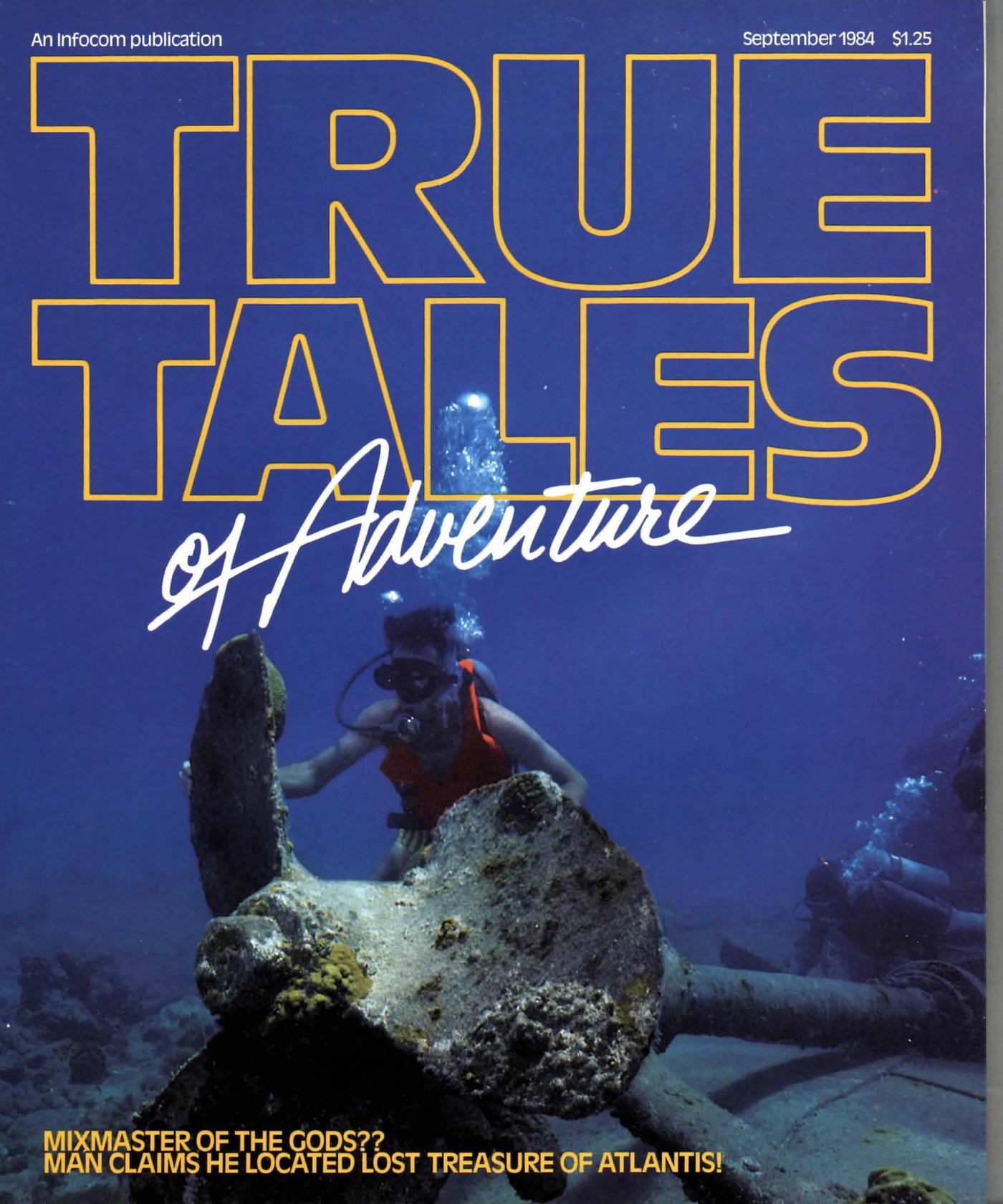


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TRUE TALES

of Adventure

A diver in a red tank is exploring a large, rusted metal wreck underwater. The diver is wearing a mask and a tank, and is looking at a large, rusted metal object. The background is dark blue water with some bubbles and another diver visible in the distance.

**MIXMASTER OF THE GODS??
MAN CLAIMS HE LOCATED LOST TREASURE OF ATLANTIS!**

RAMBLING WITH JACK A LETTER FROM THE EDITOR

In the brotherhood of true adventurers, no name was more revered than that of Moose "Moose" Llasko. I say "was" because it saddens me to report that "Moose" has passed into the Great Beyond, a victim in a hopeless wrestling match with a giant octopus who attacked his underwater bagpipes quartet.

