

THE



# Pattern of Amber

Always will ambitious men in the shadow of a throne reach for the power of the throne; as this was true for Chaos, so it is for Amber. There are many paths to Amber, and I, Dworkin, know them all. For I am the Pattern, and it is the Pattern which casts the myriad shadows which surround Amber—Amber, the one true world, created as the powers of Chaos raged and despaired. The immortal children of Oberon walk the shadows at will, but dissatisfied, return ever and anon to Amber's gates. For they need to rule as fire needs air, and only in Amber will they find the challenge—and the power—they seek.

These are my notes; there are darker secrets than those inscribed here which I dare not entrust to paper. All around me, the royal sons and daughters of Oberon plot and scheme to place themselves nearest their father's throne, and in their hands the knowledge I bear would surely open the gate to Chaos, the realm of oblivion. . . .



Oh, Amber. . . golden queen, wrested from Chaos with toil and blood. Those who seek to rule you have no understanding of your nature, and I fear for you in their hands.



THE



# Royal Conflict

So the children of Oberon plot for the throne. . . let them plot forever. Their plots are as the nipping of lion cubs at their sire's heels, for none will rule so long as Oberon wears the crown. Still they scheme, waiting for the end of Oberon's day. They make alliances in an attempt to secure their positions. The one who finally sits on the throne will come to it on the shoulders of those with whom he allies. But he must take care; many agree to join forces only to betray an ally at their convenience.

Not all are like this. Some are more honorable than others—Benedict is faithful to Amber alone, and will protect it with his life. But Corwin and Eric, it would seem, have declared a blood feud on one another. There is more than the throne between them, though they will not admit it; neither one will rest until the other is dead or disgraced. Bleys and Brand, those of Clarissa's lot, seem to have reached an agreement of some kind; I do not trust those two minds when joined in common cause. Of all the women, only Fiona seems to bear any interest in the throne. As for the rest, they lack either the will or the desire to take the throne for themselves; they are content to ally with the strongest candidate.

All dealings with the offspring of Oberon are hazardous, for each is dangerous after the manner of individuals. Secrets I might trust with one I would never give to another; I deal with each according to his nature.



THE



# Paths to Amber

Even as all roads lead to Amber, many paths lead to the throne. With each decision made, some paths will open up, others become forever sealed. Should two members of the royal house of Amber meet, they will alter the paths to the throne irrevocably; the fruit of that meeting may not become clear until the throne of Amber is within a prince's sight. In Amber one can always return to a meeting and try to change history; it may open up new, untravelled paths. A princess, if spared, may return to kill her brother. It is a wise prince who searches for different alternatives.



## Physical Diplomacy The Politics of the Sword \*

Although the royal siblings may choose verbal sparring with each other, they do not hesitate to resort to physical persuasion as well. Random and Julian, it seems, must be dragged apart nearly every day. This is potentially deadly play, as the royalty of Amber has learned well how to use a sword. All have learned the basic skills; some, however, have gone beyond their masters. A prince of Amber can protect himself—or avenge an insult.

\* See functional documentation for instructions.

THE



# Rite of Passage: Walking the Pattern\*

As each member of the royal house of Amber comes of age, he must prove himself to be a prince of the blood by negotiating the Pattern. Walking the Pattern is not a task lightly taken, for once begun, even I can do naught but continue forward to the finish, or face oblivion. The Pattern gives the knowledge that a prince of Amber must have to fulfill his destiny.

When a child of Oberon walks the Pattern, he must pass through the five veils. Only then will he stand at the center of the Pattern and know what it is to be a true prince of Amber. With each veil passed, the way becomes more treacherous, but the rewards greater; and with the conquest of the final veil, a prince of Amber will know the secrets of both shadow and my gift, the Trumps.



\* See functional documentation for instructions.

THE



# Language of Amber

Artful communication is of great importance in Amber, and the Thari language reflects this, for half of our verbs are "communication" verbs. Though dialogue must be precise and short, by its nature it suggests a great deal more than is actually spoken.

## Dworkin



## FORMULATING COMMANDS IN AMBER

### CONVERSING IN THARI

When speaking in Thari, use short, concise sentences.

