

INVICTUS™

IN THE SHADOW OF OLYMPUS

A STRATEGY GAME
OF THE
MYTHOLOGICAL WORLD
BY INTERPLAY
PRODUCTIONS
AND
QUICKSILVER
SOFTWARE, INC.

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I. A BEGINNING

It's been a long, hot, summer, and even an ocean breeze can't curb this summer heat. All it does is make it humid, a mad swelter that's allowing me to see the sweat stain growing on my shirt as I walk. A fire truck passes; there have been a lot of fires lately; so many fires that one guy on the news wondered if the city's pyromaniacs were getting bored. Heat, fire, brownouts, dogs and cats doing unholy things on the sidewalk. It's been that sort of a summer.

But it's not as bad, though, as the hurricanes that have been hitting down in Central America. Or all those tornadoes touching down in the Midwest. Or the earthquakes in Mexico. Or that meteor that crashed down in Russia. I don't know what sort of business that the End of the World cults are doing these days, but I'll bet it's picking up. I walk around, looking for a place to rest, noting that the latest brownout's shut down this district. Just my luck.

So I walk, thinking about disasters, the end of the world, and other cheery thoughts, As I walk, I start to hear a voice in the distance:

"The hour of death was upon the very soul of humanity, a faint beating heart struggling for life in a world grown cold as the ocean's floor."

It's a narrator's voice; powerful and precise. The voice is coming out of a computer software store down the street. It might be air conditioned and hasn't been affected by the brownout, which is good enough for me. I open the door and enter a world of light, glass, and plastics. A movie is playing on a large monitor. Images with a vaguely Grecian theme are floating across the screen, a tumble of gods, goddesses, heroes, and mythological beasts. The store is virtually empty; I can hear the manager in the back, talking on the phone with his girlfriend, completely ignoring his duty. I hate being ignored.

"Out of the night that covers me, black as the pit from pole to pole..."

I'm drawn to the imagery, and make my way to within touching distance of the screen. The twin speakers rise on either side of the computer like towers, and suddenly I'm as oblivious to the rest of the world as the store manager. The tower case of the machine is rising to impossible heights, and its form is changing as I look at it. Heat exhaustion, I wonder? I consider calling for help, but I don't – can't – answer the impulse.

That's when the spinning begins. I'm falling into darkness – I suddenly find myself impossibly high above the ground, and the world beneath me is a map obscured by fog. I tumble. An owl darts in front of me as I fall, its eyes larger than the exaggerations of a Japanese cartoonist – eyes of impossible size. The smell of ozone flares and fails in my nostrils, replacing itself with unlikely scents: strong dewy grass, an orange grove swollen with

overripe fruits baking in a hot summer sun. I feel the sun on my body, and the touch of grass prickles my feet. I landed without realizing it. I'm not where I'm supposed to be – should be. The astonishing thing is that I don't care. As in a dream, I accept the surreal. I'm even enjoying it.

I feel much stronger than I did before. My legs, walking with purpose and unguessed power, cut a swath through tall, wet grass, which slices gently against them as I walk. Looking up, there's a bright morning sun, cutting through the veiled branches of a huge olive tree. It's a pleasant sun, a refreshing, dry warmth. The owl, ignoring its nocturne call, still accompanies me, flying from tree to tree. Its motion is a swift swoop; it does not flit or cry aloud.

The land is hilly, with unexpected breaks and twists. Even the flatter, woody sections make for a challenging hike. I follow the owl, and it leads me upward. My taciturn gaze keeps moving between the uneven ground, where I'm afraid I'll stumble, and the sky, where the owl wants me to look. The sky is sweet, pastoral air, a wide heavenly face that is marred with the gray cloud strokes of an aging cirrus beard. The centerpiece of this wild land is a great stone mountain, rising into this freckled sky and becoming lost in an elevated haze. For some reason, I have an urge to worship it.

There is a sound, choir voices echoing from the ascending slope. They aren't singing, but there is music in them.

"Invictus." The owl speaks one word, and then flies away.

Invictus? What on earth does that mean? I call aloud to question the owl, but there are only echoes. But my voice is stronger here: even the echoes have a hidden, unexpected force. I listen carefully, there is no sign of the owl, but gradually new voices from above, from the mountain, become distinct. It is the sound of an argument.

"You were fortunate," a dark manly tone rumbles, a voice that reminds me of the roar of an ocean wave striking the rocks. "Had I truly cared, Odysseus would have drowned. I could have killed the little trickster a dozen times."

"Then why didn't you?" A confident woman's voice answers, and I am suddenly reminded of the best teachers that I had in high school. It is a voice that speaks with both a scientist's precision and a poet's heart – whatever forces guide one through difficult times to make wise choices, the voice resonates with those qualities.

The man's voice snorts in response. "How many times have we been told not to interfere in the affairs of mortals? That their storms should be their own to tame, their trials their own to endure, their wars their own to fight? And yet you continue to interfere, Athena."

"And assailing them with disasters is not interference?" the wise voice replies. It is obvious that what she is saying is true and just. "I merely encourage their better nature. For when the heroic nature of humanity is kindled, they are capable of undreamed greatness. This was proven with Odysseus. I would dare say that any mortal is capable of it, provided that they listen to my counsel."

There is laughter, some giddy, some mocking, some gently reproaching the speakers, but its impact pales in comparison to the words of wisdom that I just heard. They fill me with impressions of heroism. In my mind, they take the shape of a bloodied man lying on a battlefield, outnumbered but not outfought. He is buried under corpses and yet filled with such an indomitable spirit that he rises to his feet and continues his struggle. A poem comes to mind:

*Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be,
For my unconquerable soul.*

*In the fell clutch of circumstance,
I have not winced nor cried aloud.
Under the bludgeonings of chance,
My head is bloodied but unbowed.*

*Beyond this place of wrath and tears,
Looms but the horror of the shade.
And yet the menace of the years,
Finds, and shall find me, unafraid*

*It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.*

"Any mortal can become a Hero?" My thoughts are abruptly interrupted by the dark, rumbling voice, which echoes down from the mountain. "Your success has made you overconfident. Odysseus barely made it back to Ithaca. Your Hero will not be so fortunate a second time."

"Perhaps we should make a wager." There is a sudden halt, an excited silence at the proposition. Games of chance are an anathema to the wise – why then would the goddess of wisdom suggest one? Her opponent laughs bitterly.

"Humanity is a nuisance that we no longer need. I say we drown them. Give them to the sea – unless your Hero proves his worth to me, and survives three trials of my devising."

"And if my champion is victorious?" Athena counters. "Then you will admit that Man is capable of being a heroic and noble species – with the proper guidance, of course?"

"Your purpose is transparent." The dark voice seems no longer to hold even the slightest bit of amusement. "I knew that thy head would swell when the people of Athens chose to patronize you instead of me, but never did I imagine that you would be smitten so hard! You arrogant sow!"

I sense amusement from those who are witnessing the quarrel, but understandable anger from Athena. My emotions are a caught breath before the moment of exhalation; I exist only to hear what will be spoken next. The dark voice continues.

"Behold a goddess struck by hubris, that overweening pride previously reserved solely for Mortals! You play on these mortals for the sake of your own vanity. Wisdom requires thinking creatures to practice it – without mortals, you would be bereft of purpose, to say nothing of worshippers. But the Sea – my domain – dwarfs all the world-born creatures. I do not need mortals! I do not need to acknowledge their greatness, for it is nothing! Sooner shall the ocean burn and dry into a parched wasteland than I bow before their kind, before Poseidon acknowledges greatness in that breed."

"Then my wager is beyond hope." Athena responds. "But still I offer it. I pledge that any mortal of my choosing can earn your respect. I will provide counsel, but I will not interfere in their battles, save for the normal Appeals. If they cannot pass your trials, then humanity shall be destroyed."

"I accept." Poseidon says. "But let the champion be a stranger to us, not of this world. And let us find the proper battlefield. Anyone can be fierce in the defense of one's home. But to defend a strange place, an unknown land – is that not a truer test of heroism?"

"I concede the point." Athena replies, her voice suggesting the concentration of a chessmaster in a difficult game.

Poseidon seemed to enjoy having the advantage. "I know of several benighted realms, realms in worlds beyond our own, that could test the stalwart – or punish the foolhardy. Let your champion begin there, while I prepare my tests. Let your champion gather forces to command! Even the finest Heroes and soldiers in history shall not avail him."

"As Poseidon speaks, so let it be." Athena states, with an underlying slyness in her voice. "And as for my champion, I agree to choose someone from another world. I choose – this one."

Have you ever had a dream where you were naked in public? A dream where the spotlight shone down on you, and you realized just what a useless creature you were? My life has become that nightmare. The eyes of the gods are upon me. For a moment, their scrutiny impales me, and I am too

startled even to look for a good hole to crawl into. I can't even move my tongue to speak, let alone open my mouth.

Then I hear laughter. The laughter of the gods, lasting for about five slow breaths. It's followed by many voices: beautiful and terrifying voices that chatter like old women, wondering about my lineage, my heroic career. They question my looks, my ability to handle a sword – anything that could be questioned about a person's character is the subject of divine ridicule.

Then an owl, its feathers shining in the sun, wheels and spins down from the mountain, and lands on my shoulder with a ruffled flourish. Talon-pricked, I wince, but I no longer feel ashamed. The unspeaking owl prods me. Slowly, I rise to my feet, and stare up into Olympus. From beyond the cirrus veil, there is an indistinct glow, a veil that barely conceals the heavens. The voice of Athena is heard again.

"You have accused a god of overweening pride," she says; a break in the final word is the only indication of her divine anger." There is a long silence. "I think you are correct: my choice was greeted with laughter, so either you are guilty of hubris, or I. But this is not a comedy. Poseidon's storms already bring ruin to the world, and yet you do nothing. I will not let this happen, even if the rest of you will. Let my champion bear the burden of this task."

"So be it." A new voice speaks, a man's voice, strong, noble and fatherly, almost a perfect blend between Athena's wisdom and Poseidon's strength. "Let the greatest Heroes of history and legend be made available to this mortal. Select two of these Heroes as your champions. Other Heroes may join later, when the mortal is proven worthy. Also, let the mortal have advisors. Muses will suffice, and perhaps even other mortal champions, who are experienced in the art of quests."

"You are being very generous to this mortal." Poseidon snorts a retort at the fatherly voice.

"Given that the quest is to bend *your* legendary obstinence, what gift could be too generous?" The response caught Poseidon off guard, but he dared not object openly. "By the River Styx, let this mortal be sent now to those dangerous provinces that have been prepared. Let Heroes and muses be sent out of time to aid the mortal."

There's a general consensus with the father-god's dictum. Questions start to dart into my mind, but before I can speak, the world begins to spin. My mind is filled with the images of Heroes, men and women from the myths I had studied, and soldiers marching in grim formations over blood-soaked ground. I have many battles to fight. I have many choices to make.

II. GAME BASICS

Invictus is a strategy game with role-playing overtones that is set in a fantastic realm inspired by Greek and Roman mythology. *Invictus* has two modes: the single-player *Campaign* game and the multi-player *Head-to-Head* game.

In the campaign mode, *Invictus*, the player must perform a series of *Missions* to complete an objective. Successfully achieving the objectives will lead to the salvation of humanity. Failing to achieve the objectives will lead to the destruction of the human race.

To accomplish these missions, the player commands a *War Party*, a team of military units that will attempt to fulfill the mission objective. The War Party is led by *Heroes*, champions of humanity who are more powerful than typical units, and who are capable of requesting *Appeals*, which are divinely powered miracles that can give the player an edge in difficult situations. Additionally, the player can uncover and use *Objects of Power*, which provide additional aid for the player.

As the player explores the lands into which he or she has landed, other individuals will be encountered. Some will be *Creatures*, animals native to the area such as bears, and eagles, who may or may not attack the War Party. Some will be *Monsters*, such as Cyclops, Harpies, and Gorgons, who will almost always be hostile to the War Party. Others will be human *NPCs* (Non-Player Characters). Many NPCs will be hostile (usually brigands and raiders). Some NPCs, such as the muses Clio, and Urania, the poetess Homah, and the salesman Eurymachos, will try to help the player. Occasionally, the player will encounter a *god*. Don't attack them.

Invictus is a game about heroism and about restoring order to a post-war world. However, some players will not be able to avoid the temptation to kill everything in sight. When this occurs, the gods will have to exact some payment from the player for their unheroic behavior. At a minimum, resource rewards will be reduced, while maximum punishment (reserved for attacks upon the gods themselves) will result in the painful termination of the player's War Party.

Unheroic behavior consists of attacking Non-hostile NPCs. Attacking an NPC results in anything from penalty to Experience rewards, to denial of Objects of Power to the destruction of the War Party (in the case of attacking a god.)

In the *Head-to-Head* game, players compete to complete an objective. The Head-to-Head game does not have NPCs or storylines, and the player will be free to exact whatever level of carnage that he or she desires.

III. STARTING THE GAME

INSTALL

To install the game, insert the CD, double click on 'My Computer' icon, then double-click your CD-ROM drive icon. Double-click the file named 'Setup.exe' to begin installation.

MAIN MENU

Whenever you wish to play *Invictus* click on the shortcut under your start menu and click on the Invictus Icon. Once you've passed through the logos and the title page, you will be brought to the main menu.



Figure I: MAIN MENU

The Main Menu of the game is divided into seven shields; each shield triggers an interface option. Left clicking on a shield with your mouse button performs one of the following functions:

1. **New Game:** This allows you to start a new game of *Invictus*, in either Campaign, Quickstart, Tutorial, or Multi-player mode.
2. **Load Game:** Allows the player to load a game that's been previously saved, so they may resume play.
3. **Options:** This allows the player to alter the difficulty of the game, its visual performance, and the sound options of the game.
4. **Hall of Fame:** The best scores that have been achieved by your game are listed here. Now go beat them.

5. *Replay Intro:* This lets you replay our introductory movie over and over and over again.
6. *Credits:* A list of the people who worked on this game.
7. *Quit:* This will take you back to your operating system.

NEW GAME

Selecting the New Game option will bring you to following screen:



Figure II: NEW GAME SCREEN

Each of the planks on the screen is selectable, and brings up an option.

