

CRYPT OF MEDEA™

by Arthur Britto & Allan Lamb



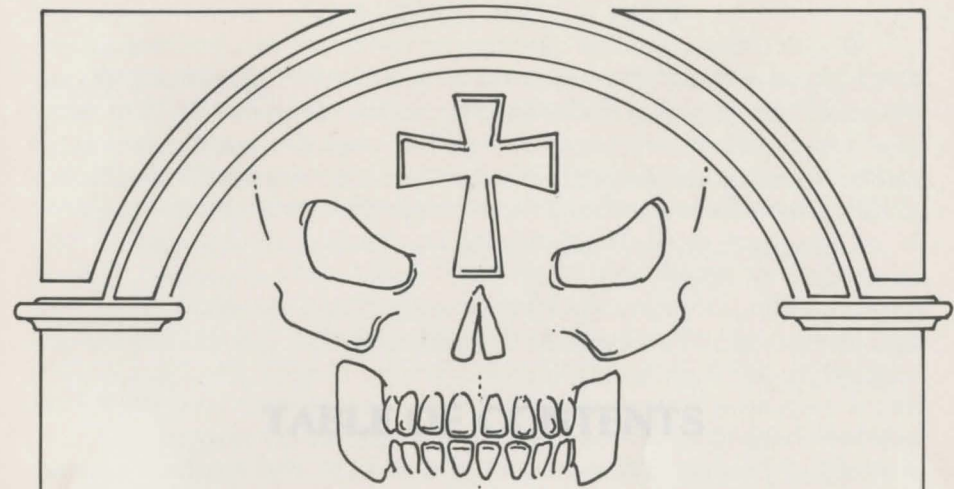
AN ADVENTURE GAME
FOR THE VERY MATURE
AND STRONG OF HEART

SIR-TECH
SOFTWARE INC.

CRYPT OF MEDEA

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FIRST-EDITION

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CRYPT OF MEDEA

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Thank You for Purchasing Crypt of Medea

We take pride in the fact that extra time is taken to insure that our programs and instructions are the finest of their kind. So we carefully tune and playtest them until they are "just right".

However, we realize that anything can be improved, and so if you come up with an idea for a change to the game, please write and let us know. Verbal suggestions may be forgotten or inaccurately passed on to correct individual.

A backup of this program is on the other side of the diskette. While using the backup, information will not be saved on the disk. Physical modifications to the disk will void all expressed or implied warranties.

Once again, thank you for purchasing Crypt of Medea.

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PRELUDE

As you drive along the narrow and tortuous road, you feel an eerie sense of uneasiness. There is something about this night that just does not seem right, but you find it hard to put your finger on it. The sky is clear and cloudless, stars upon stars fill the sky, the moon glows with a mysterious aura, yet strangely enough, it is very, very dark. As a matter of fact, it's so dark you find it increasingly difficult to see the road.

Suddenly it dawns on you that you are peering intently through your windshield . . . WAIT! What was that? You are almost positive that you saw something — you're not too sure what, a flash or movement by the side of the road. You begin to take quick, furtive glances around you hoping to catch a glimpse of whatever it was. Finally, you begin to think that it must have been your imagination — too many movies maybe. As you look back towards the road you are stunned by something . . . something terrible, shimmering grotesquely in the road! You hear yourself scream as you slam on the brakes.

You feel dampness around you and a haunting silence fills your mind. You wonder where you are but you hesitate to open your eyes. Well, better get it over with. As you open your eyes, you are stricken by an unfamiliar sight. Are those tombstones on the wall? You realize that you must be in a crypt or mausoleum. How did you get in here and how do you get out? Is that a door over there? You scamper hurriedly with a hint of panic in your step. Wait! Where's the latch? You realize with a sinking feeling why there wouldn't be a latch . . . the dead have no need to get out!

WELCOME TO THE CRYPT OF MEDEA . . .

WE'VE BEEN EXPECTING YOU . . .



