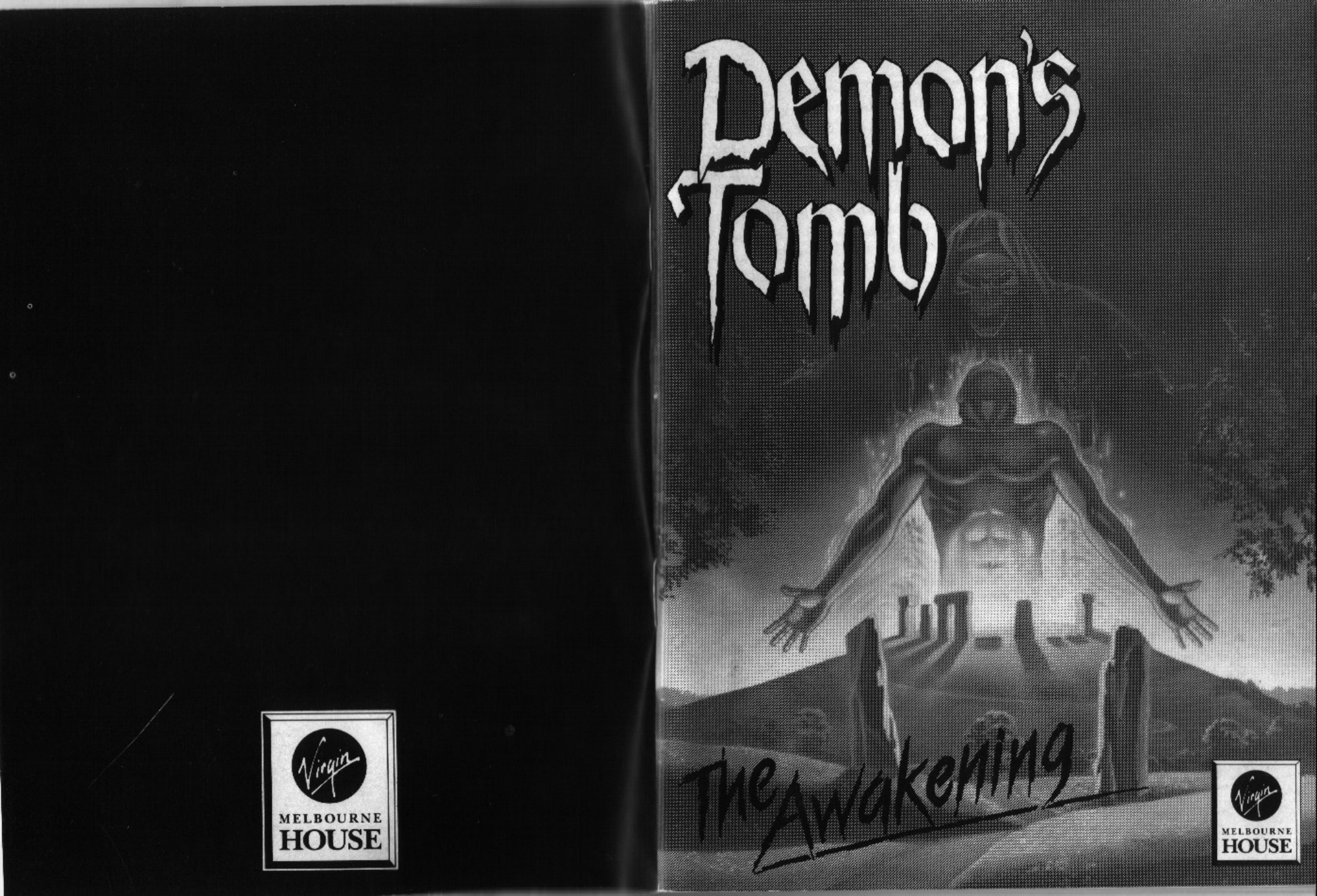

Demon's Tomb
The Awakening
Virgin
MELBOURNE
HOUSE
Virgin
MELBOURNE
HOUSE

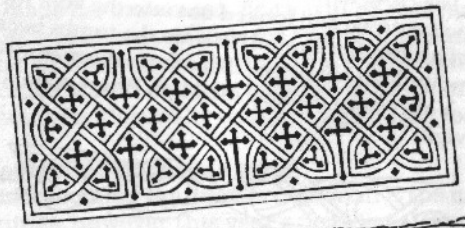
REVELATIONS OF KLAADRA

"To Barfwyd were born twin sons by his first wife. He named them Thai and Tzen. Both were wise and learned in the craft of high priesthood but Tzen the youngest had the greatest skill. He taught his mind to float free from his body and looked beyond the world."

"... but Thai argued that the universe had no end. Tzen could not believe this and sought to prove his elder brother wrong. In a fit of rage Tzen seized the mind of his brother and flew out into the void. Thai struggled to break free but his brother's will held him fast. Tzen travelled further than he had ever been before and became afraid. Still he travelled on. Tzen passed the last star he knew and still he travelled on. All the while he probed ahead looking for an end, the edge of everything.

Darsuggotha heard them as a whisper at the edge of his void and reached through to take the mind of Tzen. Perceiving the foul touch of Darsuggotha on his brother's being, Thai fought to pull him free. Darsuggotha looked into the mind of Tzen and for a dreadful purpose of his own, released him to Thai. When Tzen's mind returned to his body his eyes burned with a cruel madness."

"... and in the years after his father's unexpected death Lord Tzen worshipped the Forbidden God openly. He even dared to speak of summoning his master from beyond The Edge. For High Priest Thai this was too much. He banished Tzen to the Unholy Isle of Breton."



"... on hearing the news, High Priest Thai journeyed in disguise to the Isle. There, in secret, he grew to know the mind of his evil brother. So on that midsummer's eve when Lord Tzen began the rites of summoning, Thai was ready and stepped into the circle. None other but an identical twin could have passed another's web of thought. Thai knew that this was the only way he could better the stronger will of his brother. From within the being of Tzen, Thai spoke, "Mend thy ways brother. I speak from within you and could end your life at a thought." Tzen replied, "You dare not Thai for your life would end also." Undaunted by this, the High Priest replied, "To save our world from the Forbidden God I am willing to die. Call off the summoning." Tzen considered this and submitted to his elder brother."

"Tzen refused to renounce the Forbidden God. High Priest Thai pleaded with him but Tzen just argued that the stars would not be right for another summoning for many lifetimes so what harm was there. The High Priest knew this to be true and took pity on his younger brother. Later that year, Tzen took his own life and was buried in a tomb on the Unholy Isle. His disciples believed that he was not dead but just sleeping until the time was right again for the summoning."