1. *Campaign Game:* This option lets you to play the single player campaign game.
2. *Quick Start:* This option takes the player into a Tutorial scenario, and then the Campaign game. Quick Start is the easiest way to get into a game.
3. *Multiplayer:* This allows the player to start or join a multiplayer Head-to-Head game.
4. *Tutorial:* This allows the player to hone his or her skills in a single-player Tutorial game.
5. *Go Back:* Takes the player back to the Main Menu.
6. *Continue:* Allows the player to go to the next screen.

LOAD GAME

If you have a saved game, you can load them during play. The Load Game interface is as follows:

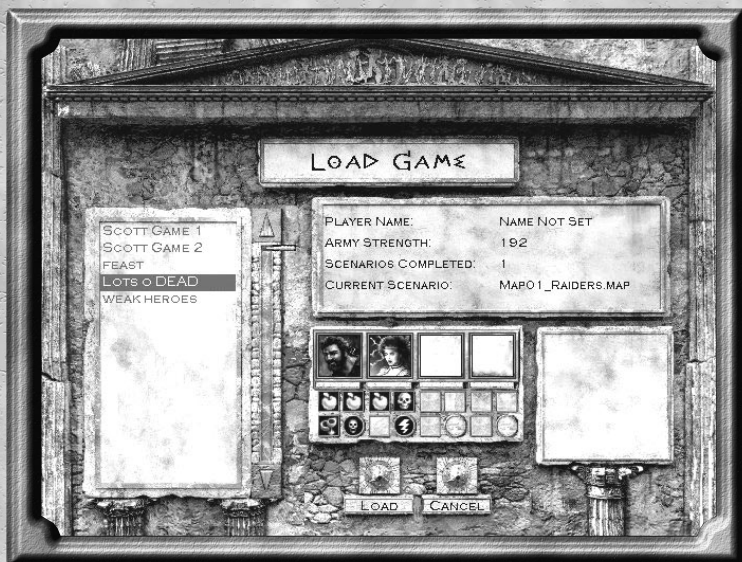


Figure III: LOAD GAME SCREEN

The major sections of this interface are:

1. **Saved Game List:** This has a scrollable list of games that the player has saved. Left-click with your mouse button to select the desired saved game, then left-click on the Load button to enter your game.
2. **Player Name:** A register for the player's name, or whatever he or she has chosen to call themselves for the game.
3. **Army Strength:** A numerical value to indicate how strong the player's army is. This is useful for comparing sides in multiplayer play.
4. **Scenarios Completed:** This tells you how many scenarios you've successfully completed in this game.
5. **Current Scenario:** This tells you the name of the current scenario that you're playing.
6. **Heroes:** This displays your party's Heroes, and the items that are currently in their inventory.
7. **Load:** The Load button. Left-clicking on this button when a scenario has been highlighted in the Saved Game List will load that scenario.

8. **Cancel:** This button will take you back to the previous screen.
9. **Minimap:** This displays a miniature map of the chosen scenario.

OPTIONS

Invictus allows you to customize the options for your game.

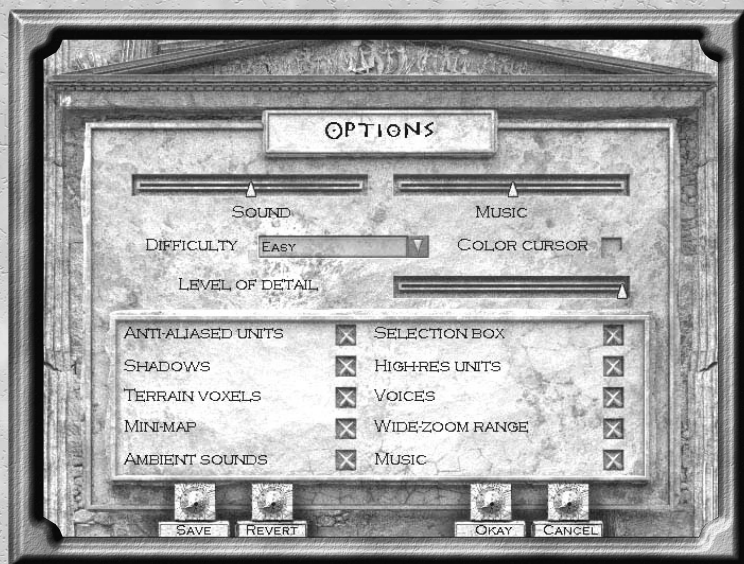


Figure IV: OPTIONS SCREEN

Sound: This controls the volume setting for the sounds in the game.

Music: This controls the volume for the music in the game.

Difficulty Level: What it says. If the game's too hard, set the Difficulty to Low; if you want to feel like a Hero who's fighting overwhelming odds, set the difficulty to High.

Level of Detail: This will allow you to tone down the graphics capabilities of the game so you can improve performance.

Anti-Aliased Units: Units without anti-aliasing should run more quickly, but you may experience graphic glitches.

Selection Box: This toggles the selection boxes under the units off and on.

Shadows: When this option is activated, units cast shadows underneath them.

Color Cursor: There are two types of cursors in the game; color and black and white. Some video cards have flickering with our color cursor—if your system is experiencing this, you should set it to black and white.

Terrain Voxels: This option reduces the number of terrain voxels (trees, barrels) and other scenery objects that are drawn onscreen.

Voices: This allows you to toggle the in-game voices on and off.

Minimap: This allows you to toggle the mini-map feature on and off.

Wide Range Zoom: Looking at the game at long distances slows it down. This option increases the limit that the game is allowed to zoom in and out.

Ambient Sound: This allows you to toggle the background sounds on and off.

Music: This will allow you to toggle Richard Band's beautiful music score on and off.

Save: This saves your Options settings.

Revert: This reverts back to the original Options settings.

Okay: This allows you to proceed to the next screen.

Cancel: This cancels the choices made by the player and returns to the previous screen.

MULTIPLAYER

Multiplayer selection and set-up is described in Chapter Nine, Multiplayer.

HERO SELECTION

One of the most important tasks facing the player is the selection of his or her initial Heroes. There are ten Heroes and Heroines in the game; a maximum of four Heroes may belong to the War Party at any given time.



Figure V: HERO SELECTION SCREEN

The player begins the game with two Heroes of their choosing, who are selected at the start of the game. The Hero Selection screen allows them to choose their starting compliment of Heroes; when new Heroes become eligible to join the War Party, they will be selected on this screen.

1. **Hero Portrait:** A stylized, artistic interpretation of the Hero or Heroine.
2. **Hero Figure:** A figure of the Hero as he or she actually appears in the game.
3. **Left Arrow:** Left clicking on this arrow will cause the Hero who precedes the current Hero on the queue to be displayed.
4. **Select/Unselect Button:** Left clicking on this button will either add the Hero to the War Party, or (if already selected) remove them from the party.
5. **Right Arrow:** Left clicking on this arrow will cause the Hero who follows the current Hero on the queue to be displayed.
6. **Portrait Boxes:** The portraits of the Heroes who have already joined your War Party.
7. **Go Back Button:** Left clicking on this button returns you to the previous interface screen.
8. **Continue:** Left clicking on this button takes you to the next interface screen.

WAR PARTY EDITOR

The final task before starting the game is using the War Party editor to flesh out the War Party.

1. **Information List:** This list displays the player's name, the number of units in the War Party, the maximum number of units that the party can have, and the amount of gold that the player possesses.
2. **Available Units List:** This is a listing of the available units. The number on the left is how many units are available, the number on the right is the unit cost.
3. **War Party List:** A listing of the units that are currently in the War Party.
4. **Reserve List:** A listing of the units that are currently in the Reserve.
5. **Upgrade Button:** This button will bring up the Upgrade menu (see Chapter Five, Unit Types) and allow you to upgrade the selected troops if you can afford it.
6. **Load Button:** This allows you to load a War Party that you've previously saved so they can be adjusted.
7. **Save Button:** This allows you to save your current War Party to disk.



Figure VI: WAR PARTY EDITOR

8. **Unit Picture:** This is a picture of the 3D model of the character or unit as it appears in the game, rotating and performing an attack.
9. **Unit Portrait:** A representation of the unit. Under the portrait is a bar that shows the unit's current health rating.
10. **Unit Stat Box:** This is where the vital stats of a unit are displayed: Health, Attack Damage, To Hit (Percentile), and Defense (Percentile).
11. **Filters:** This button allows you to filter characters, units, objects of power, or creature types out of the War Party list.
12. **Go Back Button:** This takes you back to the previous menu.
13. **Continue:** This takes you into the main game.

Once you've chosen your Heroes and put together your War Party, you're ready to start the game.

INVICTUS FACT:

A Fine Day for Battle

In 362 BC, Thebes launched one of its many attacks against Sparta. The young Spartan warrior Isidas, who had just anointed himself in a pre-battle ritual, found that he was late for the fight. Seeing that he didn't have time to don armor, he grabbed a weapon and ran into the battle naked. He survived the fight without a scratch, and was given a laurel leaf crown by the city in honor of his courage. He was then fined one thousand Drachmas by that same city for breaking a law against fighting unarmored.

IV. GAME INTERFACE

When the game begins, you will see a landscape where your Heroes and their associated units are prominently displayed. This is the Game Screen. Below the main game screen is a panel with a lot of information and control boxes. This is the Interface Panel.

The main game takes place on the Game Screen.

SELECTING UNITS

The game is primarily controlled by the computer's mouse, which is used to control movement, issue attack orders, and communicate with game characters. When the game starts, you will have no selected units. To pick a single character to control, click on him with the left mouse button. This will display a green box under the unit, which indicates that he is under your direct control.

To select a group of units, take the mouse, and left-click around the units that you wish to control. They will be highlighted with yellow boxes that conform to the terrain, indicating that you've got them under your control.

It's all possible to select all units of one type. First, click on one unit of the desired type (say, an archer), then click on CTRL-A. This will select all archers. If you want to select multiple types of units (say, archers and amazons), click on one unit of the desired types, then click CTRL-A. This will cause all archers and amazons to be selected.

If you wish to select all of your units at any time, hit CTRL-Z. This will select all of your units.

MOVEMENT AND WAYPOINTS

Once you have troops under your control, it's easy to move them. Just click on the spot where you wish them to move. This will create an "X" on the spot where you wish them to move, and the War Party will attempt to move to that location. After a few seconds, the X marker will shrink and finally disappear. If the War Party reaches the designated without encountering opposition, then it will stop.

If you wish to run instead of walk, hit "R". This toggles the characters' movement mode between Walk and Run. Holding down the CTRL key when you're moving will temporarily change movement modes.

To track a unit, hit "T"; this causes a currently selected unit to be tracked as it moves across the screen. To stop selected units, press "S".

A player can click on multiple destinations and move or attack his or her War Party in sequence. Just hold down the shift key when issuing commands. The game will attempt to go to those locations in sequence. These locations are called "waypoints".

ATTACK/TALK

Of course, the heart of any game is interaction. To interact with an NPC (Non-Player Character unit), move the cursor over the unit that you intend to interact with. If the unit is friendly, a word balloon will appear over it. Left click to start a conversation. If the unit is neutral, then the cursor does not change. If the unit is unfriendly, the cursor turns into a sword. Left-click on a hostile unit, and all of your selected forces will attempt to concentrate their firepower on that target.

Friendly and neutral units can be attacked by using the attack hot-key “A” to create an attack cursor (it looks like a nice, friendly sword), and then left-clicking on the target. You can also use the Attack button on the right side of the Interface panel to bring up the attack cursor.

GRABBING OBJECTS

The mythic world contains *Objects of Power*, divinely imbued to allow the players to perform miracles. To grab an object, first make certain that a Hero is selected - only Heroes can grab Objects of Power. Then, move the cursor over the Object - the cursor will turn into a clutching hand. Left-click on the object, and a Hero will attempt to move toward the object and grab it. When the Hero reaches the object, the object will disappear from the map and reappear in the Hero’s inventory.

GROUPING AND FORMATIONS

Units can be grouped together and moved in formation. To create a formation,



Figure VII: THE GAME IN PLAY

first select a group, then press CTRL-# to assign them a number (CTRL-1, CTRL-2, CTRL-3, etc.). These units are now grouped together. Pressing the number attached to a group will automatically select all members of a group. To disassemble the formation, press CTRL-# again. This will clear any formation that's attached to that group.

Groups can be ordered into three custom formations automatically: a line (use the hot-key "L" to assemble a group into a line), a box (use the hot-key "B" to assemble a group into a box), and a wedge (use the hot-key "V" to assemble a group into a wedge).

In addition, a player can make his own formations by assigning his troops a group number, laying them out in whatever pattern he wishes, and then hitting the "F" key to lock them in that formation. The "Form" button on the right-hand side of the interface will also lock the formation in place. If units scatter from their assigned places, formations can be reassembled by selecting the units and then hitting the hot-key "G" to gather them together.

Formations fight more efficiently than units fighting separately, though they move more slowly than free units (that don't have to coordinate their actions).

THE INTERFACE PANEL

The interface panel displays the Heroes and units of the War Party, and allows the player to issue specific commands:

1. **Compass:** The compass is a divot around the mini-map panel that points true north. Pay attention to it when NPCs give you directions.
2. **Main Screen:** The main game screen. Where the action is.
3. **Hero Display Panel:** This is where the Heroes who lead the War Party are displayed. Up to four Heroes are displayed here. The green bar under the portrait indicates the current Health percentage of the Hero.

Using an object, such as a Golden Apple or a Panacea, on a Hero's portrait will cause that object to be used on that Hero.

4. **Hero Inventory and Appeal Button:** This is where the Hero's inventory is displayed. The Hero has room for up to three items, with a fourth slot reserved for the Hero's Appeal.

Using Items: To Use an item from Inventory, left-click on the item. The cursor will turn into a four pointed star. You can use it on the portrait of a Hero or a Unit (in the Unit Display Panel), or drag onto the screen. The cursor will turn into a animated swirl. Left-click on the object that you wish to use the Item on.

Dropping Items: There are two ways to Drop items. Either drag the icon onto a blank space on the map or Control-Click on the objects Icon. This will remove the item from Inventory and place it on the ground.

Transferring Items: To Transfer items between Heroes, drag the objects icon into another Hero's empty inventory box. This will remove the item from one Hero, and give it to another.