GETTING STARTED

To get started, first place the game disk (label facing up) into DRIVE ONE. Next, turn on the computer or re-boot if it is already on. Then wait for the title page to appear.

The first thing you will see after the title page is the picture of the first room in the adventure. A hint for those who are new to adventures is to start making a map of where you start out and where you move to. A correct map may often mean the difference between life and death (helpful mapping techniques are supplied in this manual). When you are finished looking at the picture, press ESCape to see the text screen. The text screen provides a room description and other important information.

A SAMPLE PLAY

An adventure is a game in which the player attempts to solve a logical puzzle through the use of object manipulation. For example, you have been locked in a crypt of which there is no apparent way out. Your goal is to find the way out, using trial and error, logical deduction and manipulating the many objects you may find during your journey. A candle may be useful to light your path, so pick it up. Now you have a candle but nothing to light it with, so look around the room, look at the objects and, if necessary, look inside them. It is crucial to remember that in Crypt of Medea you are inside a place which is by no means friendly. You must be careful of what, when, and how you pick up objects as some may prove to be detrimental to your health! There are things and places in the game that you might not normally look at or go into, but "stiffen your resolution" and take some chances.

In some cases it may not be obvious how to get to the object you desire. For instance, you must pull on the tombstone to reveal the crypt and the matches.

As with many adventures, most events in this game follow in a logical manner. Remember where you have made your mistakes. If a certain move leads to your death, then make a note of it to avoid future occurrences. At first, it may take a while before you fully understand how to think and react to various events that occur.

In this sample play, we will show you the messages you will see in the first three rooms of the Crypt. It may be to your advantage to follow each step while playing the game.

DESCRIPTION: YOU ARE IN A LARGE MAUSOLEUM WITH MARBLE WALLS AND A DIRT FLOOR. IT IS DEATHLY SILENT.

VISIBLE OBJECTS: GLASS CASE, A CANDLE, SIX TOMBS

VISIBLE EXITS: NONE

WHAT DO YOU WANT TO DO NEXT

You have a choice of three objects to LOOK at or TAKE. Start by looking at the candle.

Type in:

> LOOK AT THE CANDLE OR LOOK AT CANDLE [Return]

The response is:

THE CANDLE IS YELLOW FROM AGE

For all objects in the Crypt, there is some kind of description. The candle is an important item so we will pick it up.

Type in:

> GET THE CANDLE or TAKE THE CANDLE

You will see the picture of the room and the candle will no longer be there. Press ESCape to return to the text screen. If you now look at the VISIBLE OBJECTS area on the text screen, you will notice that the candle is no longer listed. Take an INVENTORY to see that it is listed as an item you are carrying. You can take and INVENTORY at any time by typing in:

> INVENTORY or I. Then press [Return] . . .

Notice that you are carrying the candle. But it is not lit!

HINT: LOOK at TOMBS.

> PULL TOMBS (to open one) and now you should see the message; PULLING ON IT REVEALS A CRYPT!

An asterisk will now be moving at the bottom of the screen. Just press a key and a picture will be shown. Notice the tomb is now open and when you press a key or ESCape, the text returns. Look at the VISIBLE OBJECTS and you will see the Crypt is now listed.

Next:

> LOOK AT THE CRYPT and press [Return] . . .

The following messages are shown:

THOUSANDS OF MAGOTS FEAST UPON THE REMAINS OF A BODY INSIDE THE CRYPT.

YOU FIND SOME MATCHES . . .

Again an asterisk will be waiting for you to press a key. Press one and the picture will return. Notice the pack of matches on the floor of the room. Look at the matches, then get them by typing:

> GET MATCHES or TAKE MATCHES and press [Return] . . .

If you now type INVENTORY, you will see the matches as well as the candle. The next step is to light the candle with the matches. An unlit candle is not much good for lighting your way, so type:

> LIGHT CANDLE WITH MATCHES

You should see the response:

OKAY. IT'S LIT.