I always admired "Moose" because in many ways he reminded me of myself. Like him, I wasn't exactly born with a silver spoon in my mouth. Oh, no. A kid growing up in Hell's Kitchen learns pretty early about survival of the fittest. Or he doesn't survive. I remember, for instance, the time in kindergarten when I dropped my crayon and little Danny Esterhazy kicked me in the teeth. And then there was the time when I was holding the ball for a field goal in the Thanksgiving Day game, and Danny Esterhazy deliberately missed the ball . . . and kicked me in the teeth. But most of all, I recall my senior prom. And how my date and I snuck outside the rec hall for a little necking. There was a light, cool breeze in the air, and the fragrance of the river was in our nostrils, and I could feel the wet grass through the holes in the soles of my two-tones. It was a magic moment indeed—and then and there, gazing into my girl's eyes, I made the most important decision of my life. I knelt down on one knee, and began stammering my proposal. And she kicked me in the teeth. I later found out Danny Esterhazy had paid her to do it.

I learned a lot from those childhood experiences in Hell's Kitchen. I learned that life is a jungle. I learned that after a certain point, all the reconstructive dental surgery and expensive braces in the world won't make a bit of difference. And I learned the real survivors are the ones who end up in the NICE UPTOWN OFFICE BUILDINGS with GORGEOUS SECRETARIES and jobs which let them SEE THE WORLD and WRITE WIDELY READ EDITORIAL OBITUARIES about their FAMOUS FRIENDS! Think about that while you're peddling papers at your corner newsstand, Danny Esterhazy, you bum.

Anyway, this issue is dedicated to Moose "Moose" Llasko, a real nice guy.

'Til next month,



Jack "Jack" Zumwalt
Managing Editor

OUR READERS' OWN TRUE TALES OF ADVENTURE

Steaming in the Tropics

The Mogga Beast is dead. None of the natives dared brave its poisonous tentacles and lashing spiked tail, so they hired me to do the dirty work for a cool million clams. After chumming the water near the Great Reef to stir up the creature's bloodlust, I dove in and watched from beneath a coral arch. Not one minute after I'd reached my hiding place, I saw Mogga slithering through the murk, all fifty horrifying feet of the brute. And he saw me—my bubbles had given me away.

It was do or die. The beast was almost upon me before I'd uncapped the dart. He took a swipe at me with his anterior tentacle, but in his frenzy, he missed by a hairbreadth. And that gave me the split second I needed to pump 20 cc's of strychnine into his gaping maw. That night, I delivered Mogga's head to the chieftain.

My problem is this: Does anybody have any suggestions on where I can unload 1673 bushels of cherry-stones? Fishmarkets, rush your orders now! These things are starting to stink up the joint.

(Name withheld by request)

P.O. Box 3

Lesser Wug-Iukka Atoll

Near Mindanao

Dune Buggies

The name has been bandied about in the press to such an extent that I need not identify the subject of this letter. Suffice to say that this great explorer boldly threw caution to the wind and championed my effort to locate the phantom pyramid whose existence my father had postulated. That the quest ended in indescribable horror is the world's tragedy. In the words of The Bard: "Sleep well, heroic soul, O! let/ Not dread Isis' sandfleas in thy khakis get."

Ms. Rose Ellingsworth

(Address withheld by request)

Requiem for a Lightweight

The rat had it coming! Commandeered MY expedition, and cut me completely out of the action. Don't believe one word of that sob story the Ellingsworth dame is leaking to the media. And if anyone's interested in an assistant's job for an exploration outfit, you can shove your resumes! From now on, I go it alone.

Craige

(Address withheld by force)

THE RETURN OF THE NATIVES.

Ray Lilly and Bill Burroughs knew there was a fabulous treasure lying somewhere below the dark waters off Pagu Reef.

All they had to do was find the right natives to lead them to it.

“IT’S TRUE!” say the intrepid adventurers in unison. “We won fame and fortune in the South Seas!” Today, Ray and Bill live a life of opulence in their Florida Keys compound. And, as Bill says, “We earned every bit of it!”

