

TERROR

CRL

LOADING

To load each game type LOAD "*",8,1, then choose the part you wish to play.

SAVING/LOADING YOUR POSITION

If you wish to save your position at any time, type SAVE (have a formatted blank disk ready) then follow the screen prompts. To load in a saved position, load the programme then type LOAD and follow the screen prompts.

Frankenstein

Thus it was that I came to the Pinnacle of my researches. Convinced that I had been given divine insight, I made a momentous and subsequently catastrophic decision. I, Doctor Victor Frankenstein, would create a human being, a beautiful person of high intellect. Then . . . Then I would breathe life into him!

Oh, how conceited we mortals are! For months I worked, through day and night. With only feeble daylight, barely able to penetrate the now filthy windows, to comfort me. By night . . . By night my task took on an unearthly, bizarre atmosphere. My . . . creation lit by a guttering oil lamp assumed a hideous countenance. Its flesh not pink and soft, but of coarse and waxen pallor. Its eyes . . . Just staring . . . Devoid of all emotion. Glazed, watery: A dull jaundiced yellow.

Because of the delicate surgery involved I had chosen to work to the largest scale possible. I paid unofficial visits to charnel houses to select, and subsequently amputate the most powerful pieces for my jigsaw. What gruesome work! Corpses vacantly staring as I hacked them apart!

So . . . On a damp and misty evening in November I brought it to life! What a fool I was! Its eyes slowly focused on me. It arose, ponderously and in apparent pain. It staggered towards me reaching out with its massive arms. A guttural cry exuded from its twisted, misshapen lips. A base and animal like sound! AS this . . . abomination approached, towering above me, I felt that a cruel trick had been played on me. I had the power of life, the ability to create something beautiful. Yet before me stood the results of my pathetic effort. Ugly and deformed. Covered in a network of livid scar tissue. His black lifeless hair fell across his face which was hideous beyond belief. Panic seized me . . . I turned and fled, leaving the door open.

I paced the streets all night unable to think of anything other than my foolhardiness. The sun was rising as I returned to my house. My heart pounded! What would I find? I entered furtively, looking beyond every shadow. Then I summoned up enough courage to enter my laboratory . . . Nothing! He was gone, Oh happy day!

That was four years ago. I had virtually erased him from my memory, and my researches now followed a more conventional approach. Then tragedy struck. My sister, a mere twenty two years old was murdered. A monstrous giant was seen to strangle her before hurling her body from a cliff top, onto the rocks below. My duty is clear. To her memory, and to the world. I must find him and destroy him if I can.

One thing I have learned from this, is man's place in the scheme of things. True, I gave the being life, strength and movement. What I could never give him was . . . a soul . . .

PART ONE. HARD JOURNEY

Doctor Frankenstein has arrived at his father's house in Switzerland. From here he plans to start the hunt for the monster that he created four years previously. This being, who so brutally murdered his younger sister must be destroyed. The creature has been sighted over the years, but no one has had the courage to track him down. The last reliable sightings were in the mountain range, on the other side of the lake.

PART TWO. THE SLAYING

The Doctor is fortunate enough to discover a cottage in the woods, where he can get shelter from the cold night. The old blind man and the young woman who reside there have an horrific and tragic tale to tell. The morning brings horrors anew, which harden the Doctor's resolve to destroy his creation.

On the arrival at the village of Chamont, he decides, after talking to one or two people, that he must fully arm and equip himself if he is to stand a chance. This is not quite so simple. (You didn't really expect it to be did you?)

And so he embarks on his journey. Here, his adversary mockingly displays his super-human agility . . . and yet never gets so far ahead, that the Doctor loses the scent. Odd . . . most odd.

The final confrontation takes place in a derelict chateau, high in a mountain pass. Make no mistake about it. There will be blood and carnage at the end . . . There has to be . . . The question is . . . Whose blood? . . .

PART THREE. THE MONSTERS STORY

A being awakes . . . He knows nothing of who or where he is. All he has are vague images in his mind, which mean nothing to him . . . and a lot of pain.

