

Technical
Manual
for
The Lurking
Horror

If you've never played Infocom's interactive fiction before, you should read this entire instruction manual. If you're an experienced Infocom game player, you may only want to read *Section I: About The Lurking Horror*.

TABLE OF CONTENTS

Section I: About The Lurking Horror

Preface to the Story **Page 3**

About the Author **3**

Sample Transcript and Map **3**

Section II: About Infocom's Interactive Fiction

An Overview: What is interactive fiction? **6**

Starting and Stopping **6**

•"Booting up"

•Saving and restoring

•Quitting and restarting

Communicating with Infocom's interactive fiction **8**

•Basic sentences

•Complex sentences

•Talking to characters in the story

Special Commands **10**

Tips for Novices **12**

Eleven useful pointers about interactive fiction

Common Complaints **13**

We're Never Satisfied **14**

If You Have Technical Problems **14**

Copyright and Warranty Information **14**

Quick Reference Guide **15**

This briefly describes the most important things to know about interactive fiction.

SECTION I: ABOUT *THE LURKING HORROR*

Preface to the Story

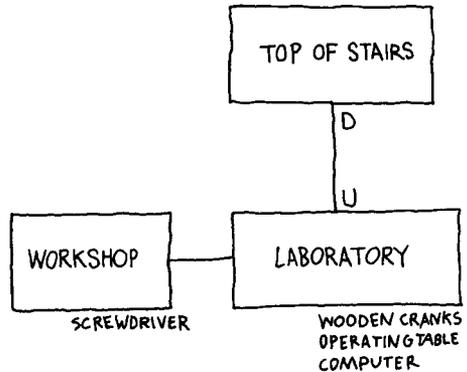
In *The Lurking Horror*, you are a student at G.U.E. Tech. You have braved a snowstorm to get to the Computer Center and finish work on an assignment. But the snowstorm has turned into a raging blizzard, and has trapped you in a complex of buildings late at night. You are not alone, fortunately ... or perhaps, unfortunately.

About the Author

Dave Lebling was born in Washington, D.C., in a hospital that was torn down soon thereafter. He grew up in suburban Maryland. He attended the Massachusetts Institute of Technology, and worked at M.I.T.'s Laboratory for Computer Science, where he developed an interest in computer entertainments. He co-authored the original mainframe *Zork*. He co-authored *Zork I*, *Zork II*, *Zork III*, and *Enchanter*, and wrote *Starcross*, *Suspect*, and *Spellbreaker* on his own. He is married and lives in a suburb of Boston, on a windblown hill crowned by a covered ring of stones. He hopes the noises in the walls are the heating system.

Sample Transcript and Map

This transcript is not from *The Lurking Horror*, but it does show many of the usual things you can do in the story. It shows a few simple puzzles and their solutions, and it will give you a good idea of how Infocom's interactive fiction works. The player's commands appear in capital letters after each prompt (>). The map shows the layout of the rooms in the sample transcript as you might have drawn it.



Top of Stairs

You are standing on a landing overlooking a crude but spectacular laboratory. Rough stone steps curve down to the laboratory floor, and a closed wooden door leads east.

GO DOWN

Laboratory

This stone laboratory is full of shelves and tables, all cluttered with bubbling beakers, strange machines, and moldy books. Two large wooden cranks are connected to pulleys and ropes that lead up. A stone stairway leads up, and an exit leads west. On a nearby operating table, a sheet covers something large. A computer is here, currently turned off.

>TURN ON THE COMPUTER

The computer beeps once, then the screen flickers to life with the unfriendly message: "Login please."

>INVENTORY

You are carrying a gold key and some biscuits. In your pocket is a note.

>READ THE NOTE

(taking the note from your pocket first) In your own scrawl you read "Login Shelley, Password Byron."

>LOGIN SHELLEY

The computer whirs a moment, then the message changes to "Password please."

>PASSWORD BYRON

The computer seems to shudder, either in anticipation or fear. The screen blanks momentarily, then displays a lengthy menu of files. Highlighted by a box is a file called "Life."

>CLICK THE BOX

The screen displays the message:

1. Get body [done]
2. Get brain [done]
3. Put brain in body [done]
4. Attach apparatus to body
5. Electrify body
6. LIFE!!

From the west a wretched, hunchbacked man enters the laboratory, wheeling before him a cart. "Master!" he says to you. "The apparatus is ready!"

>LOOK AT THE MAN

Igor (for indeed it is he) is not much to look at. "Master, the apparatus is ready! You promised me a biscuit when I finished!"