For 10 years prior to their Pagu adventure, the two had run a marginally successful salvage business in the Florida Keys. Then one day, Ray decided they should return to the South Sea island of Pagu where he had been stationed as a

Merchant Marine just before the Korean War. Thirty years ago, Ray had heard Pagu’s Pug Pap tribesmen talk of rare gems that were trapped in ancient sunken wrecks off Pagu.

“Luckily, I believed every word of it,” Ray said, “and I knew that the only way to get a crack at that treasure would be to ‘go native.’”

Lilly recalls: “After life in America, it was tough becoming a native again. But we learned to adjust to the Pug Pap ways—the hammocks, the Yik Fish Stew, the roast grubs and the ‘dress.’ Of course, Bill and I weren’t trying to be Margaret Mead-type anthropologists; we were strictly in it for the money.

“After about eight months of acculturation, we were able to recruit two Pug Pap guides who would take us out on the reefs to some of their sacred fishing grounds. ‘Magic Lim’ and ‘B.C.’, as we called our two companions, proved to be able, if somewhat superstitious, partners. They refused to dive. But they did



Bill and Ray had plenty to smile about on their arrival back in the States. After their press conference, they were hustled off to a nasal surgeon for reconstructive surgery.

show us where some of the wrecks ‘might’ be found.

“We worked some of the world’s most treacherous waters in those two years. Deep cuts between islands where the current came through like a freight train. Underwater cliffs. And shark-infested reefs where no man had ever dived before.

“Finally, in our twenty-first month, we started finding some giant rock outcroppings that looked like the hulls of ships. After eight dives to one

particularly promising site, we hit pay dirt. Bill went down about nine fathoms, and I was up top on shark watch with B.C. Suddenly, Bill burst to the surface holding a fiery red rock about the size of a golf ball in his hand. When the sun hit it and it sparkled, my heart nearly came out of my throat. It was the biggest ruby I had ever seen.

“The rest, as you know, is history. We spent the next three months hauling gems out of the belly of the old boat and ferrying them back to the island. Eight million dollars worth. We unloaded most of the take in Hong Kong, then flew back to Pagu with a team from the Natural Graphic Society. They had hoped to bring the old stone boat up. It was too heavy. But Bill and I had what we wanted. We were millionaires!”

Editor’s note: Burroughs and Lilly have established a Trust Fund for the native tribes of Pagu and neighboring islands as thanks for their unflinching assistance throughout the operation.

DANGER AT FIFTY FATHOMS!

by Hoble Brinston





“IT’S TRUE!” THE NATIVE SHRIEKED. “BIG PEARL—BIG LIKE A MONSTER!” Sure, I’m a deep-sea diver. Who isn’t? Have been almost all my life. But that doesn’t mean I’ve ever run into a 2,000-pound oyster wrapped around a 400-pound pearl. I mean, gimme a break!

I stared at the pitiful native and narrowed my eyes. I tried to imagine a pearl that large and how I could get a photograph of it for this issue of TRUE TALES OF ADVENTURE.

“Yeah, sure,” I quipped in true adventurer’s fashion. “And where did you see this pearl?”

The wretched native shuffled his feet and stared at the sand, digging his big toes into the gleaming white silica. “You pay, and I take you out there,” he said.

Sounded fair to me. I had the underwater camera, some unused film and some dough from a risky but

profitable raft trip up the Congo, so I was halfway there already. I figured I’d better outfit myself for the dive, though, since cameras don’t help you breathe underwater. And the first thing I needed to know was what kind of equipment I would need.

“A Diver without Equipment is like a Fish without Gills”

“It’s true,” I thought as I wandered over to the marina and checked out what they had. The standard stuff, scuba equipment, was something I was very familiar with. I knew what kind of tanks I’d need, and I also knew that I’d need fins and a wet suit.

Scuba gear, as all you divers know, has its limits. You wouldn’t want to go mucking about in the deep blue sea deeper than 250 feet or so in scuba gear. You’d use up your air so fast, you wouldn’t even have time to blink!

The marina had a complete line of deep-sea diving gear, too, which included diving suits, air compressors and those cute metal helmets.



Anyway, I figured since the native diver had spotted the pearl in the oyster and he'd done it without deep-sea diving equipment, all I'd need for a successful dive was the scuba stuff.

I made sure my tanks were fully charged (no sense running off half-cocked) and loaded the stuff onto the boat. The native arrived at just the right time for us to catch the tide, and we took off onto the ocean blue, whitecaps just starting to form.