You will play out his part and discover what made him a killer. But in doing so, you must increase your IQ level. After all you started off knowing nothing, and to survive you must learn quickly . . . very quickly.

SPECIAL COMMANDS AND INSTRUCTIONS

For Inventory type X in all parts.

Review location/situation, type LOOK, LOOK

AROUND, SEARCH, EXPLORE and EXAMINE things and places.

Multiple commands are possible if separated by 'and' or 'then' or ';', ie: Get the knife and throw it. Or, get the gun, load it, fire gun.

Directional commands are usual N,S,E,W,U,D.

Part two contains a conversation module. To engage in speech enter SAY, (don't forget the comma), followed by your message. Try not to make your conversations too complex though! ie: say, have you seen the monster (return) would be accepted.

Part three is a bit different. You are responsible for the monster's intelligence, among other things. Monitor this with IQ (return). In fact you have a lot of responsibility in this part. Use all senses of thought, sight, smell, hearing etc, (think, watch, listen and so on). For this, coupled with your experiences, will increase your IQ.

One final word. To retain the integrity of Mary Shelley's original character, part three will only be accessible to those of you who complete parts one and two. I request that players getting this far, keep the relevant information a secret, after all, it was hard won. This will ensure that the pleasure for other players will not be spoiled.

DRACULA

Welcome to the world of gothic horror. Within are the nightmares of a group of people who became involved with something supernatural . . . something which has been a legend since 1421 . . . An almost indestructable being who lives on blood . . . The vampire Count Dracula!

In the forthcoming events you will encounter evil influences on both you and other people and animals. Dracula will reach into your every soul and mutilate your dreams into the most grotesque nightmares. Your mild manner will gradually learn to face raw, blinding horror!

This . . . experience. (I hesitate to call it a game, as I don't think you'll find it very amusing!) is produced as three separate chapters. As in a conventional book, the story line flows through all three, interlinking with a common aim. Each is independent however, and can be played as a separate adventure. However, for those new to adventuring "THE FIRST NIGHT" is an easy intro to adventure, and does set the scene and atmosphere for the next two parts. It is recommended therefore that, as with a book, you start at the beginning to achieve the full flavour of the story.

The programme follows the theme of Bram Stoker's book, although within this framework a large proportion of the detail is original to allow the creation of problems and solutions.

The script has been written with a full commitment to the book fan who likes a good read, but would like to effect the outcome occasionally. Indeed, I hope I have created the impression at least, of an interactive book.

CASSETTE 1 SIDE 1

THE FIRST NIGHT

A young solicitor is travelling overseas to meet with a client on who's behalf, he has purchased a house in England. He is also to advise on the details of importing some soil back to England.

This chapter is concerned with the last stopover at "The Golden Krone Hotel", before the final leg of the journey to Castle Dracula. Here, he immediately senses something very . . . odd with the local people. They are altogether too preoccupied with something else. Having eaten (do try different combination of food and drink each time you play), night ensues, bringing with it nightmares and terror!

CASSETTE 1 SIDE 2

ARRIVAL

An eventful coach journey ultimately brings our young man to the castle. After a night or two and some long discussions with the Count, he realises that not only is he a prisoner, but his life is on danger! Escape becomes his one obsession. Should he succeed he vows to write to his friend in England to warn of his discoveries. The castle holds terrors which are best not talked about . . .

CASSETTE 2 SIDE 1

THE HUNT

Doctor Seward, a psychiatrist who owns an asylum for the insane in England, receives a very odd letter from a friend on business abroad. Something about boxes of earth and the 'undead'. Although he fleetingly wonders about his friend's sanity, he resolves to investigate further.

He also has problems of his own, with a missing inmate. Renfield had escaped. But as he was not dangerous no one was unduly worried. Outside influences had unfortunately not been considered. The normally subdued Renfield was turning into a hideously callous murderer, under the malignant influence of Dracula!