>GIVE A BISCUIT TO IGOR

Igor devours the biscuit greedily.

>LOOK AT THE CART

This is a stainless-steel cart with wheels. Sitting on it is a complex tangle of wires, electrodes, needles, dials, valves, bags, pumps, spigots, and levers. The apparatus is turned off. Except for one end of a long green wire, everything seems to be connected to everything else.

Igor fidgets nervously.

>LOOK AT THE OPERATING TABLE

A sheet covers something large.

>TAKE THE SHEET FROM THE TABLE

You roll up the sheet, revealing a monstrosity large dead man with scars at every joint. A screw is set into the monster's neck.

Igor cowers behind you. "Master, I'm frightened!"

>ATTACH THE GREEN WIRE TO THE SCREW

The screw is tightened shut.

>UNSCREW THE SCREW

(with your hands) The screw is too tight to loosen with your bare hands.

Igor cocks his head as if to listen. "Master! I heard thunder! Hurry!"

>IGOR, GIVE ME A SCREWDRIVER

"Master, I don't have one, but I saw one a moment ago."

>WEST

Workshop

This small workshop looks like a hardware store after an earthquake. Amongst the many tools on a bench, you see a screwdriver.

>TAKE THE SCREWDRIVER

Taken.

>E

Laboratory

A monstrosity large dead man lies on the operating table. Next to the table is a cart. A computer is here, currently turned on. Igor is here, fidgeting nervously.

>UNSCREW THE SCREW WITH THE SCREWDRIVER

You loosen the screw in the monster's neck. It creaks like a nail being pulled from wood with a crowbar.

>ATTACH GREEN WIRE TO SCREW

As you wrap the wire around the screw, you can't help noticing that the monster's neck is as cold and hard as the stone floor.

>TIGHTEN THE SCREW

[I don't know the word "screw."]

>OOPS SCREW

You tighten the screw into the monster's neck, securing the green wire.

You hear a clap of thunder. "Master!" cries Igor, frightened.

>LOOK

Laboratory

This stone laboratory is full of shelves and tables, all cluttered with bubbling beakers, strange machines, and moldy books. Two large wooden cranks are connected to pulleys and ropes that lead up. A stone stairway leads up, and an exit leads west. A monstrosity large dead man lies on the operating table. Next to the table is a cart. A computer is here, currently turned on. Igor is here, fidgeting nervously.

>TURN THE WOODEN CRANK

[Which wooden crank do you mean, the roof wooden crank or the lift wooden crank?]

>ROOF

You pull with all your weight on the roof crank, but you are unable to move it alone.

>IGOR, TURN THE ROOF CRANK

Igor cowers nervously behind you.

>SHOW A BISCUIT TO IGOR

Igor eyes the biscuit greedily.

>IGOR, TURN THE ROOF CRANK

Igor pushes on the roof crank -- all 95 pounds of him -- and you pull. Nothing happens for several straitful seconds. Then the crank moves a little bit, and a little more, and slowly a crack in the ceiling widens. Inch by inch the ceiling opens, until it completely disappears. Rain pours into the laboratory. Igor looks at you expectantly.

>GIVE BISCUIT TO IGOR

Igor devours the biscuit greedily. Igor nimbly climbs the rope and crawls outside. Over the rumbling thunder you hear him shout down to you, "Master! The storm is here! Hurry! Hurry!"

>TURN ON THE APPARATUS

The apparatus drones to life with a rhythmic heartbeat of zap ... zap ... zap ...

>TURN THE LIFT CRANK

You spit on your hands, take a deep breath, grit your teeth and heave on the crank. It budge a little bit.

>AGAIN

As you pull on the crank, a sharp CRACK! of lightning illuminates the laboratory like a strobe, and at the same time gives you a jolt of adrenalin which helps you lift the operating table a few inches, a few feet, up high, finally, into the raging storm.

>WAIT

Time passes ...

Another crack of lightning, directly overhead, shakes the entire building. Igor, soaking wet, tumbles off the roof and lands in a heap beside you.

>TURN THE LIFT CRANK

You can turn the lift crank easily, and the operating table lowers to the floor.

>LOOK AT THE MONSTER

Lying on the operating table is a monstrously large man, soaking wet, with scars at every joint. A screw is set into the monster's neck, and a green wire is attached to the screw.

>TOUCH IT

The monster feels warm to your touch, and you can feel blood coursing through its veins in time to the zaps of the apparatus.

The monster's hand grips the side of the table.