The bottom right hand corner of each inventory is the Hero's Appeal icon. Left-click on this button, and the cursor will transform into a lightning bolt with a pulsating head. Place the cursor where you want the miracle to take place, and left-click. If the Hero has enough god points and is within range, the Appeal will take place. If the player does not have enough god points, the Appeal will not take place and the cursor will not change; if the Hero is out of range, the Appeal will take place when the Hero comes within range.

5. **War Party Display Panel:** This is where the War Party is displayed. Green bars under each portrait indicates the percentage of Health that the Hero has remaining. Using an item on a portrait in this panel will use it on them in the main game.
6. **God Point Counter:** This is where a player's God Point total is displayed. God Points affect the success of Appeals; if a player does not have enough God Points to use an Appeal, that Appeal will not function.
7. **Gold Counter:** This is a display of your current Gold total.
8. **The Minimap:** On the right hand side of the interface is a large circular display. This is the mini-map, a representation of the game. Players can direct their selected units to move using the mini-map by left-clicking on the desired spot on the mini-map. Right-clicking on a spot on the mini-map will center the main game screen on that section.
9. **Bravery:** This button allows you to set the bravery of your troops. The lower bottom button tells your troops to be flighty cowards who run away at the first sign of trouble. The central button tells your troops to keep attacking unless they're badly injured, and the top button is '*nos morituri*' – these units fight until their demise.
10. **Move:** A secondary movement command. Left click on this button, and the selected units will move to whatever point on the screen the player chooses.
11. **Attack:** A secondary attack command. Left click on this button, and it brings up the attack cursor. Click on any unit on screen, and the selected units will attack it.
12. **Stop:** Are the selected units moving to a place where you don't want them to go? Clicking on the stop command will keep them from going there.
13. **Patrol:** You can set units on patrol. Select units, shift-click on the desired waypoints, then click Patrol. The units will march back and forth between those waypoints.

14. **Hide:** This allows units to hide from other units unless they're attacking, moving, or being observed.
15. **Form:** This locks the selected unit into their current layout.
16. **Aggressiveness:** This changes the unit's aggression values: low aggression is less likely to attack units than high aggression. (Of course, a unit set to high aggression/low bravery will pick a fight, but run away as soon as possible. This is known as the "bully" option).
17. **Reinforcements:** This bright red button is the Summon Reserves Button. It allows you to bring units out of the reserves and into the game.
18. **Group Selection:** Pressing one of these ten keys will automatically select all living members of the currently selected assigned group.

IN-GAME OPTIONS

If you press ESC during the game, the game will pause and a list of game options will appear on the screen. Left-click on the option to activate it.



<i>Load Game</i>	Brings up the Load game menu.
<i>Save Game</i>	Brings up the Save game menu.
<i>Options</i>	Brings up the Options screen (see Options).
<i>Journal</i>	This brings up a log of whatever has been said in the scenario.
<i>Restart</i>	Restarts the scenario.
<i>Exit Game</i>	Exits the game
<i>Resume</i>	Resumes the game.

INVICTUS FACT:

Spartan Sayings

Sparta was arguably the most macho culture in the history of mankind, a military culture that was devoted solely to military excellence; whose children were deliberately underfed to encourage them to steal food and develop cunning; where husbands and wives were deliberately kept apart until the age of thirty, to avoid excessive feminine influence on men. Such a culture produces a lot of bravado:

On Long Beards:

"I wear my beard long so I can see my grey hairs and never do anything unworthy of them."

On Democracy:

When Greek states voted on issues, it was their customs to cast pebbles to signify their vote. During a meeting with allies on whether or not to retreat from an advancing Persian army in 479 BC, the Spartan general grabbed a huge rock and threw it at their allies' feet.

"This is my vote against retreating from the foreigners."

The Greeks later won the battle.

On Enemy Archers:

Spartans hated archers, considering them "womanly". During the battle of Thermopylae, when 300 Spartans held their own against a force of Persians many times their number, the Persians issued a boast that their archers "would fill the sky with enough arrows to blot out the sun". The King of Sparta replied:

"This is good news. Now we can fight in the shade."

V. UNIT TYPES

There are many units and creatures in *Invictus*. They advance in levels from 1-5; level five units are substantially stronger than level one units. Units in the game include the following basic stats:

Unit Name: What the unit's called in the game.

Attack: Does the unit have a ranged (attack from a distance) attack, or a melee (point-blank range) attack?

Attack %: What's its base chance to hit under normal circumstances?

Evoke %: What's its base chance to avoid being hit under normal circumstances?

Damage: What's the average damage done by its attack?

Armor: How much damage is subtracted from an attack when it hits him?

Health: How much damage can it take before it dies?

Move: What is its rough movement speed, and does it use feet or is it a flying unit?

Special Powers: Does it have any special power?

Command Cost: How many Command points does it cost to command this unit at it's current level? [Note: This is also the point value cost of a unit in a multiplayer game.]

Cost: How much Gold does the unit cost?

Unit Name	Attack	Attack %	Evade %	Damage	Armor	Health	Move	Special Powers	Command Cost	Gold Cost
Amazons	Ranged	60	30	60	30	150	Average (foot)	None	20	100
Archers	Ranged	50	20	50	20	125	Average (foot)	None	17	85
Axemen	Melee	60	25	70	35	165	Average (foot)	None	15	75
Black Bear	Melee	60	20	60	30	150	Average (foot)	None	12	60
Brown Bear	Melee	60	20	80	40	200	Average (foot)	None	17	85
Cavalry	Melee	60	40	60	40	200	Good (foot)	None	17	85
Centaur	Ranged	60	30	60	20	200	Good (foot)	None	20	100
Cerberus	Melee	70	60	70	48	500	Good (foot)	None	43	N/A
Cyclops	Ranged	70	30	60	40	400	Good (foot)	Area Effect Attack	39	195
Doppelganger	Varies	70	30	60	40	400	Average (foot)	Imitate Nearest Unit	42	210
Eagle	Melee	60	45	50	20	100	Good (flight)	None	12	60
Elemental	Melee	50	20	70	45	500	Average (foot)	None	42	210
Gorgons	Melee	60	30	60	30	300	Average (foot)	Turn to Stone	35	175
Harpies	Melee	70	40	50	20	200	Average (air)	Poison	21	105
Huns	Melee	60	40	60	30	200	Good (foot)	None	16	80
Hydra	Melee	70	50	80	55	2500	Average (foot)	Poison	N/A	N/A
Minotaur	Melee	70	30	70	40	400	Average (foot)	None	33	165
Sabertooth	Melee	60	30	70	30	150	Average (foot)	None	16	80
Skeletons	Melee	70	40	50	30	200	Average (foot)	Immune to Arrows	15	75
Spearmen	Melee	60	30	60	30	165	Average (foot)	None	15	75
Swordsmen	Melee	70	40	50	20	150	Average (foot)	None	13	65

UNIT PROFILES



AMAZONS are ferocious female warriors. Most flock to the side of their Queen, Hippolyta, who gives them a bonus in battle. They are skilled archers and tougher than a normal archer unit.



ARCHERS are the artillery of the ancient world. Although some Greeks despise them as cowardly, archers are one of the most effective units in the game. Archers have a better range than any other ranged unit in the game.



AXEMEN are tough fighters with a terrific offensive punch. Most Greeks dismiss them as barbarians, but their dismissal rings hollow when they get into close combat with them.



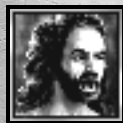
BLACK BEARS are the smaller of the two bears native to the mythic lands. In the wild, most bears avoid contact with War Parties, but some are territorial and aggressive. They are more easily domesticated than their larger cousins.



BROWN BEARS are the larger of the two bears native to the mythic lands. In the wild, most bears avoid contact with War Parties, but some are territorial and aggressive; they're more likely to attack than their smaller cousins.



CAVALRY are the best horse unit in the game. Although the broken lands of this mythic realms don't lend themselves well to cavalry, they're still considered a valuable part of a military force.



CENTAURS are rowdy, hedonistic creatures, but become fierce warriors when provoked. They are excellent bowmen. Older centaurs are very wise, and make excellent teachers. Most centaurs are good friends of Hercules, but enemies of Atalanta.



CERBERUS is the ultimate bad dog, a three headed mastiff who is the hound of Hades. He's fiercely territorial, and nearly impossible to tame - Orpheus did it once by putting him to sleep with music, but that's not likely to happen again.



CYCLOPSES are the gigantic one-eyed sons of the titans, the ancient enemies of the gods. Some cyclopes serve Hephaestus, the pitifully ugly god of blacksmiths, while others live alone on islands and eat humans for breakfast... or for lunch... or dinner... or any time they can get their hands on them.



DOPPLEGANGERS are mysterious shapechangers. Not much is known about them, except that they mimic the abilities of the closest powerful unit (Heroes excluded) and hate humanity with a passion.



EAGLES are birds of prey, who like to hunt beside a strong Hero or Heroine. They can be domesticated. In the wild, most eagles avoid contact with War Parties, but some are territorial.



ELEMENTALS are cursed creatures who have taken on the form of rock and earth. The reason for this curse is a mystery, but it's believed that Poseidon is responsible. Elementals are incredibly tough and dangerous.



GORGONS are women who were transformed into monsters by Athena after she caught them doing unholy things with Poseidon in her temple. These women have the torso of a snake, snake hair, and their gaze can turn people to stone.



HARPIES are vicious flying women with the bodies of vultures. They have poisonous claws; their venom can be extremely deadly, especially to low level units.



HUNS are nomadic warriors that are also skilled cavalrymen. They seem eager to ally with Poseidon and end up on "the winning side", and even the barbarians of the mythic realm consider them to be barbarians.



HYDRAS are highly venomous monsters, the offspring of the monsters Typhon and Echidna. Hydras are extremely large and deadly, a test for even a group of experienced Heroes. Hercules is a famous Hydra slayer.



MINOTAURS are Princes of Crete who were cursed long ago by Athena. They are among the most terrifying opponents in the mythic world. They wield great axes which do horrible damage to their foes. They like to live in labyrinths.



SABERTOOTHs are a nasty breed of panther native to the mythic lands. In most regions, they are docile, but in other regions, they're aggressive hunters that will prey on humans. They can be domesticated.



SKELETONs are the walking battlefield dead. Some skeletons, such as the Myrmidons of Cadmus, serve noble purposes. Other skeletons are enslaved to darker forces. Skeletons are impervious to arrows.



SPEARMEN are the ancient Greek ideal of a true warrior (mind you, the ancient Greek ideal of a true warrior wore less clothing than we show in our game). The ancient Greeks were expert spearmen, and they're one of the best offensive units in the game.



SWORDSMEN are the backbone of the army. They're cheap and dirty melee fighters. A callous commander might consider them to be disposable.

There may be other units running around the Mythic Lands and the Underworld, including titans, gigantic brutes such as *Antaeus*, son of Earth, and the Furies Tisiphone, Alecto, and Maegara. Don't be surprised if you encounter creatures not listed in this section.

UPGRADING UNITS

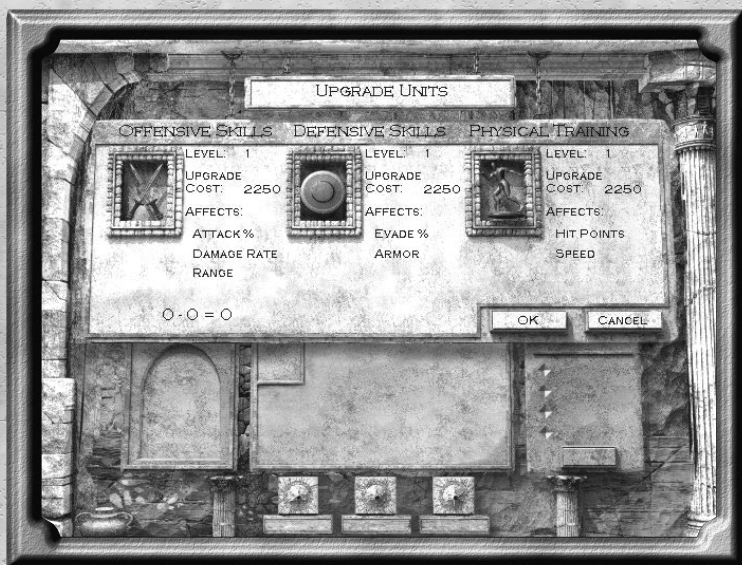


Figure VIII: UNIT UPGRADE SCREEN

Units begin as basic level one units, but they can be upgraded as high as Level Five. Units are upgraded on the War Party editor. To upgrade a unit, click on the Upgrade button. The following sub-menu should appear.

Units have three stats that can be upgraded: *Offense* (Attack percentage, Damage, and Weapon Range); *Defense* (Evade and Armor); and *Physical Training* (Health and Attack Speed). Only one stat is affected at a time by Upgrades (for a unit to be raised from Level One to Level Two, you must purchase three Upgrades, one per stat. The cost of Upgrades, and the ability improvements produced by Upgrades, are:

Level	Cost to Advance	Attack %	Evade %	Damage	Armor	Health	Attack Speed
Level 1	750	x1.0	x1.0	x1.0	x1.0	x1.0	x1.0
Level 2	1125	x1.1	x1.1	x1.1	x1.1	x1.1	x1.0
Level 3	1500	x1.3	x1.3	x1.3	x1.3	x1.3	x0.90
Level 4	2250	x1.45	x1.45	x1.45	x1.45	x1.45	x0.85
Level 5	N/A	x1.6	x1.6	x1.6	x1.6	x1.6	x.80

INVICTUS FACT:

The Battle of Thermopylae

Ancient Greece was on the western fringe of the greatest superpower of its age – the Persian Empire. Greek influence in Asia Minor (now Turkey) made it inevitable that they would clash. In 480 BC, a force estimated between 100,000 and 180,000 Persians invaded Greece, led by King Xerxes.

The Greeks chose to oppose the Persians at Thermopylae, a mountain pass that was only 60 feet wide. The Greek forces, led by the Spartan King Leonidas, was about 10,000 strong, but held the pass for three days. Finally, learning that a back route around the pass had been betrayed to the Persians, Leonidas dismissed all but 300 Spartans, 400 Thebans (who were effectively held hostage, due to Thebes' alleged pro-Persian sympathies), and 700 Thespians who refused to leave the fight. These 1400 men held off the entire Persian army long enough for the rest of the Greek forces to escape, and in the ensuing battle, killed two of Xerxes' brothers. The Persians were so frustrated by Greek resistance that they finally stepped back and saturated the pass with arrows until all of the Greeks were killed.