If he'd been much later, we would have had to put off the whole expedition, but he seemed to have an intuition about when the tide would be in. At low tide, it would have been treacherous and downright suicidal to depart from the tiny harbor, possibly puncturing our bottom on the coral reefs, in the attempt.

"Cocktails for Two"

"It's true," the person in the marina warned. "Dive too deep in scuba gear and you can end up in more water than you can shake a stick at." Well, I sure found myself over my head on this fateful day, and if it wasn't for . . . well, if it wasn't for my quick thinking and decisiveness, I wouldn't be relating this true story right now.

Anyway, it seems I stayed down a little too long. Or maybe I dived a little too deep? But there I was with my camera on the ocean floor, with this huge mother-of-pearl staring me right in the kisser. I quickly unfolded the camera and set it up, getting just the right angle.

I had been fiddling with the focus and the exposure setting quite a while when I suddenly got this creepy feeling that I was being watched—that I was not alone! I looked around, but all was still. Suddenly, something moved about 20 feet in front of me! It was big—too big for me to ignore. Could have been a barracuda, or a shark, or any one of a hundred horrible things. I dared not move, but the bubbles from my air tank continued to rise and made my location a dead giveaway.

A few more minutes passed, and nothing happened. Nothing in front of me moved. I shook my head, figuring my imagination was playing tricks on me. I realized that the huge oyster was there before me, mouth starting to open wide, and the time for taking the picture I'd carefully planned for was now.

As I looked through the viewfinder, something strange happened. From behind me I heard a voice, a woman's voice, humming! I turned around as quick as a dart fish, but only in time to see the colorful caudal fin of some large fish swimming away.

By now I was sure that I was hallucinating; nitrogen narcosis, perhaps, was setting in. I figured I had only

five more minutes underwater before I ran out of air completely. Once again, I looked through the viewfinder and saw the incredible pearl in perfect focus. I reached for the shutter release. "Now," I coached myself. "Take the picture and go up."

"Focus in and find the finest," a voice said behind me.

I whipped around and there, smiling at me, head tilted coyly, was a beautiful mermaid! I stepped back in wonder and awe; I vaguely recall bumping into my tripod and watching my camera fall onto the pearl. The oyster closed up, and my camera was gone!

The mermaid laughed. "Specially focused with a narrow, even beam," she said.

My initial shock turned to curiosity—and fear. Was this magnificent underworld creature trying to tell me something, or warn me of some danger? If so, I could not decipher her cryptic messages. But before I could think of something to say, she sang, "Compact, efficient and rechargeable." Then, with a wave of her hand and a flip of her tail, she was gone!

Oh, how I wish I could have followed! But as Fate would have it, I had barely enough oxygen to get to the surface. Sadly, I looked one last time at the closed oyster, which contained my expensive equipment and a much more valuable gem. Longingly, I looked toward the shadows into which the mermaid had disappeared; but there was, of course, nothing to see, and I started up. I began my ascent not a second too soon, for my tanks were empty when I reached the surface.

"The pearl!" the native shrieked. "Did you see it?"

I nodded my head. I had seen it all, and it's all true.



I. C. Weadeter (left) won our recent STRANGE UNDERWATER ENCOUNTERS contest with this entry, entitled, "Fish Say the Darndest Things!" Claims Weadeter, "It asked me for an 8-by-10 glossy. Honest!"

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Stan Newberry
Professional Diver

DID YOU KNOW...?

There are 598 cherrystone clams in a bushel.

SEND US YOUR TRUE TALES OF ADVENTURE—AND WIN!

IT'S TRUE! You too can be a TRUE TALES OF ADVENTURE contest winner. Just tell us in 200 words or less about your own most amazing TRUE TALE OF ADVENTURE, no matter how wildly imaginative it may be. We'll believe almost anything. And if yours is one of the top 10 entries selected, you'll receive as your prize the Infocom interactive story of your choice! So, true adventurers, start writing now. Mail your tale along with your name and address and the name of the Infocom interactive story you want to win to: TRUE TALES OF ADVENTURE CONTEST, c/o Infocom, Inc., 55 Wheeler Street, Cambridge, MA 02138.

Enclose a self-addressed, stamped envelope if you wish to receive a list of the winners. All entries become the sole property of Infocom, Inc. Employees of Infocom, Inc., and its advertising agency not eligible. Contest ends December 31, 1985.

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Available in all fine underwater light source stores.