THE ULTIMATE TERROR IS WITHIN.

GAMEPLAY

Movement. Use normal conventions of n, s, e, w, u and d.

Important system commands.

I = Inventory of all that you are carrying.

R = Relook at present location. Make good use of this as things can . . . Change.

General. Use two word commands, e.g. 'look around' (a VERY useful command), 'Board Coach', etc.

Some one word commands are also used "wait", "sleep", "Yes", "No" and so on.

Some things can be worn or removed using "wear" or "remove" item.

WOLFMAN!

PART ONE: A GATHERING OF KNOWLEDGE

On a gloomy and overcast morning a poor man awakes in his hovel to the sounds of a commotion outside. The villagers are in a frenzy of anger, aroused by the brutal slaying of the mayor's daughter. Some say that it was the work of the devil's disciple, the werewolf, that left her half naked with her throat ripped out.

The poor man feels confused and frightened. Suddenly he notices that his hands are covered in blood, and a vision of half-remembered horror flicks across his mind. His blood chills as the memory of a ghostly howling echoes round his brain.

The realisation that he is different from other men sets him off on the trail of learning. A gathering of knowledge about what he is trying to avoid the pitfalls that men and nature set for him along the way. Nor must he kill without reason again or the battle for his soul could be lost.

His travels take him to a strange land where he encounters temptations of the flesh which are almost irresistible, but resist he must if he is to see the beautiful Nardia again.

During his journey he meets some adversaries who are truly formidable. Only the greatest courage and cunning will let him prevail over the battle with a creature so loathsome that it cannot be described here. Suffice to say that it is a behemoth of awesome appearance and strength, and only those of strong disposition should attempt to do battle with this maggot-infested abomination.

PART TWO - THE GIRL

A beautiful maiden meets a strange young man in the mountains. Their friendship blossoms into love and they embark on a journey to find a cure for his cursed affliction. She must be careful though, for their love can turn fatally ferocious if she does not quickly learn the dark secrets that can trigger his bestial traits.

You begin part two as Nardia, the maiden. She must find out what she can about her new-found friend. Then perhaps, take him home and discover how a friendship can quickly grow into something else. Exactly what, depends on her to a very great extent!

If she survives to the following morning you will change roles. Nardia will meet the young man again, but for now they part company. Assuming the role of our friend with the split personality, you will travel into a very dangerous mountain region. Here you will encounter the dreaded Dark Fortress of distant legend. A barbaric, warlike race in habits this place and they are cruel and totally merciless, so you will need to call on all your skills of cunning to thwart them.

Many heartaches await you in this dark land of terror, but none as great as the terrible news that an old wise man imparts. Your beautiful Nardia has been kidnapped by a band of evil wolf hunters! Rescue and then revenge becomes your only reason for being.

PART THREE - THE MONASTERY OF FI SHAN

So, the journey continues. The young man must track them down and rescue his beloved. Much has she suffered at the hands of these villains, and how he will make them pay for it!

If he can succeed in effecting her rescue, she will reward him in the way that only a lover can (after all she is very pleased to see him!).

They travel on, looking for the strange land where, legend has it, resides a secret order of monks. Further, these holy men can attend to obscure and mystic afflictions.

It is only a rumour of course, but such is their desperation that they will, indeed must, go to extraordinary lengths to find this place, for there are other evil men on this earth whose desire for the werewolf's skin will force them to defend themselves by whatever means they can devise.

Should they live long enough, the great monastery will hold their salvation . . . if it exists of course . . .

SPECIAL COMMANDS AND INSTRUCTIONS

For inventory, type INV.

Do not expect to fall over every object. You are, after all, exploring an unknown land, so use look, look around, search room, examine object etc. frequently.

Directional moves are conventional; ie. n, s, e, w, u, d.

Part one permits simple dialogue between the young man and the girl. To ask a question, start the sentence with SAY. The parser will accept four word commands throughout all parts, but is programmed wherever possible, to respond to two words only.

