anywhere it fits, in any order. Press the play button while pieces are in the play groove, and we play back the corresponding voice snippets using actual audio samples, with silence equivalent to the spaces between shards.

Your goal is to assemble something along the lines of "Mr. Watson, come here. I want you." from the original phrase that was in the shard. One particular pattern of shards chips will attract Dreep's attention when you need to enter Lycentia's Lair.

Finally, once the Crystcorder has a successful playback sequence, it is turned on in the Null Void and left on an asteroid to distract and confuse Dreep, allowing you to slip into Lycentia's Lair.

Audcryst

Get this shard of Lycentia's voice from R. Kyvest in exchange for a recording of your own voice. Combine it in Inventory with the Crystcorder (see above). Before it is broken, it contains Lycentia yelling at the old archivist, "You're not welcome here, you decrepit old creep!"

Shattered Shard

Created when the cop slams you into the Null Void vault door, shattering Lycentia's prerecorded shard into 8 pieces, as shown by the slashes: "You're n / ot wel / come h / ere / you / d / ecrepit old c / reep!"

The boldface indicates shards to use in the final sequence. The "D" must be before the "reep" and the "come h" and "ere" shards must be in order somewhere, and the "you" is optional. This makes any of the following acceptable:

Dreep, come here.
Come here, Dreep.

Dreep, you come here.
You come here, Dreep.

Saw

Get after the carpenter finishes building his set backstage in Tenebrous. Combine it with the Rosined Bow to make "beautiful" music on the Tenebrous stage. "This must be a 'band saw,'" thinks Torin.

Bow

Get from the backstage wall where the nervous rat archer threw it once the rabbit quits his act. If you combine the archer's bow and the saw in Inventory, you get a few scratchy, bad-sounding notes, with a clue about how "your bow needs more rosin."

Rosin

Get from the acrobat backstage in Tenebrous. Combine with the bow in Inventory to create a better-sounding bow.

Rosined Bow

Make in Inventory by combining the bow and the rosin. If you then combine the newly-rosined bow and the saw in Inventory, we hear a few lovely notes, with a clue about waiting your turn to go on.

Boogletory Objects

Worm

Added when you take the inchworm from your mother's sewing basket in the farmhouse interior. Used inside the dragon cave.

Ax

Added when you take the ax from your own farmhouse's barn. Used outside Herman's house to try to get shard (but fail). Actually, its use wakes Herman and thus does solve a puzzle. Used inside Herman's house when you make the chuckberry juice.

Yo-Yo

Learned in Bitternuts' cave. Used in seraglio.

Shovel

Learned in Bitternuts' cave. Used in Dragon Poo Cavern.

Lantern

Learned in first Phenocryst chamber behind guardhouse in The Lands Above. Used in Dragon Cavern.

Nurse

Once Boogle sees Leenah nurse your wounds in Pergola, the nurse icon shows up in Boogletory. When you appear in Tenebrous, use it on Torin to save his life.

Scene by Scene Description

Opening of Game

Sierra logo with music.

Title screen with theme song.

If no event on user's part AND no file on disk indicating he has played game before, flow directly into Opening Cartoons [below]. At end of all three cartoons, you are in the position of a Restart.

Upon anyEvent during opening

Pop up a window with the following choices:

- open a saved game
- start a new game—jump to Restart Game, below
- continue

Prologue

Part I: Coup d'Etat!

A fast-moving, dramatic, scary scene showing the attempted murder of Torin and the murder of his parents, the King and Queen of The Lands Above. End with Lycentia carrying the baby Torin to safety.

<i>Time</i>	<i>Camera</i>	<i>Action</i>
22	8000: Shot of incense burner	Open on close-up of incense burner peacefully smoking inside Royal Bedroom. While we hold on this shot, we hear the first faint sounds of a storm brewing.
9	Dolly shot	As we hear the first rumble, we rack focus to the bed, begin a slow dolly around the incense burner, past it, and toward the bed. We hear a baby awakened by the storm. The camera continues over the royal bed, revealing our King and Queen, ending on the opposite side of the bed with the Queen in the foreground, where we pause on her face, with her nearby hand showing us her royal ring. Her eyelids flutter as she hears the child, but she does not fully awaken.
5	Close up Pecand	Cut from Queen's hand to Pecand's hand, with rings aligned. Pecand opens his royal ring, loads it with green powder. The camera zooms out from over Pecand's shoulder as we again hear the storm and the now-distant cry of the baby in the other room. Pecand turns slightly as he hears the cry, but his face remains in shadow.
7	Back to dolly shot	We cut back to the royal bedroom as the camera passes the end of the bed and sweeps by the hallway door. We see Lycentia enter through the doorway. The camera continues its move, taking her out of frame as it sweeps toward the crib. As the camera finishes its move, we see Lycentia bend over the crib and pick up the child.
5	Reverse wide angle	Cut to a reverse wide angle shot from over the Queen's shoulder. Lycentia walks towards the terrace as the Queen goes back to sleep.
6	Wide angle terrace	Lycentia exits bedroom, enters terrace and sits on the terrace railing. The baby's cries weaken, even though the storm continues to build.
7	Sky shot	The storm clouds suffocate the two moons. (Symbolism warning!!)
5	Pecand's room	Pecand pulls his robe's hood up and over his head as he walks into the camera, his body eventually filling the screen.

5	Reverse of Pecand's room	Pecand walks out of the camera, exits his room, and heads down the main hallway to the royal bedroom.
6	High angle bedroom	Pecand enters the royal bedroom. He looks at the bed, then the crib, then heads toward the incense burner.
9	CU incense burner	Pecand's hand opens the incense burner, and in a matching move, opens his ring. He pours in the green powder. The thunder churns, growing nearer.
7	Zoom out	Lightning flashes and thunder booms simultaneously, as our camera zooms out to reveal Pecand's evil smile for the first time. He watches the green smoke snakes form, then turns and quickly exits frame.
8	High angle bedroom	Pecand exits to the hallway as the smoke snakes grow ever more powerful.
6	Low angle on snakes	Cut to medium shot of the incense burner with the snakes growing out and heading right for the camera. Our camera pulls back toward the King's POV, backing away from the snakes, but they're too fast. They overtake the camera, filling the frame, implying the King's suffocation.
7	CU Queen's hand	The frame begins to clear as the camera spins and turns to reveal the royal ring of the Queen dropping lifeless off the side of the bed.
7	wide angle terrace	Cut to terrace. Fat raindrops pour down now. Lycentia reacts to the rain and heads back inside.
12	High angle bedroom camera move	Cut to high wide angle shot of royal bedroom as the smoke snakes regroup and head for the cradle. Our camera zooms and twists in on the snakes at work, stopping on Lycentia in the distance reentering the bedroom from the terrace. Quick rack focus to Lycentia. She sees what's happened and freezes in the doorway.
3	Zoom in on Lycentia	Quick zoom to Lycentia's horror-stricken reaction. As she glances down at the child, the camera pulls out to show her instinctively shield the child.
9	End of high angle move, new camera move	Cut back to the previous shot of the snakes at work as the camera assumes the snakes' POV. It quickly dollies along inside the bedroom wall, shooting out the bedroom windows, following Lycentia as she runs across the terrace and down the stairs. The camera stops as Lycentia disappears behind distant object.
145	Total Time	Fade to black

Part II: Spellcast Away

A quick, light-hearted, amusing scene leading up to Torin's first big problem. A last scene of carefree childhood. A chance for Torin to wonder about his future, and show his intelligence, strength, love for his adopted family and his friend, Boogle. But also show he is still a little immature, naive, and headstrong. End with the magic spell cast on parents and their disappearance into The Lands Below.

<i>Time</i>	<i>Camera</i>	<i>Action</i>
10	9000: long shot from the hill (medium shot for a character on the hill)	Fade in on Fahrman's farm in the distance. It's a beautiful spring evening, foreground birds are singing, the sun is low. As we hold on this scene, a beggar (Pecand in disguise) walks on-screen, then down the hill to the farm. We can't see his face. As he passes, the singing birds scatter...
11	9001: Medium shot farm (like existing game screen, but showing roofs of barn & house)	Torin's father calls from behind the barn, "Torin... Touring?" As he rounds the corner of the barn, he mutters, "NOW where is he?" Torin enters over the roof of the house. He does some fancy acrobatics, landing in the front yard with a grin.
3	9002: C. U. of Father	His father sighs, "Torin, when are you going to grow up?"
10	9003: 2-shot of Father and Torin	Torin looks dejected as his father continues: "Did you pick up those tools from town like I told you?" Torin, covering: "Uh, I thought I'd do that...tomorrow." Father: "No, I need 'em by mornin'."
8	9004: C. U. of Torin looking sheepish	Father continues, VO: "You get to town right now and be sure you're home by dark! And don't fool around!" Torin, deferentially: "Yes, sir."
9	11000: Medium shot, farmhouse exterior (existing game shot)	As Torin heads off to town, his mother comes out the front door, while his father heads back behind the barn. Mother: "Hurry home, Torin. Don't be late for dinner!" Torin: "Okay, Mom. Bye."
18	9005: Medium shot from past the Bridge looking back down path towards farmhouse	Torin heads up the trail onto the bridge and directly into the camera. He appears to be talking to himself. "This is not what I want in life." A pause, then, "I should be a hero." Another pause, and again, "Heroes don't run errands!" Now he's on the bridge. Another pause. "Right, Boogle?" No response. He stops walking. "Boogle?" he asks questioningly.
5	9006: two shot for Boogle's appearance	He pokes in his pack. "BOOGLE!" he shouts. "Asleep again?" Boogle pokes his head out of Torin's pack, half in the bag. Torin and Boogle exit shot.
13	9000: Return to long shot of the farm from the hill (same as Pecand's entrance scene)	Torin walks up the hill with Boogle half in the bag, discouraged: "Oh, Boogle. Is this all my life will ever be? Running errands to this little town?" Torin comes into C. U. over the hill. Torin, disgusted: "I just don't want to live my life without ever having lived my life!"
2		Suddenly, the sky lights up with a flash of light, and Boogle dives back into the pouch. Torin spins around to face home.
3	9007: reverse C. U. of Torin's face, green lighting	Cut to CU reverse. We see a look of terror on his face, lit with the green glow.

- | | | |
|----|---|---|
| 5 | 9008: Medium shot, farmhouse (not existing game shot) | Two parents frozen in green crystal are shown disappearing into ground. Scene and music calm down slightly, then segue directly to... |
| 97 | Total Time | |

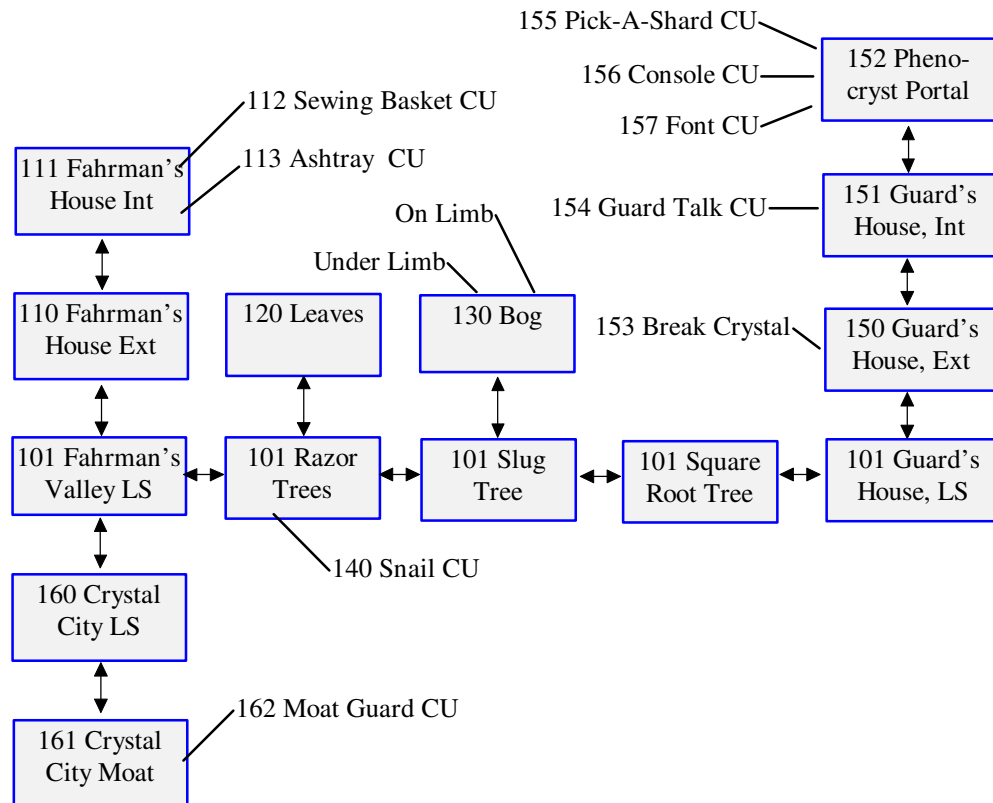
Movie Before Chapter 1

Planting the Seed

Torin returns home filled with horror. Pecand tricks Torin into searching The Lands Below for Lycentia and his parents. We get only a glimpse of Pecand, but we know he's bad.

<i>Time</i>	<i>Camera</i>	<i>Action</i>
3	11000: Medium shot, farmhouse (Existing game shot)	Pecand is barely visible behind barrel. Scene and music calm down slightly.
6		Torin enters scene, crosses to door, enters house, cries out in disbelief: "NO! They never hurt anyone! What happened?"
5		Pecand, in disguise, rises from behind the barrel, crosses to left of front door, his voice shaking with phony fear: "I saw it. I saw everything!"
3		Torin exits house, looks at Pecand: "Who are you? What are you doing here?"
8		Pecand: "I was just passing by when all that started. I was so scared, I hid behind that barrel."
17	10000: tight 2-shot Torin's face & Pecand's shrouded face	Torin, ignoring Pecand: "Who could have done this?"
8		Pecand: "It must have been one powerful sorcerer." Softer: "Or sorceress!"
6		Torin, ignoring Pecand: "Why? And who around here has such power?"
10	10001: C. U. of Pecand's shrouded face	Pecand: "No one I know." Pauses, then: "But once there was such a person...but, no, Lycentia's been gone for years."
3	10002: C. U. of Torin	Now Pecand has his attention. Torin: "Lycentia? Who's Lycentia?"
7	10001: C. U. of Pecand	Pecand: "Oh, I don't think it could possibly be her. She was banished to The Lands Below years ago!"
5	10002: C. U. of Torin	Torin: "The Lands Below! She must have been evil to be sent there!"
5	10001: C. U. of Pecand	Pecand: "Yes. And there's no way you could ever find her down there!"
11	10003: medium 2-shot Torin & Pecand	Torin pauses, then sets his resolve. "I know what I'll do. I'll find this Lycentia and force her to release my parents!" He turns away and exits frame to right.
3		Pecand turns left finally revealing evil face and exits frame toward camera. Pecand, under his breath, sarcastically: "I'm sure you will."
4	11000: Fahrman Ext (existing game pic)	Pecand is gone. Torin is standing near the woodpile, at the starting point of game.
104	Total Time	And thus the game begins...

Chapter 1: The Lands Above



Map of Region 1, The Lands Above

To find The Lands Below, you must explore the woods around your farm until you find Herman's house. Following the Guard's somewhat bizarre culinary demands, you fix dinner for him and he rewards you with access to the Phenocryst column chamber and thus to Escarpa, the next world down.

The 3-Screen Woods Scroller includes the pictures on either side, making it actually a 5-screen scroller.

Walk-thru

Go to the barn. Get the rope from the barn. Get the ax.

Enter the farmhouse. Get the pouch from the ashtray. Get the inchworm from the sewing basket.

Walk South to the opening scene, then go East. Get the chuckberries from the bush. Climb through the opening inside the razor blade vines. Walk North to the pile of leaves. Move the inchworm over the leaves until you find the "Yes" leaf. Try to take it. Then find it again. And again! Finally, the third time, you can actually get the leaf.

Return to the scroller. Walk East. Cross the bridge tree, then walk North to the bog. Climb the tree. Tie the rope to the tree. Tie the rope to yourself.

Dive off the tree. Get the peat balls from the bog below you. Swing left & right until you can grab the branch at screen left. Swing to safety, just as the rope unties from your leg and the tree and plummets into the bog. Jump down from the lower branch. The rope is gone forever.

Walk South, then East. Get the square root.

Walk East to Herman's house. Click on his front door to read the sign. Use the ax to break the crystal in his front yard to wake him. Get the green shard. Talk to Herman. (Snails now appear on the bridge tree.) He's thirsty. Enter his house and fix him some chuckberry juice. Then he's hungry.

Return to the bridge tree. Talk to the snails. Give the leaf to the snails. Take the snails.

Walk to the moat. Put the snails in the moat. Receive the moat scum from the croctopus.

Return to the slug tree. Click the scum on the ground below the slugs. Click the Boogle interface icon to display all the available Boogle verbs in the Inventory area. Use the Boogle box on the scum on the ground. Boogle walks to the proper location and forms a box with his tongue as the prop. If you leave the area, Boogle remains in position until you solve this puzzle.

As you walk away from Boogle, the slugs work their way down the tree and eventually under the Boogle box to enjoy the moat scum. When they're all under there, Boogle falls on the slugs, Torin walks over, collects the slugs, and Boogle reforms to his old self.

Return to the Guard's house. Enter. Use the slugs & the peat balls on the kitchen cabinet. Make the square root pie.

Enter the phenocryst chamber with the guard. Play pick-a-shard with the guard.

Insert the shard into the console. Manipulate the crystal in the console until all four columns form a flat platform. (Blue-white-red is fast.)

Click the tobacco pouch on the risen font to get the eressdy powder. Stand on the platform. Use the eressdy powder on yourself to vanish to Level 2. Some fun, eh?

Fahrman's Valley L. S.

The Fahrman's farm spreads out across a small valley, with tidy fields of unknown crops, a pasture off to the left, multiple neatly-kept nondescript out-buildings and the small farmhouse with a front porch. A stream wends its way through the scene. Fore-ground bushes and trees take advantage of multi-plane scrolling.

"New" from the File menu does a Restart Game to this scene.

Fahrman's Home, Exterior

Torin's parents are NOT visible on the porch of his home, despite what you may have heard. They're now trapped in their magic spell down in the Hall of Horrors at Lycentia's joint.

You can take the rope from the pulley on the side of the barn.

You can take the ax that's stuck in the chopping block near the woodpile.

A door on the front porch leads to Fahrman's Home, Interior, below.

Fahrman's Home, Interior

Very homey and plain, but with a comfortable chair for Mr. and Mrs., with an ashtray, pipes and empty tobacco pouch beside his, and a sewing basket beside hers. A fire burns in the stove.