UPDATE

In our last issue, we reported that Stan Newberry was offering Photo Safaris in and around Whaler's Cove. TRUE TALES OF ADVENTURE has learned that Stan drowned last month; apparently a defective regulator is to blame. Stan's son Skip will now lead the underwater safaris.

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sane within the past six months. Total
\$_____. Please send cash;
checks and money orders not accepted.

Name _____

Address _____

City _____ State _____ Zip _____

Instruction Manual for CUTTHROATS

Instruction Manual for CUTTHROATS

In CUTTHROATS, you are a skilled diver living on Hardscrabble Island, a small seaport past its prime. You will try to salvage a sunken treasure from one of four shipwrecks; if you are successful, you will be fabulously wealthy and enormously respected among old salts. Some characters in the story will help you; others will try to stop you any way they can. If you can think logically and keep your throat intact, the treasure can be yours.

There is more than one shipwreck in CUTTHROATS, but in each story you will be trying to recover only one particular treasure. When you restart the story, you may find yourself diving for a different treasure.

As in all Infocom interactive fiction, CUTTHROATS understands a very large vocabulary. Appendix B (page 18) lists several commands that will be useful in your adventure. Some of the commands listed are found in all Infocom interactive fiction; others are included especially for CUTTHROATS. All adventurers will want to familiarize themselves with this list.

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An Overview

Interactive fiction is a story in which *you* are the main character. Your own thinking and imagination determine the actions of that character and guide the story from start to finish.

Each work of Infocom's interactive fiction, such as CUTTHROATS, presents you with a series of locations, items, characters and events. You can interact with these in a variety of ways.

You will have to interact with several characters and solve many problems as you move through CUTTHROATS. Frequently you will need to bring a certain item to a particular place and then use it in the proper way to solve a problem. Remember that other characters may be better equipped than you are to solve a given problem.

In CUTTHROATS, time passes only in response to your input. The game's clock will advance (generally one minute) for each sentence you type. Nothing happens in the story 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, CUTTHROATS keeps track of your score. You may get points for acquiring certain objects, performing certain actions and visiting certain locations. However, a perfect score isn't what really matters. Recovering the treasure and enjoying your adventure is far more important.

Tips for Novices

1. When you begin CUTTHROATS, you should first become familiar with your surroundings. Explore every location carefully. Note any interesting objects and all exits from the location. As you explore the island, a boat, or a shipwreck, it is a *very good idea* to make a map of the geography. Even the most experienced and capable adventurers find it wise to make a map showing each location, the directions connecting it to adjoining locations and any interesting objects there.
2. Read the story carefully. There are clues in many of the descriptions of locations and objects. Also check labels, books and other items. Many objects in the story can be picked up and are needed to solve puzzles.
3. Unlike ordinary “adventure games” you may have played, there are many possible routes to the completion of CUTTHROATS: there is no one “correct” order for solving problems. Some problems have many solutions; others don’t need solutions at all. However, sometimes you will have to solve one problem in order to obtain the tools or information you need to solve another.
4. You may find it helpful to go through CUTTHROATS with another person. Different people may find different problems easy, and can often complement each other.

5. Don’t be afraid to try something bold or strange—you can always save your position first if you want. (See “Starting and Stopping” on page 16.) Trying the bizarre can be fun and will often give you a clue. Here’s a fun example:

> GIVE THE TICKET STUB TO THE MERMAID

The mermaid examines the ticket stub, then frowns and drops it. She looks at you with curiosity.

You have just learned that there probably is something which would be of interest to the mermaid. Maybe the ivory bracelet?

6. As a professional diver, you know how important it is to dive with proper equipment. Abandon all thoughts of using scuba gear when diving deeper than 200 feet. Remember, too, that the deeper you dive, the greater your air consumption.

7. If you really have difficulty, you can order a hint booklet and a complete map from Infocom using the order form that came in your package. You don’t *need* the hint booklet to enjoy the story, but it will make solving CUTTHROATS easier.

8. Read the sample transcript on page 20 to get a feel for how interactive fiction works.

Communicating with CUTTHROATS

In CUTTHROATS, you type your commands in plain English each time you see the prompt (>). CUTTHROATS usually acts as though your sentence begins with "I want to . . .," although you should not type those words. CUTTHROATS then displays a response telling you whether what you want to do is possible in the current situation and, if it is, whether anything happened as a result.

CUTTHROATS distinguishes words by their first six letters, and all subsequent letters are ignored. Therefore, DRESSer, DRESSEd and DRESSEs would all be treated as the same word by CUTTHROATS.