"The High Priest did not trust his brother's death for he had not felt it in his heart as a twin should have done. He believed that his brother had hidden his mind where none could find it, until such time as the heavens were ready once again. For this reason, the High Priest built himself a tomb on the Unholy Isle close to his brother's. Sealing the door from the inside, he sat down and looked out into the void for the return of his brother's mind. In time the tombs became grassy mounds and their tale faded from the memory of their people. Yet even to this day the High Priest maintains his lonely vigil."



EXMOOR NEWSLETTER SPRING 1990

Strange death on the moors

78 year-old Edith Turner was found dead on the roadside this month, close to Culcombe Manor church, where she walked her dog every day. Her body was discovereed by National Trust worker Doug Walker, on his way to the compound at Culcombe with some new saplings for the forest, in the early hours of May 3rd last.

"It were a bit of a shock cumin' across the old dear like that, she was just lyin' in heather a few feet from the road her and the dog, stone dead the pair of 'em. Not a mark on them mind you, just this horrible look in her face, like something from hell had come up and got her. Horrible it were."

Police sources commented that there was no discernable cause of death at the time but an inquest had revealed massive damage to the hearts of both Miss Turner and the dog. Pathologists were at a loss to explain the findings, other than as a simultaneous heart attack.

The final twist to the story comes from Dr Blaise, who carried out the autopsy on Miss Turner. "I have seen nothing like it, the heart wasn't so much damaged as torn to pieces. It looked as if something had worried it, like a dog worries a bone. If it was a heart attack, it must have been pretty damn spectacular ... and then there were the claw marks ..."

Unfortunately Dr Blaise was unable to elaborate after speaking to the authorities and later denied he had ever made the statement. Edith will be best remembered for her work raising funds for the village committee and for her tireless campaigning to get the privately owned Culcombe Manor church reopened to the public, following its closure by the new owner last year.

Exceptional tides this year

The forthcoming Equinox brings with it the usual tide warnings, however this year's first day of Spring will produce exceptional highs and lows according to Bristol University.

They claim that the unusual alignment of the solar system, with the Moon closer to the Earth than ever before since records began, will cause freak conditions around the time of the tide turning.

The coastguard are particularly warning locals to stay clear of the shallow channels around the Exmoor coast on March 21 itself, as the channels will be at their lowest ebb and miles of beach normally underwater will be revealed. Around 11:15 is the point of lowest water, with the strong possibility of freak waves as the tide rushes back in, urged on by the odd conditions. Naturalists wishing to study the phenomena are warned to take care.

02:28 SUNDAY MARCH 20th 1990

The story begins on a one man archaeological dig in a remote English forest, in the heart of Devonshire. The one man with whom we are concerned is a Professor Edward Lynton, an unfortunate academic doomed to die a violent and mysterious death .....

A cold gust of night air blew through the open door of the tomb. The lamplight flickered wildly, throwing eerie shadows on the face of the kneeling figure. Lynton paused for a moment to glance up at the inscriptions on the wall before him, then resumed his frantic scribbling in the notebook, his face twisted with desperation and his eyes those of a man nearing total madness.

Startled by a noise behind him Lynton spun around, but it was too late. The massive stone door had been slammed shut before he could cover half the distance to the entrance.

The oil lamp which had been hanging from it had been dashed to the floor and it ignited, sending flames shooting across the layers of dry leaves and debris covering the floor. Even as the blaze took hold and swept towards him Lynton could see there was no escape for him and he turned away, into the tomb to find a way to warn those who would find his charred body .....

He had to save everything of importance from the fire, so very much depended on it now .....

You will begin the game in control of Edward Lynton and must help him save his knowledge from the flames. Following his death his son Richard will be looking for him and you will assume control of this character.

If Lynton Snr. succeeds in preserving enough clues, then Richard should be able to go on and solve the riddle of his father's murder, becoming ever more involved in a much larger and more horrifying mystery as he does so.

The episode with Edward in the tomb is played as a prologue to the game proper, which must be solved before a full solution is possible. Note that saving him is not possible! Whatever devious methods you may concoct, there is nothing to be done other than to ensure he does not go out in vain.

Time to play .....

LOADING THE PROGRAM

IBM AND COMPATIBLES: from the DOS prompt type

A> GAME

with disk 1 in drive A. Return will then load and run the game.

EGA, CGA and Tandy formats are all supported with graphics; mono is also supported but without graphics. The program will also run on any MS-DOS machine using ANSI standard escape codes. On these machines you should type

A> GAME ANSI

to run the game.

To install the game onto your hard disk insert disk 2 and type:

A> INSTALL

or use the DOS command COPY *.* C:/dir to place the files in a directory ‹dir› on drive C

COMMODORE AMIGA 500/1000/2000: boot the system on the game disk on a 500 and insert it when asked for Workbench on 1000/2000.

ATARI ST: boot on the game disk and follow the on-screen prompts.

Note: Regardless of which computer you are using you will also need a formatted disk (NOT SUPPLIED) to save and reload the game status on. If you don't know how to format a floppy disk, consult your computer's manual.

Hard disk users on IBM and COMPATIBLES do not need this disk if they install the game on their hard disk.



QUICKSTART INSTRUCTIONS

With such a wide variety of user-defined features, DEMON'S TOMB will give its best once you have read the manual thoroughly and are familiar with the options available to you.

This may, however, take longer than five minutes and so for those of you wanting to get on with the show, the following few notes will ensure that the initial foray into the game will be enjoyable and not too frustrating.

i. The game will be set to Typed Text Mode when you start, enabling you to enter text as you would for any other adventure. The parser supports multiple commands, separated by AND or full stops and AGAIN repeats the whole of your last line of input as though you had retyped it. Graphics are called up by pressing F1.

ii. At the outset you are in control of Lynton Snr. He will die soon after the game begins, WHATEVER you do, don't waste time trying to save him. Write the old boy off and concentrate on trying to save his possessions from the blaze.

iii. Use the RAMSAVE function often. Then when you are killed, which you will be, often, RAMLOAD puts you back at the point you reached when you last typed a RAMSAVE.

iv. The game uses a THINK ABOUT feature, as another form of the EXAMINE command, which activates your character's experience and can provide clues and insight into particular objects and people. You will need this to solve many of the puzzles in the game, or even to progress very far into the mystery.

Characters can think about anything they come across, even if they have only read about it, or been told about it by someone else.

v. UNDO can be used to undo whatever consequences occurred as a result of your last actions, even if it was fatal. One undo works on one input line, regardless of how many commands it contains.

This doesn't even begin to cover all the options and features of the program, but it will at least get you started armed with a few of the more useful words and hopefully satisfy the initial curiosity enough for you to read the manual properly!

