


EPYX

COMPUTER GAMES
THINKERS PLAY



CRYPT OF THE UNDEAD



CREDITS

Game System: Liberty Software

Design: Marc Russell Benioff

Atari and VIC-20 Programs: Marc Russell Benioff

Research and Development: Joel Harris, Steve Fisher

Music: Jerry White, Fredderica Lewis

Utility Development: Mike Potter

Program Augmentation: Bob Sombrio

Rule Book: Ray Croker

Cover Illustration: Byron Coons

Playtesting: Ray Croker, Drake Franklin, George Gabory,
Rik Wilson

Typesetting: CBM Type, Sunnyvale, CA

Printing: W.H. Barth, Inc., Sunnyvale, CA

Copyright ©1982, Automated Simulations, Inc.
Sunnyvale, CA 94086

Originally published under the title:
The Crypt, by Marc Russell Benioff

TABLE OF CONTENTS

SUDDENLY	5
DID YOU EVER	9
HOW TO PLAY	10
Getting Started	10
Your Objective	10
What To Avoid	11
Keeping Track Of Your Status	11





SUDDENLY . . .

*Like one who, on a lonely road,
Doth walk in fear and dread,
And, having once turned round, walks on,
And turns no more his head;
Because he knows a frightful fiend
Doth close behind him tread.
—Coleridge's ANCIENT MARINER.*



"RUN, god run!" my brain screamed, urging my legs to move as fast as my wildly beating heart could pump out the energy to do so.

I crashed blindly through bushes, scrambled over boulders, banged into tombstones, stumbled over grave markers in my horrified flight through the darkness!

*Here Lies W.C. Fields. I would rather be in Philadelphia.
—W.C. Fields*

"BARUMPF!" Suddenly colliding with something invisible, I bounced backwards and fell. I lay there stunned. Where was my pursuer?

*Here lies the body of Thomas Procter,
Who lived and died without a doctor.
—Luton Parish Church, Bedfordshire, England*

I heard nothing but my own desperate gasps for air.
Thank god! Maybe it, whatever it was, had lost my scent.
How did I get here? Not sure—hard to remember.
Came home from work yesterday. . . watched the news. . . we had meatloaf and Boston Cream pie. Love Julia's pies—
"YAAIEE!" screeched out of the black night, not more than a few hundred feet to my right.

GOOD LORD! WHAT WAS THAT?

*A skeleton once in Khartoum
Invited a ghost to his room.
They spent the whole night
In the eeriest fight
As to which should be frightened of whom.
—OUT ON A LIMERICK by Bennett Cerf,
Harper & Brothers Publishers, 1960*

"AAROOO!"

Brr-rr. . . there it goes again. Pretty close too. Sounds mean. . . plenty wild! A wild animal here? What kind of place is this?

Stupid, you know what this is—it's a cemetery with four outer walls. Hand still hurts. . . shouldna tried climbing over, knew they were too high. Couldn't climb over that locked main gate either. Those friggin' iron poles have sharp spikes on their tops.

But what's a wild beast doing running around loose, in a graveyard locked up tighter than the First National vault?

Fighting back his fear, Abner put the key in the lock and turned it. He flung open the door and held the lamp high.

Shock and horror paralyzed him.

There, squatting in the midst of the tumbled bedding from that long-abandoned bed, sat a monstrous, leathery-skinned creature that was neither frog nor man, one gorged with food, with blood still slavering from its batrachian jaws and upon its webbed fingers—a monstrous entity that had strong, powerfully long arms, grown from its bestial body like those of a frog, and tapering off into a man's hands, save for the webbing between the fingers. . .

The tableau held for only a moment.

Then with a frenzied growling sound—"Eh-ya-ya-ya-yaa-haah-ngh'aaa-h'yuh—" it rose up, towering, and launched itself at Abner.

His reaction was instantaneous, born of terrible, shattering knowledge. He flung the kerosene-filled lamp with all his might straight at the thing reaching toward him.

Fire enveloped the thing. It halted and began to tear frantically at its burning body, unmindful of the flames rising from the bedding behind it and the floor of the room, and at the same instant the calibre of its voice changed from a deep growling to a shrill, high wailing—

"Mama-mama-ma-aa-ma-aa-ma-aaah!"

Abner pulled the door shut and fled.

—THE SHUTTERED ROOM by H.P. Lovecraft
Ballantine Books, Inc., 1973

Must be after one. When does the sun come up? Five-thirty—six? Gotta get out of this place. Gotta escape before dawn! Don't know why, but I'm just sure that I have to get out of here before then or—or maybe I never will.