To move from place to place, type the direction you want to go. You can use the eight compass directions: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST and SOUTHWEST. You can abbreviate these to N, S, E, W, NE, NW, SE and SW, respectively. You can also use UP (or U) and DOWN (or D). ENTER and EXIT (also known as IN and OUT) will work in certain places. You may use these same movements while aboard ships, or you may also use FORE, AFT, PORT and STARBOARD.

CUTTHROATS understands many different kinds of sentences. Here are a few examples. (Note that some of these objects do not actually appear in CUTTHROATS.)

```
WALK NORTH
DOWN
NE
GO SOUTH
U
OPEN THE WOODEN DOOR
EXAMINE THE SCUBA GEAR
LOOK BEHIND THE STATUE
LOOK UNDER THE ROCK
LOOK INSIDE THE VAT
TAKE BOX
TAKE THE BOOKS
PICK UP THE WOODEN BOX
LOCK THE DOOR WITH THE KEY
PUSH THE BUTTON
PUT TOOTHBRUSH UNDER BED
```

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

```
TAKE KNIFE, BOOK, COMPASS
DROP THE BOX, THE GUN, AND THE JAR
PUT THE GOLD BAR AND THE PEARL IN THE OAK
CHEST
```

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

```
TAKE THE ELECTROMAGNET. TURN IT ON
OPEN THE BOX. LOOK IN IT. CLOSE IT. LOCK IT
TAKE ALL FROM CHEST
DROP ALL BUT THE SHARK REPELLENT
```

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

```
OPEN THE CHEST THEN LOOK IN IT. CLOSE THE
CHEST THEN TAKE IT THEN CLIMB UP THEN GO
EAST. HIDE THE CHEST IN THE CLOSET THEN
WALK WEST THEN CLIMB DOWN
```

If CUTTHROATS doesn't understand one of the sentences in your input line, or if something unusual happens, it will ignore the rest of your input line (see "CUTTHROATS Complaints" on page 19).

CUTTHROATS understands only two types of questions: WHAT and WHERE. Here are two examples that you can try in CUTTHROATS:

WHAT IS A DRILL?

WHERE IS THE SHARK REPELLENT?

You will meet other characters in CUTTHROATS. You can talk to them using the format: CHARACTER, DO THIS. Here are some examples:

PETE, GIVE ME THE KEY

WALTER, TURN OFF THE RADIO

MAXWELL, DROP THE SILVER HAMMER. LOOK AT THE BODY. GO NORTH

Notice that in the last example, you are giving one character more than one command on the same input line. Once you've engaged someone in conversation, you can often skip the formalities and just state your requests as long as that person remains in the same room with you.

To disclose a location to someone, try this format:

JOEL, THE LATITUDE IS 20

On occasion, a character may ask your opinion on something. A simple YES, NO or MAYBE will suffice.

CUTTHROATS 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, CUTTHROATS will sometimes decide that there is only one possible object that you could mean. When it does so, it will tell you. For example:

> UNLOCK THE DOOR

(with the key)

The door is now unlocked.

or

> GIVE THE BOOK

(to the salesman)

The salesman appears uninterested in the book.

If your sentence is ambiguous, CUTTHROATS will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than re-typing the entire input. This can only be done at the very next prompt.

Some examples:

> TIE THE ROPE

What do you want to tie the rope to?

> THE MAST

The rope is now tied to the mast.

or

> HIT THE NAIL WITH THE HAMMER

Which nail do you mean, the shiny nail or the rusty nail?

> SHINY

The shiny nail is driven halfway into the piece of wood.

CUTTHROATS uses many words in its descriptions which it will not recognize in your sentences. For example, you might read, "Sediment and seaweed wave slowly with the current." However, if CUTTHROATS doesn't recognize the words SEDIMENT or SEAWEED in your input, you can assume that they are not important to your completion of the story, but are included only to enhance your mental imagery of the scene. CUTTHROATS recognizes over 800 words, nearly all you are likely to use in your commands. If CUTTHROATS doesn't know a word you used, or any of its common synonyms, you are almost certainly trying something that is not important to your adventure.

Starting and Stopping

Starting the Story: Now that you know what to expect in CUTTHROATS, it's time for you to load your disk. To do so, follow the instructions on your Reference Card.

Following the copyright notice and the release number of the story, you will see a description of the starting location.