CONTROLLING THE GAME

DEMON'S TOMB offers two alternative modes of interaction to allow the user to customise things to suit himself. These modes are:

(a) TYPED TEXT MODE
(b) MENU MODE

The same adventure will be played in either of these modes. Most people will prefer to select their favourite mode and stay in it for the whole game. However, if you wish, you can switch backwards and forwards between them during play. When you save the game status to disk the currently selected mode is also remembered and will be restored on a subsequent reload of the saved game.

MODE 1 – TYPED TEXT MODE

Typed Text Mode is the normal way in which commands are entered into adventure games; you type in what you want to do and press the RETURN key. However, the game has three features which enhance the speed of entry and ease of use. These features are:

(a) LINE EDITOR

This allows you to correct typing mistakes in your current command line and to recall, alter and reuse any of your previous ten command lines.

(b) MACROS

These are essentially user defined abbreviations. For example, you can define "X" to mean "EXAMINE", "GA" to mean "GET ALL" and so on.

(c) ADVANCED PARSER

The parser interprets your commands and turns them into actions in the game. The DEMON'S TOMB parser accepts many effort-saving complex commands. It also deliberately encourages you to be lazy by automatically filling in missing parts of your input. If ambiguities exist, it can offer you a numbered selection of possibilities and you simply press a key to complete your input.

If you are new to adventure games and all this is too much to take in at once – don't panic! These features are not essential to starting to play the game. Read the hints chapter to give yourself the basic idea, then either have a go, based on the Quickstart notes, or re-read this section later.

THE LINE EDITOR

The editor allows you to do the following two things:

(a) Make alterations to the line you are typing.

Inevitably you will make typing mistakes. The simplest of these is hitting the wrong key. To correct this press the BACKSPACE key until you have deleted all the unwanted characters. You can now retype the correct version.

If you made a mistake earlier in the line there is no need to delete and retype the whole line. Instead, move the cursor to where you made the mistake by using the following keys:

LEFT	one character left
RIGHT	one character right
CTRL LEFT	one word left
CTRL RIGHT	one word right
HOME	to start of line
END ('#' on ST)	to end of line

You can now insert any missing characters by simply typing them in. If, however, you want to replace something instead of inserting it, change the cursor from "insert" to to "overtype" mode by pressing the INSERT key; you can then type over anything you wish to replace. Remember, the cursor does not automatically go back into "insert" mode and you must press INSERT again if you want it to go back. Most people prefer to leave the cursor in their favourite mode.

To this end, when you save the game status to disk, the cursor mode is also remembered and will be restored on a subsequent reload of the saved game.

Some other useful keys for chopping your input about are the following:

DELETE (or DEL)	delete the character at the cursor
CTRL BACKSPACE	delete everything before the cursor
CTRL RETURN	delete all from the cursor onwards

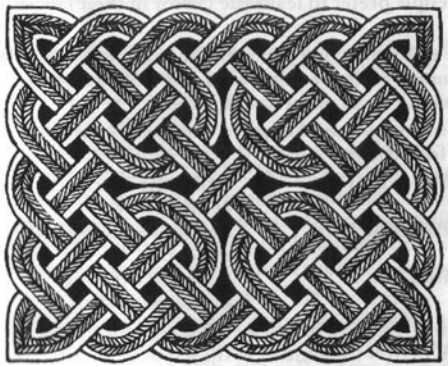
When you have finished changing your line of input press RETURN to submit it to the game. It is useful to know that it doesn't matter where the cursor is on the line when you press RETURN; it doesn't have to be at the end.

(b) Retrieve any of the last ten lines you typed for reuse. By repeatedly pressing the UP cursor key you can step back through the last ten lines you typed in and find the line you wish to reuse. If you accidentally go back too far, use the DOWN cursor key to step forward again. Once you have found the one you want, you can either edit it as if you had just typed it in or you can enter it unchanged by pressing the RETURN key.

If you only want to look at a previous line without losing the line you are typing, use the UP key to find the old line and then use the DOWN key to return to your current line.

NOTE: ST and Amiga versions allow you to use the mouse to move the cursor and retrieve previous lines. Horizontal movement moves the cursor left/right and vertical movement retrieves previous lines.

The Amiga version allows you to use the SHIFT key instead of the CTRL key; they both have the same effect. Also, you can use CTRL DEL instead of CTRL RETURN if you wish.



USING KEYBOARD MACROS

DEMON'S TOMB has three commands which allow you to define macros (abbreviations). These commands are:

— DEFINE
— LIST
— UNDEFINE

To enter one of these macro commands you just type it as you would a normal game command. As with normal commands it doesn't matter whether you type in capitals or lower case; the game does not differentiate between them. The way in which you use the three commands are as follows:

(a) DEFINE

This command allows you to define one word to mean another word or words. The word you have defined can then be used instead of the other word or words when you are typing in your commands. For example: define ga = get all ('ga' now means 'get all')

def = define
def x = examine
def p = put down
def nb = notebook
def t = think about
def bigwait = wait, wait, wait, wait

(b) LIST

This command makes the game list out all the macros you have defined. To use it, just type "list".

(c) UNDEFINE

In case you change your mind about a macro or accidentally define it incorrectly, this command makes the game forget a particular definition. For example

undefine ga
undefine bigwait
undefine x

When you save the game status to disk, all your macros are also remembered and will be restored on a subsequent reload of the saved game. So, you don't have to type them all in again every time you play the game.

THE POWER OF THE PARSER

To make playing the game easier DEMON'S TOMB understands more complex input than that described in the first timer introduction. These more powerful features are listed below, along with examples of their use.

— Multiple sentences on one input line:
›go north and then kick the bucket
›go north then kick the bucket
›go north and kick the bucket
›go north & kick the bucket
›go north. kick the bucket
›go north, kick the bucket
›n, kick bucket
›n. s. e. w.

— Some verbs allow more than one direct object:
›take the bag, the bucket and the pen
›take bag, bucket and pen
›take bag, bucket, pen

— IT/THEM and to reference the last direct object(s):
›take the notebook
›read it
›take the notebook. read it
›take the notebook and the pen
›put them all in the bag
›put them in the bag
›take the notebook and the pen. put them in the bag

— Smart use of AND/ , /&:
›get book and bucket and pen and put them in bag
›get book, bucket, pen, put them in bag

— HIM/HER to reference the last character in your input:
›pick sam up. examine him
›take the sandwich from sam. hit him with it

— Some verbs allow you to use ALL/EVERYTHING and BUT/EXCEPT
›take all
›take everything
›take the lot
›take all but notebook
›take all but notebook, bag and pen
›take all except notebook and bag
›take everything apart from the book

— Adjectives can be used to specify a particular object(s):
›get the red bag and the black bag
›get all the big, red things
›get all the red things
›get red
›put all the metal things down

— Some verbs allow you to use plurals:
›drop all of the books
›drop the books
›drop all the books except the old one and the red ones
›take everything but the books

— Random selection of an object(s) where required:
›drop something
›drop anything
›throw a book at sam
›read one of the books
›drop something old

— Speaking with the characters in the game:
›say "hello" to sam
›sam, hello
›"hello" (spoken to yourself)
›tell vaulker about the notebook

DEMON'S TOMB parser does its best to complete incomplete sentences. If there is only one object to take then you don't have to type it. For example

›take
[sleeping bag]

Here, the sleeping bag is the only visible object and so the game assumes that this is what you meant; it tells you this by displaying the name of the object in square brackets on the line below your input. If there was more than one visible object the game would respond in one of two ways, depending on the verb; for verbs like "take" and "drop" it displays a selection like this:

›take
1. sleeping bag
2. notebook
3. biro
4. torch
Take which of these?