Now you must find a way to get out of this room. As there are no VISIBLE EXITS, you should try to move the glass case.

Type:

> MOVE CASE

You should see the response:

MOVING THE CASE REVEALS A PASSAGE DOWN.

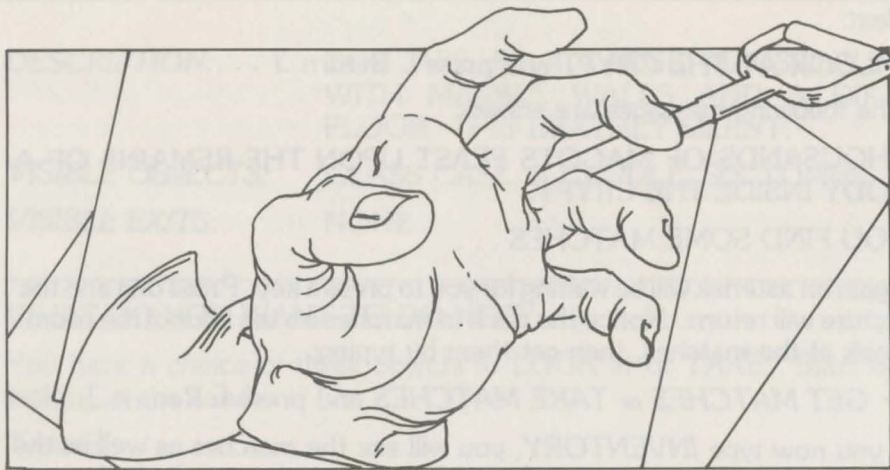
The picture now changes to show a passage down. Flipping back to the text screen should show a new direction after VISIBLE EXITS. To leave the room, type GO DOWN, DOWN or D and then press [Return].

Now you are in a narrow tunnel. There are no VISIBLE OBJECTS here, but if you look at VISIBLE EXITS you will see NORTH and UP. Notice that Up is highlighted. This is showing you the direction from which you just came. At the moment, there is no reason to go back, so type: GO NORTH, NORTH or N and then press [Return].

You will now be at the end of the tunnel. VISIBLE OBJECTS are: a shovel and a hand. It may prove to be dangerous to attempt to pick up the shovel without inspecting the hand, so type: LOOK HAND

You should see the response:

THE HAND STILL TWITCHES. IT GUARDS THE SHOVEL.



Aha! You were right! The hand is guarding the shovel. You suspect that you will need the shovel in the rest of the game and so you must find a way to destroy the hand. The only item that you have at your disposal is a burning candle, so why not try:

> *BURN HAND WITH CANDLE* and press [Return].

You should get the response:

**THE HAND BEGINS TO BUBBLE AND BLISTER.
THE HAND BURNS AND DISINTEGRATES!**

If you now look at the picture, you will notice that the hand is no longer there. It is safe to type: *GET SHOVEL* or *TAKE SHOVEL* and press [Return]. Upon looking at your *INVENTORY* you will see that you now have: a candle, matches, and a shovel.

This is where we leave you to find your way out. One last hint: Go back the way you came and dig . . . dig . . . dig! If you find yourself over your head, you may consult the hint sheet included with this manual. However, using this sheet may detract from the full enjoyment of the game.

A final note:

It is not necessary to use full and grammatically proper commands. As an example, if you wish to look at the tombstones, you need not type: *LOOK AT TOMBSTONES*. A simple *LOOK TOMBSTONES* is acceptable. Also, only the first four letters of a word are necessary for the computer to understand what you mean (Ex. *LOOK TOMB*). After experimenting with several combinations of different lines, you will find your favorite way to enter commands.