>DETACH THE WIRE WITH THE SCREWDRIVER

As you lean over the monster, its eyes open and stare at you coldly. It reaches for you, and you jump back. Clumsily but determinedly, the monster pulls itself to its feet, rips the wire out of its neck, smashes the apparatus with a wave of its arm, and shuffles toward you, growling.

>UP

Top of Stairs

The monster looks up at you from the bottom of the stairs and growls at you.

>EAST

The wooden door is closed.

The monster begins to climb the stairs.

>OPEN THE DOOR

The wooden door is locked.

The monster continues its ascent.

>I

You are carrying a gold key, a note, a sheet, and a screwdriver.

The monster is nearing the top of the stairs.

>UNLOCK THE DOOR WITH THE KEY

Okay, the wooden door is now unlocked.

The monster reaches the last step and towers over you. It looks at you with hideous contempt and roars at you.

>OPEN THE DOOR

You swing the door open, revealing a sitting room to the east, a fire ablaze in the fireplace.

The monster lifts you with ease. It raises you over its head and throws you 30 feet onto the hard stone laboratory floor.

You have died.

Your score is 50 (out of a possible 100). This gives you the rank of Lab Assistant.

SECTION II: ABOUT INFOCOM'S INTERACTIVE FICTION An Overview

Interactive fiction is a story in which *you* are the main character. Each interactive story, such as *The Lurking Horror*, presents you with a series of locations, items, characters, and events. You can affect the direction of the story by moving from place to place, using the objects you find, and interacting with the other characters.

An important element of interactive fiction is puzzle-solving. You should think of a locked door or a ferocious beast not as a permanent obstacle, but merely as a puzzle to be tackled. (Find the key that unlocks the door, or figure out how to tame or defeat the beast.)

In *The Lurking Horror*, time passes only in response to your input. Nothing happens until you type a sentence and press the RETURN (or ENTER) key, so you can plan your turns as slowly and carefully as you want.

To measure your progress, *The Lurking Horror* keeps track of your score. You may get points for solving puzzles, performing certain actions, or visiting certain locations. A perfect score of 100 is your goal; making sure you have fun and nightmares getting there is ours.

Starting and Stopping

Starting the story: To load *The Lurking Horror*, follow the instructions on the Reference Card in your package.

On your screen, you will see a description of the opening location of the story, Terminal Room, followed by the prompt (>), indicating that *The Lurking Horror* is waiting for your first input.

Here are a few inputs for you to try at the first several prompts. After typing each input, don't forget to press the RETURN (or ENTER) key.

```
>INVENTORY  
>EXAMINE THE PC  
>GO SOUTH  
>READ THE ASSIGNMENT
```

You should now have a feel for interacting with the story. You decide what to do next.

Saving and restoring: It will probably take you many days to complete *The Lurking Horror*. Using the SAVE feature, you can continue the story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. SAVE puts a "snapshot" of your place in the story onto another disk. You should also save your place before (or after) trying something dangerous or tricky. That way, even if you get lost or "killed" in the story, you can return to your saved position.

To save your place in the story, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. Some computers require a blank disk, initialized and formatted, for saves. Using a disk with data on it (not counting other *The Lurking Horror* saves) may result in the loss of that data, depending on your computer. You can save your position as often as you like by using additional blank disks.

You can restore a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions on your Reference Card. You can then continue the story from the point where you used the SAVE command. You can type LOOK for a description of where you are.

Quitting and restarting: If you want to start over from the beginning, type RESTART and press the RETURN (or ENTER) key. (This is usually faster than re-booting.) Just to make sure, *The Lurking Horror* will ask if you really want to start over. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT and press the RETURN (or ENTER) key. Once again, *The Lurking Horror* will ask if this is really what you want to do.

Remember when you RESTART or QUIT: if you want to be able to return to your current position, you must first use the SAVE command.

Communicating with Infocom's Interactive Fiction

In *The Lurking Horror*, you type your commands in plain English each time you see the prompt (>). *The Lurking Horror* usually acts as if your commands begin with "I want to...", although you shouldn't actually type those words. You can use words like THE if you want, and you can use capital letters if you want; *The Lurking Horror* doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key. *The Lurking Horror* will then respond, telling you whether your request is possible at this point in the story, and what happened as a result. *The Lurking Horror* recognizes your words by their first six letters, and all subsequent letters are ignored.

Therefore, CANDLE, CANDLES, and CANDLEstick would all be treated as the same word by *The Lurking Horror*.