To complete this input, just press a numeric key in the range 1 to 4. If you don't want to select any of these, press either 0 or ESC. One verb where this selection is particularly useful is "go". If you just type "go" on its own instead of, say, "go north", the game will offer you a selection of directions in which you can go. For example

›go
1. north
2. east
3. down
Go which of these?

For verbs like "examine" and "look under", no selection is offered because this might give away some of the puzzles in the game. Instead, a question is displayed and you can type in an answer. For example

›examine
Examine what?
›the coffin (or "›examine the coffin")

Alternatively, you can ignore the question and type in a completely unrelated command like "go south"; the parser is smart enough not to try doing "examine go south" and will correctly interpret your new command.

If you ever give an ambiguous command the game will always offer a selection of alternatives regardless of the verb type. For example

›examine letter
1. old letter
2. new letter
Examine which of these?

In many cases the game will automatically take or drop objects as required before executing your command. For example, assuming that you are not carrying a key,

›unlock the door with the key
‹Taking the key first›

Here, the game realizes that you need the key and do not already have it. Therefore, it tries to take the key before attempting to unlock the door. The message bracketed by "‹" and "›" tells you this. If, for some reason, you can't take the key a message will be displayed and the game will not bother to try unlocking the door.



MODE 2 – MENU MODE

Menu Mode has been designed to allow you to enter your commands in the fastest possible manner. A menu at the bottom of the screen offers a range of verbs. To give a command you must select a verb from this menu in one of the following ways:

(a) If the verb you want is already highlighted just press the RETURN key.

(b) If the verb you want is adjacent or almost adjacent to the currently highlighted verb use the cursor keys to move the highlight up, down, left or right. Once your verb is highlighted, press the RETURN key.

(c) Otherwise, type in the first letter of the verb you want. This moves the highlight to the "next" verb which starts with that letter. If this isn't the verb you want, either repeatedly press the same letter until your verb is reached, or use the cursor keys to reach it. Once your verb is highlighted, press the RETURN key.

Verbs starting with the same letter have been ordered so that the most frequently used verbs come first. For example, EXAMINE comes before EAT because there are more things to examine in the game than there are to eat. Similarly, EAST, the "verb" which moves you east in the game, comes before EXAMINE.

Another useful feature is the BACKSPACE key. This key moves the highlight to the "previous" verb which starts with the same letter as the currently highlighted verb.

If the verb you have selected requires an object (eg. EXAMINE), it will present a menu of possible objects (eg. NOTEBOOK, TORCH, SLEEPING BAG). You must select an object from this menu using the same techniques as described above. Some verbs require both a direct object and an indirect object (eg. GIVE TO), in which case a second menu of objects is offered after the first.

The game uses a degree of common sense in compiling the list of objects for your selection. For example, only objects which may be read will appear on the object menu for the READ verb. However, such "intelligence" is not applied to verbs like LOOK UNDER, where offering only the objects that you can look under would give away some puzzles and spoil the game. Other verbs, like GET and DROP, add the word "ALL" to the start of an object list. Selecting this will, of course, select all the objects. If you do not want to select any of the objects on offer press the ESC key to abort the command.

In some cases there may not be any suitable objects. For example, you might have selected the PUT DOWN verb when you are not actually carrying anything to put down. A message is displayed to this effect and you are returned to the verb menu so that you can select another verb. In some cases, there is only one object to choose from and so the game does not bother to put up a menu. Instead, it selects it for you and the objecct appears in square brackets on your command line (ie. after the "›" prompt).

Alas, not everything can be speeded up: verbs such as SAY, LOAD and SAVE ask you to type something in. SAY needs to know what you want to say and LOAD and SAVE need a file name. You may or may not be interested to know that the line editing facilities available under Text Mode can be used when entering this text.

All this may sound very complicated for a so called "fast input mode" but what takes several paragraphs to describe is in fact very intuitive and takes only a few minutes to learn. Remember, it doesn't matter if your typing finger gets overenthusiastic and thinkgs it's playing an arcade game; you can always select the UNDO verb which will undo the effects of your last command and the ESC key will always get you out of an object menu.

SOME IMPORTANT COMMANDS

The following commands do not actually make your character do anything in the story. Instead, they make it easier for you to play the game. If you have played other popular adventure games you might already know some of the synonyms shown in brackets

AGAIN

This will make the game repeat your last input as if you had retyped the whole thing. For example

›pull the rope
The rope gives slightly, but does not quite come loose.
›again
The rope gives a little more.
›again
The rope finally comes free.

You can do quite fancy things with "again" in Typed Text Mode (not in Menu Mode). If "again" isn't the first command on your input line, the commands before it are repeated instead of the last line you typed. For example, if you wanted to rub and examine a lamp twice and then open it:

›rub the lamp. examine it. again. drop it
This is the same as typing:
›rub the lamp. examine it.
›rub the lamp. examine it.
›drop it.

If you find that confusing forget about it and stick to straightforward uses of "again".

UNDO (or OOPS)

This command will undo whatever happened as a consequence of your last input, even if your poor character got killed; you can actually "undo" an "undo" if you want to! It doesn't matter how many sentences there were on your last input line, they will all be undone. For example, you can undo

›n.n.w.n.n.e.s.w. get hammer. hit sam with it.

with a single "undo".

EXITS
This command is used to help you make a map of the game world by giving you a list of exits from your current location. For example

›exits
The obvious exits are: north, south, up.

By 'obvious exits', the game means that none of the other compass directions will take you anywhere; that isn't to say, for example, that pulling a lever isn't going to reveal a trapdoor and thus add a new exit. So remember, the things you do in the game can actually create or destroy exits. It is also possible for certain exits to appear and disappear with the passage of time.

TIME
This makes the game tell you the current time in the story. Remember that the time is displayed in 24 hour clock format.

VERSION
This displays the game title and the version number of your copy of DEMON'S TOMB. Please include this information if you ever report a fault in the game.