GAME FEATURES

1. CTRL-S: Toggles sound (music) on and off. The sound is normally on.
2. ESC: Allows you to quickly switch between the text screen and the picture.
3. INVENTORY: Lists all objects that you are currently carrying. For convenience, type [I] then press [Return].
4. TAKE ALL or GET ALL: Allows you to take all objects in the room. You will be unable to pick up certain objects. The text screen will show which objects have been taken and which have not.
5. DROP ALL: Allows you to drop all objects that you are carrying.
6. WAIT: Allows you to put the game on hold. When you wish to resume play, just press a key.
7. CTRL-V: Toggles the voice on and off. This feature is for use with the 'Mockingboard'™ speech synthesizer. When the Mockingboard is on, the game can speak to you through your computer. The Board must be in slot #4. The voice status is normally off.
8. CTRL-P: Toggles the graphics on and off. This feature is useful to go quickly through areas that you know well. The graphic status is normally on.
9. CTRL-F: Toggles between upper and lower case. This feature is only for use if lower case is available on your computer. (Ex. Apple IIe).
10. CTRL-I: Toggles the inverse direction status. The direction from which you just came is highlighted in inverse text (black on white). The inverse direction status is normally on.
11. CTRL-A, W, D, and Z: Move the cursor left, up, right and down respectively. These commands are useful for editing purposes.
12. CTRL-Q: Clears the screen and moves the cursor to the upper left-hand corner. CTRL-Q may also be used to stop the music once it has been activated.
13. Q: May be used to stop the music.
14. QUIT: Can be used to restart the game. You will be told your score when you quit.

SAVING AND RESTORING A GAME

Due to hazardous nature of the game's plot line, it is a good idea to save the game frequently. This prevents the feeling of utter despair when you realize you must start over from the beginning after being killed. You may save the game whenever or wherever you wish.

TO SAVE THE GAME:

1. Have an INITIALIZED blank diskette handy. To initialize a disk, please consult the manuals which came with your computer.
2. During game play, type in *SAVE GAME* and press [Return]. Prompts will be given instructing you what to do. To avoid accidents, you should not insert your initialized diskette until you are prompted to do so.
3. You will be asked which game number you wish to save it under. There are a total of nine slots available. Type in a number that you have not used yet. If all the slots have been used, pick a number that is of least importance.

TO RESTORE THE GAME:

1. When you have the option to enter a command, type *RESTORE GAME* and press [Return]. Again, prompts will be given instructing you how to restore the game. Do not change disks until you are prompted to do so.
2. You will be asked which game number you wish to restore. Type in the number of the game from which you wish to resume play. The game will be restored exactly as you saved it. If you saved the game with certain options off (music, graphics, etc. . .), they will be off when restored.

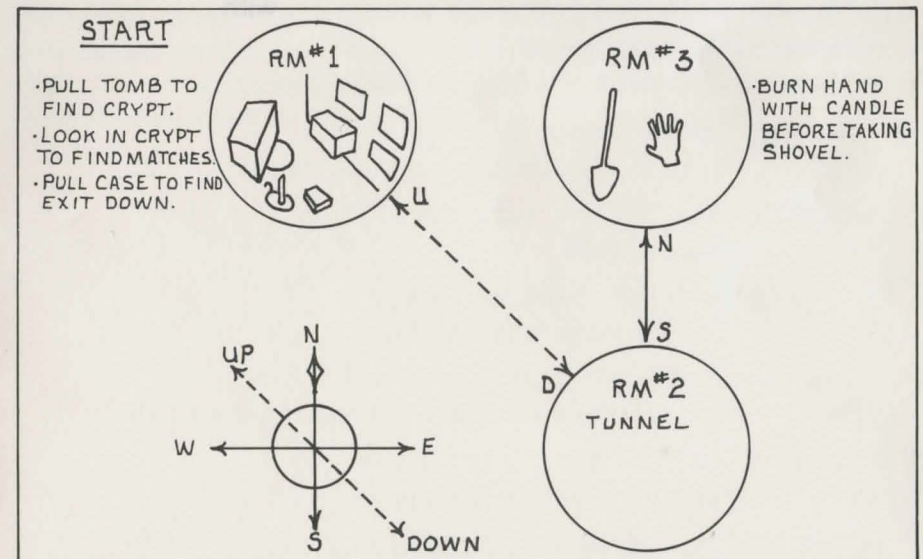
MAP MAKING TECHNIQUES

It is extremely useful, if not necessary, to create maps of rooms showing the objects they contain. Maps enable you to see from where you just came and where you should or should not go next.