If you click on the sewing basket, we go to the Sewing Basket C. U. below.

If you click on the ashtray, we go to the Ashtray C. U. Below.

Sewing Basket C. U.

You can take the inchworm from your mother's sewing basket. The rest of the basket is filled with interesting sewing stuff.

Ashtray C. U.

You can take the empty tobacco pouch from your father's ashtray. The old pipes and ashtray are clean, as Pop quit smoking years ago.

Crystal City L. S.

An extremely long, establishing shot of Palace City, stretching across a large valley (picture Monument Valley filled with crystal-capped mountains). A river runs through it, walls surround the city, and the largest, crystal-topped mountain dwarfs the city. It must look very far away from this point.

Crystal City Moat

A medium shot, from a fairly low angle looking up at the drawbridge and guard's post from the other side of the moat. The drawbridge is always up. Regardless of the names you call Zax, the guard, he refuses to lower the drawbridge or let you in. The water level of the moat is far enough below eye level that we can't see it directly, nor the monsters swimming in it.

If you enter the moat, we see you fall over the edge and go behind a bush so we can see a splash and a water spout but no blood and gore. We hear you groan and a few crunching sounds. We see some sucker-covered tentacles whip around from the madly chewing croctopus. EndGame.

Place the snails (on their leaf) in the moat to receive the moat scum from the croctopus.

Woods Scroller Left

One particular bush here is covered with bright berries. Click on them and we see you take all of them from the bush. They're added to Inventory, where you have to look at them to learn they're called "chuckberries." Once you pick them, you can't pick more.

This scene hosts several examples of the "razor vine" plant, a thick vine whose stem is lined with razor-sharp blades. It has blades on the inner surfaces of its loops. If you click the vine's hot spot; we see ego gingerly reach over, touch the razor blades, comment on their sharpness and mention the need to be careful around them.

At the rear of this scene, behind the razor vine, is an opening in the brush. You carefully climb through the center of the loop to get past the razor vine and into that area. Enter that opening and go to the Pile of Leaves C. U. below.

A tree here has slugs crawling up and down its trunk. Their position is directly proportional to ego's distance from the base of the trunk, hopefully at a 1-pixel to 1-pixel ratio. As he approaches the tree, the slugs climb the trunk in unison. As he walks away from the tree, they climb back down in unison. There's no way he can reach them without help.

If you click on them before feeding them, you get a helpful message, whether you've talked to Herman or not.

If you click on them after feeding them, you only hear munching and crunching sounds.

If you click on them after they've finished eating, you overhear them say, "I'm ready for a long nap now" as they head up the tree to disappear.

If you place the moat scum on the ground at the base of the tree, they still behave the same, but this time, when you're across the scene, they eat your scum. But evidently you gave them so much scum that they can't ever get enough, because you can leave them there as long as you want before capturing them.

However, if you check out Boogle's verb collection by clicking on the Boogle icon in the interface, you notice one of his actions is Boogle-in-the-shape-of-a-box. The answer is then obvious: click the moat scum on the ground at the base of the tree, we see you

place it there, then you select the box icon from Boogle's collection, and click it on Boogle. Boogle runs to where you placed the scum, forms himself into a box, forms his tongue into a stick, and places himself over the "delicious" moat scum. Now, when you walk far enough away, the slugs come down, attack the moat scum as before, but as soon as they're all below Boogle, he drops on top of them to prevent their escape. Boogle then remains here until you pick him up.

If Boogle is waiting for the slugs to reach him, and you click him, he just winks at you.

Once Boogle has trapped the slugs, you can then click him. We see Torin walk over to Boogle, reach under him, grab the slugs, and place them in his pouch. Add them to Inventory. Score. Boogle then transforms back to himself.

Pile of Leaves C. U.

Here is a screenful of leaves, which all look approximately the same size. They're all in the shape of a hockey rink, with interesting vein markings for hockey.

There's no way you could tell which leaf is the largest without some measuring device. So you pass the inchworm around the screen over the leaves. Every time you pause, it says, "no" or "nope" or "17 smirgs" or "321 divirs" or one of twenty variants, until you are over the largest leaf's feature, at which time it spouts an enthusiastic "yes!"

But the joke is on you. As you put away your inchworm, a gust of wind comes along and scatters the leaves again. Now you must find the largest leaf a second time. (Hint: it's near the middle of the scene.) When you do, as you put away your inchworm, the same thing happens again. Hunt for it a third time and you find it near the left edge of the screen. This time, before you can click to put away your inchworm, we see a big Torin foot come into the pic from the left and hold the leaves in place while a big Torin hand reaches down to pick it up. Add leaf to Inventory. Upon raising your foot, you see the inchworm, spread flat. "Boogle! Peel this off my foot?" He does, shakes the inchworm, who is none the worse, and then grants his freedom in the leaves. You then, also, "leave" this scene, never to return again.

Wood Scroller Center

There is a vague opening at the right rear of this scene to provide access to the Woods Bog, below.

Most of this pic is taken up by the "bridge tree," a large tree that is easy for ego cross, but every time he does we play a cute piece of animation showing him climbing under the roots, swinging and "surfing" down a rear root.

This is the home of the twin figure-sliming snails, Slim & Slime. To talk to them, climb only part-way up the bridge tree. If you then click on them, we go to the Snail Talk C. U. below.

Snail Talk C. U.

Slim & Slime will talk to you and tell you they want to go to the figure sliming contest at the Moat Olympics, but first they need a new figure sliming leaf. But not just any leaf, it must be the biggest leaf in the forest.

"I really enjoy bog scum," says one. Another responds, "Ahh, you can keep that bog scum. It's pond scum for me." A third says, "Perhaps. But I hear the greatest scum of all is...moat scum!" There is a rumble of agreement.

If you click on them a second time before feeding them, they chat again among themselves. "You know, once you go moat, you'll never go back!"

We'll do a Dragnet dialogue, but with S words, including slug, snail, slime, sliming, scum, sliding, slipping, stolen, steal, snack, snag, snatch, sneeze, safely, sleuth, slick, slide, slip, slinky, sly, slob, slosh, slow, slush and...

Woods Scroller Right

A tree here has a square root sticking up out of the ground, dead, drying. If you haven't taken it, you can. Score.

Woody Bog

The center of this scene is filled by an ancient peat bog. Peat moss is everywhere, but if you walk out onto it, you slowly sink in over your head. End-Game.

Nearby stands a large tree with reasonably-climbable branches extending out over the peat moss. If you click on it, you climb the tree. Score.

Once you're on the large tree limb that extends out over the bog, you have several more options. If you haven't tied the rope to yourself, you can click on the ground and climb down.

If you are up the tree and the rope is not tied to the tree and you click the rope on yourself, you tie the rope to your ankles and it dangles there.

If the rope is dangling from your ankles and you click on the "climb down" area, you untie the rope first, then climb down.

But, if the rope is dangling from your ankles and you click on the bog, you do a swan dive head-first into the peat, with the rope flailing above you, followed by a slow "sinking-into-quicksand" animation. EndGame. ('You seem to be "bogged down," Torin.')

If the rope is dangling from your ankles and you re-select the rope from Inventory, then click the rope on the branch, you tie the rope to the branch. You can also do this in reverse: tie the rope to the branch, re-select it from Inventory, then click the rope on yourself to tie it to your ankles.

If you are on the ground and click the rope on the limb, the limb is inactive.

If you are up the tree and the rope is tied to the tree and you click on the rope, we see you maneuver down onto the rope in a normal, right-side-up position. You can then maneuver up and down the rope. If you click on the peat moss, you maneuver to the bottom of the rope, try to reach it, but fail. Close, no cigar.

But, if the rope is tied to both the tree limb and yourself and you click on the bog, we see you dive off the branch, bounce down to the peat moss, automatically grab a handful, then slowly bounce to a full stop, hanging upside down from your "bungee." Add the peat to Inventory. Score.

Now you are hanging upside-down suspended by the ankles. If you click on the branch overhead, we see you struggle and twist trying to reach the rope, but fail to do so.

At this point, you must make Torin swing back and forth through judicious clicking near his body. Clicking in front of your body when your body is going that direction adds velocity. Clicking behind your body subtracts velocity. Think of swinging on a swing and "stretching or reaching" for power. (This code exists in Freddy Pharkas, Frontier Pharmacist, when Freddy's on the swing set in the schoolyard.)

At your farthest swing to the left, there are two cells when you can click the "lesser" branch conveniently placed nearby, and swing to safety, just as the rope unties from your leg and the tree and plummets into the bog. Score.

If you're swinging upside down and click the rope on yourself, you reach up, untie the rope from your feet and fall into the bog. (This animation always begins from the center cel and you only back and forth 3 cells. Therefore, if Torin is hanging still, start him swinging until he's moving 3 cells each way. If he's swinging more than 3 cells, slow him until he's moving 3 cells worth, then start the untie animation.)

If you are holding onto the lesser branch, you can then select the rope in Inventory and click it on yourself to untie it from your foot. The rope swings back under the upper branch as you swing to the ground and freedom.

If you do anything else while holding the lesser branch, you turn loose of the branch and return to swinging upside down by the rope.

Herman's House, Exterior

A curious old shack is built right near a tall cliff, directly in front of a palatial, but run-down, small building. The shack looks uninhabited, but isn't. There are many green crystal shards growing out of the ground here, ripe for the taking. To take one, you must have the ax from the barn to break it off.

If you click on a crystal, we show you try to break it off, but you can't.

You can ask Boogle to do it. He's able to form an ax. If you try him or the ax on any crystal, we go to the Crystal Breaking CU below.

The door to the guard's house is locked until you break off and take one of the green crystal shards.

If you break off a crystal in the CU below, we return to this shot to see the guard rush from his shack to confront you. He's more than a little confused. (Picture Grandpa Simpson with a weapon.) Since he's never seen anyone come from town out to see him, he naturally assumes you came from The Lands Below. You argue back and forth a little, but soon you realize that's your way through: convince him you are from below and he'll have to send you "back" down there. You both enter his hut now.

Crystal Breaking C. U.

If you try the Boogle ax on a crystal, you get: "Boogle, can you make an ax?" you ask. Boogle promptly makes an X and looks at you proudly and expectantly. "Not an X, an ax!" you exclaim. He makes the ax, you click him on the crystal, you swing him, he hits it and it hurts him! Little cartoon of Boogle hopping about in pain.

If you use the ax on the crystal, we see you swing the ax, break off a hunk of green crystal, and pocket it as Herman, awakened by your racket, comes out of the house holding his weapon—aimed right at you!

Herman's House, Interior

Herman is mentally confused. Sometimes he thinks you're from The Lands Above, sometime from The Lands Below. When you're from The Lands Above he insists you stay for dinner, implying "as my guest." Later you learn what that really means is "fix me my dinner!" But other times, when he thinks you really are from The Lands Below, he wants you to "just play along, okay?" Other times he's lucid. He even provides background on the phenocryst concept. (He's lonely.)

Clicking him before serving him gives, "I'm thirsty. Can you fix me some juice?"

You bring the chuckberries from the woods to his kitchen and use them on his kitchen cabinet berry smasher to squash them into juice (while duck-walking across the floor to a hot guitar solo), grab a glass, fill it, as you ask, "Say, what kind of berries are these?" As you serve him, he says, "Why, chuckberries, of course." (Drum fill.)

If you use the chuckberries on the kitchen before he asks for it, he suggests, "That looks good for later."

"Now I'm hungry. I'd love some 'Slugetti & Peatballs' like my mother used to make!" "Spaghetti & meatballs?" you ask. "What's that?" he responds. "Say...you sure you're from around here?" he asks suspiciously. "Slugetti and peatballs!"

You bring the slugs from the forest and the peat moss you grabbed from the bog to his kitchen cabinet and use them on his pots to prepare him "Slugetti & Peatballs." As you serve it to him, he says, "This is good, but I sure could use some dessert. A little root pie would sure hit the spot." ("Geez," you think, "no wonder nobody eats with this guy!")?

If you use the slugs or the peat on the kitchen before he asks for it, he suggests, "That looks good for later."

If you use the slugs or the peat on the kitchen when you don't have the other in Inventory, he suggests, "Peat is good, but not without slugs." And vice versa.

You bring the "square root" from the woods to the kitchen and use it on his kitchen cabinet to pre-

pare a pie, then start it baking in his oven. "Mmmmm, smells delicious!" he says. "To me, there's nothing as satisfying as coming home to find 'square root pie!'" (Drum fill.)

If you use the root on the kitchen before he asks for it, he suggests, "That looks good for later."

In return for all of that, he tells you "While that's cooking, sonny, follow me. I've got something to show you." Then he insists upon sending you back down. He pulls the kitchen cabinet away from the wall, revealing a doorway. He leads you into it to find The Portal Down, below.

Guard Talk C. U.

Here's the gist of the conversations between Herman and Torin.

Conversation 1, Outside after breaking crystal

Herman: Hey, waddaya think you're doing there? Trying to sneak by me? I wasn't asleep, NO sir! I heard you come through!

Torin: Oh, no, sir. I wasn't trying to sneak anywhere. Truth is, I'm searching for Lycentia, the evil sorceress. From The Lands Below. Have you heard of her?

Herman: The Lands Below? That's where you're from? Well, you can't stay here. You have to go back down there. Right away. Yep. That's why I'm here. Nobody's come up from down there while I'm on duty. No, sir! Not in the last fifteen years, sonny!

Torin: NO, no. You misunderstood. I'm not from The Lands Below! I want to go there. Do you know how to get there?

Herman: Go there? No, no one goes there! That's no place for any self-respectin' citizen! Why them worlds is filled with nutso! Malcontents! Psycho! Politicians! No way will I send you down there!

Torin: You know how to get to The Lands Below?! Oh, please. Tell me. May I come inside? It's very important.

Herman: No. We can't. No, you can't. In fact, no one gets inside my guardhouse, except the my replacement. Don't know where he is, either. Was supposed to be here 10, maybe 12 years ago! He's never been THIS late before! Gotta go. Don't come back. Ain't sending nobody to no Lands Below. Haven't in years. Won't either. Bye.

And he walks inside the house.

Conversation 2, after Torin knocks

Herman (through door): Halt! Who goes there?

Torin: It's me, Torin. (bluffing) Uh, I'm your replacement.

Herman: Well, it's about time. Where've ya been? You must be about 10 years late!

Torin: Heavy traffic.

Herman: Huh? Whatever. Hurry up and get inside here. I'm hungry.

Torin: Uh, okay. (He enters.)

Herman: (under breath) Can't say I care much for the new uniforms!

Conversation 3, inside guardhouse

Herman: Well? Get started.

Torin: Okay. (Pause) Started what?

Herman: Don't they teach you young'uns anything at Basic?

Torin: Well, maybe, but, uh, I wasn't at the top of my class you know...

Herman: I can see that! Doesn't tradition mean anything anymore? What's this younger generation coming to? Where's your provisions?

Torin: Provisions? I, uh...

Herman: My meal, boy! The replacement guard always cooks the departing guard his last meal before taking over!

Torin: Why, uh, yeah. That's still taught to all of "us." What'll you have?

Herman: You mean you didn't bring anything with you? Well, you won't find no home fort comforts out here. Your problem, not mine. I know what I want.

Torin: So? What can I fix you for your last meal?

Herman: Last meal? I ain't dead yet! Who are you? What are you doing in here?

Torin: I'm your replacement. It's time for you to leave. Do you want a meal or not?

Herman: Course. Wouldn't have it any other way. For my appetizer this evening, I believe I'll begin light: just a small glass of berry juice, boy. You can use that juicer on the counter there.

Torin: Okay.

Hold at this state until user clicks berries on juicer.

Conversation 4: pre-berries on juicer

Torin: Berries? That's what you want?

Herman: What's the matter with you? Senile? Squeeze me some juice! I'm ready to go home. (If I can remember where home is!)

Conversation 5: berries on juicer

Torin: Here ya go, Sergeant. Berries. Just like you asked. Just let me squeeze them for you...

(Dances around floor to Chuck Berry music.)

Torin (giving juice to Herman): Say! What kind of berries are those?

Herman (drinks first, then): Why, Chuck berries, of course! (Pause.) But, now I'm hungry. I want slugetti and peatballs, just like ma ol' mammy used to make.

Torin: Slugetti and peatballs? Don't you mean, spaghetti and meatballs?

Herman: Where you from, boy? You sure you're from around here? You're not from The Lands Below, are you? Course not! I want the real thing: slugetti and peatballs!

Conversation 6: pre-slugs & peat

Torin reconfirms meal.

Conversation 7: slugs & peat on pots

Torin bitches about how tough it was to get the peat moss from the bog. Herman orders dessert

Conversation 8: pre-square root

Torin reconfirms meal.

Conversation 9: square root on pots

Torin hopes this is the end of his meal. Herman agrees, "And while it's in the over, come on with me. I show you around the place." Leads them both to Phenocryst Chamber. Herman tells Torin "pick a shard." "Now I'm outta here, boy. My tour's over. I'm gonna take my pie and hit the road. You're on your own. Whatever you do, don't let anybody from The Lands Below in through that Phenocryst!"

The Portal Chamber

Behind the guardhouse is the formerly palatial Portal Chamber that can now only be entered through the guard's kitchen cabinet. It covers the very phenocryst where Lycentia was sent down to The Lands Below those many years ago. (Of course, since

the player hasn't seen that flashback yet, this will all be news to him.)

The phenocryst column is a pale sandstone color, indicating the land where it concludes.

The room is circular, with the six-foot wide entrance carpet (tile pattern) leading directly to the hexagonal podium, which is also six feet per edge. At the rear of the room the walls end unevenly at the bare stone sandstone cliff. This cliff contains the actual phenocryst column, which is outlined with the hexagon shape. When you enter, the podium consists of four large sculptural rock columns rising out of the floor, effectively blocking much of the crystal. At the "two o'clock" position, a large stone console is located near the wall. This is the control panel for the podium's rock shafts. At ten o'clock, an elaborate tile pattern in the floor will open up as soon as you solve the crystal puzzle, so the "Eressdy Powder Font" can rise up.

There has to be an artificial lamp here, so Boogle can explore it, then add it to his Boogletory.

Once you have a shard, clicking it on the console takes you to the Crystal Console MS below.

The Guard waits around during all this, without saying a word. Perhaps he's asleep.

Once you have lowered all four stones to form the transmitting stage, the Eressdy Font is extended to its up position. Then if you click on it, we go to the Eressdy Font C. U. below.

Pick A Shard C. U.

When you enter, Herman opens a velvet-lined, form-fitting drawer filled with different crystals. "Pick a shard...any shard!" he proclaims. "Hee hee!" he pops, "I've been waitin' fifteen years to use that line!" You can select any one, they're all the same. Score. You return from this C. U. to the main room scene, above.