CONCISE	(or BRIEF)
DETAILED	(or VERBOSE or FULL)
TERSE	(or SUPERBRIEF)

These commands set the amount of information given in descriptions of game locations. The default is "concise" which gives a long description of a location on your first visit and a short description on each subsequent visit. Entering "detailed" will always give the long description, whereas "terse" only ever gives the name of the location. In addition, "terse" inhibits the blank line after each turn. Obviously, terse mode can only be used once you are very familiar with DEMON'S TOMB.

RESTART
This takes you right back to the beginning of the story again.

QUIT
When you have finished playing, enter "quit" to leave the game. You will be asked to press 'y' if you are sure; if you want to save the game status (see the SAVE command below) to disk and have not already done so, press 'n' for no. When you do press 'y' you are then asked if you want to restart the game. Press 'y' if you want to do this, otherwise press 'n' to leave the game.

RAMSAVE
RAMLOAD
The "ramsave" command saves the game status in the computer's memory. Subsequently entering the "ramload" command will take you back to that point in the game, even if your game character has died several times since then. These two commands are particularly useful if you are about to embark upon a dangerous sequence of actions which could not be undone with the "undo" command (which only undoes your last input). You can enter "ramload" as often as you want; it will always take you back to the last time you did a "ramsave".

LOAD (or RESTORE)
SAVE (or STORE)
DEMON'S TOMB isn't the sort of game which you are going to finish in one playing session, no matter how much coffee you drink! If you don't want to start right back at the beginning every time you turn the computer off you must save the game status to disk. If you are playing the game from floppy disks you will need to insert a formatted disk to save the game on; you can save dozens of games on one disk. (Refer to your computer's manual to find out how to format a disk.) To do this you need to enter a command like:

›save "mygame"

The word in quotes can be anything you want provided that it is not more than eight letters long. The game will save the current game status on the disk in a file of this game. By using different words you can have different saved games. Next time you play DEMON'S TOMB, you can reload a saved game by entering:

›load "mygame"

If you are in Menu Mode when you want to save the game just select the SAVE verb as you would any other verb. You will then be prompted to type in a filename of up to 8 letters. Press RETURN once you have done this.

EXITS
This command is used to help you make a map of the game world by giving you a list of exits from your current location. For example

›exits
The obvious exits are: north, south, up.

By 'obvious exits', the game means that none of the other compass directions will take you anywhere; that isn't to say, for example, that pulling a lever isn't going to reveal a trapdoor and thus add a new exit. So remember, the things you do in the game can actually create or destroy exits. It is also possible for certain exits to appear and disappear with the passage of time.

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This takes you right back to the beginning of the story again.

QUIT
When you have finished playing, enter "quit" to leave the game. You will be asked to press 'y' if you are sure; if you want to save the game status (see the SAVE command below) to disk and have not already done so, press 'n' for no. When you do press 'y' you are then asked if you want to restart the game. Press 'y' if you want to do this, otherwise press 'n' to leave the game.

RAMSAVE
RAMLOAD
The "ramsave" command saves the game status in the computer's memory. Subsequently entering the "ramload" command will take you back to that point in the game, even if your game character has died several times since then. These two commands are particularly useful if you are about to embark upon a dangerous sequence of actions which could not be undone with the "undo" command (which only undoes your last input). You can enter "ramload" as often as you want; it will always take you back to the last time you did a "ramsave".

LOAD (or RESTORE)
SAVE (or STORE)
DEMON'S TOMB isn't the sort of game which you are going to finish in one playing session, no matter how much coffee you drink! If you don't want to start right back at the beginning every time you turn the computer off you must save the game status to disk. If you are playing the game from floppy disks you will need to insert a formatted disk to save the game on; you can save dozens of games on one disk. (Refer to your computer's manual to find out how to format a disk.) To do this you need to enter a command like:

›save "mygame"

The word in quotes can be anything you want provided that it is not more than eight letters long. The game will save the current game status on the disk in a file of this game. By using different words you can have different saved games. Next time you play DEMON'S TOMB, you can reload a saved game by entering:

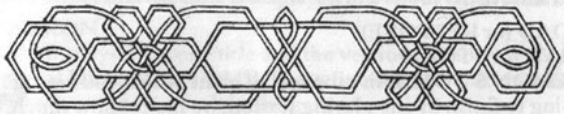
›load "mygame"

If you are in Menu Mode when you want to save the game just select the SAVE verb as you would any other verb. You will then be prompted to type in a filename of up to 8 letters. Press RETURN once you have done this.

When you save the game status to disk the following things are also saved:

— current mode of interaction (Typed Text Mode/ Menu Mode)
— any macros you have defined
— cursor mode for Typed Text Mode (insert/overtype)
— all the option menu settings as described in "4. THE OPTIONS MENU". These control: screen format, screen colours, status line, menu height, and a number of other settings.

When you load a saved game from disk all these things are restored to the way they were when you saved the game. This can be a great time saver.



THE OPTIONS MENU

The environment in which you play DEMON'S TOMB is highly reconfigurable. What is more, the way you have configured the game is saved out along with the story status when you save the game to disk (see SAVE in "3: SOME IMPORTANT COMMANDS").

To configure the environment, you must invoke the Options Menu by pressing the ESC key (top left of keyboard). You can do this at any time during the game and as often as you want; the game will always resume at the point you left off once you leave this menu.

When you have changed whatever option(s) you want press RETURN or ESC to leave the menu and see their effects.

Each line of the Options Menu has the name of an option followed by the current setting of that option. You can change the setting of any option that doesn't currently have "n/a" (ie. "not applicable") after it. To change an option, use the UP and DOWN cursor keys to highlight that option. You can then use the LEFT and RIGHT cursor keys to cycle through the various settings for that option until you find the one you want. Remember that the effects of these options are not seen until you leave the Options Menu.

IMPORTANT NOTE: As an alternative, ST and Amiga users can press the right mouse button instead of the ESC key and use the mouse to move the highlight up and down. The left mouse button allows you to step through the settings for an option in exactly the same way as the RIGHT cursor key.

The options are described below:

a) output format

This controls the screen format which in turn determines which of the remaining options can or can't be altered (ie. which ones are "n/a"). The table below shows the features of each format.

OUTPUT FORMAT	TYPED TEXT	MENU MODE	FIXED INPUT	COLUMN WIDTH
plain 40	YES	—	—	40
plain 60	YES	—	—	60
plain 80	YES	—	—	80
window 40	YES	—	YES	40
window 60	YES	YES	YES	60
window 80	YES	YES	YES	80
2 column	YES	YES	YES	2 x 36

Where:

TYPED TEXT means "allows Typed Text interaction."

MENU MODE means "allows Menu Mode interaction."