Get up and get movin'. . . take it nice an' easy. . . don't wanta wake any of the local inhabitants.

Stand up. . . there, nothin' broken. Where's the caretaker's cottage? Every building so far. . . either crypts or mausoleums, all locked.

Who'd want to break into them? Nothing but dead people in 'em. Are they locked to keep the dead in?

HA! Shouldn't laugh, that's not funny right now.

Gotta find something open. . . find a key to unlock the main gate.

HELLO—what's this? Looks big. Here's the front. A sign. . . hard to read. Marc's Mortuary? Mortuary. . . isn't that where they fix up the stiff's? Go up these steps. . . try the door. Isn't that a light inside?

" . . . But I won't LET you enter me. I'm STRONGER than you, Catherine—I've LOCKED YOU OUT."

"You have no BODY. . ."

"No body to INHABIT. . . no VESSEL to fill with your DEPRAVITY. . . NOTHING. . ."

" . . . Nowhere to GO Catherine. . ."

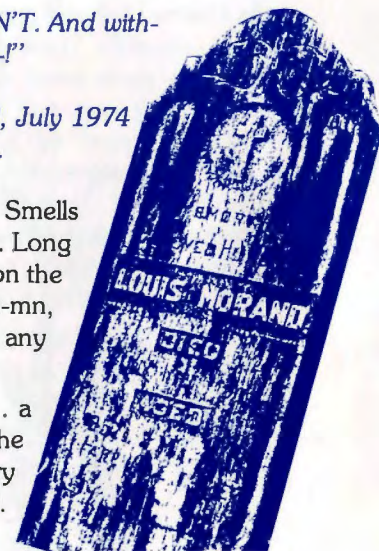
"I won't let you IN, Catherine. I WON'T. And without a BODY. . . you cannot EXIST—I"

"BHWOOMFF!"

—From THE HAUNT OF HORROR, July 1974
Cadence Comics Publications, Inc.

WHEW! Even colder in here than outside. Smells funny. . . must be the stuff they put into the stiff's. Long hall. . . door at the end on the right. . . another on the left closer. Look in the farthest room first. Mmm-mn, pretty dark. . . seems to be a chapel. Can't be any keys hanging around in here.

A lamp light in here. . . looks like the office. . . a couple of desks. Maybe find something in one of the desks. DAMN! Both desks locked! Nothing to pry them open with, either. Not even a phone around. There's a closed door in the back.



Carefully I opened it. Spread out before me, in a large concrete and windowless room, was row after row of closed wood coffins stacked three high. LOOK AT THAT! Are they all filled with stiff? Not going to waste time finding out. Better get a move on. . . must be at least two by now. If the key isn't in this building, then where is it? Anybody leave it hanging on a lamppost out there? Or would they? Better go and look. Only a few hours to sunup. . . wish I had my watch on. Stupid! Remember—you never wear it to bed.

HEY, THAT'S IT! I didn't go out last night! Watched the tube until ten. . . turned in and read awhile. If I didn't go anywhere, THEN HOW IN THE HELL DID I GET HERE?

*THY soul shall find itself alone
'Mid dark thoughts of the grey tombstone—
The spirits of the dead who stood
In life before thee are again
In death around thee—and their will
Shall overshadow thee: be still.*

—SPIRITS OF THE DEAD by Edgar Allan Poe

I stepped outside. All around me lay a dark panorama of mysterious outlines in eerie silence. Seems peaceful enough. What's that street sign. . . Wolfe Road? I'll try looking down it.

As I turned left and started down the street, I happened to glance back over my shoulder. There, rushing at me out of the shadows, not more than twenty-five yards away, was a maleficent apparition with a long flowing cape, burning eyes, and gleaming white fangs.

"RUN, god run!" my brain screamed, urging my legs to move as fast as my wildly beating heart could pump out the energy to do so.

LAST NIGHT. . . started reading the business news. . . got sleepy, turned off the bed lamp and immediately dozed off. Then, SUDDENLY I woke up in a coffin in the middle of this graveyard, AND I MUST GET OUT BEFORE DAWN OR REMAIN HERE FOREVER!

*IN LIFE WE'VE BEEN LONG TOGETHER,
THROUGH PLEASANT AND CLOUDY WEATHER;
TIS HARD TO PART WHEN FRIENDS ARE DEAR.
PERHAPS 'T WILL CAUSE A SIGH A TEAR.*

—Found on a gravestone in Saint James Cemetery,
Walla Walla, Washington

DID YOU EVER . . .