Here are a couple of quick exercises to help you get accustomed to interacting with CUTTHROATS. Type the following next to the prompt (>):

GET OUT OF BED

Then press the RETURN (or ENTER) key. CUTTHROATS will respond with:

You get out of bed.

Now try typing:

TAKE THE NOTE THEN READ IT

After you press the RETURN (or ENTER) key, CUTTHROATS will respond:

Taken.

The note is hastily scrawled:

"If you're interested in a big deal, meet us at The Shanty at 8:30 this morning.

—Johnny"

Saving and Restoring: It will take you a good deal of time to complete CUTTHROATS. You probably won't find and salvage the sunken treasure in one sitting. CUTTHROATS allows you to continue 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. There is a command, called SAVE, that makes a "snapshot" of your position in the story. If you are a prudent adventurer, you may want to SAVE your position before you embark upon (or after you complete) any particularly tricky or dangerous part of your journey. Having taken this snapshot, you can go back to that position whenever you want, even though you may have gotten "killed" afterward.

In order to save your position, 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. *Note that many systems require a blank disk, initialized and formatted, to use as a save disk. Using a disk with data on it (not counting other CUTTHROATS saves) may result in the loss of that data, depending on your system.*

You can RESTORE a saved position any time you want. To do so, type RESTORE at a prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. CUTTHROATS will now let you continue from your saved position. You can type LOOK for a description of where you are.

Quitting and Restarting: If you want to start over from the beginning of the story, you can use the RESTART command. (This is usually faster than re-booting.) CUTTHROATS will mention your current score and then ask if you really want to start over from the beginning of the story. If you do, type Y and press the RETURN (or ENTER) key.

If you want to stop, type QUIT. Once again, CUTTHROATS will ask if this is really what you want to do. If you do, type Y and press the RETURN key.

Remember, when you RESTART or QUIT, that if you ever want to return to your current position, you must first do a SAVE.

Appendix A

Quick Reference Guide

1. The object of CUTTHROATS is to find and salvage a sunken treasure.
2. To start CUTTHROATS ("Boot Up"), see the separate Reference Card that's inside your CUTTHROATS package.
3. When you see the prompt (>) on your screen, CUTTHROATS is waiting for your command. There are four kinds of commands that CUTTHROATS understands:
 - A. Direction commands: To move from location to location, just type the direction you want to go: N (or NORTH), E, S, W, NE, SE, NW, SW, U (or UP), D, IN, OUT, P (or PORT), SB, FORE, AFT.
 - B. Actions: Just type whatever it is you want to do. For example: READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW. Once you are familiar with simple commands, you'll want to try some complex ones. Some examples of these can be found in the section called "Communicating with CUTTHROATS" on page 14.
 - C. Commands given to people: To talk to characters in the story, type their name, then a comma, then what you want to say to them. For example: JOHNNY, GIVE ME THE AXE or OLD MAN, PRESS THE BUTTON.
 - D. Special one-word commands: Some one-word commands, such as INVENTORY or DIAGNOSE, give you specific information or affect your output. A list of these commands can be found in the section called "Important Commands" on page 18.

4. Important! After you finish typing your command, you must press the RETURN (or ENTER) key. This will make CUTTHROATS respond to your command.
5. On most computers, we have included a special line on your screen called the status line. It tells you two things: the name of your current location and the time displayed on your watch in the story.
6. You can pick up and carry many of the items you will find in the story. For example, if you type TAKE THE COMPASS, you will be carrying it. You can type INVENTORY to see a list of everything you are carrying.
7. If you have any trouble, refer to the rest of the manual for more detailed instructions and sample commands.
8. When you want to stop, save your place for later, or start over, see the instructions in the "Starting and Stopping" section on page 16.

Appendix B Important Commands

Listed below are just some of the commands that you will find useful in your adventure. Some of these commands order CUTTHROATS to give you specific information. You can use these over and over as needed. Some of them constitute a turn; others do not. Note that prepositions can turn a verb into many different commands: LOOK can become LOOK INTO, LOOK UNDER, LOOK BEHIND, LOOK THROUGH, etc. Type the command after the prompt (>) and press the RETURN (or ENTER) key.

AGAIN—CUTTHROATS will usually respond as if you had repeated your previous sentence. You cannot use AGAIN to repeat “movement” commands like GO WEST. You can abbreviate AGAIN to G.