FIXED INPUT means "input is always typed on bottom screen line."

COLUMN WIDTH means "the width of the output area."

The "2 column" mode displays two columns of text side by side. They behave as if the right hand columm were positioned beneath the left hand column; new text always

appears at the bottom of the right hand column. This format is particularly good at showing a record of your previous commands – it can show as many as 25 previous inputs. (Note: for best readability in this mode, set the border colour to the same as the output background colour, turn the status line off and turn fixed input on.)

b) graphics

Setting graphics to "on" makes the game display the prompt (Press F1 for picture) whenever the story calls for a picture. If you wish to see the picture, press F1 and the picture will be displayed until you press a key. If you don't wish to see the picture, just ignore the prompt and play on.

c) menu input

Provided that the "output format" option is set to a format which allows Menu Mode interaction you can put the game in Menu Mode by turning this option on. Turning it off puts the game in Typed Text mode.

d) fix input line

This option only affects Typed Text mode. When turned on it keeps your input line at the bottom of the screen, separate from the game's output.

e) status line

This option affects all output formats. When turned on the top screen line is used to display your current game location and the current game time. Remember that the time uses the 24 hour clock.

f) echo to printer

When you turn this option on, all subsequent game output is copied to the printer. If the printer isn't on or stops working then this option is automatically turned off. (Amiga users require 1MB of memory to use this option.)

g) menu height

This option only affects Menu Mode. It sets the number of lines in the menu window.

h) and onwards set the colours used for the various components of the display.

On the IBM version you just select the colour you want for each component and then press the ESC key to see the results.

On the ST and Amiga versions a slightly different system is used. Each component of the display uses one of four colours which are called Colour1, Colour2, Colour3 and Colour4. You select the colour (ie. Colour1, 2, 3 or 4) you want for each component and then press the ESC key to see the results. You can now recall the Options Menu by pressing ESC again and proceed to change the settings for the colours themselves (ie. you actually set what Colour1, 2, 3, 4 look like). Changing the settings of the Colour1, 2, 3, 4 options produces an immediate visible result. Try it and see.

The Amiga version also has an extra option that allows you to turn "smooth scrolling" on. You only need to select this if you prefer your text to scroll up the screen more slowly, or if you select one of a few peculiar colour schemes which cause the text to flicker when scrolling.

THE PANIC BUTTON

If you are playing DEMON'S TOMB when you should actually be working on your computer you may find the panic button very useful indeed. Pressing the F2 key will clear the screen and put up a dummy prompt. This screen will remain until you press F2 again; then the game will resume at the point you left off. It is fairly safe to leave the machine like this and go off and make another cup of coffee; if someone tries to type something in, the following message is displayed: "This machine is busy – do not touch."



DEMON'S TOMB: THE WAY THROUGH

These notes provide a comprehensive help facility for those having trouble with some of the demonic puzzles in the game. In order not to spoil the fun for the many who enjoy the agony, we have coded the clues, such that they are not immediately readable. There will be no quick peek at the back of the book in THIS game! If you want a clue, it's here but you're gonna have to really want it!

You can get plenty of help for free during the game by using the 'think about' option as often as you feel the need. It will regularly provide background and detail on what is going on around you, or not as the case may be.

The code is a simple word reversal but you may find the lines are not quite in the right order, either. What did you expect? an easy ride, maybe? Not with this game!

1. IN THE TOMB (AS LYNTON)

1. Woh od I wols eht erif gnol hguone ot do gnihtemos?
Kcolb eht thguard fo ria yb gnisolc eht eloh ni eht foor htiw gnihtemos egral hguone dna tfos hguone ot tif (ON, ton Snotnyl ydob!)

2. Woh nac I pots sgniht gnieb denrub?
Tup meht erehw eht erif tnac hcaer meht. Erehwemos dilos, foorperif– erehwemos s'taht sa dloc sa a evarg spahrep? TUB rebmemer ti lliw teg yrev toh ni ereht dna uoy lliw evah ot peek sgniht taht nrub ylisae looc fi uoy tnaw meht ot evivrus.

3. Tahw od I deen ot evas?
Sa htiw lla erutnevda semag, tsuj tuoba gnihtyreve si fo emos esu emitemos! Yllacificeps: orib, gab, htolc, koobwton, tekcub, hcrot dnaeuqalp. Ho sey dna eht hciwdnas ni eht gab of esruoc.

4. Yltcaxe woh dluohs lla eht sgniht eb degnarra ot evas meht? Tnaw eht lluf rewsna he? Tup eht koobeton otni eht citsalp gab eit a tonk ni eht gab dna pord ti ni eht retaw ni eht tekcub. Eht hcrot dluohs evah neeb dehctiws ffo ni nrut eno or eht seirettab lliw eb talf dna ti si on esu ot enoyna rof gnihtyna. Tel ti nrub.
Dna t'nod tegrof ot esolc eht niffoc dil.
Ereht era evitanretla syaw ot evas hcum fo lairetam, tub uoy nac erugif esoht tuo rof flesruoy!

5. Gnihtyna esle I dluohs od erofeb I teg dekab ot a enif hsa?
Sey. Ekam erus uoy evael a eulc sa ot tahw si ni eht niffoc, ro ti thgim ton rucco ot ruoy gnirpsffo ot kool edisni. S'ti lla ni eht rennam fo ruoy gniyd, sa ti erew.
Rehto naht taht kcehc ruoy ecnarusni si doog tsniaga gnieb deredrum ni tneicna stseirp stmot yb gnigar erif .....

2. AS RICHARD, STARTING IN THE CAR PARK

6. Woh od I dnif eht bmot?
Uoy kool dnuora dna tuo eht aera. Ereht si gnihton ykcirt ni eht gnippam fo eht snoitacol uoy nac hcaer ta siht egats fo eht emag, os og od eht krowgel!
Rehto naht taht rebmemer taht yaw tuoba. Ereht si ylno eno ecalp ni eht tolp erehw gnidaer si ton a Doog Gniht, dna era erehwon rean ereht tey!!

7. Tahw si siht nmad god gniod ereh?
Taht si ruoy devoleb tep, mas. Ekil lla sgod eh nac eb a laer niap ni eht etsaw lasopsid, ro yreylufesu. Erongi mih ta ruoy lirep, hguohtla ereht lliw eb semit uoy t'now tnaw mih dnuora, yllaicepse fi uoy gniyrt ot peek eht esion nwod.

8. Woh od I peek eht rood nepo?
Tebmemer tahw tpek ti nepo ni eht tsrif ecalp dna tahwdeneppah ot to. Nac uoy dnif eht gnissim meti? Tahw lamina ton a noillim selim yawa morf uoy si doog ta gnidnif sgniht? Did dias lamina evaheb ylegnarts ta yna tniop no uoy yaw ot eht bmot?