Crystal Console M. S.

This shot shows a C. U. of the console in the foreground, the four-part podium of stone columns in the midground, and the phenocryst column in the background (not necessarily lined up).

The console has four holes, each a perfect fit for your shard. (The green shard you broke off out in his front yard does not fit.) Each hole emits colored light, namely from left to right: Red, Green, Blue, and White. When you insert your clear shard in the Red,

Green, or Blue sockets, some of the rocks slowly and noisily change position (they lower if up, and vice versa) per the table below. When you insert the shard in the White socket (i.e., on mouseUp), the white socket becomes red and all the other colors shift left one position. In addition, each hole's effect on the rocks is shifted left one position.

We begin with all four rocks in the Up position and the lights in Pattern A. See the chart on the right to find out what happens under each condition.

When all four columns finally reach the down position, we see the Eressdy Font rise up out of the floor to its full glory, then we automatically take you from this screen back to the full room shot above, never to return. The crystal shard the Guard gave you remains in the console.

Eressdy Font C. U.

The Eressdy Font is like a baptism or holy water font, except it contains a yellowish powder. If you have the tobacco pouch, you can click it on the font to receive enough powder to take you down and back on the ol' Eressdy highway.

Pattern A	Hole	Toggles stone #
	Red	1 2
	Green	1 3 4
	Blue	2 3
	White	changes to Pattern B below

Pattern B	Hole	Toggles stone #
	Green	2 3 4
	Blue	1 2
	White	changes to Pattern C below
	Red	1 4

Pattern C	Hole	Toggles stone #
	Blue	1 4
	White	changes to Pattern D below
	Red	3 4
	Green	1 2 3

Pattern D	Hole	Toggles stone #
	White	changes to Pattern A above
	Red	2 3
	Green	1 2 4
	Blue	3 4

Movie Before Chapter 2

Flashback: The Discovery

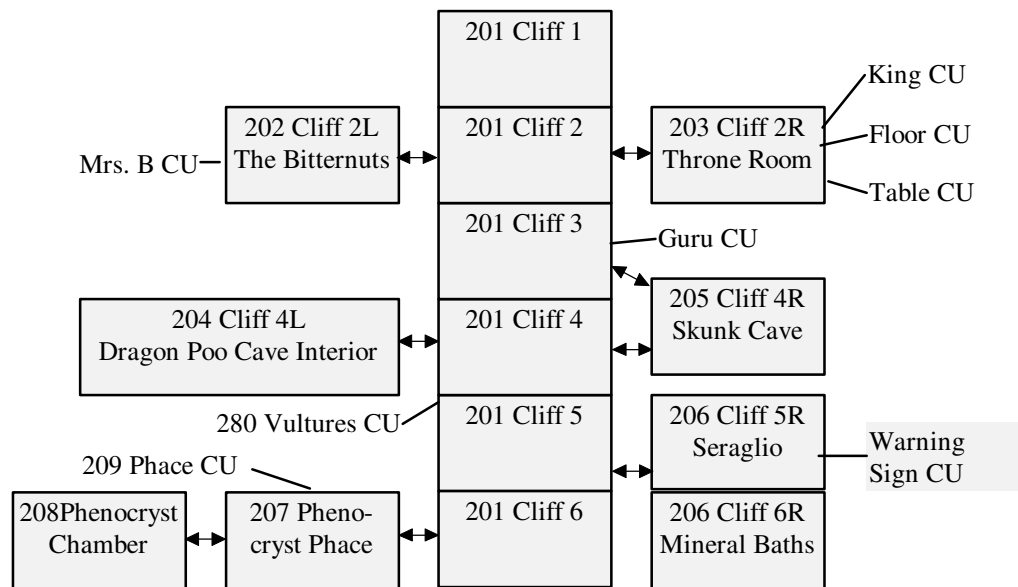
<i>Time</i>	<i>Camera</i>	<i>Action</i>
8	20000: L. S. of grand royal hall	In a grandiose meeting room, men and women in robes stand by a long table all are in turmoil, agitated, disarray. a soldier hurries in, walks to the Arch-Authority, Kurtzwell, the obvious authority figure.
3	20001: 2-shot	Soldier, quietly: "Sir, they were both there."
2		Room hushes. Kurtzwell: "And?"
3	20002: C. U. of soldier	Soldier, hushed: "They're gone."
2		Quiet room reaction
2	20001: 2-shot	Kurtzwell: "And the child?"
3	20002: C. U. of soldier	Soldier: "Missing."
3		Louder, although still subdued, reaction
5	20003: C. U. of Kurtzwell	Kurtzwell, forcefully: "The child must be found! Immediately!"
31	Total Time	Fade to black

Flashback: Capture!

This is an SGI/VMD movie sequence.

<i>Time</i>	<i>Camera</i>	<i>Action</i>
5	20100: POV of soldier	Soldiers search through woods. We see a small structure through leaves.
3	Cut to C. U. of Lycentia	Lycentia huddles inside barn, holding the baby. VO of soldiers growing closer.
3		VO of orders, sounds of soldiers searching
4	C. U. of Lycentia	Baby fusses. Lycentia, fearful, tries to quiet baby
4		Door opens. Light from outside falls across Lycentia's body.
4		Her eyes grow wide with fear. She pulls the baby even closer.
23	Total Time	Fade to black

Chapter 2: Escarpa



Map of Region 2, Escarpa

The first of the inner worlds resembles the U. S. desert Southwest, with lots of stone, red rocks, painted desert, vertical cliffs, scrubby trees growing out of cracks in the vertical walls. Since we're still near the surface, you can see the outer land and its green forests far above us through holes in the surface. It is a dry climate, with barely enough water to support a few scrubby desert plants. Vines are the only connection from one side of the cliff to the other. (Picture Grand Canyon from the inside looking up.) A few thin wispy clouds float here and there, inside the surface lid below the upper crust.

This region centers on a 6-screen vertical scroller, and the rooms are named by their relationship to it, from Cliff 1 at the top to 6 at the bottom. The scroller's two cliff faces are labeled E and W. Interiors off the scroller are labeled R or L. Therefore: 2R is a separate room off the right side of Cliff 2. 2E is the cliff face on the east side of Cliff 2

The natives here are low-lying, compact, and hairy. (Picture Yoda with thicker fur.) This provides lots of contrast from the people of The Lands Above and from the Pergolans of the next level. It also means wherever Torin goes inside, he scrapes the ceiling and must stoop to get through doors, walk bent over, etc.

Here we first learn about Leenah, Torin's love interest. (The love part is seriously down-played in this game, but should provide material for a sequel.) The big Leenah joke is: everyone here speaks of Leenah as ideal for Torin, but in an off-hand, slighting way, because...well, how can they come out and say, "we have a princess who is nearly as ugly as you!" Whenever Torin asks anyone about her, the locals respond, "she has a nice personality," or "she's so polite," or "she's a lot of fun," or "she's very good to her parents." So, when Torin finally sees her (captured by the Pergolans in Level 3, below), he understands why everyone has been hedging: she's gorgeous, a long-haired, long-legged beauty about Torin's age, with a distinctive look, perhaps like a quasi-Oriental Elle MacPherson. Tia Carrera, but even more so. And, if you were a furry Yoda, that would be ugly!

There are nine square abstract geometric tiles scattered throughout this level. You must collect all nine tiles to solve the Phenocryst Phace puzzle and go on to Pergola, World 3.

Skinny steps with 1" treads connect the rocky platforms outside the caves in which the people live. Throughout this region, if you click on air (i.e., miss the rocks and instruct the game to walk you off a cliff), you walk to the cliff edge nearest the click, teeter a few cycles, recover with a "Whew!" and then just stand still at the cliff's edge.

Walk-Thru

Enter dramatically by falling into 1W from above, grabbing the bush, then falling out of 1W to 2W. Pick up the tile that almost kills you. That's Tile #1.

Climb up the tiny steps to 1W. Take Tile #2. (You're standing on it!) Fall again into 2W.

Enter the cave beside you. Talk to the Bitternuts. Learn they're bitter about never being invited to the King's parties. (Notice they're nuts!) Watch Boogle. Don't leave until he's learned about yo-yo's and fire-place shovels.

Cross the canyon to 2E. Enter the King's chamber, 2R. Talk to the King. Notice the wall behind him has a rainbow of colored shards, except he's missing green. Give him the green shard you brought from the guardhouse's front yard back in The Lands Above. Make a pretentious speech about world peace. Get an invitation to the Royal Ball. Bow to the King. See the tile mounted on his floor. (If you try to take it, the King asks you what you're going to use it for. If you haven't seen the Phenocryst Phace, you have no use in mind. If you have, he'll give it to you.) On your way out, stop off at the buffet table and grab the roast leg-O'-meat.

Return to the Bitternuts. Give them the Royal Invitation. Take their trivet. That's Tile #3.

Climb down 2W to 3W. Grab a clothespin from the clothesline vine.

Climb down to 4W and enter 4L, the dragon's lair. Take the door at the rear of the cave—that's your Tile #4. Switch to the Boogletory. Use Boogle as a inchworm. When he's completely inside, change him to a lamp. The cave lights up inside and you discover the dragon poo. Use Boogle as the long-handled scoop. Boogle does a long take, looking straight at you with an "Oh, no!" expression. The light in his eyes goes out. We hear Boogle slurp and muck about in the poo. Click on Boogle to pull him out. Add the poo to Inventory.

Leave the cave and drop the leg-O'-meat into the hole in the rock. See the vultures get distracted and fly away? Now you can climb down to 5W and take a vine to 4E. Climb down 4E to 5E. Enter 5R, the seraglio. Take the tabletop for Tile #5 of your collection. Take a pillow from the pile. Take a carpet from the floor. Take a feathered fan. Grab the danger sign. Look at it in Inventory. Click on it. Realize it's a tile too. Actually, it's not two, but tile #6.

Climb up 5E to 4E. Enter skunk cave until you are near the skunks' nest. "Listen, Boogle! Do you smell something?" You can't get close enough to get sprayed. Boogle refuses to go too. Put the clothespin on your nose. It's now a standoff...until you throw the carpet on the skunks. They squirt it, and run off out the back of the cave. (Who knew it had a back door!?)

Leave the cave, climb down to 6E's upper balcony. Use the horizontal scroll button to scroll the picture all the way to the right. See the small, hairy women naked in the mineral baths. Listen to them complain about various odors. Drop the stench-drenched carpet onto the ledge below you. Use the feathered fan to move the aroma into the cave. See the odalisques run out the back door.

Return to 5R. Go to the ladder. Use the vertical scroll button to scroll the picture all the way down. Click the clothespin on Boogle. Switch to the Boogletory, and use the yo-yo on the ladder. You lower Boogle as a yo-yo and "walk the dog" a ways to the west. Boogle recovers and stands there waiting for instructions. Click the hot tub liner's hot spot to make Boogle take Tile #7. Click the door's hot spot to have Boogle leave via the same door through which the odalisques left. We hear a "Fibber McGee's closet" collection of soundFX, and women's screams and lots of shrieks until the pic scrolls automatically so we can see Boogle emerge smiling from a stalactite in the ceiling of 5R

Leave 5R, climb from 5E to 4E, enter 4R, follow the cave until you emerge on cliff 3R. Talk to Veder. Learn dragon poo makes everything green grow much more rapidly. Give him the silk pillow. Get Tile #8.

Return to 5E. You're not strong enough to throw the poo all the way over to the tree. But, by using Boogle's scoop on the dragon poo, you can sling it clear across the chasm directly at the base of the small tree. Watch that tree grow!

Climb back to 4R. Cross back to 5L on the vine. Climb down to 5L. Now that you can reach the top branches of the tree, climb down it to 6W. Walk to 6L and you'll enter the Phenocryst Phace place. Install at least one of your tiles correctly in the face.

Climb up and cross over to 2R. Enter the royal chamber again. Talk to the king. You'll tell him what you've found. This time, when you bow before him click on the tile in the floor, and he'll let you take it, since you've expressed a use. That's Tile #9! Return to 6L, and install all your tiles in the correct manner, rotating them as needed when you place them. After

all nine are in place, the face becomes a door and opens.

Enter the phenocryst column chamber. Stand on the platform. Use the eressdy powder. Enjoy Level 3!

Cliff Scroller 1

First time only: Torin enters this scene from The Lands Above by falling out of the horizontal face of a phenocryst column that ends on the bottom of a cliff in the upper-left corner of this pic, landing on a small bush jutting out of the left side of the cliff, which holds his weight just long enough to be funny, after which it slowly creaks and breaks so he falls off the bottom of this screen to 2W. We then automatically scroll down to 2W, wait 3 seconds, hear another falling sound and Tile CB drops in vertically, burying itself in the sand mere inches from Torin's skull. Near miss! But, don't worry—he's okay.

If Tile LC hasn't been taken, it's here being used as a step. When Torin enters from 2W, his entrance script stops him on it. If he takes it, we show him reach down, pull it out from under his feet, lose his balance, and fall off-screen, after which we scroll back down into 2W again to find him in the same pose as above.

Cliff Scroller 2

First time only: We automatically scroll here from 1W, wait 3 seconds, hear another falling sound and Tile LC drops in vertically, burying itself in the sand mere inches from Torin's skull. Near miss! But, don't worry—he's okay.

You can take Tile LC. If you don't, it'll be here when you return.

If you haven't taken the tile from 1W above, you can climb the canyon wall to Cliff 1W. There are toe-and-fingertip-holds carved in the sheer rock face here that will lead back to 1W. Switch to the toe and fingertip "climber" animation and move him to 1W. See above.

If Torin just took Tile LC from 1W above, we scroll down to find him lying in the sand exactly as above, but this time no tile comes falling in near his head. He waits a while, gets up, shrugs, and is okay. But once you take the tile from 1W, you can't climb back up there again.

You can climb down the West cliff to 4W.

You cannot climb the East cliff to anywhere.

A cave in the west wall leads to 2L, The Bitternuts.

There are several vines crossing the canyon, but only one that you can traverse. It leads from the west cliff to the Throne Room entrance on the right cliff.

After dismounting the vine, you can walk East into the Throne Room, Cliff 2R.

2L—The Bitternuts

This low-ceilinged cave is the home of the Bitternut family—who are either bitter or nuts or both. But they have a trivet that looks just like the tile you found outside and you suspect they might trade it for something. The room needs a fireplace, kitchen and a dining table.

The family consists of Mr. & Mrs. & Bobby, their son. Mrs. does all the talking. Mr. never talks. Bobby stands and plays with his yo-yo.

First time in: Boogle explores Bobby, learning how to be a yo-yo.

First time in: after Boogle has explored Bobby and learned how to be a yo-yo, he heads for the fireplace and learns how to be a scoop.

After a little (strange) conversation, you learn they've never been invited to any of the royal functions—and the King lives right across the hole!

If you give them your Royal Ball Invitation, they'll offer you the run of their home with a frenzied, "Go ahead! Take everything!" they scream. But "you only have the hots (spot)" for the trivet, so you take it. Later you use it as Tile C in the center of the Phenocryst Phace.

They bitterly mention Princess Leenah, who hasn't even invited them over and she's lived here all her life! But, after all, she's as polite as she is attractive.

2R—The Throne Room

This cave has a very low-ceiling, and you must walk stooped when in it. There is a banquet table filled with goodies, including a large "leg-O'-meat" for you to take. A royal throne rests against one wall, directly under a mural with a near-rainbow created by directing light from a clear crystal that's part of the cave wall onto six colored crystal shards in this order: OYGBIV. There's an obvious opening on the left for a red shard. Before the throne, there's an obvious pattern of tiles on the floor with one tile in the center

the tile we're trying to get away from the King. King Rupert and Queen Di sit on their thrones, being fanned by two husky hairy women.

Because of the low-ceiling, you have to enter the cave bowed over. Doing so impresses King Rupert with your humility. When you talk to him, he enters into a long conversation with you. You tell him you're passing through looking for Lycentia of The Lands Below. He says, "if you find my, ahem, lovely daughter, let me know. You two have much in common. (Ahem.)"

If you give the King the red crystal shard you took outside the guard's hut, you make a speech about how important this is to your world and how you hope it will be the start of a new world of trade between your countries. The old boy buys it. In return, he gives you an invitation to the Royal Ball, to be held in two weeks.

The King mentions it's been years since the last vine giving access to The Lands Below broke. While the Escarpians always got along well with the lower people, they haven't heard anything from The Lands Above in years. There is a short discussion RE current conditions above and below.

As you "take your leave," you bow fully before the king and queen and we switch to a C. U. of the floor at your feet. There is a significant tile mounted right in the floor of the throne room, directly in front of the king. A twinkle passes over it, for those dumber than dirt. You may try to take it now, but if you haven't placed any of the other tiles on the Phenocryst Phace, the King refuses your request. So you just leave, for now, knowing you need to return to fetch that tile.

Once you've placed at least one tile on the Phenocryst Phace, you can return here. You chat again, and when you bow to leave, the tile is again hot. If you click it then, we return from the C. U. to see you give your explanation to the King. He's excited about regaining access to The Lands Below and orders you to take the tile.

The Queen now "is hot" for you (i.e., she has a hot spot). Clicking her, she gives you a locket for you to give to Leenah as a recognition that you represent the royal family. If you try to leave the room without it, she stops you and gives it to you anyway, but you don't get the points.

Throne Room Floor C. U.

When you bow before the king in the previous L. S., we switch to this C. U. of the floor at your feet.

There is a significant tile mounted right in the floor of the throne room, directly in front of the king. A twinkle passes over it, for those dumber than dirt. You may try to take it now, but if you haven't placed any of the other tiles on the Phenocryst Phace, the King refuses your request.

Once you've placed at least one tile on the Phenocryst Phace and you click the hot tile here, we return from the C. U. to hear you offer your explanation of why you need this particular tile. He relents.

Cliff Scroller 3

There is a vine used for drying laundry ("Hey, look Boogle. A clothesvine!") which contains no clothing but does have a few clothespins hanging there. You can take one clothespin.

You can climb down the west cliff and exit out the lower-left corner. This scrolls you to 4W.

At the east edge of this screen, Veder is meditating, sitting on a painfully uncomfortable rock stool. Since there's no vine across the canyon here, to get to him you must go down to 5W, take the cross-canyon vine to 4E, enter Skunk Cave, get past the skunks, follow the cave around until you find the exit. Presto. There you are at Veder's little balcony here on 3E.

If you are on 3E and exit right, you re-enter Skunk Cave.