Remember way back when. . . when you were small, remember someone warning you, "Better watch out—or the Boogiemán will getcha!"?

Think back again. Did you ever experience the unbelievable "hair-raising" thrill of walking through a vast, lonely graveyard at night all by yourself? You did! WOW. . . quite an adventure, wasn't it?

Imagine for a moment that for some reason, you're not sure why, that you couldn't get out. The gates were locked. . . the walls were too high to climb over. Imagine that you were being chased by all sorts of dreadful creatures. If you didn't solve the mystery. . . find some key or way to escape before dawn. . . that you would have had to remain there forever as one of the undead.

Now, as one of my favorite radio hosts, the Hermit, used to say, "Turn out your lights. Turn them out!" AND TURN ON YOUR COMPUTER.



HOW TO PLAY

1. GETTING STARTED

SUDDENLY YOU AWAKEN IN THE MIDDLE OF THE NIGHT SURROUNDED BY A VAST, DESOLATE GRAVEYARD!

SOMEHOW YOU KNOW THAT YOU MUST GET OUT OF THERE BEFORE DAWN OR REMAIN FOREVER AS ONE OF THE UNDEAD!

Begin the game by plugging a joystick into Port #1. Turn on your disk drive. Insert Side #1 of the game disk. Turn on your computer and television or monitor. The program automatically boots into memory. Answer the prompts as they appear.

When the main program displays, you will see yourself as a tiny figure surrounded by tombstones on a black background. You move by pushing your joystick in the direction you wish to travel.

Approach the outer walls, and you will discover that they are too high for you to climb over. Try to leave by the main gate, and you will find out that it is locked. Do either, and the computer sounds off, "YOU CAN'T GET OUT THAT EASY!!"

Leave Side #1 of the game disk in the disk drive until you are instructed to do otherwise. When you come to an open gate, you may enter it. The game disk will automatically boot, temporarily blanking out the screen and then displaying another section of the cemetery.

HELPFUL HINT: As you explore draw a map or sketch of each section. The map might keep you from getting lost too many times.

2. YOUR OBJECTIVE

FIND SOME WAY TO GET OUT! You will quickly discover that you are unable to enter most of the buildings. You need to find A KEY! When you find a key, the computer will name it. Then you will know where to search next.

Once you've found a key, approach the entrance of the building to which it belongs. The computer will instruct you to remove the game disk. Turn it over and insert Side #2 into the disk drive. Then press RETURN, and it will automatically boot, displaying a portion of the inside of that building. You'll be instructed to follow the same procedure in reverse when you leave the building.

In your travels you will find treasures. Collect all that you find. You collect them by positioning your figure immediately adjacent to the treasure. The computer will tell you what you have found. They are either gold pieces or bagels. Both will help: the gold adds to your wealth and power; the bagels provide you with nourishment in order to keep you alive.

3. WHAT TO AVOID

First, try to avoid allowing one of the monsters to kill you. The Vampires, Zombies, Werewolves, and other unpleasant surprises are a constant threat. They tend to hang around the main thoroughfares and attack you every chance that they get. You have one advantage—the computer warns you when one is near.

When you battle one of them, follow the computer's instructions. It's self-explanatory. The computer calculates your power against theirs and determines the winner. If you are slain, you are given the option of being reincarnated. If you choose it, you will find yourself back at the beginning of the game.

HELPFUL HINT: During the early stages of the game, while your power is low, it might be prudent to avoid battle with any of the monsters altogether. Your chances of winning are slim to none.

Also try to avoid walking through tombstones, crypts, rocks, and buildings. You can't! The computer sounds, "BANG!" and prints out, "OUCH!!" Then you have to back up and go around the object.

4. KEEPING TRACK OF YOUR STATUS

Every so often the computer will display your status: the length of time that you've been playing, and your amount of power. The game is played in real time. THE GOOD NEWS IS that the longer you play and stay alive the greater your power. THE BAD NEWS IS that you only have 12 hours in which to solve the puzzle and escape.

Any time during the game you may press the red button on your joystick and choose between seeing Your Present Inventory or Saving The Game. Choose Inventory and the screen will display: the amount of gold pieces and bagels that you have collected, the time that you have been playing in hours, your present power.

Select Saving The Game and the computer will store your game in a special file on Side #1 of the game disk. Then, when you wish, you may start up your game again at the point where you left it. But please be warned that when you use this Save Feature, it also erases any old game previously stored in that special file. This Save Feature only works on Side #1 of your game disk while you are above ground in the cemetery.