To move around, just type the direction you want to go. Directions can be abbreviated: NORTH to N, SOUTH to S, EAST to E, WEST to W, NORTHEAST to NE, NORTHWEST to NW, SOUTHEAST to SE, SOUTHWEST to SW, UP to U, and DOWN to D. Remember that IN and OUT will also work in certain places.

The Lurking Horror understands many different kinds of sentences. Here are some examples. (Note that some of these objects do not actually appear in *The Lurking Horror*.)

```
>WALK NORTH
>DOWN
>NE
>GO UP
>TAKE THE RED CANDLE
>READ THE SIGN
>LOOK UNDER THE BED
>OPEN THE HATCH
>PRESS THE GREEN BUTTON
>EXAMINE THE LARGE RED MACHINE
>TURN ON THE LIGHT
>KNOCK ON THE DOOR
>UNLOCK THE DOOR WITH THE KEY
>CUT THE ROPE WITH THE SCISSORS
>LOOK INSIDE THE COFFIN
>SPILL THE GREEN LIQUID
>HANG THE PICTURE ON THE HOOK
```

You can use multiple objects with certain verbs if you separate them by the word AND or by a comma. Some examples:

```
>TAKE BOOK AND IDOL
>DROP THE YELLOW BALL, THE
  SPOTTED FROG, AND THE RAT
>PUT THE LADYBUG AND THE SPIDER IN
  THE BEAKER
```

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Note that each sentence will still count as a turn.) You don't need a period at the end of the input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

```
>READ THE SIGN. GO NORTH THEN TAKE
  THE CROWBAR AND MALLET
```

If *The Lurking Horror* doesn't understand one of the sentences on your input line, or if something unusual happens, it will ignore the rest of your input line (see "Common Complaints" on page 13).

The words IT, THEM, and ALL can be very useful. For example:

```
>TAKE THE RAT. PET IT. PUT IT IN THE
  BOX
>CLOSE THE HEAVY METAL DOOR. LOCK
  IT
>TAKE THE ROBES. EMPTY THEM. PUT
  THEM ON
>TAKE ALL
>TAKE ALL EXCEPT THE WET EGG AND
  THE KEY
>TAKE ALL FROM CABINET
>DROP ALL BUT THE TOMBSTONE
```

The word ALL refers to every visible object except those inside something else. If there were an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

In many Infocom stories, you will meet other characters as you play. You can "talk" to some of them by typing their name, then a comma, then whatever you want to say to them. Here are some examples:

```
>LOIS, HELLO
>FRED, GIVE ME A BOWLING BALL
>SALESMAN, TELL ME ABOUT THE
  MONSTER KIT
>YOUNG WOMAN, PUT ON THE GARLIC
  THEN THROW THE AXE
>HARRY, TAKE THE GUN. SHOOT THE
  WEREWOLF
```

Notice that in the last two examples, you are giving a person more than one command on the same input line. But remember: most people don't care for idle chatter. Your deeds will speak louder than your words.

The Lurking Horror tries to guess what you really mean when you don't give enough information. For example, if you say that you want to do something, but not what you want to do it to or with, *The Lurking Horror* will sometimes decide that there is only

one possible object you could mean. When it does so, it will tell you. For example:

```
>UNLOCK THE DOOR
(with the key)
The door, unlocked, bursts open.
```

If your command is ambiguous, *The Lurking Horror* will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. You can do this only at the very next prompt. For example:

```
>CUT THE ROPE
What do you want to cut the rope with?
>THE KNIFE
As you cut the rope, the creature rises to its
full height.
or
>TAKE THE BOOK
Which book do you mean, the dusty, blood-
stained book or the ancient, leather-bound
book?
>DUSTY
As you touch the dusty, blood-stained book,
a feeling of foreboding washes over you.
```

The Lurking Horror recognizes over 600 words, nearly all that you are likely to use in your commands. However, *The Lurking Horror* uses many words in its descriptions that it will not recognize in your commands. For example, you might read, "The full moon is bright and clear, and the apple trees cast eerie shadows." If *The Lurking Horror* doesn't recognize the words MOON or SHADOWS in your input, you can assume they are not important to your completion of the story, except to provide you with a more vivid description of where you are or what is going on.

Special Commands

There are a number of commands which have special meanings. You can use them over and over as needed. Some count as a turn, others do not. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

AGAIN - *The Lurking Horror* will respond as if you had repeated your previous command. For instance, typing SHOOT THE MONSTER WITH THE LASER GUN then typing AGAIN would be like shooting the monster twice in a row. You can abbreviate AGAIN to G.