When you finally get to him, Veder turns out to be a prophet, a seer, a sage, a wise man of the village, and a comic with bad timing. His problem? He's developing severe lower-back pains (i.e., hemorrhoids) from sitting on his uncomfortable tiled rock stool. "Tiled?" you say, and ask to see it. Sure enough, there's another tile you want for your collection, Tile UR. You ask for it, but he refuses you.

If you offer Veder the pillow from the seraglio, he'll gladly give you Tile UR in trade. His butt will thank you. (No, not literally!)

Veder drops occasional clues about the macro-organic properties of dragon fertilizer, but in a nice way, of course.

Cliff Scroller 4

There are only two rock balconies here: 4E, in the lower-right corner, and 4W which is mostly walkable surface.

From the 4E balcony, a vine leads left and down off-screen. Follow it and you'll go to the upper-left corner of 5W.

From the 4E balcony, you can walk east and enter Skunk Cave.

From the 4E balcony, there are some footholds in the stone leading down to 5E. Click on these and you change to your cliff-scaler loop and climb down the scroller to reach the entrance to the seraglio.

From 4W, you can climb up to 3W.

By walking west off this screen from 4W, you enter the Dragon's Cave, 4L.

4W is really a thin balcony of stone. The outermost edge of the stone overhangs the cliff below and has a hole completely through it. Use this hole's hot spot to drop leg-O'-meat past the vultures in 5W below. When you do, we auto-scroll the pic down to include the vultures, hear them discuss the possibility of meat falling down right beside them, and see them take off over the edge of the cliff and down, never to reappear again. We then scroll back up to this pic again, with no more vultures to worry about.

4L—Dragon's Cave

This 2-screen-wide scrolling cave gets consistently smaller as you head west until you can just barely reach the farthest west end of it. By stretching completely, and making yourself as thin as possible, you can reach barely Tile UC and take it. You use it in the upper-center of the Phenocryst Phace.

However, when the tile is removed, a blast of air comes out right in your face, revealing still more passageway yet ahead and emitting a blast of cool air that you comment on. You can see a little ways back into the hole but not enough to tell what's inside. There's no way Torin can fit into an even smaller opening. What our poor boy to do?

Use his Boogle, of course! Boogle has several new verbs in his collection, including yo-yo, lamp and scoop. Here you turn him into the inchworm and guide him into the darkness. As he progresses, the screen scrolls until you are just barely still on the east side of the screen and Boogle is completely in the darkness of the rear cave. Once Boogle is inside, change to Boogle's lamp verb and click it on him. He turns into a lantern and lights the cave interior. We can now see the large pile of dragon poo that nearly fills the cave. (Boogle comments about the quality of his workplace environment.) To retrieve the poo, you

select Boogle's shovel function from the Boogletory and click it on him.

If Boogle is in the poo cave, and you select the shovel from Boogletory, while you're moving the shovel to him, he gives you a look which leaves no doubt as to his pleasure at the thought of becoming a shit shovel. When you click on him, it goes dark in the cave again, but we hear a icky, sickly soundFX, a Boogle comment, and you get the dragon poo added to Inventory. Turn Boogle back into the inchworm and he crawls out. If you don't do this and leave the cave without him, he turns back into himself by himself and follows you out, but you get no points.

("Ah, Boogle. You really know how to sling the...dragon poo!" Boogle thinks, "What? And give up show biz?")

4R—Skunk Cave

This pic consists of a long snaking passage for you to walk through in a silly, stooped position just so you can get to Veder in Scroller 3E.

About halfway through the cave, you encounter a pair of skunks. They chat about the downfall of the neighborhood. If you get too close, they threaten to spray you and you back off. You can't get close enough to get sprayed. Boogle refuses to get close, either. "Listen, Boogle! Do you smell something?"

When you're close to the skunks, you can put the clothespin on your nose, but as soon as you move away from them, you remove it.

You can wave the feathered fan at them, but they just enjoy it.

But if you throw the carpet on the skunks, they squirt it madly before realizing they've wasted their ammo. They then run out the back door of the cave. (Who knew there was a back door!?)

After the skunks are gone, you can take the carpet, if you're wearing your clothespin.

If you walk all the way through the cave, you emerge on Veder's balcony on 3E.

Cliff Scroller 5

As soon as you enter this scene from 4W, the vultures attack (without killing you, of course). They peck ferociously. There's no way past them. But, if you just drop your leg-O'-meat off the launcher ramp in 4W, they'll be gone from here forever.

The Cliff at 5W ends in a drop-off. There's no way for you to continue down any farther. An eyeball hot spot at the bottom of this pic causes us to scroll down to Cliff 6 for a look. But all we see there is a young tree that's not nearly tall enough to reach the ledge you're on. Any click, and you scroll right back up to this scene.

However, once you've thrown the dragon poo from 6W onto that tree below you in 6E and the tree grows up, then you can just click on it from here and we see you reach over, grab a branch and climb down to 6W.

There's a vine here beyond the vultures, but you can't get to it while they're here. Once they're gone, you can use it to traverse the canyon. It ends on 4E.

There is a balcony on lower 5E. If you're on it, you can click on the footholds above it to climb up the rocks to 4E.

Walk east from 5E and you enter the upper seraglio, 5R.

Walk south from 5E and you go to 6E, a balcony in the upper-right corner of the pic. It leads you nowhere, but it does hang above the entrance to the lower seraglio, 6R.

5R—The Seraglio

This is where the King's Harem lives, although we treat the subject lightheartedly, never calling it by that name. When you enter, the area is empty. Tile LL is being used here as the top of a table. You can take the tile for later use as the lower-left corner of the Phenocryst Phace.

There is a feathered fan leaning against the wall here. You can take it.

The floor here is covered with a pile of pillows in various royal hues. Click anywhere on the pile and you'll get the silk harem pillow.

There is also a red carpet on the floor here that you can take.

Near the right front corner, there is a ladder that goes straight down through the cave floor. You can see what's below the ladder by using the vertical scroll button to scroll down there, but you can't get there because the ladder isn't strong enough to hold your weight. If you climb on it, you fall straight through and out the bottom of this world, amid a long "Homer Simpson at Springfield Gorge" soundFX. EndGame.

If Boogle tries the same ladder, it is also too weak to hold him. He falls straight through and out the bottom of this world, with just a falling soundFX. EndGame.

In front of the ladder there is a bright yellow diamond warning sign. On your first click, you read the sign. It says, "ladder for lightweights only." Click it again and you take the sign. Once you have it, you can examine it in Inventory. If you turn it, you realize it's really Tile UL.

But if you turn Boogle into a yo-yo, you can yo-yo him down into the room below from either the ladder opening or the exterior cave opening. You then "Walk the Dog" across the room towards the center. See 6R for remainder.

6R—Mineral Baths

This is a room you cannot enter, but you can participate in it and solve its puzzles by using the horizontal and vertical scrollers and your Boogle.

There are a few harem girls hanging around the hot tub-like mineral deposits and mud pots and steaming cauldrons here. They occasionally talk about smells, fragrances, aromas, etc. to clue you in to the aromatic nature of this puzzle.

Since you can do nothing as long as the women are present, you must get them to leave. Enter the 6E balcony. Drop the stench-drenched carpet onto the lower balcony (outside the Mineral Baths). We see the smell enter the Baths and we automatically scroll the picture over to the right (if necessary) so we can see all the Baths (yet keep ego on the screen). The smell of the carpet forces the women to leap up and run from the Baths through the door at the back of the Baths.

Once this room is empty, the solution is obvious: use Boogle as a yo-yo to go down here from 5R or 5E, thus skipping the weak ladder. But Boogle refuses to go because it smells so bad. So you must first click the clothespin on Boogle's nose. Then he can't smell the carpet. Now he's a yo-yo with a clothespin on its nose.

You use your clothespinned Boogle as a yo-yo, lower him to the mineral baths floor and "walk the dog" towards the baths.

If the women are in the baths when ego falls through on the ladder, they all stop talking, look at you, and when you're gone and the soundFX are over, resume their chatter again.,

If the women are present when you lower your clothespinned Boogle, one of them waits for him to get there, then punts Boogle out the hole in the floor below the ladder. EndGame.

But if the Baths are cleared out, you yo-yo him onto the floor and he lands, recovers his normal shape, and walks over to the middle of the room.

watch them fly out of the hot tub, cross the room, and run out the back door. Once Boogle is alone, you can turn him back into himself. Now there is a hot spot on the tiles around the hot tub. Use Boogle to take it. It is Tile R. By now, you should know where to put it!

When Boogle is down here, the tile has a hot spot so it can be taken. Make Boogle grab a tile. Once it's taken, Boogle recovers and stands there waiting for instructions. Now the door has a hot spot, so Boogle can leave that way. When he does, we hear a "Fibber McGee's closet" collection of soundFX, with lots of women's screams and shrieks until the pic scrolls automatically back up to 5R so we can see a smiling Boogle emerge from a stalactite in the ceiling of 5R

Cliff Scroller 6

This is as low as you can go in this level. There are balconies on the upper-right corner and the lower-left. It's obvious there's nothing underneath the balconies but air.

A small tree is located on 6W, directly under the cliff in 5W.

You can enter this scene from 5W by climbing down the tree, once you've made it grow.

From 6W, you can walk off-screen to the west and enter 6L, The Phenocryst Phace.

You can enter this scene from 5E just by walking onto the 6E balcony.

From 6E, you can walk up to return to 5E.

From 6E, you can use the horizontal scroll button to see picture 6R, but you can't physically walk there.

If you are on 6E and click the dragon poo on the tree on 6W, we see you reach in your pack, pull out the big wad of dragon crap and throw it across the canyon onto the tree. Direct hit! The tree immediately begins to shake and vibrate as if it has suddenly come alive. It begins to grow, and grow, and grow, until it stretches clear up and out of the picture. Now when you return to 5W, you'll be able to click on the upper

branches of that tree and climb down it to your final face puzzle.

If you are on 6E and click the fan on yourself or the balcony below the cliff you're on, we see you pull out the feathered fan from your pack, hold it down the cliff and carefully fan air into the Mineral Baths. If the stench-drenched carpet is not on the balcony below you, nothing much happens.

But if the stench-drenched carpet is on the balcony below you (outside the Mineral Baths) we automatically scroll the picture over so we can see all the Baths while keeping you in the upper-left corner of the picture. The smell enters the Baths forcing the women to leap up and run from the Baths through the door at the back of the room. Now the baths are empty. A tile is in full view for the taking. The carpet remains on the balcony below, but the aroma animation disappears when you return to 5E.

From 6E, you can use Boogle as a yo-yo and lower him to the balcony below. If the Baths are cleared out, you drop him onto the balcony and he walks into the Baths. If the women are inside, one of them comes out here and swats at Boogle. You pull him back up, just in the nick of time.

Phenocryst Phace, C. U.

This cave opens off 6W. The back wall consists of nine identical square empty openings (see Figure 1, The Empty Phenophace below). You apply the nine square tiles you have found lying about throughout this level to the nine openings until you get them all in the correct place and in the correct orientation.

You can place any tile in any of the 11 opening. If you place it in one of the center nine openings, it remains there until you click it again to pick it up. If it's in the correct spot, you are unable to pick it up.

If you click a tile in any corner, upon mouseUp it rotates 90° right or left, depending upon which corner you clicked, and then remains there until you pick it up.

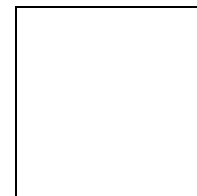


Figure 1, The Empty Phenophace

When all the tiles are in the correct holes and rotated to the correct 90°, the pieces form an abstract, geometric face (see Figure 2, The Finished Pheno-

phace below), which then morphs into a claymation-looking, living, breathing face-O-stone.

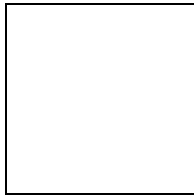


Figure 2, The Finished Phenophace

The face then tells you (in a deep resounding voice with too much reverb) the story of the phenocryst columns and why they work. When it finishes its speech, it morphs back into a tiled rock surface again, then slides aside to reveal the entrance to this level's phenocryst chamber.

Phenocryst to Pergola

The phenocryst column is a forest green color, indicating the land where it concludes. Since you have the eressdy powder, you have a free ticket to ride the Phenocryst column.

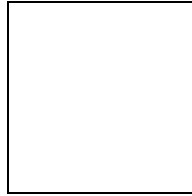
All you can do in here is assume the position, throw up (the powder, that is), and whisk away to joy land. Have fun.

Movie Before Chapter 3

Flashback: Trial & Punishment

<i>Time</i>	<i>Camera</i>	<i>Action</i>
6	30000: L. S. of grand chamber, with much echo. Arch-Authority Kurtzwell sits behind a tall judge's bench	He points down at a woman before him. Kurtzwell: "Before I pass judgment, have you anything to say?"
4	30001: C. U. of Lycentia, submissive, cowering, scared	Lycentia: "The child? Is he safe?"
5	30002: C. U. of Kurtzwell at podium	Kurtzwell: "Far away, where he will come to no harm!"
10		Kurtzwell: "Although we suspect your involvement in the murder of our beloved royal couple, we could not find enough evidence to convict you."
13	30001: C. U. of Lycentia	Kurtzwell: "But since you were clearly guilty of kidnapping the crown prince, you are hereby sentenced to spend the rest of your life... in The Lands Below!"
3	30001: stay on Lycentia's face for horrified reaction	We hear the crowd gasp.
7	15200: Establishing shot of phenocryst chamber	Kurtzwell: "I therefore order an Ostracizing Collar be fabricated for you..." Kurtzwell's VO continues to pronounce sentence:
9	30004: C. U. of collar.	Kurtzwell VO: "...and placed around your neck...never to be removed!" Collar snaps closed on the word "removed!"
13	15201: M. S. of Lycentia in phenocryst chamber	Kurtzwell continues: "And should you ever attempt to return to The Lands Above, the Collar will tighten until it chokes you...to death!" Crowd sounds. Guards back away from Lycentia.
8	15201: M. S. of Lycentia X-porting out	Lycentia stands on the podium before the phenocryst. A guard tosses the erresdy powder and she vanishes into the crystal.
78	Total Time	Fade to black

Chapter 3: Pergola



Map of Region 3, Pergola

pûr^lge-la is darker, dimly lit by crystals wrapped by plants, plus some light filtering through the dense jungle canopy. It is very damp, with water dripping, flowing, running, splashing, from dripping cliffs to babbling rivulets to tall waterfalls, water is everywhere, making these scenes' background animation much more interesting.

The opening scene provides a view of the sky...far away, above the clouds we can see the shell of the world above us, with crystals from the surface poking through like columns lit within.

The planet is thick with plant life, jungle-like growth, with ferns, creepers, climbers, vines, lianas, convolvulus, bindweed, fern, bracken, and mosses everywhere: club moss, peat moss, sphagnum moss, sterling moss.

The people are Lilliputian-like, only about 8" tall, Lode Runner size. They have a South American native tribesman look, but they do wear loin cloths. They live in tiny homes nestled inside the roots of the giant trees, far too small for Torin to enter.

Walk-Thru

Torin reforms out of a phenocryst onto a grassy knoll. Beautiful, although unusually colored, meadows cover gracefully rounded hills stretching to the horizon. Off-color clouds float in a turquoise sky. But as soon as you walk around, you learn the truth. Those weren't hills, they were the tops of trees, of a jungle canopy (nearly) thick enough to walk on. You fall through quickly, although we take our time to multi-plane scroll our way vertically down through several screens of jungle trees before finding the bottom of the forest, where we find a dazed Torin being tied up by tiny Pergolans.

We're now under the canopy. In long shots, the Pergolans look identical: they wear uniforms, are all 16-pixels tall, in short, an easy-to-animate multitude. Only one guy is different, and he appears mainly in close-up.

Click the threads quickly and you break free and stand up, towering above them. One little fellow is trapped on your shoulder as you rise. He hangs onto your collar, screaming to the crowds below. You grab him, the crowd is horrified — they assume you're going to eat him. When you carefully, sweetly, assure

him of his safety and gently set him down on a nearby tree root, the crowd roars its approval.

Smetana steps forward. He's recognizable as a leader because of his slightly different costume. He asks you to help them "slay the other giant!" When he leads you to "the other giant," you quickly realize she must be Leenah, captured upon her arrival in Pergola. Unlike you, she was unable to free herself.

She's beautiful but cautious, defensive, scared. She's been their prisoner for days. Her screams drive the Pergolans into hiding, leaving the two of you alone (except for the locals watching you from protected hiding places). Because they treat you with respect, she's also skeptical of you. But when you show her the locket from her family, explaining you just came from Escarpa, she decides you might just be friendly.

Once she trusts you, she tells you the ironic truth: she's had a knife all along, but they tied her so tight she was unable to reach it. You easily extract it from her boot, then use it to cut the threads binding her to the ground.

She kneels, brushing the leaves and dirt from her clothes. She looks at you with a "my hero" smile. You hold out the locket, she puts her head through the chain just as you bend down, bringing her face

coming very close to yours. Both of you consider, linger just a moment too long, then just as a kiss seems inevitable, Boogle pops out of the pouch and in between your lips. Dozens of cute little laughs ensue. You both look at Boogle, then at the Pergolans chuckling around you, and you both laugh too.

With all the hormones raging through your loin-cloth, it's no wonder you forget to return her knife.

Leenah notices you are wounded from your fall, cuts and scrapes mainly, but she insists upon cleaning you up, tenderly applying mud and leaf compresses she makes at the nearby stream. This gives us a chance for conversation, and a little character development. Boogle watches carefully, learning to be a nurse in the process. Add the nurse icon to Boogle-tory.

You flirt with Leenah here and there, but during this game, it's merely puppy-love, nothing more. (The nude swimming virginity-loss scene is probably out.)

You must continue downward. Hearing you talk of your parents makes Leenah homesick. She decides to return home to her family. You tell her about phenocryst columns and erresdy powder.

Smetana takes you both to a primitive, religious area, a miniature Stonehenge. We switch to a C. U. Ten little people stand around, five men, five women. Each wears a long robe with a hood, each similar to the others, yet unique.

The ten little people are arranged in five rows of four each to form a five-pointed star configuration that nearly fills this first-person screen. Four are alike in one way, but different in four other ways. (In other words: every one has five characteristics, each of which matches three others. Therefore, four are A, the other six are not A. four are B, the other six are not B, etc.)

When you click on the first person in this scene, he takes a step forward and waits until you click again. If your second click is on the hot spot at the center of the star formation, he walks there and waits. If you click on another person instead, the two of them trade places.

This continues until you arrange all ten so each of the five rows is consistent. When you do, the star fills with energy and focuses its power on the ceiling of the area. Bright searchlights aimed straight up illuminate, one at each point of the star. The five-sided bounded area including the entire star then rises from the floor, carrying Torin, Leenah, Boogle, and the 10 up into the tree's interior. When it has reached the top

of the 3-screen vertical scroller, it becomes the next phenocryst transport area, with two doors covering two phenocrysts.