The battle of Thermopylae was a defeat for the Greeks, but their bravery and battle prowess has elevated the "300 Spartans" into the stuff of legend.

VI. HEROES AND APPEALS

HEROES

The backbone of the War Party are the Heroes, those champions of Man whose deeds inspire the Heroes of legend. Heroes are more physically powerful than other units, and Heroes have the ability to perform Appeals, calling on the gods to perform special feats in their favor.

The ten Heroes of the game are:

Name	Attack %	Attack %	Evade	Damage	Armor	Health	Move	Command Points/ Level	Multi-player Cost	Appeal	Appeal Cost
Achilles	Melee	70	30	90	40	625	Average (foot)	8	78	Armor	3
Arachne	Melee	70	30	60	30	375	Average (foot)	10	53	Transform	2
Atalanta	Melee	70	40	80	30	375	Excellent (foot)	10	62	Speed	2
Cadmus	Melee	70	30	80	30	500	Average (foot)	10	64	Summon Skeleton	6
Electra	Ranged	80	30	70	30	375	Average (foot)	10	55	Lightning	5
Hercules	Melee	70	20	100	40	625	Average (foot)	8	79	Earthquake	2
Hippolyta	Melee	70	40	80	40	500	Average (foot)	11	83	Fireball	4
Icarus	Ranged	70	50	80	30	375	Excellent (flight)	9	74	Tornado	4
Orion	Ranged	80	30	90	30	375	Average (foot)	10	77	Rain of Arrows	3
Perseus	Melee	80	30	80	30	375	Average (foot)	11	60	Turn to Stone	3

ACHILLES, King of Thessaly, is one of the greatest Heroes of ancient Greece. As an infant, his mother dipped him in the River Styx, giving him increased protection to every part of his body except his heel. Achilles can Appeal to Athena to further boost this protection and to extend that protection to (up to) five other units.



Contrary to reports from that libelous poet Homer, Achilles is one of the noblest men who ever lived, a true gentleman whose concern for innocent lives is the stuff of legend. Achilles is an honorable opponent and a good friend who will not hesitate to help others.

Achilles gives a defensive bonus to all units that are grouped with him.

ARACHNE, Queen of Spiders, is a woman of immense pride and a dark nature. She was originally a weaver of incredible skill, so skillful that she was challenged by the goddess Athena to a weaving contest, and won. However, she was so arrogant and graceless in victory that Athena punished her by turning her into a spider.



In *Invictus*, Athena is giving Arachne a chance to redeem herself, modifying the curse so she can serve as a member of the War Party. Arachne's Appeal allows her to transform herself into a gigantic spider, which gives her greatly increased offensive abilities.

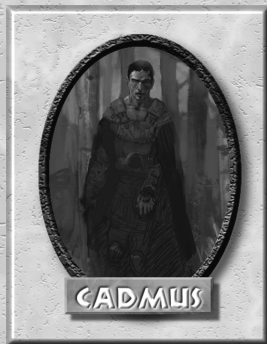
ATALANTA's parents really wanted a son, so they raised Atalanta to be the ultimate tomboy. Atalanta grew up to be a physical paragon, excelling at wrestling and running. She swears she will not marry a man until he can beat her in a footrace.



Atalanta's one of the most capable Heroes in the world, and also one of the most proud. Atalanta was one of the few female Heroes to become a member of the Argonauts and join them on the quest of the Golden Fleece. Atalanta's Appeal is a Speed boost, which she can extend to five other selected units.

Atalanta has no known weakness, except for her gluttonous love of Golden Apples. She gives an offensive bonus to any swordsman under her command.

CADMUS, first King of Thebes, is a legendary Hero who summons skeletal myrmidons into battle for him by throwing dragon's teeth onto the ground, from which the myrmidons rise. He's the father of many Heroes and demi-gods, and wears that fact with pride, deliberately ignoring his family's *many* scandals.



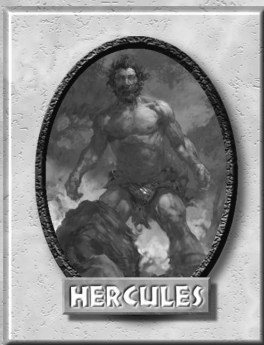
Cadmus is a stoic soldier, and bears himself with military dignity in all things. He doesn't show much emotion toward his foes, and tends to be a little callous toward military losses. He gives an offensive bonus to all units that are grouped with him.



ELECTRA is a Heroine who's passionate about justice and retribution. Her Appeal, a bolt of lightning from the sky, is very powerful. Alas, Electra is rather brittle in combat.

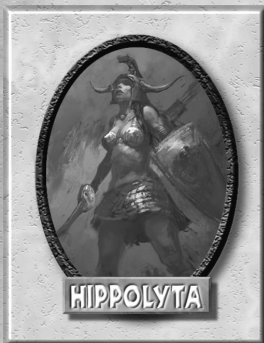
Electra's main goal in life was to avenge the murder of her father, Agamemnon, at the hands of her mother, Clytemnestra and her lover Aegisthus. Following the murderers' deaths, Electra decided to go out into the world and see what other just causes she could advance, which has brought her into the quest of *Invictus*.

Electra is a loving, caring sister to her companions, who wants to take everyone under her wing and protect them. Her keen insight inspires people to be more perceptive; she increases the perception of units that are grouped with her.



HERCULES, the demi-god son of Zeus, is a champion of the common man - or a callous brute, depending on who you talk to, and on Hercules's mood when he encountered them. Hercules is an incredibly tough and effective fighter. His Appeal to the gods is an earthquake. Unfortunately, this earthquake does not discriminate between friend and foe - a quality that Hercules occasionally shares.

Making Hercules's life even more miserable is his stepmother, the goddess Hera, who will take any opportunity to make him the object of her divine wrath. She is the cause of Hercules's frequent bouts of madness. Hercules increases the toughness of the units that are grouped with him.



HIPPOLYTA is Queen of the Amazons; she's regal and wise, a diplomat who can back her words with steel and flame. Her Appeal, great balls of fire that are generated by her sword, can be an extremely impressive weapon. She is one of the best all-round Heroes in the game.

Hippolyta is idolized by the Amazons, and they will function with greater efficiency if she's in the War Party with them. She's in love with Hercules, but the big doofus is too busy looking at his muscles to notice her. Like Orion, she is a devoted follower of the goddess Artemis.

ICARUS, the flying fool, is the most capricious of the Heroes who have undertaken the quest of *Invictus*. His mobility makes him the ideal scout, though he is not as hardy as the other Heroes, especially against fire (his wax wings make him rather vulnerable to it). His Appeal, the tornado, is very deadly but is also very difficult to control.



Icarus is the son of the inventor Daedalus, and was imprisoned with his father on the island of Crete. They escaped when he created wings for them. Icarus is fascinated with flight and flying creatures — sometimes too fascinated.

Icarus's spotting abilities increases the ranges of all archers who are grouped with him.

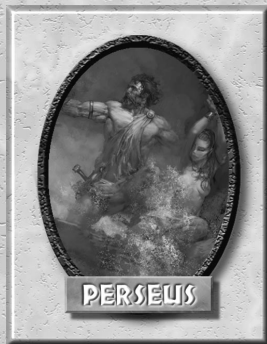


ORION, the Hunter, is a son of Poseidon who is the world's greatest huntsman. His Appeal to the gods allows him to call a rain of arrows down on his foes.

Orion has had a hard life. He fell in love with the beautiful Meriope, but Meriope's father disapproved of the match, so he blinded him and cast him on a beach. Hephaestus restored Orion's sight, just in time for him to behold the goddess Artemis. He fell in love with her, and to the astonishment of Olympus, Artemis fell in love with Orion too. This doesn't sit well

with Artemis's brother Apollo.

Orion is gruff, but he's a romantic at heart. He's the Romeo of the War Party. He also gives a bonus to any archer who's grouped with him.



PERSEUS, the grim Hero, is a son of Zeus and the slayer of the Medusa. Perseus is able to use the Medusa's head to Appeal to the gods to transform his enemies to stone. He also possesses the cloak of Hermes, which can be used to give him invisibility for a limited time. Perseus is noble but believes the ends justifies the means. His motto is "an eye for an eye".

Perseus's human father abandoned him after hearing a prophecy that he was destined to overthrow him, but Perseus survived. He fell in love with the princess Andromeda and saved her

from Poseidon's monsters, but Andromeda's meddling mother Cassiopeia prefers that she marry Agenor, a son of Poseidon. Life in the ancient world really could be a soap opera.

HERO LEVEL ADVANCEMENT (EXPERIENCE)

As the Heroes advance through the scenarios, they get experience. A successful scenario awards between 150-300 experience points to the Heroes; Heroes automatically advance in levels and gain improvements in their abilities, as follows:

Level	Experience Needed	Attack %	Evoke %	Damage	Armor	Health	Command Points	Attack Speed
Level 1	0	x1.0	x1.0	x1.0	x1.0	x1.0	x1.0	x1.0
Level 2	50	x1.1	x1.1	x1.1	x1.1	x1.1	x2.0	x1.0
Level 3	150	x1.2	x1.2	x1.2	x1.2	x1.2	x3.0	x0.95
Level 4	300	x1.3	x1.3	x1.3	x1.3	x1.3	x4.0	x0.95
Level 5	500	x1.4	x1.4	x1.4	x1.4	x1.4	x5.0	x.9
Level 6	750	x1.5	x1.5	x1.5	x1.5	x1.5	x6.0	x.9
Level 7	1050	x1.6	x1.6	x1.6	x1.6	x1.6	x7.0	x.85
Level 8	1400	x1.7	x1.7	x1.7	x1.7	x1.7	x8.0	x.85
Level 9	1800	x1.8	x1.8	x1.8	x1.8	x1.8	x9.0	x.8
Level 10	2250	x1.9	x1.9	x1.9	x1.9	x1.9	x10	x.8
Level 11	2750	x2.0	x2.0	x2.0	x2.0	x2.0	x11	x.75
Level 12	3300	x2.1	x2.1	x2.1	x2.1	x2.1	x12	x.75
Level 13	3900	x2.2	x2.2	x2.2	x2.2	x2.2	x13	x.70
Level 14	4550	x2.3	x2.3	x2.3	x2.3	x2.3	x14	x.70
Level 15	5250	x2.4	x2.4	x2.4	x2.4	x2.4	x15	x.65
Level 16	6500	x2.5	x2.5	x2.5	x2.5	x2.5	x16	x.65
Level 17	7300	x2.6	x2.6	x2.6	x2.6	x2.6	x17	x.65
Level 18	8150	x2.7	x2.7	x2.7	x2.7	x2.7	x18	x.65
Level 19	9050	x2.8	x2.8	x2.8	x2.8	x2.8	x19	x.65
Level 20	10000	x2.9	x2.9	x2.9	x2.9	x2.9	x20	x.65

GAINING NEW HEROES

The War Party begins with two Heroes, but as the game progresses, up to two additional Heroes may join. When a Hero is eligible to join the War Party, a special challenge scenario will be offered. Completing the challenge scenario satisfactorily will add that new Hero (at first level) to the War Party. Failing the challenge scenario means that the Hero will not join the War Party. Recruitment scenarios are available when a Hero has earned 751 xp and 1501 xp.

APPEALS

The gods of the ancient world loved to have their egos stroked, and would occasionally do good things for their petitioners. In *Invictus*, these good things are the Appeals. Appeals must be directed at a target or location on screen within a certain radius of the Hero; these distances are listed in

“spans” (roughly equal to six feet, or the height of a swordsman). Gods don’t like getting disturbed too often, so all Appeals have a God Point cost. If the Hero is out of range, the Appeal will happen when they close into range. The ten Appeals are:

Armor: Achilles’s Appeal. This Appeal increases of Achilles by +20% and up to four adjacent units (that have been grouped with him) by +10%. This Appeal happens automatically when the player left-clicks on Achilles’ Appeal icon, lasts for fifteen seconds, and costs 3 God Points.

Earthquake: Hercules’s Appeal. This Appeal does 100 points of damage (minus appropriate damage resistance values) to all units caught within its radius. Hercules is immune to his own earthquake. It must be directed within a single span of the Hero (it’s a very close range effect), and costs 2 God Points.

Fireballs: Hippolyta’s Appeal. This Appeal does 150 points of damage (minus appropriate damage resistance values) against up to five targets; its damage increases to 200 points against monsters, and 300 points against Heroes. It will be triggered when the target gets within five spans of Hippolyta. It costs 4 God Points.

Lightning: Electra’s Appeal. This Appeal does 150 points of damage (minus appropriate damage resistance values) against up to five targets; its damage increases to 200 points against monsters, and 300 points against Heroes. It must be directed at a target within six spans of Hippolyta, and costs 5 God Points.

Rain of Arrows: Orion’s Appeal. This Appeal causes a rain of arrows to saturate an area with arrows. This Appeal causes 90 points of damage (minus appropriate damage resistance values) to all units within a 9 span radius, and lasts for 20 seconds. It has a range of 7 spans and costs 3 God points.

Speed: Atalanta’s Appeal. This Appeal doubles the speed of Atalanta and up to five adjacent units. It lasts for fifteen seconds, plus one second per Atalanta’s level. Just clicking on Atalanta’s Appeal icon makes this Appeal work; it costs 2 God Points.

Summon Skeletons: Cadmus’s Appeal. This Appeals allows Cadmus to summon four zero level skeletons. These skeletons do not have a Command point cost (they’ll join the War Party even when its unit count is at maximum) and will remain in the War Party until slain or until the scenario ends. This Appeal is triggered when Cadmus comes within two spans of the target point and costs 6 God Points.

Tornado: Icarus’s Appeal. Any unit caught in the whirlwind will take 100 points of damage (minus damage resistance values), and be flung 1-3 spans in a random direction. It must be directed at a point within 8 spans of Icarus, and costs 4 God Points.