BRIEF - This command tells *The Lurking Horror* to give you the full description of a location only the first time you enter it. On subsequent visits, *The Lurking Horror* will tell you only the name of the location and the objects present. This is how *The Lurking Horror* will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands. The SUPERBRIEF command tells *The Lurking Horror* to display only the name of a place you have entered, even if you have never been there before. In this mode, *The Lurking Horror* will not even mention which objects are present. Of course, you can always get a description of your location and the items there by typing LOOK. In SUPERBRIEF mode, the blank line between turns will be eliminated. This mode is meant for players who are already very familiar

with the geography. The VERBOSE command tells *The Lurking Horror* that you want a complete description of each location, and the objects in it, every time you enter a location, even if you've been there before.

INVENTORY - *The Lurking Horror* will list what you are carrying. You can abbreviate INVENTORY to I.

LOOK - This tells *The Lurking Horror* to describe your location in full detail. You can abbreviate LOOK to L.

OOPS - If you accidentally mistype a word, such that *The Lurking Horror* doesn't understand the word, you can correct yourself on the next line by typing OOPS and the correct word. Suppose, for example, you typed PUT THE LETTER INTO THE NAILBOX and were told "[I don't know the word 'nailbox.]" You could type OOPS MAILBOX rather than retyping the entire sentence. You can abbreviate OOPS to O.

QUIT - This lets you stop. If you want to save your position before quitting, follow the instructions in the "Starting and Stopping" section on page 6. You can abbreviate QUIT to Q.

RESTART - This stops the story and starts over from the beginning.

RESTORE - This restores a position made using the SAVE command. See "Starting and Stopping" on page 6 for more details.

SAVE - This puts a "snapshot" of your current position on your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 6 for more details.

SCORE - *The Lurking Horror* will show your current score.

SCRIPT - This command tells your printer to begin making a transcript of the story as you venture onwards. A transcript may aid your memory but is not necessary. It will work only on certain computers; read your Reference Card for details.

SUPERBRIEF - See BRIEF above.

UNSCRIPT - This commands your printer to stop making a transcript.

VERBOSE - See BRIEF above.

VERSION - *The Lurking Horror* responds by showing you the release number and the serial number of your copy of the story. Please include this information if you ever report a "bug" in the story.

WAIT - This will cause time in the story to pass. Normally, between turns, nothing happens in the story. You could leave your computer, take a nap, and return to the story to find that nothing has changed. You can use WAIT to make time pass in the story without doing anything. For example, you can wait for a specific time, or wait for an event to happen, etc. You can abbreviate WAIT to Z.

Tips for Novices

1. Draw a map. It should include each location and the directions connecting it to adjoining locations. When you find yourself in a new location, make a note of any interesting objects there. (See the small sample map that goes along with the sample transcript on page 3.) There are 10 possible directions (NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, and DOWN) plus IN and OUT.

2. EXAMINE all objects you come across in the story.

3. TAKE all objects you come across in the story. Most objects that you can pick up are important for solving one or more of the puzzles you'll run into.

4. Save your place often. That way, if you mess up or get "killed," you won't have to start over from the beginning. See page 6 for instructions.

5. Read the story carefully! There are often clues in the descriptions of locations and objects.

6. Try everything you can think of - even strange or dangerous actions may provide clues, and might prove to be fun! You can always save your position first if you want. Here's a silly example:

>GIVE THE VEGETABLE JUICE TO THE VAMPIRE

The vampire thirstily drinks the juice, but spits it out almost immediately. It coughs angrily, and continues to stare at your neck.

Here you have a clue that maybe giving something else to the vampire (some blood?) would be better.

7. Unlike other "adventure games" you may have played, there are many possible routes to the end of *The Lurking Horror*. If you get stuck on one puzzle, move on to another. Some puzzles have more than one solution; other puzzles don't need to be solved at all. Sometimes you will have to solve one puzzle in order to obtain the item(s) or information you need to solve another puzzle.

8. You may find it helpful to go through *The Lurking Horror* with another person. Different people may find different puzzles easy and can often complement each other.

9. If you really have difficulty, you can order a hint booklet and a complete map using the order form in your package. You don't need this booklet to enjoy the story, but it will make solving the puzzles easier.