Then you must rearrange the ten Ostiaris so five women are before the left door and five men are before the right door. Then you can rearrange the women into an ascending fully-diminished seventh chord arpeggio and rearrange the five men into a descending fully-diminished seventh chord arpeggio. The two phenocryst doors rise up and out of sight, revealing their respective phenocryst columns. Stand with Leenah in the center of the area and say your final good-byes. Toss the powder, boy, we're outta here!

Above The Treetops

This pic is double-wide, double-tall. We begin with it scaled out so we can see all of it at once. We then slowly zoom into the lower-left corner, an area near the phenocryst. Peaceful ambient sounds play.

After the zoom-scroll is done, Torin reforms out of the phenocryst onto the grassy knoll. Beautiful, although unusually colored, meadows cover graceful rounded hills stretching to the horizon, with crystals coming through off into the very far distance. Off-color clouds float in a turquoise sky. Regardless of which way you walk, you can take no more than ten steps before you disappear down into the grass.

Down Thru The Trees

You fall through the tree-tops quickly, although we take our time to multi-plane our way down through this four-screen vertical-scroller to find you. We now realize the vast expanse of hilltops was really just the top of a jungle canopy.

Everything is green and lush. The trees are gigantic. Panning through the treetops, we see parrots, colorful birds, snakes, monkeys and that two-headed buzzard from Escarpa.

We finally hear Torin land on something soft enough to break his fall and we continue scrolling down to...

Captured!

...find a dazed Torin being tied up by tiny Pergolans. We're now on the jungle floor, under the giant trees' canopy. In long shots, the wee little Pergolans look identical: they dress uniformly and are all 16-pixels tall. In other words, an easy-to-animate multitude.

If you do nothing, you die in a humorous way. EndGame.

But if you click on the threads soon enough, you break free and stand up, towering above them. One little fellow is trapped on your shoulder as you rise. He hangs onto your collar, screaming to the crowds below. You grab him, the crowd is horrified — they assume you're going to eat him. You carefully assure him of his safety and gently set him down on a nearby tree root. The crowd roars its approval.

Smetana steps forward. He's wearing a slightly different costume, obviously denoting superior rank. We cut to...

Smetana C. U.

You talk a little before Smetana finally asks you to help his people "slay the other giant!" He tells you to follow him, then literally leads you under program control, past the Pergolan Place scene below to a third scrolling screen on the right. See below, "Leenah in Bondage."

Pergolan Place

Just a walk-by. But have fun drawing it. Show tiny homes inside tree roots, tiny people hanging from balcony windows, sitting on roots, creative use of leaves, etc.

Leenah in Bondage

"The other giant" is Leenah, captured upon her arrival in Pergola. Unlike you, she was unable to break free. She's beautiful, but cautious, defensive, scared.

Leenah lies on the ground, securely tied up with hundreds of threads, provocatively enough for Dads to enjoy, but not enough that Moms will be offended.

She assumes since you're with the Pergolans, you too are the enemy. She screams and struggles unsuccessfully to free herself. Her screams drive the Pergolans into hiding. They scatter behind plants and roots, then peer over branches and roots to watch this scene.

If you talk to her before freeing her, she wants to be freed. She doesn't tell you she has a knife in her scabbard.

If you show her the locket from her mother before opening it, she doesn't recognize it. It's just a locket to her.

But, if you've opened the locket in Inventory, she can now see the pictures of her Mom and Dad, so she realizes you must who you say you are, and you can probably be trusted. Only then will she tell you about the knife she has hidden in her left boot. Now her boot is a hot spot. Click it, and we see you gingerly remove the knife from its "scabbard."

If you leave this scene before freeing her, there's nothing else to do elsewhere.

When you click the knife on her, we enter ...

Cut Scene: Love At First Slice

Leenah in Bondage pic

First you slice all the tiny threads holding Leenah down. When you do, the Pergolans (who had been hiding everywhere around you) then scatter every which way. You help Leenah sit up, and we cut to a medium two-shot.

BLT Two-Shot

She looks up at you with a "my hero" smile. You hold out the necklace over her head. She misunderstands your intentions. She thinks you want her to rise up into the necklace. You think she wants you to place it over her head. You both act together. As you bend down, she rises up. The result is: your faces come very close together. She looks down, demurely. The music swells. Both of you pause, linger just a moment too long, considering, then just as a kiss seems inevitable, Boogle pops out of your pouch and in between your lips for the first time this world.

Little People Reaction shot

Cut to a shot of lots of little people laughing. Cut back to the two-, now three-, shot.

BLT Two-Shot

You both look at Boogle, then at the Pergolans chuckling around you, and you both laugh too.

With all the hormones raging through your loin-cloth, it's no wonder you forget to return her knife. But we remove the locket from Inventory.

BLT Medium Two-Shot

Cut to a shot showing both of you from the waist up. Boogle hops out of the picture, but does not return to the pouch. As your smiles fade, Leenah glances down, noticing the wounds on your arms. The love theme swells. She silently indicates concern, then motions to you to follow her. We let you both rise up and out of the frame, then slow dissolve (sometimes called a cross-fade by some in the industry) to...

A Creek Runs Through It

The love theme swells to full volume as we dissolve in on this scene. We begin with a long shot of the falls off in the distance, dribbling down beautiful fern-covered cliffs. The camera pulls back to reveal the two of you sitting beside a stream in the foreground, then pans and zooms in until ego is normal size. Leenah tenderly applies mud and leaf compresses to your wounds, then washes you with water from the stream. Boogle watches intently from across the screen, learning to be a nurse in the process. Add the nurse icon to Boogletory.

As the music ends, we come in on your conversation. Hearing you talk of your parents has made Leenah even more homesick. She wants to return home to her family. You tell her about phenocryst columns and erresdy powder.

Smetana reappears to inform you Pergola has a phenocryst chamber too. He leads the two of you off-screen as we fade to black.

Pentagram, L. S.

We fade in from black to see you, Boogle, Smetana, and Leenah walk into a primitive religious area. Ten little Ostiaries stand around. They wear long robes with hoods, all similar but each unique. We switch to the Pentagram Puzzle, C. U. below.

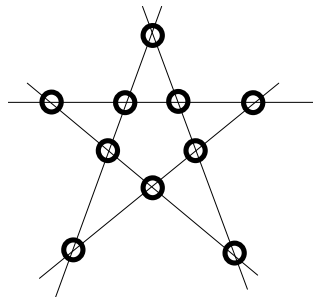


Figure 3, Pentagram Priests

Pentagram Puzzle, C. U.

Ten little ostiaries (five men, five women) are arranged in five rows of four each to form a five-pointed star configuration that nearly fills this first-person screen. See Figure 3, Pentagram Priests above. Four are alike in each of five ways, but different in four other ways. (In other words: every one has five characteristics, each of which matches three others. Therefore, four are A, the other six are not A. four are B, the other six are not B. Thus, if four have red hoods, the other six have gray hoods. If four have gold sashes, six more have gray sashes. Sex is not one of the factors.)

Smetana tells you to get started. You don't know it, but your goal is to align the Ostiaries in a logical pattern so that each of the five rows is consistent.. The rules are: click on a person, then click where you want him to go. If you click on an empty location, he goes there. If there's someone there, the two of them trade places. There are 11 locations: the ten shown in the diagram above, plus the center of the star.

You continue until all ten Ostiaries are correctly aligned. When they are, we cut back to the L. S. to see the pentagon surrounding the pentagram suddenly fill with energy. It begins to glow, light beams burst from the floor to form five vertical shafts of light. The Ostiaries, you and Leenah all automatically move onto the pentagon. The pentagon becomes a giant stone elevator and rises up the light beams. As it does, we follow it up by scrolling the picture. It stops before two large doors at the...

Ostiaries Choir Loft

This is the Pergolan phenocryst transport chamber. The two far walls form the only real walls here. The floor is in the shape of a pentagon, but the other three sides are the edges of the elevated stone platform you're riding. The back walls are really large stone doors. They hide the phenocrysts we've been looking for.

Both doors open by ascending up and out of the frame and out of sight. (Into the ceiling?) The left door has five arcs with five notes in an ascending line ending on the second arc from the outside. The right door has five arcs with five notes in a descending line ending on the second arc from the inside. The first four notes are solid color, while the fifth (the note representing the destination world) is hollow, like a whole note. These symbols indicate their destination.

We use the scene change from the scroller to this C. U. to move the ten Ostiaries into two lines of five, all looking at you, obviously awaiting your further instructions.

First, sort them out into two groups: male and female. The interface is simple: click on an Ostiary and it takes one step forward. Click on a second and the two trade locations. (This puzzle has no "eleventh" spot.) Click on a third and it steps forward. Click on the fourth and they swap places. Any time a woman stands beside a woman in front of the left door, they join hands. Any time a man stands beside a man in front of the right door, they join hands. This continues with no further clues until you get all five women in front of the left door and all five men in front of the right door. Then you get some points.

The Ostiaries then start warming up, each simultaneously singing his one pitch for a short time, starting at random times. This continues until you click on any one of them. This causes all of them to stop and face you again, obviously waiting further instructions.

Now the women are in random order in front of the left door and the men are in random order in front of the right door. You must rearrange the five women into an ascending arpeggio and the five men into a descending arpeggio.

Click an Ostiary and he will sing his pitch. The problem is: while he's singing, the two Ostiaries assigned the pitches above him swap places. When they're in their new positions, the singer stops. For example, if you click on Ostiary 1, 2 and 3 swap locations. If you click on Ostiary 4, 5 and 1 trade places, etc.

You may click the same Ostiary again to reverse its effect (i.e., the two Ostiaries who traded places will return to their original locations).

Each Ostiary produces a different randomly assigned note in a fully-diminished-seventh chord. For example, let's assume the female Ostiaries are randomly scattered like this:

15423

To solve the puzzle, you would click on each underlined number, like this:

15324

14325

13425

12435

12345

When you arrange the female Ostiaries into an ascending chord, the left door raises out of sight, revealing its sandstone colored crystal (like the cliffs of Escarpa). (Get it? Ascending chord = up one world.)

When you arrange the male Ostiaries into a descending chord like this:

54321

the right door raises up and out of sight, revealing its dark orange-red crystal (like the lava of Asthenia).

You may solve the descending scale puzzle first, causing the right door to lower, but can't leave until both doors are gone and the phenocryst columns are revealed.

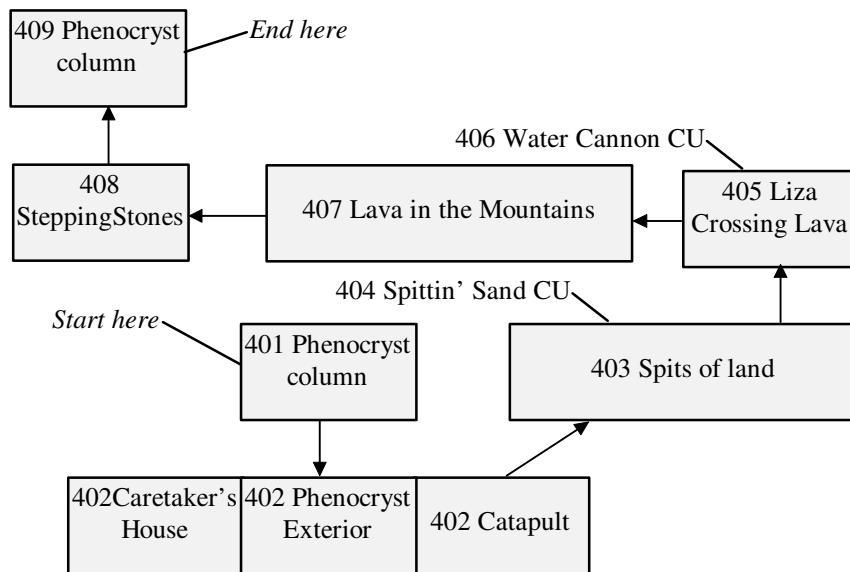
Then you both walk to the focal point of the phenocrysts at the center of the room and Leenah will automatically follow. You say good-bye, then click the erresdy powder on the two of you. You simultaneously poof away.

Movie Before Chapter 4

Flashback: Pecand Negotiates with Lycentia

<i>Time</i>	<i>Camera</i>	<i>Action</i>
15	57002: Camera 2 from ending establishes Pecand and Lycentia	Each stands before a vidcryst portal and is able to see the other in the crystal. Pecand: "I always felt you were innocent. Kurtzwell needed a scapegoat." He continues, syrupy sweet: "All these years away from your home..."
	40000: 2-shot favoring Pecand	"...your family, your friends. You must be so bitter."
5		Lycentia: "Perhaps. I've learned to use the darkness to get what I want."
4		Pecand: "I've heard you've become quite the powerful sorceress."
1		Lycentia: "Oh?"
5	40001: C. U. of Pecand	Pecand, continues, twisting the knife: "But, not quite powerful enough to overcome the magic of that collar."
6	40002: C. U. of Lycentia	Lycentia, fingering collar: "Not yet, but perhaps soon. And when I do, I promise revenge!"
5	40000: return to previous 2-shot	Pecand, unimpressed: "I'm sure." He dangles the lure, "But what if you could return sooner?"
4		Lycentia, disgustedly: "What? Hah! The collar will not be denied."
4		Pecand, casting the bait: "I...could release it for you."
12	40002: C. U. of Lycentia	Lycentia, laughs sarcastically: "Ha, ha, ha. Oh, Pecand. You know its spell can only be broken by royalty." Now she can dig him: "And no matter how much you scheme, you'll never be king as long as the boy lives!"
6	stay on Lycentia for her reaction	Pecand, unabashed, waits a beat, then continues: "Yes...but think, Lycentia! Who sealed the collar?"
8	C. U. of Lycentia	Lycentia, disgusted: "Kurtzwell! That..." Slowly realizing Pecand's drift: "...Wait. Are you suggesting you could become Arch-Authority?"
7	40000: return to previous 2-shot	Pecand, setting the hook: "Let's just say if you'll do a small favor for me, I'll do a large favor for you!"
4		Lycentia, pauses: "And just what would that small favor be?"
5		Pecand chuckles. "Nothing, much. Just a little magic spell..."
76	Total Time	Fade to black

Chapter 4: Asthenia



Map of Region 4, Asthenia

às-thê'nê-e is the land of molten rock, filled with rivers of flowing lava, kind of a magma a la carta. Everything is colored in shades of reds, browns, oranges. This is lava land, with lava tubes for transportation, lava-filled wall sections for light (lava lamps?). Often the only light source in a picture are the lava streams themselves. Fumes spurt from holes in the ground. Paint pots, geysers, volcanism of all kinds. (Picture Yellowstone Park.)

There are no people evident, anywhere on this planet. However, you do find occasional evidence of earlier life.

Walk-Thru

Leave the phenocryst chamber. Exit the guard-house. Get four stone cannonballs from the dispenser. Walk to the backyard of the caretaker's house. Place the four cannonballs on the teeter-totter. Sit on the other end. Prove they balance your weight. Leave the balls there.

Go to the miniature golf/cannonball dispenser. Get one ball. Go to the catapult. Climb in the bucket. Cut the rope with your knife. You and the cannonball fly to the spit.

Spit out the spit. Stand up. Walk through the spit maze to the wrench, grab it, then walk to the water cannon. Click on the water cannon. In the close-up, click the wrench on the water valve. The cannon's gauges indicate it's working. Return to the wide shot. Click on the water cannon to make Torin shoot water across the lava forming a land bridge. Click on the bridge to walk across. It breaks up, just after you pass over.

Walk on through the next scroller until you come to dozens of stepping stones leading across the lava to the other side. A large bridge rests in the upright, and uncrossable, position.

Jump from stone to stone, being sure to touch each and every stone before landing on the far shore. As you touch stones, the bridge lowers a little at a time, until when the final stone is touched, the bridge allows you to cross. Enter the building behind the bridge.

In the phenocryst chamber, click on the console. Rearrange the seven shards so the beam of light entering from the left side hits the light sensor on the right side. When it does, the door covering the phenocryst opens. Stand in position, toss your powder, and kiss your Asthenia good-bye!

Phenocryst Entrance

For a pleasant change, you reform inside this phenocryst chamber and...nothing bad happens! Except: there's no way out. But there is a console in the

room. Unfortunately, the console top is so dirty you can't see anything.

Click on the door in the side of the console. If the door is open, you can get the jar of ammonia wipes.

You can use the ammonia to clean the console top, revealing several buttons. Press the only working button and a door hidden behind the far stone wall opens. You may then walk out the door to find...

Abandoned House & Teeter-Totter

This phenocryst column building is on a tiny island of land isolated from the mainland and completely surrounded by flowing lava. A skinny spit of land in the middle of the lava river leads off-screen to the right and is obviously the only way out. Somehow you must get to that spit of land.

A small caretaker's house is attached, but it is locked and abandoned. In its backyard is a teeter-totter. Get some stone cannonballs (see next scene) and click them on the teeter-totter. Every time you click your balls on the teeter-totter, you add another ball to the pile on left end. Torin can carry a maximum of five balls. Click the do cursor on the pile of balls and you remove one ball and add it to the number you have in Inventory.

Click on the empty end of the teeter-totter and you sit down on it. The teeter-totter then adjusts to an angle commensurate with the number of balls in place. That angle indicates whether you have the correct number of balls to balance your own weight. There are only 3 resting positions for the teeter-totter: balls up, balls down, and balanced.

Your weight on the teeter-totter and in the catapult is affected by the number of balls you have in Inventory.

The teeter-totter has conveniently hinged seats so the ball cells and the cell of you sitting there don't have to be drawn at hundreds of varied angles.

If you're sitting on the teeter-totter and click anywhere else, you get off and walk to that. You can't add or subtract balls to the teeter-totter while riding it.

Miniature Golf Cannonball Dispenser

This machine looks like an illicit cross-breed between a miniature golf park and a gumball machine. It dispenses bowling ball-sized stone cannonballs, consistent in size and weight, for use as ammunition in the slingshot catapult.

To get a cannonball, Torin presses the button on the machine, a ball comes out down a strange path, 'round and 'round and 'round she goes, 'til she finally shoots off the end of the ramp, right at Torin. If you are not in position, the ball flies off screen. If you are, you catch the ball and it gets added to Inventory. Torin can carry a maximum of five balls.

Slingshot Catapult

On the opposite side of the phenocryst chamber from the caretaker's house is its defense system: a catapult.