Transform to Spider: Arachne's Appeal. This Appeals morphs her into a venomous monster. This lasts for the remainder of the scenario. It costs 2 God Points. In Giant Spider form, she has the following base stats:

Name	Attack	Attack %	Evade %	Damage	Armor	Health	Move	Command Points
Arachne (Spider)	Melee	70	45	70	30	625	Average (foot)	8/level

Turn to Stone: Perseus's Appeal. It affects up to eight units in a four span radius, transforming them to stone for between 21-30 seconds. Units that have been turned to stone cannot attack, but also cannot be hurt. This Appeal can affect the War Party, except Perseus! This Appeal has a large range: it can affect targets 15 spans away. Its cost is 3 god points.

INVICTUS FACT:

"COME BACK CARRYING YOUR SHIELD, OR ON IT"

The shield was the most basic defensive article in the Greek military; the name for "soldier" *hoplite* is derived from the Greek word for shield *hoplon*. Because a shield could be combined with other shields and used as common defense, it was considered vastly more important than other forms of armor; when a Spartan king was asked why those who had lost their shields in battle were dishonored, but those who lost their helmets and cuirasses were not, he answered: "the latter were used for their own protection, but the shield was used for the good of the line". As time advanced, the need for increased mobility encouraged soldiers to abandon some of their armor (such as the cuirass), but the shield never went out of fashion.

The Spartan saying: "Come back carrying your shield, or on it", is derived from the importance of the shield in Greek warfare. It's notable that this saying has also been applied to the Roman military, which also had a history of stoicism, and the use of phalanx and shield-heavy formations.

VII. BATTLE TACTICS

The heart of *Invictus* is combat, and even the bravest Hero will not be able to avoid a bloody death unless he or she has a good understanding of the basic concepts of battle tactics.

HOW COMBAT WORKS

Basics combat in *Invictus* is simple. One unit attacks another unit. It has an Attack percentage. The opponent has an Evade percentage. The Evade percentage is subtracted from the Attack percentage, and the computer rolls randomly against the final percentage. If a unit successfully hits, it does Damage, from which Armor is subtracted. The net result is subtracted from a unit's Health. If a units or a Hero reaches zero Health, it dies, and only the power of the gods can bring it back to life.

There are a number of factors that affect these numbers, and the War Party that best exploits them will often win the fight. These factors include:

FORMATIONS

Formations are one of the most effective combat tools in the game. There are three basic formations: The Line, the Wedge, and the Box formation, illustrated below:



Figure IX: THE LINE FORMATION



Figure X: THE WEDGE FORMATION

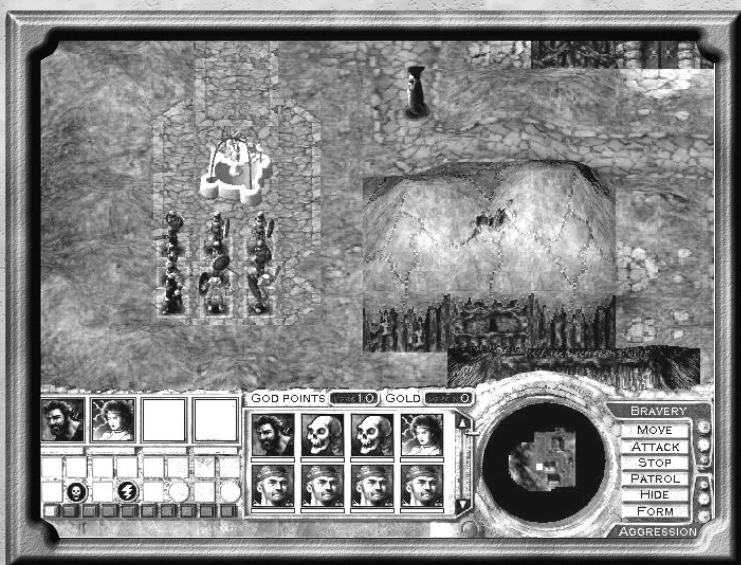


Figure XI: THE BOX FORMATION

The Line Formation coordinates all units together, so all units support each other. This gives offensive and defensive bonuses to all units.

The Wedge Formation is an offensive formation, used when the War Party needs to punch a hole against a strong enemy. It offers offensive bonuses only, but can leave units vulnerable to a strong counterattack.

The Box Formation is a defensive formation. Like the classic Roman turtle formation, units are working together to shield each other from damage.

As mentioned earlier, you can customize formations. To create a formation, select a group, then press CTRL-# to assign them a number (CTRL-1, CTRL-2, CTRL-3, etc.). These units are now grouped together. Now lay them out as desired, and press “F” to set the formation.

If you wish to create two lines, the front rank being a line of swordsmen, and the second rank being a line of archers, first create two groups (one group being swordsmen, the second group being archers), then form two lines, position the swordsmen in front of the archers, then hit the “F” key. Now you will have a rank of archers protected by a shield wall provided by the swordsmen. Given that swordsmen are much less fragile than archers, this could be a useful formation.

Formations have the advantage of fighting more effectively than loose units. The disadvantage of formations is that they take time to assemble and they have to coordinate their movement; they move at about 80% of the speed of the slowest unit in the group.

HIDING

Sometimes, it's good when you aren't noticed. In combat, human units may be set to engage in “stealth” tactics. The player instructs the unit to Hide by moving the unit to “cover” any piece of terrain or object that blocks Line of Sight from one or more sides and clicking on the Hide button in the main tactical interface. A “hidden” unit is invisible to opposing units as long as it is not moving or engaged in combat.

All units have a Stealth Factor and a Perception Factor that determine if a unit can be discovered by an enemy scout. A unit's Stealth Factor also determines whether a unit can sneak into enemy territory unnoticed. Stealth factors are reduced when a unit is traveling with other units. A unit is revealed when an enemy unit approaches its hiding spot, provided the scouting unit has proper Line of Sight to the unit. If an enemy unit has a unit in Line of Sight when it attempts to hide, the unit automatically is revealed.

Attacking or moving automatically negates the effectiveness of hiding.

TERRAIN EFFECTS

Where you fight is often as important as how you fight, and a wise general is one who uses the lay of the land to his or her advantage.

There are numerous terrain types in the mythic world of *Invictus*, which have varying affects on the creatures, depending on their movement types:

Biped creatures are humanoid units, such as swordsmen, amazons, and skeletons.

Hooved creatures are horse and centaur units.

Padded creatures are natural animals, such as bears and sabertooths.

Aerial creatures are winged folk, such as eagles, harpies, and Icarus.

	Biped Move	Hooved Move	Padded Move	Aerial Move	Biped Combat	Hooved Combat	Padded Combat	Aerial Combat
Road	120%	120%	120%	100%	100%	100%	100%	100%
Easy	95%	95%	95%	100%	95%	95%	95%	100%
Rough	80%	70%	90%	100%	80%	70%	90%	100%
Rugged	65%	50%	80%	100%	60%	30%	70%	100%
Water	60%	70%	60%	100%	70%	80%	70%	100%
Impassable (flyers only)	0%	0%	0%	100%	0%	0%	0%	0%
Inaccessible (no flyers)	0%	0%	0%	0%	0%	0%	0%	0%

Terrain Types include:

Roads (Roads): The best way to travel. Sloped roads do not negate hills.

Grass (Easy): Just open spaces. No modifiers.

Bridge (Rough): Allows safe passage over water, but slows movement. Hercules' Appeal can destroy bridges.

Rough (Rough): Rocky open spaces, or open spaces with slight vegetation.

Desert (Rough): The desert is particularly hard on hooved units.

Hills (Rugged): In addition to its movement penalty, hills have an elevation advantage: attacks into hills is at a disadvantage; attacks from hills into lower elevations is at a disadvantage.

Forest (Rugged): In addition to its movement penalty, archers have a severe penalty firing in woods.

Mountain Pass (Rugged): While most mountainous terrain is impassable, lower slopes can be climbed with difficulty, and occasionally you can find mountainous regions that are accessible on foot.

Snow/Ice (Rugged): Note that ice over frozen rivers is passable.

Stream (Water): Note that units fighting in a stream have a serious defensive penalty.

Ford (Water): Note that units fighting in a stream have a serious defensive penalty.

River (Impassable): Requires a bridge or ford to cross.

High Mountain (Impassable): Most high mountains cannot be crossed.

Lake/Ocean (Impassable): Not many people can walk on water.

Mud Pots (Impassable): Boiling mud is not a fun substance to walk through.

Magma (Inaccessible): Even Icarus isn't foolish enough to fly over this stuff.

Luring the opposition into terrain types where their movement and defensive bonuses are negated is an important strategy in *Invictus*. Even the largest army will flounder if they've been lured into areas where archers can kill them off before they can advance.

APPEALS

The tactical importance of Appeals cannot be overstated, especially early in the game when the forces at your command are relatively small. As the game progresses, a strong, effective army becomes much more important than the assistance of the gods, but Appeals are still useful.

Achilles' Armor Appeal is excellent at going after any hard points. Take your best units, harden them, and then send them up against your toughest enemy troops. Beware - it does not confer extra protection against poison, or being turned to stone, or an earthquake.

Arachne's Spider-form is just plain vicious, especially at higher levels. Use this Appeal early in a scenario, as it lasts for the duration.

Atalanta's Speed Appeal offers many tactical advantages. It's ideal for scouting, as Atalanta can get in and out of enemy territory before she draws much fire, or for extracting units that have found themselves in a difficult situation. Combining this Appeal with Achilles' can create temporary superunits.

Cadmus's Summon Skeletons Appeal is very good at fleshing out (no pun intended), the War Party. Skeletons are immune to arrows, so it's especially good to use this if there are snipers near by. These skeletons also have the additional advantage of not costing Command Points, which makes it very useful at low levels (1-5). This is an expensive Appeal, so it's recommended that you know the location of an Icon of Restoration (which restores god points) before you use it.

Electra's Lightning Appeal is just wicked, especially at low levels. Don't send Electra out alone to do this Appeal; give her some protection as she advances.

Hercules' Earthquake Appeal is a two-edged sword. It's cheap, powerful, and affects a wide radius. On the other hand, it affects your own troops!

IN THE SHADOW OF OLYMPUS

For this reason, it's recommended that you employ Hercules as a "lone wolf", who acts separately from the group on frequent occasions. Fortunately, the big jerk is tough enough to handle himself.

Hippolyta's Fireball Appeal is pretty much the same as Electra's, except that it's got less of a range, and Hippolyta handles herself in a fight better than Electra.

Icarus's Tornado Appeal is another two-edged sword. It's also easier to avoid than a lightning bolt or an earthquake, but its persistence makes it an ideal barrier. If you're being chased by a large number of forces, placing a tornado at a choke point offers relief from pursuit. And for those truly desperate occasions, a tornado may throw enemies a safe distance away from you.

Orion's Rain of Arrows Appeal is more precise than Icarus's, but that precision makes it easier to avoid. On the other hand, its initial placement can do serious damage to a lot of enemy troops, and its persistence also creates a zone where enemy units fear to cross.

Perseus's Turn to Stone Appeal is more of a defensive weapon, as petrified units cannot be harmed. On the other hand, it can give you time to set up a battle on *your* terms, and its long range makes it a very safe Appeal to use.

SCOUTS

No one fights well when they're fighting blind. Having units scout ahead of your main force is essential for not stumbling into armies or traps that are too difficult to handle. Fast, mobile Heroes, such as Icarus or Atalanta, make the best scouts, or Heroes who are hard to detect, such as Perseus. Uncover as much of the map as quickly as possible.

Don't underestimate the usefulness of eagles, with their huge spotting range, as scouts.

SNIPERS

Given a choice between ambushing an enemy, and being the one ambushed, choose the former. The best position for snipers is on high ground terrain types that are difficult to move across. Make the enemy take as much time as possible to reach the snipers. Once the snipers have been set in position, attack the enemy, then draw them into a pursuit pattern that takes them close to the snipers.

RESERVES

To bring reinforcements into a scenario takes some preparation and gold. While in the War Party editor, the player can send units from his war party into his reserves. Units in reserves do not count against command point limits but are included in total army strength calculations.

INVICTUS™

Units in Reserve are able to be brought into a scenario by using the Reinforcement button at the bottom of the interface. This summons sufficient units from reserves to the battlefield to fill up the available command points in the war party in play. The cost to summon a reserve unit is equal to that unit's purchase cost. For example, if a first level swordsman is summoned, it reduces current gold reserves by sixty-five gold.

Reserve units appear next to your highest level Hero. They cannot take the War Party over the maximum number of Units allowed by its Command Points.

GENERAL ADVICE

- * Know thy objectives. The key to winning scenario is knowing what to do. If things are unclear, talk to NPCs.
- * Never attack an NPC unless you've got a really good reason. Non-hostile NPCs are your friends.
- * The mini-map is your friend, especially in scenarios where you have to move quickly between battles on multiple fronts.
- * Inventory slots are limited. Use them wisely. Some scenarios require specific objects to complete, so keep room open for them.
- * Keep units in reserve. If you run into the wrong army at the wrong time (example: you have a lot of archers and face archer-proof skeletons), they can be a lifesaver.
- * If your units keep running away when you don't want them to move, lower their aggressiveness setting.
- * In confined spaces, smaller, mobile forces are preferable to a large army.
- * Learn how to divide your forces. Sometimes you might be required to accomplish multiple goals in a short time. In this situation, a big force won't get the job done.

INVICTUS FACT:

The Night Before the Fight

Spartan armies had standard procedures before engaging in battle. Every morning and evening during a march (and even before battle), Spartan soldiers competed against each other in athletic contests, and then a singing contest (with the winner getting extra meat for dinner).

Before a battle, the Spartans sacrificed a female goat to Artemis, put wreaths on their head, then had the pipers play a battle tune. The king would start singing, and the soldiers would join him, singing as they advanced on the enemy lines. The noise from the song (in combination with the Spartan reputation for battle prowess) was sometimes enough to win the battle before it had begun.

VIII. THE CAMPAIGN

INVICTUS isn't just a game, it's an epic story filled with brave Heroes, vile villains, and the machinations of the gods. In *Invictus*, a stranger from another world finds himself (or herself) appointed as a divine champion in a contest between the gods Athena and Poseidon, allied with legendary Heroes and powerful armies. It's a saga of great quests and epic battles to prove one's worth.