10. Read the sample transcript on page 3 to get a feel for how Infocom's interactive fiction works.

11. You can word a command in many different ways. For example, if you wanted to pick up an oak stake, you could type in any of the following:

>GET STAKE
>TAKE THE STAKE
>PICK UP THE OAK STAKE

If you type in a command that *The Lurking Horror* doesn't understand, try rephrasing the command or using synonyms. If *The Lurking Horror* still doesn't understand your command, you are almost certainly trying something that is not important in continuing your adventure.

Common Complaints

The Lurking Horror will complain if you type a command that confuses it completely. *The Lurking Horror* will then ignore the rest of the input line. (Unusual events, such as being attacked, may also cause *The Lurking Horror* to ignore the rest of your command, since the event may have changed your situation drastically.) Some of *The Lurking Horror's* complaints:

I don't know the word "_____".

The word you typed is not in the story's vocabulary. Sometimes using a synonym or rephrasing will help. If not, *The Lurking Horror* probably doesn't know the idea you were trying to get across.

You used the word "_____" in a way that I don't understand.

The Lurking Horror knows the word you typed, but couldn't use it in that sense. Usually this is because *The Lurking Horror* knows the word as a different part of speech. For example, if you type PRESS THE LOWER BUTTON, you are using LOWER as an adjective, but *The Lurking Horror* might know LOWER only as a verb, as in LOWER THE FLAG.

There seems to be a noun missing in that sentence. This usually means your sentence was incomplete, such as EAT THE BLUE or PUT THE BOOK IN THE.

There were too many nouns in that sentence. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE, which has three noun "phrases," one more than *The Lurking Horror* can digest in a single action.

I beg your pardon? You pressed the RETURN (or ENTER) key without typing anything.

You can't see any _____ here.

The object you referred to was not accessible to you. It may be somewhere else, inside a closed container, and so on.

The other object[s] that you mentioned isn't [aren't] here. You referred to one or more objects in the same sentence, some of which aren't present or accessible.

You can't use multiple [in]direct object[s] with "_____". You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will *not* work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOWL AND THE SWORD.

That sentence isn't one I recognize. The sentence you typed may have been gibberish, such as TAKE ROPE WITH READ. Or you may have typed a reasonable sentence but used a syntax that *The Lurking Horror* does not recognize, such as WAVE OVER THE MOUNTAIN. Try rephrasing the sentence.

We're Never Satisfied

Here at Infocom, we take great pride in the quality of our stories. Even after they're "out the door," we're constantly improving, honing, and perfecting them.

Your input is important. No matter how much testing we do, it seems some "bugs" never crawl into view until thousands of you begin doing all those wild and crazy things to the story. If you find a bug, or if you think a certain puzzle was too hard or too easy, or if you have some other suggestion, or if you'd just like to tell us your opinion of the story, drop us a note! We love every excuse to stop working, and a letter from you is just such an excuse! Write to:

Infocom, Inc.

125 CambridgePark Drive
Cambridge, MA 02140
Attn: LOVECRAFT

If You Have Technical Problems

You can call the Infocom Technical Support Team to report "bugs" and technical problems, but *not* for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety (90) days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5 (U.S. funds). If you call to report a bug, please provide your release number, which you can find by typing VERSION. Please return your registration card if you'd like to be on our mailing list and receive our newsletter.

Copyright and Warranty Information

Limited Warranty

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Quick Reference Guide

1. To start the story ("boot up"), see the separate Reference Card in your *The Lurking Horror* package.

2. When you see the prompt (>) on your screen, *The Lurking Horror* is waiting for your input. There are four kinds of sentences or commands that *The Lurking Horror* understands:

A. Direction commands: To move from place to place, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, SOUTHWEST, UP, DOWN, IN, or OUT.

B. Actions: Just type whatever you want to do. Some examples: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW or GIVE THE RAT TO THE CAT. Once you're familiar with simple commands, you'll want to use more complex ones as described in "Communicating with Infocom's Interactive Fiction" on page 8.

C. Commands given to other characters: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: FRED, GIVE ME THE AXE or OLD MAN, HELLO.

D. Special commands: Some commands, such as INVENTORY or VERBOSE, give you specific information or affect your output. A list of these appears in the "Special Commands" section on page 10.

3. After typing your sentence or command, you must press the RETURN (or ENTER) key before *The Lurking Horror* will respond.

4. Your location in the story is displayed at the top of your screen on a special line called the status line.

5. You can pick up and carry many of the items you'll find in the story. For example, if you type TAKE THE FLASK, you will be carrying it. Type INVENTORY to see a list of the items you are carrying.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page 6.

7. If you have trouble, refer to the specific section of the manual for more detailed instructions.

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The Lurking Horror