The catapult hurls whatever is in its bucket across the lava stream. It is made of heavy timbers, its thrust created by bending a long wooden beam via a thick rope and winch. The rope connects the bucket end of the beam with a large drum geared with a still-larger crank. A trigger releases the ratchet, allowing the rope to unroll, which lets the arm hurl whatever is in its bucket.

If you click the crank, we see you cock the giant arm all the way.

The release is only hot while the bucket is cocked.

You can click the cannonball(s) icon on the cocked bucket.

Want to get rid of cannonballs you're carrying? Click a ball on the lava river, we see you shot put the ball into the lava, where it makes a reassuring splash.

RULES: you weigh 4 balls, the catapult can hurl 5 balls to safety, you can carry 5 balls, you can get as many from the dispenser as you can carry, you can only drop a ball on the teeter-totter, the catapult's cocked bucket, or in the lava.

Once you know how many stone balls equal your weight, you can put that many balls in the bucket, crank the winch and see where the balls land in the lava. Usually the cannonballs will splash to a fiery death, but when you load the catapult with five balls, they'll land on the tiny spit of land.

When you are ready, you cock the bucket, climb in, cut the rope with your knife to hurl yourself across the lava to a spit-safe landing in the Spittin' Spit C. U. below.

You must launch yourself while carrying one extra cannonball in your Inventory, or you'll fly over the top of the spit. If you carry extra cannonballs, you'll undershoot the spit. Both of these provide with a wonderful, though quick, death. EndGame.

Spittin' Spit C. U.

A C. U. of Torin lying face down in the sand. He raises his head, spits out sand, then Boogle flies in, landing right on his head, forcing him back into the mud puddle. Torin pulls his head out, mud dripping off his face, Boogle takes a good laugh. While Boogle laughs we see the shadow of a ball growing over Boogle until it lands on his head, squishes him flat as a pancake. Torin pulls Boogle up off the ground, shakes him out to normal volume and returns him to the pouch. We change to...

A Maze In Spit

You walk along a maze-like (which is almost nothing like a real maze!) group of land spits on a three-screen wide scroller. You are surrounded on all sides by flowing lava.

There's a glint from one part of the screen that contains the wrench. Walk there and get the wrench.

Walk to the dead end wall with the fire hose water cannon mounted on it and we change to...

Water Cannon C. U.

In this close-up of the water cannon, we see gauges and meters that move when Torin turns it on. He does this by reading Roust and giving champagne and caviar. No! Easier than that, he does it by clicking the wrench on the valve. The gauges activate, the vials fill with water, pressure builds. But we don't see his hand enter the pic.

We immediately change to...

Liza Crossing The Lava

This is a first person view of the river with the cannon at the bottom of the screen. Click on the cannon to start it spraying. As you spray the near side, the lava hardens. Then, if you spray the next area across the river, it hardens. Keep spraying back and forth and eventually the entire river is spanned by a stretch of hardened lava.

When the bridge is done, you and Boogle then cross it quickly because as you soon as you cross any piece, it dissolves just behind you! This takes you onward to the next screen...

Lava Them Mountains

Leaving the lava rivers behind, you enter a hilly area with skinny lava rivulets, rapids, waterfalls, with

natural stone bridges and complicated pathways. The main river runs through here as well, but is fed by many colorful waterfalls of lava. Multi-colored paint pots bubble and drip.

As Torin enters this scene, Indiana Jones swings under a bridge supported only by his whip and falls into the lava. Tripe & Viscera, the two-headed buzzard from Escarpa, is still following that leg o' meat. They notice him, but decide to continue following their piece of meat "because he's way over done."

A three-screen-wide scroller takes you in, out, and through many seemingly random (but not) tunnels and bridges. You eventually wind up at...

Leapin' Lava

Here the river of flowing lava has no floating rock pieces, but instead is filled with a pattern of stone pilings in the shape shown in Figure 4, Steps Across the Lava below. They are clearly "stepping stones," which require you to jump to reach them.

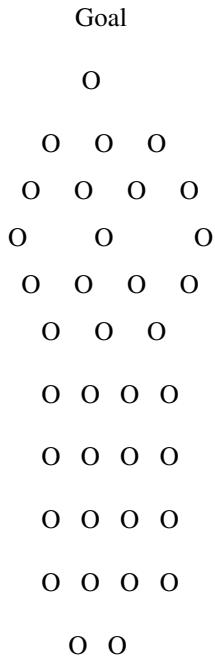
At the far side of the river is the entrance to the phenocryst temple, with a drawbridge beside the door. Every time you step on a new stone, the bridge lowers a little closer to the ground. You must touch all the stones for the door to open and you must be on the other side in order to go through the door.

You begin on the near side, at the word "start" below.

As soon as you touch any stone, that stone's timer starts running. About 3 seconds after you land on it, it begins to glow. After it glows for about 3 seconds, it starts to sink. If you're still on it, you turn, face the camera and ride it down, ending in a Arnold T-2 pose and your death. EndGame.

As long as you are off a stone before it starts down, you get to keep going. Stones beyond your maximum jump length don't get hot spots, so you are unable to attempt a jump you can't complete.

There are "reset" levers on both sides of the lava. Pull one, and all the stones return to their fully upright and locked position.



Start

Figure 4, Steps Across the Lava

Phenocryst to Tenebrous

This scene is a lot like the other phenocryst chambers, with a console in one corner and a podium

directly in front of the big crystal. There are six shards arranged in a hexagon, plus another in the center of the hexagon. Each reflects light, either at a 45°, 90°, or 135° angle. A beam of colored light enters the left-most shard from its left. Since a 90° right crystal always starts off in hole #1, the light exits off the bottom of the screen and the other crystals are all dark.

Place the remaining six crystals in the six remaining holes in random order, determined upon entering the C. U. Shard 1 is always a 90°R. The others are: 90°L, 90°R, 135°L, 45°L, 135°R, 45°L. See Figure 5, Console Shards & Angles, below.

The phenocryst column is very dark gray, indicating Tenebrous, where it concludes.

Assume the position, throw up the powder, and whisk away to Tenebrous.

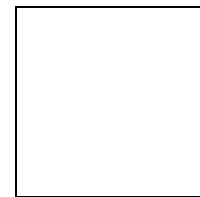


Figure 5, Console Shards & Angles

Movie Before Chapter 5

Cut Scene: "Get them, my pretty!"

<i>Time</i>	<i>Camera</i>	<i>Action</i>
7	40000: M. S. of Lycentia, standing before the wall crystal	Pecand on screen: "...he's about to reach Tenebrous. I'm sure there's no way he'll ever find you, but I just thought you'd want to..."
6		Lycentia, her voice rising throughout: "You old fool! 'No complications,' you said. 'Simple,' you said!"
10		Lycentia becomes angry, starts to grow. As she grows, the collars tighten, she chokes, grows dizzy, weakens.
9	40002: C. U. of Lycentia	Controlling herself, she recovers and continues: "I should have known better! All right, I'll take care of it. I'll make sure he doesn't find me...or his parents!"
4		Lycentia's voice lowers: "Now, when do finish the other half of our bargain?"
5	40001: C. U. of Pecand	Pecand: "In time, my dear. All in due time."
2	40000: First M. S., above	Pecand vanishes from screen. Crystal clears.
2		Lycentia turns off-screen and shouts: "DREEP!"
8	57002: Lycentia's lair establishing shot	Dreep enters from off-screen. Lycentia: "Dreep, my 'pretty,' I have someone I'd like you to meet." Dreep grunts with pleasure.
53	Total Time	Fade to black

Chapter 5: Tenebrous



Map of Region 5, Tenebrous

tèn'e-bres is the dark zone surrounding the very center of the planet, with little natural light, and a dramatic Blade Runner look and feel, made of smooth, almost metallic, stone that's shiny damp with moisture, with strong horizontal directional light casting deep shadows everywhere. The sky here is very near the surface. Water drips everywhere. The people live in high-rise stalactites.

Everything is dark and gloomy...except the people. They are near albinos, tall, thin, with large heads and skinny fingers, rather weak, with wispy thin blondish-white hair, or even no hair at all. They're also hilarious, full of one-liners and puns. Everyone has a smart-ass answer to everything, which is their way of over-compensating for their cimmerian environment.

Your goal here is to get arrested and thrown out of their world into the Null Void, the absolute center of the planet Strata, where there is no gravity whatsoever. Cross the Void and on the other side you'll find at last, the entrance to Lycentia's Lair.

Walk-Thru

We see the phenocryst column but no ego. There is a huge explosion as your body reforms—in the same space as a large pipe! You drop to the floor, unconscious.

Switch to Boogletory, select the Boogle-nurse icon and click it on Torin to see Boogle humorously administer first aid. Instead of mouth-to-mouth, he reaches through the interface, presses the Inventory button, selects the ammonia you picked up in Asthenia, and administers it to you. You awaken, none the worse for wear.

If you climb the stack of boxes and crates in the corner, you find a heat vent in the upper-left corner of the screen. Use Leenah's knife to remove the grill on the heat vent. Crawl inside to safety.

Now there's not much to do but crawl through the next three screens. As you near the far left edge of the third screen, you "bump your head" on the menu bar. Boogle fixes it for you, and you continue crawling. As soon as you enter the next scene, you take the world's longest fall through darkness. As you fall, you see the leg-O'-meat and the buzzard go by. You scream, "Boogle! Save us!!"

Fortunately, you "achieve a soft landing"—in a flower bed near a phenocryst column, one of the few gardens in this otherwise dark world! Unfortunately, Boogle misunderstood your "save us" as "safe us," and so has transformed himself into a safe. He lands on your head, not hurting you, of course, since he's still only Boogle weight. You reach up, open his "safe-door" to reveal your face, and say, "Save us. I said, 'Save us!'" Upon which, Boogle turns red, then back to a Boogle.

A nearby beat cop arrests for "cruelty to plants!" and hauls you off to jail. You are placed in a holding cell, pending your arraignment before the magistrate. Your knife is removed from Inventory and Boogle is not allowed to go in with you. Out your jail cell window, you helplessly watch as Dleep captures Boogle and carries him back to Lycentia's Lair.

You appear before the judge and tell him of your fall from the phenocryst. He's sure that's impossible, as no one has used any phenocryst column for years. He warns you not to get arrested again, ("two strikes and you're out!") then orders the cop to return you to where he found you. He does and leaves you standing there, this time well outside the planter.

Mrs. Plant strikes up a conversation with you. She tells you about R. Kyvest and the amphitheater.

She complains about how "those chameleon silkworms are killing me and my friends here. If you would help us, my friends will help you ascend the Slippery Slope."

So you look at the plants by her "roots" and we see a C. U. of the leaves. If you try to pluck a silkworm from a half-eaten leaf, it quickly scoots around to the backside of the leaf and stays there until you move the cursor. Back in the long shot there is a hot spot that reveals a C. U. of some "dawburr" plants. In the C. U., you take a dawburr, walk to the tree growing beside the Slippery Slope, talk to the "sentimental tree" until you make it "cry sap," then collect the sap that oozes from the tree with your dawburr, return to the silkworm C. U. and paint any silkworm's leaf with the sap. When it returns to the front of the leaf, the sticky sap slows it so much you are able to grab them before they can get to the back of the leaf. You only need to paint one. We'll do the others for you. Add four chameleon silkworms to Inventory.

Return to the Slippery Slope. Now when you slowly move your cursor around over the grass you can hear the grass squeak "yea" or "nay." When you hear "yea," click the mouse without moving the cursor and you'll walk safely to that spot.

Eventually you'll reach the top, where you see Tenebrous spread out before you. A large Hollywood Bowl-shaped amphitheater lies between you and the rest of the towns reminding you of the game's Table of Contents screen. The only available path leads backstage. You walk to the stage door and enter.

Backstage you find an old set of bagpipes from high atop some storage shelves. Behind the magician is a colorful poster advertising another magician, but it's hanging upside down. You can take them both.

Soon after you arrive, the tap-dancing centipede walks past, tossing his top hat and cane onto a table before exiting out the stage door. Once he's gone, you can take them both anytime.

When you see the rabbit quit the archery act because he was nearly hit by the drunken archer again, the archer throws his bow against the back wall in disgust, grabs his jug and walks off-screen, never to be seen again. Once he's gone, you can take it anytime.

If you talk to the blind magician practicing backstage, he shows you a card trick. After it fails, he bemoans how he "needs a better act." After watching it, you agree.

After you've talked to the magician, you can talk to the rabbit, suggesting a new partner. The rabbit agrees to work with the magician, if you can assure him of better working conditions. After that, if you click the top hat on him, we watch you set down the top hat so the rabbit can climb inside. Congratulations. You now have a top hat with a rabbit inside. You can Give it to the Magician, but it's not enough.

Combine the silkworms and the magician's poster in Inventory and the worms will create a beautiful paisley silk kerchief. You can give it to the Magician, but it's only enough if you've given him all the other items too.

Manipulate the cane in Inventory to break it into a wand, plus a bunch of splinters, which you discard. You can give it to the Magician, but it's only enough if you've given him all the other items too.

You can't combine all the magic trick ingredients in Inventory. But after you give the entire collection to the blind magician, he's so appreciative, he gives you his "Book of Magic Spells, Volume 7." ("I cain't read it anyways!") He says it should be enough to get you past any tough sorcerers you may find "in these parts!" The assistant director summons him on-stage to friendly reviews.

At any time backstage, you can talk to the archivist, an old man with an crystcorder set up in a corner to record tonight's talent. Talk to him; trade him your voice for a shard with a recording of Lycentia's voice "so you'll know what she sounds like when you see her!"

Once you have the bow and the Book of Magic Spells, the assistant director summons the acrobat on stage to perform. She leaves her rosin. Once she's gone, you can take it anytime.

If you talk to the assistant director, he asks about your talent and says "we need musicians, but no more bagpipers! Come up with something different! I don't care if it's a musical saw, just get ready. You're on soon!"

The whole time you were here, a carpenter has been building a set, sawing boards, then nailing them together. Once you have Lycentia's shard and the bagpipes, and have talked thoroughly to the carpenter, he's done. Now when you return to his location, you find him gone, his set gone, but his crosscut saw is still leaning against the wall. Once he's gone, you can take it anytime.

If you combine the archer's bow and the saw in Inventory, you get a few scratchy, bad-sounding notes, with a clue about "your bow needs rosin."

Combine the bow and the rosin in Inventory to create a better-sounding bow. Now if you combine the rosined bow and the saw in Inventory, you get a few lovely notes, with a clue about waiting your turn to go on.

When you finally have the Book, the shard, the saw, and the rosined bow, the assistant director summons you to the stage to give your performance. Now you can walk behind the curtains. We see you from upstage as you cross and sit on a stool facing the empty house. If you click the saw on yourself, you announce "a medley of selections from The Lands Above," and you play until the show's director has you arrested again. Why? For impersonating a musician! ("Officer! You have tears in your eyes. Are you from The Lands Above too?" "No, I'm a musician!")

The cop hauls you off to the same judge again, but without a stop in the jail cell this time. The judge is not very understanding! He sentences you to immediate ostracization: "Into the Null Void with him!" he cries.

We cut to a scene showing the heavily locked vault door leading to the Null Void. The cop roughs you up a little this time, slamming you against the wall beside the door. We hear the sound of breaking glass as Lycentia's audcryst is shattered. Then, it's into the Null Void you go.

Fortunately, you have the bagpipes to maneuver through the asteroids. As you float, you see the leg-O'-meat and the vulture one last time.

Use the crystcorder to place the pieces of the broken shard back together in random ways to produce original voice snippets using actual audio samples. You want something like, "Mr. Watson, come here. I need you."

But to confuse Dreep, you must arrange the correct shard pattern in the shard player: "Dreep. Come here. I need you!" Then you start the crystcorder playing, place it on an asteroid out in the Void, then ring Lycentia's doorbell and, during the short pause before Dreep opens the door, walk around the porch to the bottom side (upside down) spaceship-style. Dreep opens the door, hears Lycentia's voice, is obviously confused, but floats off towards Lycentia's voice, never to bother you again. You then slip around to the top of the porch and enter Lycentia's Lair and you're off to Chapter 6.

Backroom Breakup

This old phenocryst column transportation chamber has been unused for years, so it's now serving as a locked storeroom to some unmentioned business. As you appear from the dusty phenocryst column, you reform partially inside a water pipe, causing it to explode and you to be rendered unconscious. Boogle jumps from your pouch and stands there, looking worried.

No Inventory objects are active. No cursors are live except the Nurse icon in Boogletory.

Your only course of action is to switch to the Boogletory, select the Nurse icon, and click it on Torin. Boogle then slaps your face, gives you CPR, and starts to give you mouth-to-mouth but does a "no way" take to the camera. He looks around in fear, then "breaks the fourth wall" by reaching way out over the interface, pressing the Inventory button, and selecting the ammonia from Inventory. He does a take, winks at the player, then holds it under ego's nose, finally tosses the ammonia away. At last Torin revives!

If you use Leenah's Knife on the heat duct's grill in the upper-left corner, we see you climb up the boxes until you are near the ceiling (if you're not there already), pry the vent open, and crawl inside. Boogle goes in after you. And we change to...

Heating Duct 1

On this screen, your position is at first not readily apparent. You are inside a heat duct above a room. The only way for you to maneuver is to use the cursor. We occasionally see you through some small air vents as you crawl past on your belly, but you can't remove those vents—and besides, they're too small for you to pass through.

Inside the air duct, as you work your way West, the surrounding interiors grow darker and more foreboding. As you pass through these "duct" screens, the background music rises in volume and intensity, as if something big is about to happen.

There's not much to do here but crawl through the duct. You can't exit back to the previous room. All you can do is go west.

Heating Duct 2

Ditto, except you can exit East...but why would you want to? Scary music builds in intensity with each room.

Heating Duct 3

Now the duct in which you are crawling is almost off the top of the screen. As you near the far left edge, you "bump your head" on the menu bar. SoundFX. The scary music stops. We lower a fake File Menu with a loud soundFX. You grunt in pain. After a beat, Boogle pokes his head out the nearest vent, squawks and rolls up the menu bar like a window shade. Flap, flap, flap, etc. You continue crawling west. The music resumes where it was.

Down the Duct

As soon as you enter this pic, you crawl out of the open end of the air duct, hang in space for a beat, Boogle's head pops out of the bag to do a camera "take," then you both plummet downward. You yell the standard, I'm-falling, "Ahhhh!", but you eventually run out of air, have to take another breath, then start it again until you have no more low register left. Finally you cry, "Boogle! Save us!!"

As you fall, we see a dark screen with occasional upward-bound points of light screaming past, the leg-O'-meat and the buzzard, but little other detail, just a bird's-eye view looking straight down as ego shrinks to a pixel. Go to Planter Violation, below.