For example:

ALLY WITH DEIRDRE

ASK RANDOM ABOUT AMBER

LEAVE

PROPOSE ALLIANCE WITH ERIC

AGREE

TELL RANDOM ABOUT FLORA

Objects are used in Amber, of course, but their importance has diminished over the centuries as communication has become more refined. When working with objects, the verb, directly followed by the object, will be best understood.

For example:

TAKE SWORD

DROP SWORD

In order to see something more closely, EXAMINE THE [object]; to see what is being carried or worn, check the INVENTORY or INV. In order to clearly see who is nearby, one should LOOK.

Sentences can be made more complex by combining up to three short phrases; to do this, the phrases must be separated by the word AND or THEN.

For example:

TAKE THE SWORD THEN EXAMINE THE SWORD

EXAMINE THE DESK AND OPEN THE DRAWERS

## THE ART OF COMMUNICATION

As Thari has evolved, communication verbs have been split into several categories. These divisions reflect the type of verb: "hostile," "friendly," "neutral," or "response." These verbs have been codified, in their categories, in the verb list. Action verbs, such as **ATTACK**, **RETURN**, or **CALL** are listed as well.

## SACRED COMMANDS OF THE ROYAL HOUSE OF AMBER

Once a prince of Amber has completed walking the Pattern, he will have the knowledge he needs to use the tools that are his birthright. Several specialized verbs, used only by the royal blood of Amber, are listed below.

**CONTACT**—contact using the trumps

**BREAK**—cut contact using the trumps

**IMAGINE**—cast mental images

**WALK SHADOW**—traverse the shadows cast by Amber.

*NOTE: one can only "walk shadow" to a person if his/her location is known.*

## TRAVELLING THROUGH AMBER

When travelling through Amber and the shadows it casts, one can move from one location to another by the use of the commands **LEAVE**, **EXIT**, or **GO TO** [place]. One may also **FOLLOW** people who are going in a direction. For example: **FOLLOW DEIRDRE**.

## THE BASICS OF SWORD FIGHTING

**CUT**—slashing at the opponent with the blade of the sword.

**THRUST**—lunging at the opponent with the point of the sword.

**FEINT**—pretending to attack one portion of the opponent's body in an attempt to force him to protect that spot, thereby leaving another area unprotected.

**PARRY**—stopping an opponent's attack.

**HIGH/LOW**—the direction of the movement. High is the head and heart; low, the abdomen and legs.

These movements can be combined in the following ways:

<b>CUT</b>	<b>FEINT</b>	<b>PARRY CUT HIGH</b>
<b>CUT HIGH</b>	<b>FEINT HIGH</b>	<b>PARRY CUT LOW</b>
<b>CUT LOW</b>	<b>FEINT LOW</b>	<b>PARRY THRUST HIGH</b>
<b>DODGE</b>	<b>FEINT CUT HIGH</b>	<b>PARRY THRUST LOW</b>
<b>DUCK</b>	<b>FEINT CUT LOW</b>	<b>PARRY PARRY</b>
<b>THRUST</b>	<b>FEINT THRUST HIGH</b>	
<b>THRUST HIGH</b>	<b>FEINT THRUST LOW</b>	
<b>THRUST LOW</b>	<b>JUMP</b>	



## THE PATTERN

When you have reached the Pattern, a screen with five stars will appear. You must create a path that crosses each in order to complete the Pattern.

To play the Pattern game:

- 1—Choose among the five pieces in the bottom left hand corner. They are numbered, from left to right, one through five. As a piece is chosen, a different piece will replace it.
- 2—Create a path by connecting the pieces to the existing path, beginning in the bottom center of the screen, by choosing the number of the piece that will continue the path.
- 3—To add additional branches, add a "T" piece, and a differently colored branch will form off the original path. As each new branch is made, a new color will appear at one end of the "T". The original color will continue at the other end. You may have up to four branches; the first is white, then red, blue and black. Paths can cross differently colored paths, but if you try to cross the same colored path you are on, you will lose the game.
- 4—To place a piece on a particular path, type the number of the piece, followed by the color of the path, e.g. 1 **WHITE**, 5 **RED**, or 3 **BLUE**.
- 5—Choosing a piece which does not fit the path you select will cause you to leave the Pattern and lose the game.