Syawla snoitseuq, reven srewsna .....

3. IN THE TOMB (AS RICHARD)

1. Woh od I teg ot nepo eht niffoc? Drahcir sdeen ot emoceb suoiruc tuoba ti ot rehtob gninepo ti. Dial kcab si dlo Drahcir. Tsom elpoep dluow tsuj egrahc ni dna trats gnignilf nepo yna dlo sniffoc yeht dnuof gniyl dnuora ..... Ta eht dne fo eht eugolorp, Notyl dluohs evah tfel a eulc ot od siht. Kniht tuoba gnihtyna lausunu ni eht rebmahc.

2. I t'nac daer eht tsal egap fo eht koobeton. Yhw? Esuaceb ereht si gnihton nettirw no ti? Ereht si ylno na noissepmi dna taht sdeen gnithgilhgih thiw gnihtemos. Gnihtemos hcihw dluow krow ekil a ssarb gnibbur. T'nevah tog a licnep he? A orib t'nseod krow os uoy lliw ot eb citsitra. S'ereht stol fo tnrub sgniht tuoba .....

3. I llits t'nac daer ti .....
Ho rof snevaeh ekas, bur eht tsal egap htiw emos laocrahc. Dna on m'I ton gniog ot llet uoy hcihw rebmahc s'ti ni.

4. OUTSIDE

1. Eht setag t'nod nepo?
Eurt, woih eurt. Net tuo net rof noitavresbo! Ereht era sgaw otni a esuoh rehto naht eht tnorf rood. Eb suorutnevda, kool dnuora eht aera – fi lla esle sliaf ekat a LUFERAC llorts gnola eht hcaeb.

2. Woh od I yats evila no eht yaw ot eht hcaeb.
Yllacisab teg dir fo eht lamina. Fi uoy t'nod tnaw mih gnimoc htiw? Uoy esu eht ega dlo dnammoc hcihw lla sgod etah, tub lla dnatsrednu – T'ndid uoy reve evah a god .....

5. INSIDE ..... AND OUT AGAIN

1. Woh od I teg otni eht esuoh reporp? Trats morf eht yrebburhs, sa a doog ralgrub dluohs, neht:–
Enimaxe wodniw. Nepo ti. Bmilc urht ..... ysae nehw uoy wonk woh! Uoy lliw osla deen ot peek eht dnuoh teiuq, hcihw si on melborp, ekat mih erehwemos eh nac yalp. Ereht si a noitacol ni eht sdnuorg hcihw skrow. Sa ecnanep rof ton gnidnif eht enob, uoy nac klaw dnuora litnu uoy dnif ti!

2. Erehw od eht sdnuohs emoc morf dna woh od I pots meht? lleh, dna uoy t'nac pots meht. Uoy denommus meht nehw uoy daer gnihtemos uoy t'ndluohs evah. Kniht kcab ot tsuj erofeb uoy draeh eht gnilwoh dna revetahw uoy erew gniod, t'nod od ti niaga!

3. Erehw si eht dor neddih? Reven draeh fo sesuoh htiw dallenap sllaw gnilaecnoc sgniht?
Emoc no won, erehw dluow uoy kool fi siht SAW na Ahtaga Eitsirhc?
(Yeht yllausu edils kcab uoy wonk)

4. Woh od I peek eht kcud teiuq?
Uoy deen ot esolc s'ti kaeb dna sa uoy t'nac hctac ti ot dda eht egnaro ecuas dna edis dalas, yrt gnivig ti a elttil daerb gniffuts!

5. Rehto Doog Sgniht ot od tselihw gnirednaw dnuora .....
Enimaxe eht yllof, eht tsehc and eht xobliam dna ekat tahw uoy nac, kniht, tuoba tahw uoy t'nac dna yhw.

6. Won, m'I ni, woh od I teg TUO? Tsuj eseuceb sgniht t'nod nepo eno yaw t'nseod naem ot yas .....

6. WHERE NOW?

1. S'tahw siht tuoba sdnalsi, I t'nac dnif yna sdnalsi!
Eht yaw er'uoy gniyalp m'I ton desirprus, woh ynam seulc si siht won?? Oot ynam. Dnif eht sdnalsi flesruoy – dna sey yeht ERA TNATROPMI.

2. Esaelp?
Ho thgirla. hguohtla yhw I rehtob ll'I reven wonk. Uoy era TON gniog ot ekam ti hguorht wohyna; og maertspu morf eht drof.

3. Woh od I ssorc ot eht sdnalsi?
Ni eht tnup. A elop nac eb edam morf yna esool doow gniyl dnuora eht ecalp, a esool liardnah ev'uoy nees eno fo esoht ydaerla siht pirt .....

4. Drahcir sknis otni eht gob fi s'eh gniyrrac eht elop!
Erus seod!
Retteb dnif enoemos ohw t'nseod, enoemos htiw erom sgel naht uoy ot miws htiw dna ohw sevol gniyrrac skcits .....

5. I teg ylsselepoh tsol no eht sdnalsi, tahw od I od?
Ykcirt siht eno. Woleb si a wolb yb wolb noitulos. Etalsnart ti enil yb enil sa dna nehw uoy deen ti.

*ekat elop morf Mas.
*teg ni tnup.
*s.n.e.
*kool ta htilonom.
*teg tuo fo taob.
*daer drow.
*yas 'hawk'.
*teg ni tnup.
*n.s.e.n.
*yas 'hawk'
*.w.w.s.
*teg tu fo eht tnup.
*n.e.e.n.

Hcihw stup uoy kcab no eht gnidniw htap dna fi uoy tpek ruoy stiw tuoba uoy, lliw evah dehsilpmocca lla ereht si ot od no eht sdnalsi!

7. THE DREADED MAZE

1. Siht 'nseod mees ot og erehwyna tpecxe semitemos! Llew ti si a ezam, gnizama hguoht ti sdnuos dna yeht ere desoppus ot eb gnisufnoc. Ereh s'ti ton erehw uoy og tub tahw uoy od taht stceffa ruoy secnatsmucric!

2. I kniht s'ereht a gub ni eht ezam ti segnahc snoitacol. Ti t'nseod uoy od. Sti a gnitropsnart ezam. Emos snoitca evom uoy dnuora. Ereht era owt stiucric deknil rehtegot. Uoy won evah ot erugif tuo tahw ti su uoy od ot hctiws revo.

3. Woh od I teg eht dlog nioc?
Eht worc t'nsi neek ot trap htiw ti. Deef ti gnihtemos. nees yna emag dnuora no ruoy slevart? Sworc era ylriaf ytsan sdrib, dna netfo etib eht dnah taht sdeef meht. Uoy evah neeb denraw.