Planter Violation

First time in scene:

You land here on your back in a soft bed of landscaped plants, leaving a Torin-shaped depression in the plants. After a beat, you sit up. Then another falling sound makes you look up just as Boogle enters the screen in the shape of a safe. He lands on your head with a loud clang, but doesn't hurt you because he's still only Boogle weight, remember? You reach up, open his safe door to show us your face, then say, "Save us. I said, 'Save us!'" Upon which, Boogle turns red with embarrassment, then back into a Boogle wrapped around Torin's head. He unwraps and slithers back into the pouch.

As Boogle is slithering, a cop enters and arrests you for "cruelty to plants!" Go to Judge Cartoon 1, below.

Second time in scene:

We fade in from black after returning from Jail Cartoon 1 to find you standing on the sidewalk beside the flower bed you originally landed in. The cop is gone for good. Now, you can walk South from this scene to the Slippery Slope, but no other direction.

If you talk to Mrs. Plant, we go to the Mrs. Plant C. U. below.

If you look at the low-lying growth here (to see the silkworms), we see you get down on your knees, bend over, then we go to the Silkworm C. U. below.

If you look at the bushy growth here, we go to the Dawburr C. U. below.

That's all there is to do here.

Cut Scene: Dreep Grabs Your Boogle

Remove the knife from Inventory. Remove the Boogletory and both its icon and the Inventory icon from the interface.

You sit in the corner of a solid rock jail cell with no visible door. You ruminate a while, wondering how you're going to escape, whether you'll reach your parents in time, what's happening to poor little Boogle. Things are going badly. You rise from your corner, walk to the barred window, and we cut to Torin's POV.

Through the bars we see a dejected Boogle sitting outside the jail, when Dreep suddenly appears behind him! You shout, but Boogle can't hear you. Dreep grabs Boogle and carries him away! Now it's even more important for you to continue on, to rescue not only your parents, but your best buddy. (It also means Torin can encounter Lycentia alone, without Boogle hanging around.)

We return to third-person in time to hear the cop tell you it's time to see the judge.

Cross-dissolve to you standing before a large judicial bench while the judge asks if you have anything to say. You attempt to explain you are only seeking Lycentia. You tell him of your fall from the phenocryst. He's sure that's impossible, as no one has used phenocryst columns for many years. The judge says he's kind and sentences you only to probation. "But hear this: we don't give extra chances here in Tenebrous. Get arrested again and it's straight to the Null Void with you!" Then to the cop, "Now take him back where you found him!"

Fade to black. Fade up on Planter Violation above.

Mrs. Plant C. U.

She tells you about R. Kyvest and the amphitheater. She complains about how "those chameleon silkworms are killing me and my friends here. If you

would help us, my friends will help you ascend the Slippery Slope."

Dawburr C. U.

These "dawburr" plants have flowers and leaves that remind you of a brush. You may take one.

Silkworm C. U.

If you try to pluck a silkworm from a half-eaten leaf with your hand, it quickly scoots around to the backside of the leaf and stays there until you move the cursor.

If you use the naked dawburr on the leaves, the same thing happens. No go.

But, if you use the sap-covered dawburr on a leaf with a worm, we see the silkworm zip behind the leaf as your cursor approaches. You paint the leaf with sap. Then as you move away, the worm returns to the front side of the leaf, the sticky sap slows him down. You need paint only one of the leaves.

When a worm is on the front side of a sticky leaf and you move the hand over him, he tries to escape but can't. He disappears and is added to Inventory. We then fade to black to imply time passing while you pick all the worms, then fade up on the Planter Violation L. S. above.

Up the Slippery Slope

There is a "sentimental tree" growing here beside the Slippery Slope. If you look at it, we see you touch it and discover it's oozing very sticky sap from a small wound. If you use the dawburr on it, it says there's not enough sap running out this small opening to cover that large dawburr.

But if you talk to the tree long enough, its sentimental nature causes it to cry. "I was transplanted at birth!" Then you can collect the sap oozing from the tree with your dawburr.

Just past the sappy tree, the slippery grass marks the end of the path. If you haven't taken the silkworms, the cursor is silent but accommodating and you nearly always hit a slippery spot and slide screaming and flailing off the bottom of the pic. EndGame.

But if you have gathered the worms, now the grass helps you by telling you where the safe spots are. If you slowly move the cursor around over the grass, the grass squeaks, "yea" or "nay." If you click the mouse where you hear a "yea," you'll carefully

walk to that spot without falling. Eventually you can reach the top of the hill.

But if you click where you heard a "nay," you slide off the bottom of the screen just as if you haven't gathered the worms. EndGame.

Each click is random within n pixels of your current location, but generally trending towards the goal at the far right of the pic.

When you reach that goal, we hear the grass applaud Torin, see him turn to face them, do an elaborate stage bow crushing a flower in the process. The applause turns to gasps, Torin looks sheepish, says, "Oops," and turns to face away. We go immediately to the Tenebrous L. S. below.

Tenebrous L. S.

A long, establishing shot of Tenebrous, showing the Tenebrous Bowl in the medium distance, with several towering stalactite cities behind it, marching off into the far distance. The rock is dark, damp. Water drips. The angle of light is very low, so long shadows are cast across the area. The curvature of the planet is so tight here, we can actually see it in this shot.

Tenebrous Bowl is immense. It must seat 75,000 people. Its sound shell is a metaphor for the planet, showing a cross-section of the five worlds, as if a quarter of the planet was cut away.

There's only one way to go here, forward, off the hill, down to the plain to the Tenebrous M. S. below.

Tenebrous M. S.

A closer shot of the Bowl to establish the layout, the seats and the stage door.

There's only one way to go here, forward to the Tenebrous Bowl stage door below.

Tenebrous Bowl Stage Door

You arrive at a large door marked "PERFORMERS ONLY." Since there's nowhere else to go, you decide to go in.

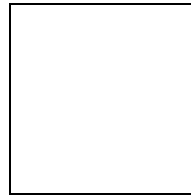


Figure 6, Backstage at Tenebrous Bowl

Backstage General

Backstage is all one 5-screen scroller. You enter between screen 2 and 3. Screen 5 is nothing but the back of the stage curtains, hiding the stage. You may enter the stage (once you're ordered to do so) through either edge of the curtains.

The running joke backstage is everyone Torin meets asks if he's the musical saw player. "Too bad. What this show needs is another special sawist!" "Special sauce?"

Backstage 1

The Assistant Director sits here on her stool. When you finally have the Book of Magic Spells, the shard of Lycentia's voice, the saw, and the rosined bow, the A.D. summons you to the stage to audition.

Backstage 1 is the far left screen (far stage right). From L-R, you see: the opening to go on-stage; the light panel; the acrobats' warm-up area; a carpenter working on a set; and behind him, the rack of fly ropes.

Once you have the bow and the Book of Magic Spells, the assistant director summons the acrobats to the stage to perform, never to be seen again. They leave their rosin backstage. From now on, you can take the rosin anytime.

The carpenter works on the set until you have Lycentia's shard and the bagpipes, and have talked thoroughly to the carpenter. Then when you return to this scene, he's gone, the set's gone, but his crosscut saw is lying on the sawhorses. From now on, you can take the saw anytime.

Backstage 2

This is to the left of the stage door (stage right). The archery act rehearses here.

Shortly after you arrive, the tap-dancing centipede walks past, tossing his top hat and cane onto a table with a comment of disgust and heads out the stage door. You can then take either or both of them.

A nervous rat practices his archery act with his assistant, a rabbit. The first time ego enters this scene we take control and show the rat take aim and fire his arrow. We cut to follow the arrow's path in slow motion from the arrow's POV (Kevin Costner Robin Hood-style) almost to the rabbit's face. As the rabbit's head gets big, he looks scared. We hear the rabbit (in deep slo-mo voice), see the rabbit's ears grab the apple off his head, lower it to "eye" level, as his body deforms to the right. The arrow splits the apple, but only because of the rabbit's quick reflexes. We return to the L. S. to see the rabbit throw down the apple in disgust and quit the act. The rat yells after him, "You can't quit! You're fired!" as he throws the bow at the rabbit, and misses him that way too. He then grabs his whisky jug and walks off-screen. We only see this sequence once.

Once the cartoon is over, you can take the bow. The rabbit continues to hang out in the same general area backstage, sulking. If you talk to the rabbit, we go to the Rabbit C. U. below.

Backstage 3

This is to the right of the stage door (stage left). From L-R you see: the backstage door; the bulletin board with a table under it and the magician's warm-up area. If you click on him, we go to his own C. U., below.

Backstage 4

This is to the far right (far stage left). From L-R you see: some storage shelves with a bagpipe; the archivist's workstation; and the opening to go on stage.

You can take the old set of bagpipes from high atop the storage shelves.

At any time here, you can talk to the archivist, who is set up in the stage left corner to record tonight's talent. Go to the Archivist C. U. below.

Backstage 5

This part of the pic is all curtains. Nothing happens here. Later, maybe we can add comic silhouettes of on-stage acts.

Rabbit C. U.

Once you've talked to the magician, you can talk to the rabbit. He agrees to go to work for the magician, if you can assure better working conditions. From that point on, if you click the top hat on him, we see you set it down and him climb inside. This creates a hat with a rabbit inside.

Magician C. U.

The blind magician is practicing his act and asks you to help. He gives you the deck of cards, has you pick one and remember it. Clasp the deck tightly and he'll make the card leave the deck. He then pulls out of his sleeve "your card," but it's a bouquet of paper flowers. Second try is a dove, which flies away. Third is the book of magic spells, which he returns to his sleeve.

If you talk to him after the trick, he knows he's having trouble. "I could really use a good magic trick."

He'll give you a reasonable answer for almost anything you offer. But what he really wants is the top hat with the rabbit inside, covered with the silk kerchief, with the magic wand on top. If you give him this, he's so appreciative, he gives you his "101 Magic Spells, Large Print Edition." He says it should be enough to get you past any tough sorcerers you may find "in these parts!"

You give him the magic trick ingredients (almost) one at a time (with the rabbit inside the hat being the only exception). He accepts them, but insists "that's not enough for a complete magic trick" until you give him everything.

R. Kyvest C. U.

Trade him your voice for a shard with a recording of Lycentia's voice "so you'll know what she sounds like when you see her!"

Two shot of you and the old man, chatting and swapping shards. When you talk to him, you tell him you're seeking Lycentia and of your quest to rescue your parents. When you mention Lycentia, he reacts visibly. "Why, yes, I know that name. I'm one of the few around here who does. I record rare voices, and hers is one of the rarest!" He tells you "you're very close. All you have to do is gain access to the Null Void, find your way across it somehow, and you'll be at her lair." You ask for the shard of her voice and he balks. "What can you offer?" Fortunately, you have something even more scarce: "a voice from The

Lands Above!"—your voice! He agrees, records you and gives you an audcryst containing Lycentia's voice and a crystcorder to play it on. He tells you the only way to her find her is to make your way across the Null Void, but because it's so dangerous, no one knows the location of the entrance to it.

Once you've dealt with him and have the shard, he remains in this scene until you leave. Then, whenever you return, he's gone.

On Stage

This pic is from behind Torin, looking out at the thousands of seats in the amphitheater, with the lights glaring in his face.

You click the saw on yourself and we see you sit down on a wooden chair, bend the saw between your legs, and rosin up your bow. You announce, "I going to play a medley of songs from The Lands Above," and then play something with too much vibrato.

While you're playing, you see the director motioning to someone off-stage. A few seconds later, the same familiar cop walks on-stage and arrests you! You stop playing and say, "But officer, you have tears in your eyes! Are you from The Lands Above, too?" He replies, "No...I'm a musician!" Pause a beat, then, "And you're under arrest—for impersonating a musician!" Go to Judge Cartoon 2, below.

Cut Scene: Into The Null Void

This time, we skip the jail sequence and begin with the "before the judge" pic. Since you violated probation, the judge "has no choice" but to sentence you to immediate ostracization from the community—"Into the Null Void with him!" he cries. This time we see you smile ever so slightly. Now you know that's exactly where you want to go.

We cut to a scene showing the heavily locked door leading to the Null Void. Since it's your last chance to be together, the cop "accidentally" roughs you up a little, slamming you against the wall beside the door. We hear the sound of breaking glass as Lycentia's audcryst is shattered. But immediately, it's into the Null Void you go.

The Null Void

A square picture, over one screen wide (perhaps 2 wide X 4 high?), that contains the weightless sphere that is The Null Void. Rocks of various sizes revolve and float by in multi-plane glory. You must make your way through the rocks and crystal columns by

using the bagpipe as an imitation rocket booster, until you locate Lycentia's porch across the Void.

The bagpipe reverses our usual interface: instead of clicking where you want to go, you must click where you want to leave. We see you aim the bagpipes where you clicked, hear the bagpipe crank up its pitiful sound, and see you fly off in the opposite direction until you hit an asteroid or something. Multiplane scroller, faked with views, makes some asteroids appear to be farther back, others middle, others closer. The leg-O'-meat from Escarpa floats past. Soon after, so does the two-headed buzzard.

Once you have the broken shard pieces properly arranged in the crystcorder and it is turned on, you may click it on one of the asteroids near Lycentia's door to leave it there.

Lycentia's Front Porch

Lycentia's place has a cute little front porch and doorbell. Since it's in the Null Void, there's no gravity, so when you land on it, you're at an ~163° angle to horizontal. (You're nearly upside-down.) So everything, including you, is at a crazy skew.

When you ring Lycentia's doorbell, there is a short pause before Dreep opens the door. If you are still standing at the door when he does, he grabs you. EndGame.

If you ring the bell and walk to the bottom of the porch, Dreep just looks confused before going back inside, closing the door after him. But...you get to live.

But if you click under the porch, you walk around the porch to the bottom side (upside down) spaceship-style. There, Dreep can't see you, so you don't die. However, he just looks confused and returns inside. You can do this over and over again.

If you have the crystcorder and you put the broken shard pieces into order to say Al G. Bell's line, "Dreep, come here. I need you." or anything close to that and you have started it playing and you leave it on an asteroid and you ring the bell and you hide under the porch, the rest is nearly automatic! You wait until Dreep's off-screen, then you sneak around the porch and enter the door, locking it behind you...and we're off to...

Hall-O'-Horror

A simple, long corridor, lined with previous victims of Lycentia's dirty deeds, each inside a green crystalline suspended-animation structure. Torin

walks through this scene to get to the actual Lair. Since we're looking down the hall to the entrance, he scales up dramatically as he walks toward the camera. The nearest few feet holds the Fahrman and Boogie,

clearly visible, but sealed up and incommunicado. Torin walks through, looks at his parents and pal, then continues walking forward to the Epilogue, Lycientia's Lair!

Epilogue: Lycentia's Lair

Closing Cut Scene: Justice is Done

Camera number, type, and description of shot:

1	wide angle	Lycentia's workbench in foreground, hallway in background
2	wide angle	reverse, from hallway on left to workbench on right
3	X. C. U.	Torin's birthmark on his shoulder
4	medium C. U.	Lycentia & the workbench from 8'
5	C. U.	Lycentia's head & shoulders showing collar
6	C. U.	Torin lying on left side after Lycentia tossed him against far wall
7	medium shot	same as 2, only closer; covers from hallway to vidcryst
8	C. U.	Lycentia's face & shoulders from over Torin's shoulder
9	C. U.	Pecand crawling out of toilet bowl ooze
10	X. C. U.	Pecand's climatic line

<i>Time</i>	<i>Camera</i>	<i>Action</i>
5	Camera 1, wide angle	Torin sneaks into the room and stops well behind Lycentia where she doesn't see him.
1		Wait until player clicks the magic spell book on Lycentia...
8		...upon which, Lycentia & Torin instantly exchange places. Lycentia: "What? You dare enter my home and attempt your little magic spells on me?!"
2		She waves her hand and they exchange places again, back to the original locations.
13	Camera 2, reverse wide angle	She starts to laugh, more and more, grows angry, then grows in size, and the collar begins to tighten again. She gags and falls to the floor, unconscious, at the perfect spot for camera 5's upcoming C. U.
1		Wait until player clicks on Lycentia, then...
1		...we see Torin start to cross towards Lycentia.
1	Camera 5, C. U. of Lycentia's collar	Wait until player clicks on the collar, then...
3		...we see Torin's hand enter the frame, brushing the now ultra-tight collar. It opens at his touch and falls to the floor.
6	Camera 2 again	Lycentia slowly regains her strength, again growing in size as her anger builds, only now nothing restrains her. Music builds. Pecand appears in the vidcryst monitor on the far wall, starts to speak, but decides to listen instead.
6		Lycentia cries, "Foolish boy. I have more power in my little finger than you'll ever possess!"
8		To demonstrate, she zaps Torin with a mere toss of her wrist and flick of her little finger, but the effect is devastating! Torin is hurled backwards, across the room, slamming into the far wall with a groan. He slides to the floor onto his butt, nearly unconscious, his shirt torn open, exposing the birthmark on his shoulder. Lycentia heads for Torin. Pecand smiles in the vidcryst monitor.
2	Camera 6, X. C. U.	We see an X. C. U. of the birthmark on Torin's shoulder & birthmark.

- 15 Camera 7 (Similar to 2 but more of a medium shot) We see Lycentia notice his birthmark. She suddenly realizes the collar is gone, feels her throat, and stops dead in her tracks. We see her anger soften, her face relax. She shrinks in size.
Lycentia: "Torin!! Of course. Who else could remove the collar?"
She crosses to him.
- 4 Torin, confused. "What? How do you know my name?"
- 5 Lycentia kneels near Torin, lifts his head, and gently cradles him in her lap at such an angle that neither will be able to see Pecand's forthcoming entrance.
Lycentia, gently: "I was your nanny."
Pecand realizes he's in trouble and exits the vidcryst monitor. It flickers to black.
- 2 Camera 6, 2-shot favoring Torin Torin, confused. "What? Nanny?"
- 5 Her anger is gone: "I saved your life the night your parents were murdered!"
- 6 Torin, pulls away, aghast: "Murdered? No! How could you? I thought you held them in a magic spell."
- 10 Lycentia, reassuringly: "No, Torin, the Fahrman's are safe. But they're not your real parents. Your real parents were the King and Queen of The Lands Above!"
- 8 Torin: "What?" Realization sinks in. "Then... I'm..."
- 3 Lycentia: "That's right. You're the next king!"
- 6 Camera 7 again Pecand teleports into room, with dagger drawn, on the move as he materializes: "No, that's wrong. I'm the next king!"
- 5 Pecand stabs Lycentia in the back (where we can't see it go in). As she staggers back, he pulls out the knife, tossing her into position for her later spell-casting. Pecand heads for Torin. Torin rises to standing position.
- 14 Camera 10, X. C. U. Pecand's face Pecand, bloody knife in hand, with much sarcasm: "You should have died in your cradle that night, little nephew! After searching for you all these years, you won't escape me now!"
He pauses a beat before the punch line: "I killed your parents...and now I'll kill you!"
- 6 Camera 7 again As Pecand reaches out with the dagger, Torin sidesteps the blade, grabs Pecand's head, and slams it into the wall. Pecand staggers back, giving Torin enough time to do a fancy kick to the chest. Pecand falls backward, almost on top of Lycentia. He grabs her by the hair and places the dagger on her throat.
- 4 Pecand, holding the dagger at Lycentia's throat: "One step closer, boy, and I'll finish her."
- 1 Torin puts up his hands trying to calm Pecand down: "No, don't!"
- 1 Wait until player clicks on the lava pit...
- 3 ... upon which Torin slowly edges sideways towards it. He steps up on the edge of the pit and teeters there, unstable.
- 1 Wait until player clicks the magic spell book on Pecand...
- 5 ...upon which they instantly switch places. Now Pecand teeters on the edge of the pit a couple of times, then quickly falls in.
- 4 Camera 8 (Looking over Torin's shoulder at Lycentia Torin: "Lycentia? Lycentia, are you okay?" Her eyes barely flutter open.