STEPS TO CREATE A MAP:

1. On a piece of paper, start by drawing a circle that is sufficiently large enough to give you space to draw useful objects in the room. Once you understand how these objects are used to further your adventure, briefly jot down some notes on what to do. Mark your first room RM#1.
2. On the text screen, look at the Visible Exits area to see what directions the exits go towards. If you take an exit to the southeast (as shown below) draw another circle to the southeast of RM#1. Mark the second circle RM#2. Now connect the two circles with a dotted line. Dotted lines indicate upward or downward travel. Solid lines show horizontal movement. Draw an arrow to indicate possible directions you can move to adjoining rooms. The sample shows possible movement, to the southeast and back again to RM#1.
3. Continue to expand your map by drawing circles and connecting them with lines for each direction you travel in. To mark your course, it may be helpful to drop items along the way and backtrack to pick them up.

Take special care to draw your maps accurately. An error in a map often leads to fatalities in *Crypt of Medea*.

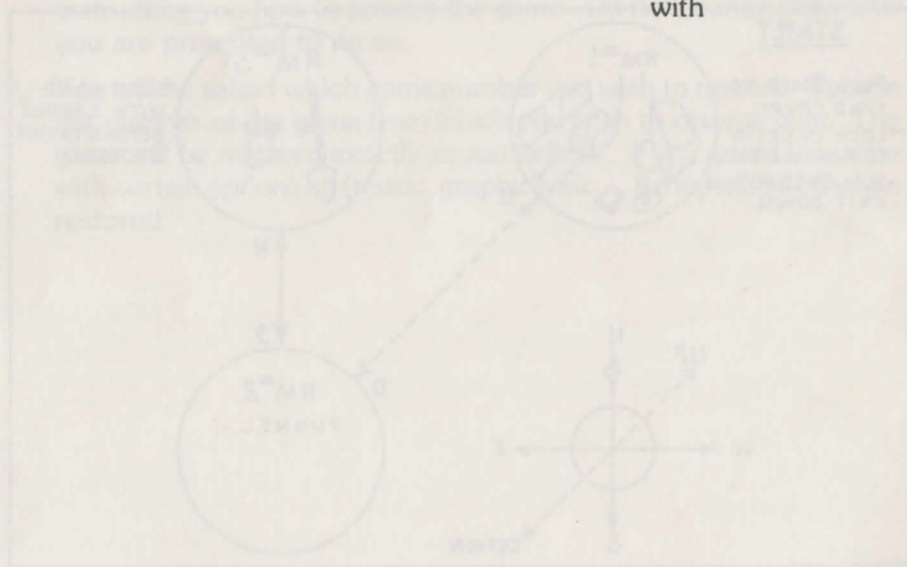


Map Making Techniques Illustrated for First Three Rooms in *Adventure*

KEY WORDS

The following is a list of key words or action words which may be used in the game. This list does not contain objects or nouns. As you proceed through the game, you will become familiar with the words that the computer will accept.

all	go	restore
break	inject	run
build	insert	s
burn	inventory	south
cap	leave	save
clean	light	search
climb	look	slice
cork	make	swing
cut	melt	take
d	move	throw
down	north	turn
destroy	n	u
dig	open	uncork
drink	play	unlock
drop	pull	up
e	push	use
east	put	w
examine	quit	wait
experience	read	wear
get	remove	west
		with



HINT SHEET

On the following pages, a hint sheet has been included to help you in times of dire need. The following chapters will detract from your full enjoyment of this game. These hints are encoded in cryptic messages. While these hints will not give away the answer, they may help in tough situations.