As the character of the werewolf and the girl unfolds throughout the story on a developing theme, I feel that much of the atmosphere would be lost if the parts could be played independently. It is necessary therefore to complete each chapter before being able to continue. So all of you who want to get to the girl in part three will just have to slog through parts one and two won't you! Have fun.

Jack The Ripper

The game accepts full-sentence inputs such as "pick the bloody knife up and examine it, then throw it out of the window"; or "take everything except the pillow, put the small piece of paper on the table and eat the crumpled piece of paper".

You can use adverbs - so you can do something slowly, quickly, quietly, etc. As well as simply examining something you can examine it closely which will sometimes produce further information (as in real life, most ordinary things are pretty much what they seem will produce nothing extra, but is worth making a careful examination of important pieces of evidence etc. - and sometimes essential).

The game is played in real time - that is, time will pass even when you do not make a move (this is displayed on screen) and things will be happening in other parts of the game which may affect you later.

Obviously it is not necessary to use "adventurese" - get hat/wear hat etc. The programme is quite able to accept "pick up the hat and put it on". Use "adventurese" for brevity if you wish - but beware, if you say "drop vase", the game will take you literally!

To speak to a character in the game type "SAY TO (character)" and then enclose what you wish to say in inverted commas, eg: SAY TO BARMAN "GIVE ME A BEER".

SPECIAL COMMANDS

The command STORE will take an instant "snapshot" of your present position in the game. The command RESTORE will restore you to your last STORED position.

INVENTORY (or I) will list everything you are carrying. TEXT will turn off the graphics. GRAPHICS will turn them back on. LOOK (or L) will describe your current location (but you can also LOOK AT, LOOK IN, LOOK UNDER things etc). QUIT (or Q) will end the game.

HINT SHEETS

If you are stuck, send a stamped, self-addressed envelope to Ripper Dept., St. Bride's School, Burtonport, County Donegal.

Jack the Ripper was written with Gilsoft's Professional Adventure Writing System and several bottles of Mountain Dew.

PROGRAMMERS:

Is your software good enough for CRL. If it is contact Michael Hodges on 01-985 2391 or write to the ZEN ROOM, UNIT 7D, KINGS YARD, CARPENTERS ROAD, LONDON E15 2HD.

The Secrets of the Ripper

It was December 1888. The saloon bar of The Coach. We were talking about the Ripper. Everyone in London was talking about the Ripper.

"I'd give something to know who he is," I said as I left.

As I came out into the cold night air, a heavy hand fell on my shoulder. I turned to face a white-haired man with a face that looked as if it had seen all the sorrows of the world.

"What do you want, old man?" I asked.

"I am not old. Three months ago I looked as young as you." He spoke the truth. He was not an old man's voice, though everything else about him proclaimed him no younger than eighty. "You expressed an interest in the Ripper. I have not long to live. I want to tell someone before I go."

"You know about this madman?"

"I know that he is no madman."

"Come, man. There can be no sane motive for . . . for"

"There can be and there is. I assure you that he - or rather they - are as sane as you or I".

I was attacked by a sudden wave of nausea. The thought of a bloodthirsty madman terrorising the streets was horrible, but somehow the thought that there could be a sane motive for the ripping open and dismembering of women upon the public streets struck a note deeper and more chilling than anything I could imagine. Somehow I already began to see darkly what this must mean.

"They are not driven by perverse lusts. Their reasons are as plain and as practical as those of the Prime Minister and they have friends in high places."

"But what ordinary, everyday reasons could there be for such monstrous public atrocities?"

"I did not say that they were ordinary or everyday. I said only that they are sane and practical. These are deep waters, my friend. Deep and very dark. We are dealing with forces which corrupt a man's heart even to speak of them. And I warn you, by the time I have unfolded what I know, you will look a few years older."

The events in this game have been dramatised and in places it has been necessary to take some liberties with the facts. Nevertheless, the game presents what we believe to be the uncanny truth behind the Ripper murders of 1888.

TERROR

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