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**COMMUNICATION VERBS****HOSTILE**

accuse  
challenge  
defy  
demand  
deny  
insult  
refuse  
reject  
shout  
snarl  
spit  
sneer  
threaten  
yell

**NEUTRAL**

ask  
admit  
beg  
bluff  
bribe  
confess  
discuss  
explain  
laugh  
lie  
mention  
plan  
plead  
propose  
say  
shrug  
smile  
stall  
surrender  
talk  
tell  
wait  
wink

**FRIENDLY**

ally  
bargain  
calm  
compliment  
enlist  
flatter  
greet  
help  
join  
hug  
negotiate  
offer  
placate  
support

**ACTION VERBS**

abandon  
approach  
assassinate, kill,  
attack, fight, draw,  
fence, stab,  
avoid  
bend  
blow  
break  
bring  
burn, light  
carry  
chase  
choose, select  
clap  
close  
come  
contact, call  
continue  
count  
cover  
cower  
cry  
descend  
dig  
disarm  
dismount  
dive, swim, wade  
drive  
drop  
eat

enter  
escape, flee  
examine, inspect, ex  
exchange, switch,  
change  
exit, leave  
extend  
face  
find  
fire, shoot  
follow  
get, take,  
give  
go, move  
grab, grasp  
hit, punch  
hug, kiss  
imagine  
inventory, inv  
jump, leap  
kneel  
knock  
look, l  
let  
lift  
listen  
lower  
make  
onward  
open  
overthrow  
play  
pull  
push

put  
raise  
read  
release, free,  
rescue  
remove  
repeat, r, again  
return, replace  
run  
search  
send  
shadow  
show  
sit  
smoke  
sneak  
spare  
stand  
stare  
start  
stay  
steal  
stop  
tackle, surprise  
think  
throw  
tie  
trump  
turn  
use  
unlock, pick  
walk, traverse  
wear, don

**RESPONSE**

disagree  
maybe  
no  
nod  
ok  
sure  
yes

NOTE: Only those verbs in **BOLD** can be used alone. All other verbs require a direct object.

**HOW TO PLAY***Nine Princes in Amber***TO LOAD THE GAME:**

Loading instructions for your machine may be found on the enclosed insert.

The following instructions will help you as you play **NINE PRINCES IN AMBER**. It is particularly important to make a Save Disk so that you can save your game. To do this, follow the instructions under "Create" as soon as you boot **AMBER**.

**NEWDATA**

Enter **NEWDATA** when you first load the game to obtain any instructions that may have changed since the publication of these notes.

**CREATE**

NOTE: The program will erase the contents of any disk created as a Save Disk.

The create command will create a Save Disk, which will enable you to save at any point in the game. You must create a Save Disk before you can save a game. This should be done as soon as you boot **NINE PRINCES IN AMBER**. To do this:

- 1—Enter **CREATE**. Follow all the instructions on the screen.
- 2—The words "CREATE complete" will appear when the Save Disk is ready.
- 3—Remove the Save Disk and replace the game disk in the drive.

## SAVE

*NOTE:* You cannot save or restore during a fencing match or in the Pattern Game.

You can save at any point in the game, and restore back to that point later.

There are two reasons in particular for saving: first, if you are in a life-threatening situation, and second, if you feel you might want to restore to that point in order to try a different path. To save a game:

1—Enter **SAVE**.

2—Follow all instructions on the screens (you can type up to 30 characters identifying your location when you save).

When the save is complete, you will get a short description of your location followed by a cursor. You can continue your game after this.

## RESTORE

You can restore to any point you have saved on the Save Disk at any time during the game. To do so:

1—Enter **RESTORE**.

2—Follow all instructions on the screens.

**AMBER** will resume from the point you selected, and you can continue your game.

If you have died during the course of the game and wish to restore, simply type "R" when the screen asks if you would like to play again. Follow the instructions on the screen; **AMBER** will resume from the point you selected, and you can continue your game.

*NOTE:* If you change your mind after typing **CREATE**, **SAVE** or **RESTORE**, type "\*" to cancel the command.

## PAUSE

When you have finished reading a paragraph, press the spacebar to continue.

## RESTART

Enter **RESTART** any time you wish to return to the beginning of the game.

## QUIT

Enter **QUIT** if you wish to end the game before completing it.

## PICTURESON/PICTURESOFF

**NINE PRINCES IN AMBER** can be played without graphics. If you wish to play using text only, enter **PICTURESOFF**. You can recall the graphics to your screen at any time by entering **PICTURESON**.