- A) Question: Can't get out of the first three rooms?
Hint: You've dug yourself into a real hole.
- B) Question: Can't get past the web?
Hint: Try poisoning Charlotte.
- C) Question: Can't get any further?
Hint: Experiment with the sound.
- D) Question: Can't get inside the glass case?
Hint: This answer is the hardest thing in the whole game.
- E) Question: Can't get through the spiked room?
Hint: Hold dearly to the staff of life.
- F) Question: Can't get the rope?
Hint: If you can't cut the mustard, try this . . .
- G) Question: Can't get across the ravine?
Hint: This one is a toss up.
- H) Question: Can't get past the mutant?
Hint: This one is a pain in the neck.
- I) Question: Can't get the key?
Hint: You feel a strange attraction toward the tank.
- J) Question: Can't get rid of the scum?
Hint: This one could be rough, rough, rough.
- K) Question: Can't move the jelly?
Hint: They shoot horses, don't they?
- L) Question: Can't get the lard?
Hint: This one is a simple division problem.
- M) Question: Can't proceed any further?
Hint: Melts in your flask, not in your hands!
- N) Question: Can't turn the rusty dial?
Hint: Dial 710-4409
- O) Question: Can't get across the trench?
Hint: You will have to bridge the gap.
- P) Question: Can't seem to get any further?
Hint: You haven't even begun to scratch the surface.
- Q) Question: Can't get past the iron door?
Hint: Make an explosive statement.
- R) Question: Can't get past the wooden door?
Hint: This one may be a hatchet job.

ANSWER SHEET

Important Notice

DO NOT PROCEED ANY FURTHER! THE FOLLOWING INFORMATION WILL REDUCE YOUR ENJOYMENT OF THIS GAME.

These answers have been provided should you become hopelessly stuck. To prevent the accidental reading of solutions, certain Key Words have been given a number. A list of these Key Words with their associated number have been included at the end of this section. Please cross-reference the "letter" proceeding the bracket on the answer sheet with the hint sheet for the question.

- A) #12 in the #59.
- B) #49 the #32 #60 at the web.
- C) #33 the #61 in the #62.
- D) #9 the #63 with the #64.
- E) #65 and #66 into the spike room.
- F) #9 rope with #67.
- G) #49 the #68 from the #69 #70 of the ravine.
- H) #49 the #67 at the mutant.
- I) #54 the #71 to #72 the key #53 the #70 of the tank.
- J) #49 the #73 at the scum.#56 the #74.
- K) #22 the jelly with the #75.
- L) #9 the lard with the #76.
- M) #29 the #77 in the #78.
- N) #79 the #80.
- O) #3 a #81.
- P) #12 in #82 with the #83 of #84.
- Q) #3 a #85.
- R) #54 the #86 to #2 a #87 in the door.

LIST OF CODED WORDS

- | | | |
|---------------|----------------|-----------------------|
| 2) BREAK | 61) TAPE | 75) HYPODERMIC NEEDLE |
| 3) BUILD | 62) LABORATORY | 76) BUTTERKNIFE |
| 9) CUT | 63) CASE | 77) SLICE |
| 12) DIG | 64) DIAMOND | 78) FLASK |
| 22) INJECT | 65) CARRY | 79) OIL |
| 29) MELT | 66) ROD | 80) DIAL |
| 32) OPEN | 67) GLASS | 81) BRIDGE |
| 33) PLAY | 68) ROPE | 82) ROOM |
| 49) THROW | 69) WEST | 83) MOUND |
| 53) UP | 70) SIDE | 84) DIRT |
| 54) USE | 71) MAGNET | 85) BOMB |
| 56) WEAR | 72) DRAW | 86) AXE |
| 59) MAUSOLEUM | 73) DOG | 87) HOLE |
| 60) VIAL | 74) GLOVES | |

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When repair is required, please return the original Crypt of Medea diskette to Sir-tech.

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