In the beginning of the game, the War Party will be encountering Raiders, human troops who have recently returned from a great war, and who have been causing no end of problems to the inhabitants of the mythic realm. As the campaign progresses, the War Party can expect to confront deadlier creatures, and Poseidon will take a more active role in the War Party's destruction.

Poseidon has three special Trials set in store for the War Party, each of which marks a milestone in the game. If the War Party successfully overcomes all three trials, the player will be victorious and the world will be saved from the threat of Poseidon.

NON-PLAYER CHARACTERS

As noted earlier, not every Hero in the game is out to kill the War Party, and indeed some NPCs can be extremely helpful. People to look out for include:

Homah. The Wanderer. A friendly, robed figure who automatically greets the player at the start of each scenario and explains the scenario's goals. She's the poetess of the adventure. She is not mentioned in the mythology, and although she's immortal, her origins are a mystery.

Clio. The muse of History. The Nine Muses are the servants of Apollo, Athena's half-brother, who wander the world inspiring people to greatness. Clio has learned from the past and helps the player with her wisdom, telling the history of a character or region. Clio is Immortal, and cannot be harmed by mortals.

Urania. The muse of Astrology. She can see into the future by reading the stars, and will sometimes offer hints of things to come. She's a bit of a flake, though. She's also immortal.

Eurymakhos. Not only was ancient Greece the birthplace of democracy, it was a great place for capitalism. Eurymakhos is a traveling salesman who's hustling for every deal. He's useful in that he sells *Golden Apples*, but he's so oily you could lube a chariot wheel with the palm of his hand.

Castor and Pollux. Twin brothers. They are looking for their wild sister, Helen. Castor is a great horse tamer and soldier, but a little too straight-laced. Pollux is a very skilled boxer but likes to make love not war. Castor hopes that Helen will marry Menelaos, but Pollux opposes the marriage on the grounds: "that old fuddy duddy will bore my sister to death".

Menelaos. Odysseus' old army buddy from the Odyssey. He's Agammenom's brother, and wants to marry Helen, Castor and Pollux's sister. He's a great soldier, but advancing in years; he'd probably join the War Party if he were a little younger. Menelaos offers tactical advice.

Dryope. A dotty old lady who obsessively collects sticks and knows her way around the country because of that. It's been prophecized that one day she'll die from a "staph" infection; until that day, she can't be harmed. She offers useful information, with a lot of local color.

Wussley. This kid is the annoying twerp nephew of one of the evil military leaders. He's thrown out of the Raiders' camp and provides information for the player, provided they don't kill him first. Did I mention he was annoying?

The Nereids. These water spirits are usually the servants of Poseidon, but they love mortals and view Poseidon's plans to destroy humanity with horror.

Hades. King of the Underworld, Hades is as manipulative as a god can get, though he's not kindly disposed toward his brother Poseidon at the moment. He might prove a useful ally, if you can get around his dark moods.

During the game, the player encounters a host of villains as well, who lead the enemy armies. These villains include:

Nestor. This man is the powerful leader of the invading army which has taken control of the capitol city of the Mythic Realm. Nestor prides himself on being a military man, but he's also something of a politician - he likes kissing babies after a bloodbath.

Antaeus. The son of Earth, this giant is the terror of the southern land of Libya. Antaeus is a physically powerful man who can create earthquakes - he's a rival of Hercules. Antaeus is vulnerable if he's picked off the ground, otherwise he regenerates the damage that's been done to him.

Cassius. This Prince of the Minotaurs is a nasty opponent. He's a descendent of Cretian Kings who have harbored a grudge against Athena, because the goddess denied her wisdom to them long ago.

Hesterus. This Cyclops was one of Hephaestus's finest workers (if rather dim-witted) until Poseidon persuaded him to steal Hephaestus's sacred hammer and forge. Hesterus dreams of ruling the other Cyclopes, but the others just laugh at him and use him in their schemes.

Shopkeepers. In some villages, there are tradesmen who can help your War Party. These include the Shopkeeper who sells various useful objects, the Armorer who will upgrade a units Defensive Ratings, a Weaponsmith who will upgrade a units Offensive ratings and a Physical Trainer who will upgrade a units physical statistics. All of the shopkeepers charge less for their services than you pay in the War Party Editor screen.

PLACES

The mythic realm that has been chosen by Poseidon for this contest is beyond the normal circles of the world, and as a result, very little is known about it. However, a rough map and a bit of information is available. Here is what is known about some of the places where the War Party might be adventuring.



The Raiders' Wood. Also known as the Peaceful Wood before the Raiders showed up. This charming little hamlet put up a valiant struggle at first, but continued raids have demoralized the province, even with a nearby Nereid providing counsel. They need a true leader to help them regain their spirits and drive the Raiders from their land.

The Seacliffe Plains. This town has been under siege from the Raiders for weeks, as has the nearby town of Whytecliffe. There is a major temple to Athena in this province.

The Gorgon's Isle. This island is where Athena has imprisoned the Gorgons as a punishment for their crimes against her. The Gorgons dwell at a great temple at the center of the island. They like visitors, who they add to their rock garden.

Island of the Eye. This island is the dwelling place of a *lot* of Cyclopes. These cyclopes get very hungry. It's one of the deadliest places in the mythic realm.

The Hydra's Bog was once known as the Green Dales, before a horrible monster came to visit. There are rumors of other strange creatures in the region.

The Winter's Edge. Magical forces from the age of the titans are rumored to be hidden in this mountainous land. Amazon villages are scattered in the north of this region.

The Undead Ravine. This valley was once an ancient battlefield, where many thousands died and were left unburied. Now, it's called the Undead Ravine. You figure it out. Miraculously, people still live here.

Calaphon is the largest city of the mythic realm, and believed to be a stronghold for the Raiders. Calaphonians may be the most evil people in the entire world.

The Underworld, is also known as Hell, and also known as "The Last Place You Want To Visit". The Underworld is where the dead go before they drink from the River Lethe, water of forgetfulness, and get sent to their next life. The Underworld is comprised of several realms. Its motto is "Abandon All Hope All Ye Who Enter Here".

OBJECTS OF POWER

There are many divinely imbued items in the game which give the Heroes access to a number of special abilities. Some of the items in *Invictus* include:



Apples: Found in assorted places or sold by the crafty apple salesman Eurymachos, Golden Apples heal a character for up to 150 Health damage.



Ambrosia: This rare Olympian food can heal a character completely. This is especially useful at high levels when Heroes have a lot of Health.



Banner of Andromache: This banner is the symbol of Amazon rulership. It increases an Amazon unit's efficiency.



The Crystal Skull: The Crystal Skull can raise a Hero from the dead, and reduces the god point cost of an Appeal by one.



Gold Bars: Gold. Eurymachos's favorite thing. The mythic lands are rich in this commodity. Gold allows you to purchase and upgrade units, and move units from the reserves into your main army.



The Hand of Endymion: The Hero Endymion was the epitome of grace, beauty, and serenity. This Object is said to contain his essence, and heal madness on touch.



The Horn of Plenty: This allows you to heal a unit for up to 150 Health damage. It is usable three times.



Icon of Power: This small red owl icon is the symbol of Athena. When collected, it increases a Hero's maximum god points by one (and adds one god point).



Icon of Restoration: This mysterious blue whale icon appears in helpful locations. It restores up to ten lost god points.



Panacea: This object allows you to cure Poisoned units. It is often guarded by Harpies.



Scroll of Valor: This item is dropped when a Hero dies. As long as it is carried, the memory of the Hero's valor will inspire other surviving Heroes, increasing their experience awards by 50%.



Shield of Athena: This powerful defensive item raises the defense value of the weakest units in the War Party.

THE BOOK OF POSEIDON

Poseidon has a large cult in the Mythic Lands, and where his cult is strong, one can occasionally find the Book of Poseidon resting on a podium on the seashore shore. This book contains Poseidon's thoughts to his followers (although they're often just Poseidon's musings to himself). If the Hero can get to this book, it can provide valuable insight into the mind of the enemy.

MISSION OBJECTIVES

Athena is the goddess of warfare, and given the infestation of Raiders and monsters in the mythic realm, one might think that her missions would be exclusively combat oriented.

You'd be wrong. While *Invictus* has more than its share of combat, there are missions that can only be solved by talking to NPCs, by solving puzzles, and by understanding hidden agendas and backstories. Everything will not be presented to you openly. Investigate the situation thoroughly and look for hidden objectives. In short, think, then use your sword.

The scenarios should tell you your basic goals: what you need to do to solve the scenario. How to do it, on the other hand, is for you to find out.

INVICTUS FACT:

Let the Games Not Begin

Tradition tells us that wars stopped for the celebration of the Olympic Games, but this was not always the case. In 364 BC, the Arcadian League, disputing Elis and its traditional stewardship of the Olympics, marched an army into the actual Games themselves. A battle took place on the stadium grounds, while wreath-wearing athletes calmly stood on the side of the field and cheered on the soldiers' bravery. The fight went into the sacred temple areas, where the Arcadians climbed to the rooftops and began pelting the Eleian defenders with roof tiles. The Eleians withdrew.

The Eleians tried to recapture the games on the next day, only to find that the Arcadians had dismantled the merchants' booths around the sacred precinct, and used them to build a stockade. Realizing they couldn't win, the Eleians departed from Olympia and declared the Games "Anolympiad" (meaning "no Olympiad").

IX. MULTIPLAYER

MULTIPLAYER

Beating a campaign is fun, but using the power of the gods to smite your friends is more fun. Invictus allows up to four players to compete against each other on sixteen different battlefields.



Figure XII: MULTIPLAYER SETUP

Invictus allows the player to connect via five communication methods.

Modem: 1 on 1 multiplayer game.

Serial Port: Direct connection between 2 computers.

IPX: Network Play (LAN).

InterNet Play: Hosted by the friendly people at Mplay.

Direct IP: Connection allows two computers with Network or Internet access to directly connect to one another without going through a service. This requires knowledge of the TCP/IP Address of the machine that is hosting the game.

Once you've decided on a method of play, you will proceed to the Lobby, where you will choose either to host a game, or join a game.

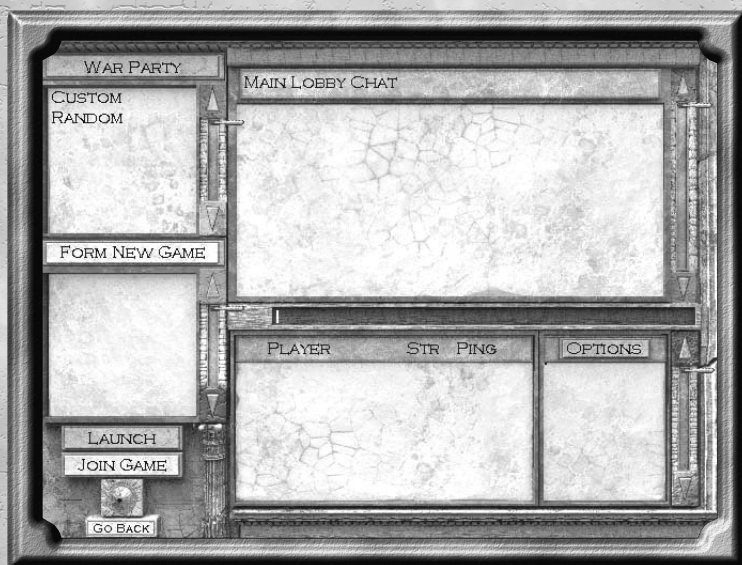


Figure XIII: MULTIPLAYER LOBBY

THE LOBBY

1. **Form A New Game:** This allows you to host a game.
2. **Join Game:** This allows you to join someone else's game.
3. **Main Lobby Chat:** This is a chat window where people can talk with each other prior to starting a game.
4. **War Party:** This takes you to the War Party editor.
5. **Options:** This takes you to the Multiplayer Options screen.
6. **Launch:** This starts your game when you're ready to play.

HOSTING A GAME

When you wish to start a game, you need to decide on a number of protocols. These are set on the Multiplayer Options screen:

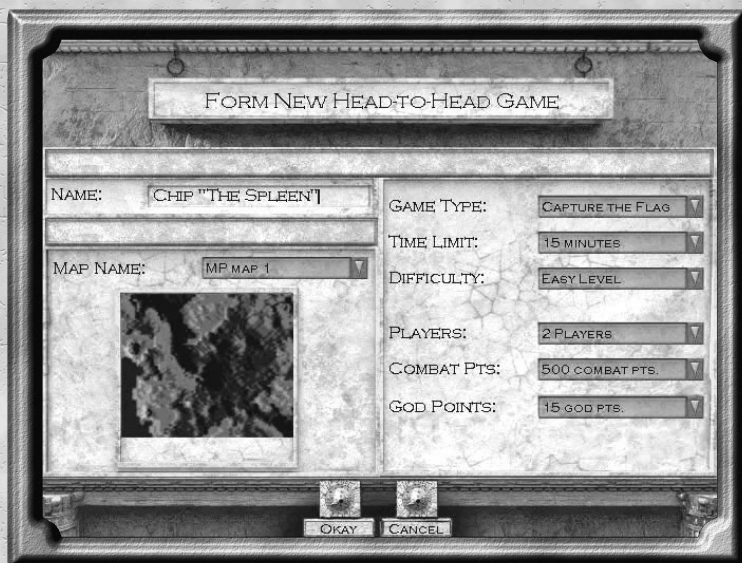


Figure XIV: MULTIPLAYER OPTIONS

1. **Name:** Whatever you wish to be known as in the game.
2. **Game Type:** There are three basic multiplayer games in *Invictus*.
Free For All: Players fight freely. They're born free, live free, die free. Last person standing wins, or (if more than one person is standing at the end of the allotted time), whoever has taken the fewest losses wins.
Capture The Flag: There's an object on the map that must be captured by the War Party's Hero, then returned to their base. Whoever does this, wins.
King of The Hill: You see, there's the hill. And there's this king. And that king might even be you, if you can capture the hill and hold it longer than anyone during that time period.
3. **Time Limit:** You can set a base time limit of 5 minutes to 30 minutes, or unlimited (if you want a real multiplayer blood bath).
4. **Difficulty Level:** Easy, medium, or hard.
5. **Players:** Up to four players can join a game.