4. Woh od I hctac eht worc?
Uoy t'nac. Ro llik ti. LAED htiw ti, s'erehw eht redart ni uoy?

5. I deen srewsna esiwrehto siht emag seog kcab ni eht xob .....

Ko Ko – tsuj nehw ew teg ot eht revelc stib! Evah uoy yna aedi woh gnol ti koot ot kniht lla siht pu?
Erefob uoy nac teg eht nioc uoy deen a evolg dna gnihtemos daed ot deef eht worc. Eht snoitpo era eht hsif dna eht tibbar. Rehtie eno lliw od. Eht tibbar uoy nac evlos rof flesruoy, tsuj rebmemer uoy evah pleh htiw eht tnuh ta dnah, ro erom ylekil ta leeh!

Ot teg eht hsif: (gnitrats morf eht gnidniw htap).

*w.
*teg evolg.
*w.

Taht steg uoy eht evolg. Morf eht gnidniw htap:

*e.s.s.
*s. stixe.
*teg Mas. stixe. (Yna tcejbo skrow).
*s.s. teg hsif.
*enimaxe ti n.n.
*w. pord mas. teg mih.
*n.n.w. (ot gnidniw htap niaga).

Eht ezam segnahc neewteb owt elpmis stiucric yreve emit uoy teg ro pord na tcejbo. Ecno uoy tops eht kcirt ti si ylisae deppam.

Won rof eht nioc:–

*s.s.s.s.w.w.w.
*u.
*tup evolg no.
*u.
*evig hsif ot worc.
*kool.
*teg nioc.
*d.

Fi uoy leef yllaer suorutnevda, yrt gnivig eht worc eht hciwdnas ro gnideef ti tuohtiw eht evolg.

8. THE CHURCH AND THE MOUND

1. Si ereht yna tniop ni gnidaer eht senotsevarg?
Sey fi uoy tnaw ot evlos eht yretsym fo eht ronam. Naelc meht htiw gnihtemos.

2. S'tahw eht kcirt htiw eht rood? Enim'xe ti, esolc ti dna hcuot ti. Og urht ti won dna uoy t'now eb erehw uoy tcepxe ot eb!

3. Woh od I teg pu otni eht lleb rewot?
Bmilc eht epor.

4. Woh od I bmilc eht epor?
Tonk erom snoitseuq ylerus!!

5. Gnignir eht lleb t'nseod krow. Ti lliw fi uoy od ti htiw eht thgir gniht dna eht tcerroc rebmun fo semit. Rebmemer eht nioc uoy detaews os drah ot teg? Tahw saw o ti?

6. S'erehw eht yaw ni ot Iaht?
Rednu eht yllof. Fi uoy tog eht lleb gnignir thgir s'ereht a yaw nwod won. Wohs Iaht eht euqalp gnikop nuf ta mih dna eh lliw og ffo dna tros tuo Nezt. Uoy evah devas eht Esrevinu.

ADVENTURING TECHNIQUES: A FEW POINTERS ON GETTING AROUND

This introduction is divided into two sections, which deal with adventures in general, then DEMON'S TOMB in particular. If you are familiar with the genre, you might like to skip onto the section headed DEMON'S TOMB.

AN INTRODUCTION TO ADVENTURE GAMES

An adventure game is an interactive story in which you control the main character. Each turn the game gives you a description of your character's current situation and you respond by typing in what you want your character to do next. If the game understands your input, the character will attempt to follow your command and the consequences of his action will be reported; otherwise, the game displays a message saying what it doesn't understand and waits for you to enter another command.

As an example of this interaction consider the following dialogue with a traditional adventure game. (Lines starting ">" are player input)

You are standing at the end of a road before a small, brick building. Around you is forest. A small stream flows out of the building and down a gully.

›enter the building

You are inside a building. A wellhouse for a large spring. You can see some keys, a shiny brass lamp, some food and a bottle

›take the keys
Okay.

›take the lap
I don't know the word "lap".
›take the lamp
Okay.

›rub the lamp

Rubbing an electric lamp is not particularly rewarding. Anyway, nothing happens.

›leave
You are at the end of the road again.

go south

You are in a valley in the forest behind a stream tumbling along a rocky bed.

›go south

You are in a 20-ft depression floored with bare dirt. Set into the dirt is a strong steel grate mounted in concrete. The grate is locked.

›unlock the grate with the keys
The grate is now unlocked.

As you play you will encounter problems which will need to be solved using the available objects and your own native cunning and intellect. Unlocking the grate in the above example was fairly straightforward. A different plot might not provide such an obvious solution. You might need to oil the hinges or pick the lock with a piece of wire, or even open the grate with a crowbar. Alternatively, examining the

grate may reveal that it is welded shut; in which case dynamite might prove more effective! Solving one problem may require you to solve other puzzles first; you may need to get the dynamite out of a locked box stop it getting wet in the rain and then find some way to light the fuse, for example.

As you will have seen from the example dialogue, to input a command you type in a simple sentence after the ">" prompt.

However, this dialogue does not show you that you have to press the RETURN (or ENTER) key after you have typed your sentence; nor that it doesn't matter if you use capital letters instead of small ones.

Although you will be able to guess most of the commands essential for play, it is useful to know that there is a common core of commands used in almost all adventure games. These are listed below:

GO (direction)
The direction can be: north, south, east, west, up, down. These may be abbreviated to: n, s, e, w, u, d respectively, and you can miss out the "go" if you want. For example, the following all mean the same thing:

›go north
›go n
›north
›n

LOOK AROUND
This redescribes your character's current situation. LOOK may be abbreviated to L and AROUND may be missed off.

eg.›look around
›look
›l

TAKE (something)
Alternatives are GET and PICK UP.

eg.›take the book (note: "the" can be missed out)
›take book
›get book
›pick up book

DROP (something)
An alternative is PUT DOWN.

eg.›drop book
›put book down

INVENTORY
This displays a list of the things your character is carrying. The command can be cut to I, or inv

eg.›inventory
›i

EXAMINE (something)
This may give you more information about an object. An alternative is LOOK AT (something).

eg.›examine book
›look at door

Even armed with knowledge of these commands it is not always obvious what you have to do next. To help at such times it is a good idea to gather as much information as possible:

— Explore the game world and draw a map.

— Examine everything. (Remember that some things do not appear in the list of objects at the end of a location's description. For instance, you may be able to examine the ceiling, floor and walls of the wellhouse in the example.)

— Re-read descriptions carefully, looking for hidden clues.

— Experiment with objects and see what happens, looking for clues in the game's responses.

You should not expect to complete an adventure game in one, or even a dozen, sessions; many replays are required. Fortunately, you don't have to start right back at the beginning every time you play; you can save the state of the story to disk and then reload it at the start of the next session.