7	Camera 9	We see Pecand coming out of the pit, covered with yellow goo, while we hear Torin continue on in the background: "That was a close one. I thought he had you there for a second. Lycentia??"
8	Camera 8	We see Lycentia awake now. We see in her eyes that she's about to do something. She winds up for a magic spell. It looks like she's going to zap Torin. She fires, but it goes right past him (and us).
4	Camera 7	We see Pecand is now out of the pit, behind Torin and about to stab him in the back. Lycentia's spell hits him, turns him into green crystal and sends him flying down her front hallway toward the Null Void.
3	Null Void Camera	Pecand flies out the door, then into the Null Void straight for the camera, continues right past us, then disappears into the distance.
12	Camera 10 2-shot Torin & Lycentia with Fahrman's & Boogle behind	Torin asks: "But the lava?" Lycentia laughs: "Torin, that's not lava! That's Dleep's supper dish!" Torin: "But what about my parents? And Boogle?" Lycentia: "Torin, I think it's time for us all to go back home...to The Lands Above."
2		Lycentia sprinkles pixie dust, etc. causing another green flash. We see all five disappear from her lair.
5	Fahrman's ext.	Cut to farmhouse exterior, with no people. We hold a couple of seconds and then see the Fahrman's, Torin, and Lycentia appear. Mr. Fahrman: "Torin! Where's my tools? From town? Remember?" Mrs. Fahrman: "Son!? Who's this lady? And is she gonna stay for dinner?" Torin: "Mom! Dad! It's so great to be home again!?"
206	Total Time	Group hug, with Lycentia smiling on from outside the circle. Hold a beat before Boogle pops up in the middle with Torin. Freeze. Roll major credits. Fade to black. Roll minor credits. Return to WWW screen. Player must exit himself. No "toss you out" ending.

Miscellaneous

Box Copy

You are Torin, a handsome lad of eighteen, wondering about your future. You're expected to be a farmer—but secretly you long to be much more. But one summer morning you return home from “just another errand” to find your parents trapped in a magic spell! Fortunately a bystander tells you what happened: a sorceress appeared, cast a spell over your parents, then vanished. Learning little more than her name, you vow to find her, and force her to release your parents from her evil deed.

Thus begins your quest—but before it ends, you will travel deep into The Lands Below, through fantastic worlds filled with enemies, thwarting death again and again until a climatic confrontation with that evil sorceress changes your life in ways not even you have imagined! And, along the way you'll learn everything in Torin's Passage is not as it appears to be...including you!

But, because this story is from Al Lowe, computer gaming's best-selling humorist, be prepared to laugh as well. You'll encounter not just deadly enemies, but Al's patented semi-sharp wit, slapstick humor, and just plain silliness. And all of it G-rated, too! “I wanted to create a game to play with Megan, my 11-year-old daughter,” says Al. “A story that would interest both of us, although in different ways. And, a story that would make us both laugh out loud, although at different times!”

Perfect for the entire family, Torin's Passage is a game you're sure to enjoy—with or without children.

Technical Innovations

- multi-plane scrolling adds depth and realism to game play
- the ease of use of King's Quest's VII, but with many gamer-customizable features and settings
- familiar Windows-standard pull-down menus allow saving at any time
- closed-captioning lets you hear and/or read the script
- fast-forward icon bypasses non-interactive story segments
- rewind icon gives another look at unique animation
- scroll-back buffer so missed information can be easily read or heard again
- control your sidekick, Boogle, in addition to yourself
- play with any size screen, any number of colors, with or without title bars; large-monitor friendly
- Windows '95 compatible
- little or no hard disk space required, 8 megabytes of RAM, Windows 3.1 or later

Sales Meeting Trailer Script

Run Time	Segment Time	Voice Over	Visual, Dialogue
0:00	4	Coming this holiday season, a gift from the Sierra family to your family —	Sierra logo on a gift wrapped box that transforms into Boogle
	4.4	the first in a new fully animated adventure game series...	scroll the level 1 multi-plane scroller
	5	Torin's Passage!	Logo over as multi-plane scroller continues to scroll
	4	Combining the hand-drawn, classic animation of King's Quest VII,	Video of guys drawing, painting, flipping cells, computer screens
	2	and the humor of Al Lowe,	video clip from AVI
	3.4	Sierra takes you to new levels of entertainment.	dissolves between backgrounds
	2.5	Explore worlds within worlds,	more backgrounds
	2	filled with magic,	Torin poofs into phenocryst column
	4	fascinating new characters,	Torin beside tree: "Boogle, can you be an ax?"
	4	and fun —	"Not X. Ax!"
	3	where anything is possible.	Boogle becomes ax, Torin picks up ax
	2	You, and your buddy	Torin swings Boogle
	2	Boogle,	Boogle rings like a bell
	2	must rescue your parents	Lycentia casts magic spell
	2	from the evil	magic spell cocoon glistens
	2	sorceress, Lycentia	Lycentia laughs
	2	and her "able" assistant, Dreep.	Dreep looks at camera & walks through doorway.
	3	Match wits with the diabolical Pecand,	raises head, shadow reveals face, lightning flashes
	3	and discover the lovely Leenah,	smiles fetchingly
	3	plus much, much more	Torin air-guitars Johnny B. Goode on Boogle
	2	to make you	"pick a shard, any shard"
	2	and your child	Slim & Slime: "
	3	laugh out loud.	Torin smiles & Boogle giggles.
	2	Enchant your family this holiday season	Torin's family reunion
	3	with Torin's Passage!	Logo with enhancements
total:	71.3		

Michel Legrand biography

Michel Legrand was born in Paris in 1932. A child prodigy, he entered the Paris Conservatory at the age of 11. When he was 20, he graduated as a solo pianist with top honors in composition. He studied extensively with Nadia Boulanger. Legrand also served as conductor and arranger for two of France's brightest stars: Maurice Chevalier and Edith Piaf.

Michel Legrand first attracted attention in the United States at the age of 22 with his recording of *I Love Paris*, which remained at the top of the album sales charts for several months during 1954. Since then he has stayed active as a recording artist, with more than 100 albums to his credit including *Magic*, his recording with Kiri Te Kanawa for the Warner label.

Over the years Legrand has recorded with a lengthy list of pop, jazz and classical stars including such names as Barbra Streisand, Miles Davis, Frankie Laine, Stan Getz, Sarah Vaughan, Lena Horne, Ray Charles and James Galway. He has worked with Frank Sinatra, Henry Mancini, Cleo Laine, Liza Minelli, Oscar Peterson, and Rosemary Clooney. Barbra Streisand's 1988 album release *Till I Loved You* contained a new Legrand work, *On My Way To You*. The *New York Times* called the song a "haunting philosophical ballad" and deemed it one of the album's highlights.

Just as Legrand seeks variety in his musical associations, he also looks for diversity in the kind of films he scores. Since he began composing for the screen in the mid-1950s, there is scarcely a film genre that has not borne the unique Legrand musical imprint, from Billie Holiday's life story, *Lady Sings The Blues* to the breezy *Forty Carats* to Orson Welles's *F For Fake*, from the lush, romantic *The Other Side Of Midnight* to the brooding *Wuthering Heights* and even to a James Bond entry, *Never Say Never Again*.

But the films for which Legrand is best remembered are those for which he received Academy Award nominations, an honor bestowed upon him sixteen times! In three instances, he carried home the coveted Oscar. His greatest recognition came in 1971 with *The Summer of '42*, for which he won Best Score. Its haunting song, *The Summer Knows*, went on to become a well-loved standard. In 1984, he clinched his third Academy Award for his score to Barbra Streisand's musical *Yentl*, which was highly praised by *Time Magazine*. Nevertheless, his most unforgettable work was his first Academy Award winner: the classic 1964 film, *The Umbrellas of Cherbourg*, which has a place on almost any top ten list of great musicals.

Michel Legrand has also contributed to numerous European films with great distinction, including such foreign classics as *Lola*, Jean-Luc Godard's *Une femme est une femme* and *Vivre sa vie*, and Jacques Demy's *Bay of Angels*.

Composer, pianist, songwriter and film director are just a few of the hats worn by the energetic Legrand. He is also a conductor of renown and a virtuoso jazz pianist. He has conducted the Minnesota Orchestra, the Buffalo Philharmonic and the symphony orchestras of Pittsburgh, Vancouver, Atlanta, Montreal, Denver and New Orleans. He is always enthusiastic about the classical concert world, both as a performer and as the composer of music for ballet, a violin concerto, an opera, and various works for piano and orchestra as well as solo piano. His latest record is *Four Piano Blues*, a collection of solo piano works by jazz-influenced classical American composers on the Erato label.

Boogle Actions

- jump out of the pouch
- jump back into the pouch
- peek out of the pouch
- look left, right
- scratch himself in non-obscene places
- explore the scene
- investigate interesting items in this scene
- learn a new shape
- morph into known shapes
- sleep in a cat-like ball when Torin's busy
- zip to catch up to Torin when he's behind

Boogle do's and don'ts

- do stay active, interesting
- do convince players Boogle has a mind of his own
- do learn the room's Booglesque shapes
- don't get in ego's way
- don't slow down game play
- don't interfere

Robo-Hints

Several player-friendly features we want to add to Torin's Passage:

- The game watches the player's actions. If he stands still for more than x seconds, he hears "If you don't know what to do, use the help system." This message is in both audio and a dialog box. At the bottom of the dialog is a check box with "Skip this message from now on."
- On-line hints that cost you points. We keep a set of flags in the order that tells the story best, not necessarily the "most-efficient" path. When they ask for help, a dialog appears with "This hint will cost you n points. Still want a hint?", "Yes," and "No," and "Skip this warning from now on." boxes. If they choose "Yes," they hear the hint audio and, if the scroll-back buffer is On, it appears there too. A soundFX plays after the hint, and the point-O-meter rolls backwards. A big hand will appear on-screen, pointing in the direction they need to travel, or pointing at the object they need to click.
- A "Solve" menu item (or icon) that lets you skip past puzzles you don't enjoy, don't understand, or just find too difficult. You don't get the points, and we make sure you worry you're missing something cool, but at least you're not stymied or frustrated. The icon would be grayed-out for most of the game, but when it's active, it fast-forwards you past the current problem. Problem: how to keep people who skip things from complaining "this game's too easy!"
- When the game starts up with a Microsoft-style "Tip of the Day." Example, "A faster way to save your current game is by pressing Ctrl-S." At the bottom of the dialog is a check box with "Show tips at startup." A "Next Tip" button gives another. "OK" clears the Tip dialog.

The marketing advantages here are:

- This makes it a real "family game." Mom and Dad can play by themselves. A parent can play with a child. And, kids can play by themselves without the parent.
- It should appeal to the "mass market" that has never played an adventure game. The story remains solid, but if you want to avoid the puzzles, you can. When a new- or non-gamer ask the software clerk, "I've never played a game before, where do I start?"—Torin's Passage is it!

But what about hintbook sales?

- Since we don't actually show the solutions to the puzzles, perhaps there's still a small market. To the extent the hintbook is a "the making of" book, there's still a small market. Neither will contribute enough to keep hintbook revenues where they've been.
- BUT, since all the above features could be coded as independent modules and will compress way down, we could ship them on a floppy. Sell it for \$9.95 as an "Integrated Hintbook," or a "Digital Hintbook," or a "Virtual Hintbook." People wouldn't have to "leave the game environment" to get the answers or bump they need.

Plot Problems & Questions

Remember To Add

fidget code (nervous moves when you're not moving ego; to make him look alive)

Rejected Game Titles

passage to greatness
The Passage
Rite Of Passage
Worlds Within
The Worlds Within
Five Worlds Within
The Journey Within
The Journey
Worlds Within Worlds
Worlds Inside Worlds
The Worlds Inside
Crystaria
Stratasia
Crystasia
Five Worlds
Tales of Stratasia
The Crystal World
The Night Of Day
The Hidden King
Into The Endless Dusk
When Worlds Coincide
The Forbidden World
The Inner World
Secret Of The Inner World
Secret Of The Inside Worlds
Stratos
Secret Of Stratos
Tales Of Stratos
Legends Of Stratos
The Lands Below
The Lands Above, The Lands Below
The Lands Above, The Sky Below
"The Sky Above, The Sky Below"
Strata: "The Sky Above, The Sky Below"
The Five Worlds: "The Sky Above, The Sky Below"
Torin: "The Sky Above, The Sky Below"
Torin's Quest
Torin And Boogle
Torin Of Strata
The Crystal King
Crystal Kingdom
The King's Crystal
The Unknown King
King Of Five Worlds
Torin Of Five Worlds
Five Worlds Of Strata
Quest
Family Quest
Another Quest
In Quest
Re Quest
The Game Formerly Known As Quest
The Game With No Name

Planet Names:

ctenosphere, ctenolus, lamina, mantle, passage,
Strata, stratos, tylosis, solum, thelium, tunica,

"Coming Fall '97: The Lands Above II—Bopping
Your Boogle!"

Glossary

[A·na·sa·zi (ä'ne-sä'zê) A Native American people inhabiting southern Colorado and Utah and northern New Mexico and Arizona from about AD 500 and whose descendants are the present-day Pueblo peoples. Anasazi culture includes an early Basket Maker phase and a later Pueblo phase marked by the construction of cliff dwellings and by expert craftsmanship in weaving and pottery.]

[es·carp (î-skärp¹) noun 1. A steep slope or cliff; an escarpment. 2. The inner wall of a ditch or trench dug around a fortification. French *escarpe*, from the Italian *scarpa*.]

[(pûr¹ge·le) noun. An arbor or a passageway of columns supporting a roof of trelliswork on which climbing plants are trained to grow.]

[(bräk¹en) 5. A widespread, often weedy fern (*Pteridium aquilinum*) having large, triangular, pinnately compound fronds and often forming dense thickets. 2. An area overgrown with this fern.]

[(às-thê' nê-e) Loss or lack of bodily strength; weakness; debility. New Latin, from Greek *astheneia*, from *asthenês*, weak : a-, without] [*asthenosphere* (às-thèn'é-sfir') A zone of the earth's mantle that lies beneath the lithosphere and consists of several hundred kilometers of deformable rock. Greek *asthenês*, weak. See *asthenia* + SPHERE.]

[tenebrous (tèn'é-bres) Dark and gloomy. Middle English, from Old French *tenebreus*, from Latin *tenebrosus*, from *tenebrae*, darkness.]

[cimmerian (sí-mîr'ê-en) adjective Very dark or gloomy. Noun Greek Mythology. One of a mythical people described by Homer as inhabiting a land of perpetual darkness. From Latin *Cimmerii*, the Cimmerians, from Greek *Kimmerioi*.]

[starets (stär'yîts) plural startsy (stärt'sê) A spiritual adviser, often a monk or religious hermit, in the Eastern Orthodox Church. [Russian, elder, starets, from Old Church Slavonic *starîtsî*, elder, from *starû*, old.]

[peccant: trespassing, transgressing, sinful, WICKED, erring, sinning, transgressing, morbid, moribific, pathogenic, disordered, infected, envenomed, poisoned, septic, DISEASED]

[li·cen·tious (lî-sèn'shes) Lacking moral discipline or ignoring legal restraint, especially in sexual conduct. Having no regard for accepted rules or standards.]

[athêroma, tumor full of pus that is like gruel, from Greek, from *athêra*, gruel]

[Matryoshka (Russian nesting dolls)]

[phenocryst (fê'ne-krîst') A conspicuous, usually large, crystal embedded in porphyritic igneous rock. In the game, it looks like a crystal, but if you use the *eressdy* powder, you can pass right through it into another location. Used to move *Lycentia* to *The Lands Below*. Used by *Pecand* at end of game to get to *Lycentia's* chamber. Used by *Torin* several times.]

[vidcryst (vîd'krîst') Two-way image-transmitting crystal used as telephone substitute. Used by *Pecand* to communicate with *Lycentia*.]

[seraglio (se-räl'yo, -räl'-) noun, plural seraglios. 1. A large harem. 2. A sultan's palace. Italian *serraglio*, enclosure, *seraglio*, probably partly from Vulgar Latin **serraculum*, enclosure (from **serrâre*, to lace up, from Latin *serâre*, from *sera*, door-bar) and partly from Turkish *saray*, palace (from Persian *sarâi*, inn). See *caravansary*.]

[odalisque (o'de-lîsk') A concubine or woman slave in a harem. [French, from Turkish *odalik*, chambermaid : *odah*, room + *-lik*, suff. expressing function.]

[rosin A translucent yellowish to dark brown resin derived from the stumps or sap of various pine trees and used to increase sliding friction, as on the bows of certain stringed instruments, and to manufacture a wide variety of products including varnishes, inks, linoleum, adhesives, and soldering compounds.]

[*coup d'état* (dâ-tä') noun plural *coups d'état* or *coup d'états* (dâ-tä') The sudden overthrow of a government by a usually small group of persons in or previously in positions of authority. French : *coup*, blow, stroke + *de*, of + *état*, state.]

[*Lil-li-pu-tian* also *lil-li-pu-tian* (lil'e-py¹shen) A very small person or being. 1. Very small; diminutive. 2. Trivial; petty. [After the Lilliputians, a people in Gulliver's Travels by Jonathan Swift.]

[*os-ti-ar-y* ("s'tê-èr'ê) noun plural *os-ti-ar-ies* 1. Roman Catholic Church. One who is ordained in the lowest of the former minor orders. 2. A church doorkeeper. From Middle English *hostiary*, from Latin *ostiarius*, doorkeeper, from *ostium*, door, from *os*, mouth.]