6. **Combat Points:** Every unit in the game has a command cost; these command costs determine how many units you can bring into the game.
7. **God Points:** This determines how many God points you're allowing into the game.

INVICTUS FACT:

Marathon Men

If Thermopylae was the finest hour of the Spartan army in the Classical era, Marathon was Athens's. In 490 BC, a large Persian force of 15,000 men and cavalry landed on the beach at Marathon and set up in formation. Athens had 10,000 men.

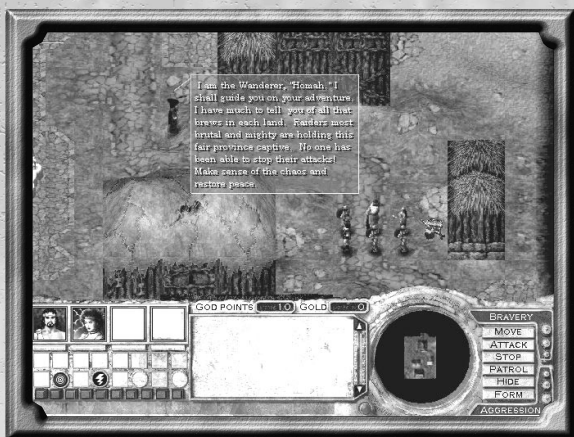
Athenian general Militades, recognizing weakness in the Persian wings, ordered a pincer assault against the wings. The Persians, not expecting to be attacked on what they viewed as favorable ground, were caught off guard. Archers drew a bead on the oncoming Athenians, but despite their heavy armor, the well trained Greeks sprinted past the swarm of arrows into the side of the enemy. The troops crumbled, and soon the center gave way. 6400 Persians died, compared to less than 200 Greeks.

However, this was not the only challenge facing the Athenians; a second Persian force menaced Athens. Pheidippides, an errand runner, ran back to Athens, delivered word of the Athenian victory, and (allegedly) died of exhaustion. This run was the inspiration of the modern Marathon race. The Athenian army were not far behind him, and managed to quickly return to Athens in time to defend it successfully. Militades was a Hero.

But not for long. The Persians came back in 489 BC, overwhelmed the Athenian naval defense, and sacked the city. Militades was blamed for the defeat and imprisoned, where he died soon after from an untreated war wound.

X. TUTORIAL – RAIDERS' WOOD

So you want to be a Hero? Well, let's get started. First, load the game. When you come to the Game Options Screen, press Quick Start. This will take you directly into the game with Hereules and Electra as your Heroes.



The first thing that you'll see is a message from Athena's representative, Homah. This tells you the object of the scenario - clear the Raiders from this land. Now let's head west (to the top of the screen).

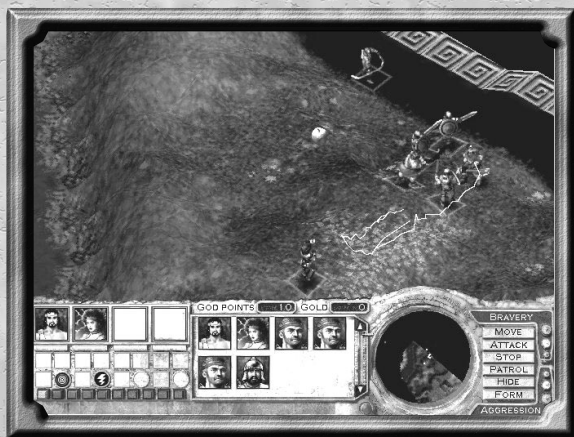
This charming glowing fellow is Eurymackhos. He's here to sell you a Golden Apple, provided that you have fifty gold to pay him. If you have fifty Gold, click on him a second time, and an Apple will appear on the map. If you have no Gold, don't click on him again.



Let's continue heading east.

IN THE SHADOW OF OLYMPUS

Battle! There's a pair of axemen lurking on the east end of town, but not for long. You almost feel sorry for the poor sod that Electra's electrocuting.



Finish off these two Raiders by left-clicking on them, then left-click on the Golden Apple on top of the screen. The cursor will turn into a hand, and one of your Heroes (in this case, Hercules) will walk over and grab it. Once the Golden Apple is in your Hero's inventory, proceed north to where the real action is.

Now we come to the raider force that laying siege to this town. This battle is certainly a bloody one. Let's use Electra's Appeal to wipe out the opposition. Click on Electra's Appeal Icon, place it on a Raider, and click again.



This just cost you five God Points, but these Raiders are history. One of your three scenario objectives has been achieved. Let's find the rest of the Raiders.

The Raiders were positioned near a stream, where we were greeted by Clio, the Muse of History. After talking with Clio, we proceed down the stream. Here, we find an Icon of Power. This is a very desirable treasure that will increase our maximum God Points, but first we have to do battle with a demented eagle. It must think the Icon is its egg or something.



Once we defeat the eagle, we'll proceed westward, down the stream.

The nereid pool at the end of the stream beckons, but she's under siege from Raiders. We station our archer in the mountains and position a swordsman near him to cover him. Electra hangs back to a secondary sniping point, while Hercules and two swordsmen attempt to catch the raiders as they cross the stream.



Prepare for a bloody fight...

Well, we lost one swordsman. (Alas, poor Stifficles, we hardly knew ye), but the day is ours. We've rescued a Nereid, fulfilled our second objective and have some nice treasure to boot.



We'll let Electra pick up both the ambrosia and the crystal skull, and now move up the road eastward in search of more Raiders.

We've now traveled up the road back to the river. This is Menelaos. He's a bit of a windbag, but he might tell us where the Raiders are lurking, so let's click on him and talk.



Eureka! We now know where the Raiders' main base is located. We're ready to cross the bridge and take the battle to the marauders.

Still it would be nice to have an edge. The crystal skull brings down the cost of Electra's Appeal, but she can still only throw it once. Where to find more God Points?

Here we go. We've traveled east across the bridge and found a coastline. We've had to fight a few battles along the way (including one against this axeman whose skull was just broken by Hercules) but we've found an icon of restoration. Let's finish this fight and have one of our Heroes grab the blue icon. Athena will be pleased, and our God Points will be restored to normal. Now we can attack the Raiders' main camp. Let's head south. There should be a road nearby.



Getting a little more organized, we press CTRL-1 to form a group, and then press "L" to set them into a Line formation.

We come to a ford guarded by a pair of archers, who see us and immediately retreat to warn the main camp. We'll deal with them soon enough, but first let's give that nice juicy apple to Hercules.

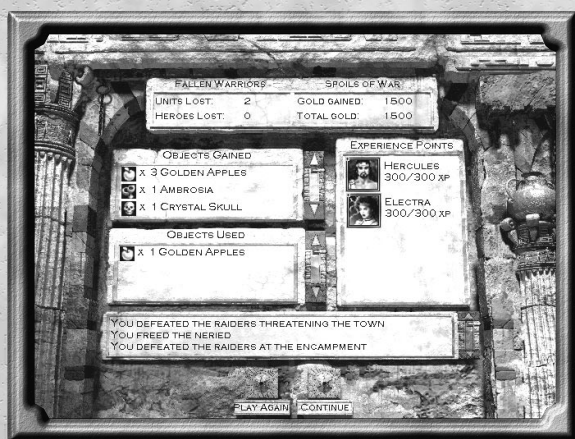


And, following this eastern trail, we find the main raider camp. Hercules marches ahead and creates an earthquake. Sure creates a lot of splashing in the water.



The earthquake softens up the opposition, but there's still going to be those two archers near the chieftain's tent to deal with. Better be ready to use those Golden Apples at a moment's notice.

Notice the Golden Apple at the top of the screen. If we win, we'll only have a few seconds before Athena whisks us away. It'd be a good idea to get a Hero close to it so it can be grabbed before the time runs out.



And thus we end our little jaunt, in victory. In the actual campaign game, we'd be spending Gold for new troops, upgrading unit abilities, then proceeding to the next scenario.

There is, of course, more that can be done in this scenario, but we'll save that for your adventure.

XI. THE TALE OF ATHENA AND POSEIDON

Poseidon is brother of Zeus and Hades, and one of the three most powerful gods of the Olympian pantheon. He is the son of Cronos and Rhea, and like the other gods of his generation, he was devoured by his father so he couldn't threaten his life.



Poseidon didn't appreciate being eaten by his father. Zeus avoided being devoured, and when he forced his father to vomit his swallowed brethren, Poseidon joined him in rebelling against the titans. They won, and the victorious gods: Zeus, Poseidon, Hades, Hestia, Demeter, Hera, divided the world among them. Poseidon became the King of the Oceans. He was a moody god, capable of creating great storms when he was angry (a frequent event). Mortal sailors constantly prayed to Poseidon for calm seas and safe voyages. Occasionally Poseidon answered their prayers, but he'd also sometimes forget those prayers and lose himself in the joy of creating a terrible storm or watching a sea monster he spawned terrorize some defenseless village. Poseidon was known for his bad temper and his cold disdain for mortal lives.

Poseidon was a god who controlled the sea, but that was not enough for him. He constantly made claims on various cities, towns, and valleys, claims that put him in conflict with other gods, particularly Demeter and Hera. However, as a new generation of deities emerged, there was one goddess that came into frequent conflict with the King of the sea.

That goddess was Athena. Athena sprang without a mother from the higher instincts of Zeus's thought, and represented reason. She also became the goddess of war, focusing on discipline and tactics (rather than the brutish

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thuggery of Ares, her other life-long enemy). Athena was a meddler, even by Olympian standards, and often patronized heroes who epitomized the virtues she felt that mortals could obtain. As she told Odysseus. "A day can press down all human things, and a day can raise them up. But the gods embrace men of sense and abhor the evil."

Four of Athena's most noteworthy conflicts with Poseidon. The first conflict was for the Greek city of Troezen. Athena wanted to be its patron, and so did Poseidon. Zeus adjudicated that they should hold the city in common, and they did so, although grudgingly, and there was a great deal of rivalry between their priesthoods.

The second, and most famous conflict, regarded which deity would be the patron deity of Greece's important Attic Plains region. Poseidon, coming first, made his claim with a blow of his trident on the Acropolis, which created a well of salt water. Athena, coming afterward, planted an olive tree, a deed witnessed by the king of the region, and staked her claim. Poseidon was furious that Athena would ignore his claim, and he came to blows with the goddess of wisdom. Zeus separated them and settled the dispute. Athena, because she had been witnessed planting the olive tree, was awarded the city, which she named Athens, after herself. In a fit of anger, Poseidon flooded the Attic plains.

The third conflict involved Medusa. Medusa was a beautiful maiden, and she was beloved by many suitors. One of the people who was interested was Poseidon, whose interest in women sometimes rivaled his brother Zeus. Athena was already not happy with Medusa, whose beauty was said to rival her own. But finding Medusa and Poseidon doing the dirty deed in her own temple enraged Athena, and she transformed Medusa and those women who had followed her into gorgons, hideous snake-haired monsters. The amorous Poseidon did not appreciate this at all.

The final divine conflict involved the Greek hero Odysseus. Nothing divided the gods like the Trojan War, and the Greeks did not have a fiercer divine patron than Athena. Odysseus was a particular favorite of Athena's. Poseidon, however, was not particularly friendly to the Greeks, and when Odysseus blinded Poseidon's son, the cyclops Polyphemus, Poseidon vowed that Odysseus would never make it home to Ithaca. But Athena's patronage and Odysseus's cleverness managed to prevail, and Poseidon's fury at being defeated by Athena and a mere mortal is beyond description.

And these four incidents explain why Athena and Poseidon don't get along, a feud that has now escalated to threaten the human race itself. It's also possible to explain the conflict between Athena and Poseidon by examining their natures. Poseidon is frustrated that his brother is king of the gods, and takes out his frustration on mortals with acts of extreme violence. He's a bully. Athena is incredibly wise, and the one thing that a wise person cannot abide is a bully.

XII. FUN PLACES AND INTERESTING READING

WEB SITES

On the World Wide Web, there are many interesting sites that can be found that pertain to the Greco-Roman mythology. Here's a few of the best ones we've found at the time this manual was written (given how capricious the web can be, there's no guarantee that the site will be available at the time you read this). To the best of our knowledge, none of these sites violate copyright law.

<http://medusa.perseus.tufts.edu/>

The Perseus Project is the mother lode of Greek mythology sites, a grand and glorious compilation of art, linguistics, literature, and encyclopediac information on characters and concepts in Greek mythology. Highly recommended.

<http://www.bulfinch.org/fables/>

One of many sites that reprints Bullfinch's mythology on-line. Thomas Bullfinch wrote the definitive collection of Greek mythology in the 1850s; it's a must read for anyone who's interested in the classics.

<http://www.fermigis.com/Mythology.html>

A site which contains a lot of old and useful texts, including versions of the Iliad, as well as texts on fables, folklore, Norse, and Egyptian mythology. Some good links can be found here too.

<http://www.pantheon.org/mythica/>

A pretty good encyclopedia of things mythical, including Greek mythology.

<http://www.webaisance.com/GreekandRomanMythology.htm>

Another good encyclopedia site.

<http://hsa.brown.edu/~maicar/>

A Brown University educational site, full of useful information and some good art references. This site is based on a collection of the Greek myths being written and published on line by Carlos Parada, author of the book *Genealogical Guide to Greek Mythology*, published in 1993. It also includes Spanish translations.

<http://www.users.drew.edu/~jlenz/grkhist.html>

A Greek history page with some very good links, put up by John R. Lenz. Highly recommended. If you want to read the constitution of Athens or the histories of Herodotus, or in-depth articles on the Olympic Games, this is the place.

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<http://www.eliki.com/ancient/myth/amazons/explore/>

For fans of Hippolyta - this is a great place to learn about Amazons.

http://130.91.81.72/GREEK_WORLD

A source of material on ancient Greece. Some very good photos of Greek artifacts.

USEFUL BOOKS

A complete listing of useful books on Greek and Roman history and mythology could easily fill this entire manual. However, during the course of this project, we found a number of books useful and wish to credit them in our research:

The Ancient Greeks, text by Nicholas Sekunda, illustrations by Angus McBride, Osprey Elite 7, Osprey Publishing Illustrated, 1986, ISBN 0-85045-686-x

Armies of the Greek and Persian Wars, 500 to 350 BC, Richard Nelson, War Games Research Group, 1975.

Greece and Rome At War, Peter Connolly, MacDonald-Phoebus Ltd., 1981, ISBN 0-13-364976-8.

The Greek and Persian Wars, Jack Cassin-Scott, Osprey Men-At-Arms Series 69, Osprey Publishing Illustrated, 1977, ISBN 0-85045-271-6

The Spartan Army, text by Nicholas Sekunda, illustrations by Richard Hook, Osprey Elite Series 66, Osprey Publishing Illustrated, 1998, ISBN 1-85532-659-0

300, Frank Miller with Lynn Varley, Dark Horse Press (four issues), 1998, Hardcover due October 1999.

THE LIFE OF HENLEY

The poem "Invictus" (which means Unconquered) is one of the inspirations for the game. The text for the poem is available in the introduction of this manual. Its author is William Ernest Henley.

Henley didn't just write about determination and overcoming long odds, he lived it. Born in Victorian England in 1849, one of six children of a barely successful bookseller, he was only able to attend grammar school for a few years before medical problems and poverty forced him to leave. At age 12 he was diagnosed with tubercular arthritis and by the time he reached sixteen years of age, his left leg was amputated just below his knee, and he had to fight the doctors to keep them from amputating his other foot. Henley's wishes eventually prevailed.

The death of his father in 1867 forced William to care for his family, who suffered from dire poverty. Despite this, he managed to pass the Oxford

INVICTUS™

local examination as a senior student. In 1869, he moved to London and found work as a freelance journalist, but another illness in 1872 forced him to retire. He eventually ended up in an Edinburgh hospital, where he also wrote his "In Hospital" poetry collection, met his future wife Anna Boyle, and forged a friendship with Robert Louis Stevenson (*Treasure Island*) with whom he later collaborated to write three plays.

In 1875, the same year that Henley wrote *Invictus*, he was finally released from the hospital. He returned to London where he was employed as the editor of *The London*. In 1878, Henley and Anna Boyle got married and in 1888 they had their only child, Margaret. Unfortunately It was only five years later that they lost Margaret to a fatal case of cerebral meningitis.

In 1889, Henley was named the editor of the Scots Observer. It was through the Observer that he befriended Rudyard Kipling.

In 1894, Henley surrendered his editorship of the Observer, and he and his wife, Anna, traveled around England while Henley worked as a freelance editor. In 1902, he fell from a railway carriage, which caused the dormant tuberculosis to resurface. He died in 1903 at the age of 53.

Henley's volumes of verse include *A Book of Verses* (1888), *The Song of the Sword* (1892), and *For England's Sake* (1900). Henley's poetry celebrated city life, nature, and a somewhat jingoistic view of England. More of Henley's work can be found on the following web sites:

<http://www.library.utoronto.ca/utel/rp/authors/henley.html>

<http://www.bartleby.com/101/index2c.html>

XIII. HOT KEY LIST

BASIC HOT KEYS

[a]	Issue a command for all currently selected units to attack.
[b]	Tell all selected and assigned numbered groups to create box formations.
[c]	Center on currently selected unit.
[d]	Rotate unit Direction 45 degrees clockwise.
[f]	Assign a custom formation for the currently selected group of units.
[g]	Group up currently selected units into formation, if they have one.
[h]	Toggle unit health bars.
[l]	Assign a 'line' formation for the currently selected group of units.
[r]	Toggle movement mode between Walk and Run.
[s]	Stop currently selected units.
[t]	Track first selected unit.
[Shift]-[T]	Track last selected unit.
[v]	Tell all selected units to create a wedge ("V") formation.
[=]	Zoom in on map.
[-]	Zoom out on map.
[Tab]	Select and center on next selectable unit.
[Space]	End any currently playing unit dialog.
[Shift]-[Tab]	Select and center on previous selectable unit.
[Page Up]	Rotate map counter-clockwise around center of view.
[Insert]	Rotate map clockwise around center of view.
[End]	Decrease pitch of map view.
[Home]	Increase pitch of map view.
Right arrow	Scroll to the right on the map.
Left arrow	Scroll to the left on the map.
Up arrow	Scroll up on the map.
Down arrow	Scroll down on the map.

[Ctrl]-[A]	Select all units of the types represented by the CURRENT list of selected units.
[Ctrl]-[P]	Toggle between 256 and 2 color cursors.
[Ctrl]-[S]	Tell selected unit to perform special Appeal at a particular map location or unit.
[Ctrl]-[z]	Select all of your units.
[Esc]	Display in-game options dialog.

WAYPOINT COMMANDS

To set up Waypoints, the commands are the following:

[Shift] - Click on a friendly unit	Add the unit to your group of selected units
[Shift] - Click on an area on the map	Tell all of your selected units to set a waypoint to the specified location
[Shift] - Click on an enemy unit	Tell all of your selected units to set a waypoint to attack the specified enemy unit
[Shift] - Click on an Object of Power	Tell all of your selected units owned by you to set a waypoint to pick up the specified object <i>Note: Only heroes will actually respond to this command.</i>

MOVEMENT MODIFIER COMMANDS

Ctrl is the walk/run modifier for unit movement. The “R” key toggles between Walk and Run mode.

[Ctrl] - Click on a unit portrait in the game UI	‘Goto’ the unit that the portrait represents
[Ctrl] - Click on an area on the map	Tell all of your selected units to run/walk to the specified map location. Units will act opposite to their current selected movement mode: units in Run mode will Walk; units in Walk mode will Run.
[Ctrl] - Click on an enemy unit	Tell all of your selected units to attack the specified enemy unit
[Ctrl] - Click on an Object of Power	Tell all of your selected units owned by you to run and pick the specified object. <i>Note: Only heroes will actually respond to this command. Heroes will use the opposite of their currently selected movement mode</i>

XIV. LIMITED WARRANTY

INTERPLAY LIMITED 90-DAY WARRANTY

Interplay warrants to the original purchaser of this Interplay Productions product that the compact disc or floppy disk(s) on which the software programs are recorded will be free from defects in material and workmanship for 90 days from the date of purchase. If the compact disc or floppy disk(s) is found defective within 90 days of original purchase, Interplay agrees to replace, free of charge, any product discovered to be defective within such period upon receipt at its factory service center of the product, postage paid, with proof of the date of purchase. This warranty is limited to the compact disc or floppy disk(s) containing the software program originally provided by Interplay and is not applicable to normal wear and tear. This shall be void if the defect has arisen through abuse, mistreatment, or neglect. Any implied warranties applicable to this product, including warranties of merchantability and fitness for a particular purpose are disclaimed. Interplay disclaims all responsibility for incidental or consequential damages.

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LIFETIME WARRANTY

If the compact disc or floppy disk(s) should fail after the original 90-day warranty period has expired, you may return the software program to Interplay at the address noted below with a check or money order for \$5.00 (U.S. currency), which includes postage and handling, and Interplay will mail a replacement to you. To receive a replacement, you need to enclose the original defective compact disc or floppy disk(s) in protective packaging accompanied by: (1) a \$5.00 check or money order, (2) a brief statement describing the defect, and (3) your return address. If you have a problem with your software, you may wish to call us first at (949) 553-6678. If your compact disc is defective and a replacement is necessary, U.P.S. or registered mail is recommended for returns. Please send the defective disc(s) only (not the box) with a description of the problem and \$5.00 to:

Warranty Replacements • Interplay Productions
16815 Von Karman Avenue • Irvine, California 92606

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NOTICE: Interplay reserves the right to make modifications or improvements to the product described in this manual at any time and without notice.

XV. TECHNICAL SUPPORT

TROUBLESHOOTING DOCUMENTS ONLINE!

Interplay Productions Technical Support now offers troubleshooting guides with complete installation and setup instructions as well as information that will help you overcome the most common difficulties. If you have access to the World Wide Web, you can find these at www.interplay.com/support/. Here you will find troubleshooting information on as well as information on regular system maintenance and performance.

DirectX

Joysticks

Modems and Networks

www.interplay.com/support/directx/

www.interplay.com/support/joystick/

www.interplay.com/support/modem/

(For game-specific information and additional troubleshooting, visit our main page at www.interplay.com)

If you have questions about the program, our Technical Support Department can help. Our web site contains up-to-date information on the most common difficulties with our products, and this information is the same as that used by our product support technicians. We keep the product support pages updated on a regular basis, so please check here first for no-wait solutions:

www.interplay.com/support/

If you are unable to find the information you need on our web site, please feel free to contact Technical Support via e-mail, phone, fax, or letter. Please be sure to include the following information in your e-mail message, fax, or letter:

- Title of Game
- Computer manufacturer
- Operating system (Windows 95, DOS 6.22, etc.)
- CPU type and speed in MHz
- Amount of RAM
- Sound card type and settings (address, IRQ, DMA)
- Video card
- CD-ROM
- Mouse driver and version
- Joystick and game card (if any)
- A copy of the CONFIG.SYS and AUTOEXEC.BAT files from your hard drive
- A description of the problem you're having

If you need to talk to someone immediately, call us at (949) 553-6678 Monday through Friday between 8:00AM-5:45PM, Pacific Standard Time with 24 hours, 7 days a week support available through the use of our automated wizard. Please have the above information ready when you call. This will help us answer your question in the shortest possible time. When you call you will initially be connected with our automated wizard. For information pertaining to your specific title, press "1" on the main menu and listen carefully to all prompts. All titles are listed alphabetically. After you have selected your title, the most common difficulties will be listed. If the difficulty you are having is not listed or you need additional assistance, you may press "0" on your games main menu, and you will be transferred to a Technical Support representative. No hints or codes are available from this line.

Interplay Productions Support Fax: (949) 252-2820

Interplay Productions Technical Support

16815 Von Karman Avenue • Irvine, CA 92606

HOW TO REACH US ONLINE

INTERNET E-MAIL: support@interplay.com

WORLD WIDE WEB: www.interplay.com

FTP: [ftp.interplay.com](ftp://ftp.interplay.com)

IN THE SHADOW OF OLYMPUS

XVI. CREDITS

Developed by Quicksilver
Software

An Interplay Production

INTERPLAY

V.P. of Product Development

Trish Wright

14° East Division Head

Brian Christian

Producer

Chip Bumgardner

Line-Producers

Scott McKelvey

Ron Austin

Art Director

Todd Camasta

Lead Artist

Glenn Price

3d Artists

Jaime DiSalvio

Scott Curtin

Map Art

Stephen Beam

Interface Art

John Dickenson

Hero Portraits

Vance Kovacs

Justin Sweet

Marketing Manager

Greg Bauman

Public Relations

Heather McLaughlin

Traffic Manager

Sherry LaVertu

Manual Design & Layout

Michael Quintos

Quality Assurance

QA Director

Jeremy S. Barnes

QA Managers

Greg Baumeister

Mikey Motoda

QA Project Supervisor

Cory Nelson

QA Senior Tester

Eric Fong

QA Testers

John Hoover

Chuck Salzman

Jeff Husges

Damien Foletto

Brian Mitsoda

James Chew

Donald Ramakers

Jeff Mitchell

QA Compatibility Manager

Darrell Jones

QA Compatibility Technicians

John Parker

Derek Gibbs

Josh Walters

David Parkyn

Audio

Sound Design

Paul Menichini

Gene Semel

Charles Deenen

David Farmer

Music

Richard Band

Mastering and VO editing

Frank Szick

Additional Mastering

Craig Duman

Audio Scripting

Stephen Miller

Craig Duman

VO Direction/Casting

Chris Borders

VO Talent

Dian Pershing

Eril Boen

Grey Delisle

Amber Hood

Brian George

Bill Farmer

Dee B. Baker

Alan Oppenheimer

Gregg Berger

Charity James

Gail Matthuius

Wayne Grace

Jim Cummings

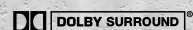
Virtual Casting

Audio Administrator

Gloria Soto

Mixed at Interplay by

Charles Deenen in



AI Programming

George Shackelford

Game Programming

Justin Butler

Vince Tagle

Engine Programming

Otmar Schlunk

Tung-Mei (Rita) Liu

Mark Hertogh

Donovan Mandap

Michael "mig" Gerard

Stephen Roney

Bill Snyder

Art Direction

Rantz Hoseley

Concept Design

William C. Fisher

Greg Marsters

Floyd Grubb

Nancy Berman

Scenario Design

Floyd Grubb

Scenario Scripting

Dennis Volper

Mike Hanson

Movie Writing

Katie Fisher

Darlene Waddington

QUICKSILVER

Producer

William C. Fisher

Programming Lead

Greg Marsters

Technology Programming

Robert Barris

IN THE SHADOW OF OLYMPUS

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This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

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XVII. INTERPLAY WEBSITE

Welcome to the Interplay Web! As a company dedicated to providing innovative, high-quality interactive entertainment software, we are always striving to stay as close as possible to the leading edge of technology. This Web site is the latest example of our ongoing effort to provide a wealth of information and opportunities to you.

As a company of fanatic gamers, we love the idea of gamers all over the world tapping into cyberspace to see, touch and feel our latest games. No hype, no marketing campaign; just great games. To make it work, our goal is to keep this site fresh and new, to make it a place where you can tell US what you like about our games... and what you don't like about them. So use the feedback options on these pages and sound off.

Enjoy your visit in our Web site, explore all the different areas we have to offer, and come back soon. Check us out in the weeks and months ahead; we will be introducing new and exciting areas for you to experience.

Once again, welcome.

Brian Fargo
C.E.O.

From your Internet account, point your favorite browser to:

WWW.INTERPLAY.COM

Interplay's World Wide Web site is an Internet service designed to give you the latest information about Interplay and our products.

This site features our demos, upgrades, product information and ordering information.

This website is not intended for technical support, but to offer new machines and the latest product information. For technical support, please contact Interplay as described in the Technical Support section.

INTERPLAY WEB STORE

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www.interplay-store.com.

This is your one-stop shop for everything Interplay. Buy the hottest new releases or maybe get a copy of that hard-to-find game that you've been looking for. Purchase some ultra-cool merchandise; or make a bid on a unique collectible in the Online Auction. All this, seasonal specials and much more. So don't delay..... go to www.interplay-store.com and get shopping!!