BRIEF—This tells CUTTHROATS to give you the full description of a location only the first time you enter it. CUTTHROATS will describe a location already visited by displaying only its name and the objects present. This is how CUTTHROATS will normally act, unless you tell it otherwise using the VERBOSE or SUPERBRIEF commands.

DIAGNOSE—CUTTHROATS will describe your physical condition and tell you whether you need food, drink, or sleep.

INVENTORY—CUTTHROATS will list what you are carrying. You can abbreviate INVENTORY to I.

LOOK—This command will cause CUTTHROATS to describe your surroundings in full detail. You can abbreviate LOOK to L.

PUSH (something) TO THE (direction)—Pushing something to the NORTH, the SOUTH, or some other direction may prove useful under certain circumstances.

QUIT—This lets you stop. If you want to SAVE your position first, follow the instructions in the “Starting and Stopping” section, on page 16. You can abbreviate QUIT to Q.

RESTART—This ends the story and starts it over from the beginning.

RESTORE—This restores a story position made using the SAVE command. See “Starting and Stopping” for more details.

SAVE—This makes a “snapshot” of your current story position onto your storage disk. You can return to a saved position in the future using the RESTORE command. See “Starting and Stopping” for more details.

SCORE—This will show your current score and the number of turns you have taken, and tell you your rating as a CUTTHROATS adventurer based on your score.

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

SUPERBRIEF—This commands CUTTHROATS to display only the name of a location you have entered, even if you have never been there before. In SUPERBRIEF mode, CUTTHROATS will not even mention which objects are present. Of course, you can always get a description of your location and its objects by typing LOOK. In SUPERBRIEF mode, the blank lines between turns will be eliminated. This mode is meant for adventurers who are already very familiar with the geography.

UNSCRIPT—This commands your printer to stop printing.

VERBOSE—This tells CUTTHROATS 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. (Compare BRIEF and SUPERBRIEF.)

VERSION—CUTTHROATS responds by showing you the release number and serial number of your copy of the story. Please include this information if you ever report a “bug” in CUTTHROATS.

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, if you encounter an alien being, you could WAIT to see what it will do. Or, if you are in a moving vehicle, you could WAIT to see where it will go. You can abbreviate WAIT to Z.

WITHDRAW (some amount of money)—Enter the amount of money as a number preceded by a dollar sign (\$). Don’t use the decimal point; you can withdraw only in increments of dollars. They’re your life savings. Use them as you see fit.

There are many other words and phrases, including: ATTACK, BREAK, BUY, CLIMB, CLOSE, CUT, DIVE, DRINK, DROP, EAT, EXAMINE, GIVE, INSERT, JUMP, LOCK, PULL, READ, RENT, SLEEP, TAKE, TURN OFF, TURN ON, WEDGE, WIND, YELL . . .

Appendix C

CUTTHROATS Complaints

Completely mystifying sentences will cause CUTTHROATS to complain in one way or another. After making the complaint, CUTTHROATS will ignore the rest of the input line. (Unusual events, such as your air supply becoming dangerously low, may also cause CUTTHROATS to ignore the rest of the sentences you typed, since the event may have changed your situation drastically.) Some of CUTTHROATS' complaints:

I DON'T KNOW THE WORD "[your word]." The word you typed is not in the story's vocabulary. Sometimes a synonym or rephrasing will be understood. If not, CUTTHROATS probably doesn't know the idea you were trying to get across.

SORRY, BUT YOU CAN'T USE THE WORD "[your word]" IN THAT SENSE. CUTTHROATS knows your word but cannot understand it the way it appears in your input. It may be that CUTTHROATS uses the word as a different part of speech. For instance, you may be using LOWER as an adjective (as in PRESS THE LOWER BUTTON), but CUTTHROATS knows LOWER only as a verb (as in LOWER THE ROPE). It is also possible that your sentence made no sense at all: OPEN THE TAKE, for example.

I COULDN'T FIND ENOUGH NOUNS IN THAT SENTENCE! This usually indicates an incomplete sentence, such as PUT THE LAMP IN THE, where CUTTHROATS expected a noun and couldn't find one.

I FOUND MORE THAN TWO NOUNS IN THAT SENTENCE! An example is PUT THE SOUP IN THE BOWL WITH THE LADLE.

I DON'T UNDERSTAND THAT SENTENCE. The sentence you typed may have been gibberish. Or, you may have used a syntax that CUTTHROATS does not understand, such as LOOK THE BOOK OVER. Try rephrasing the sentence.

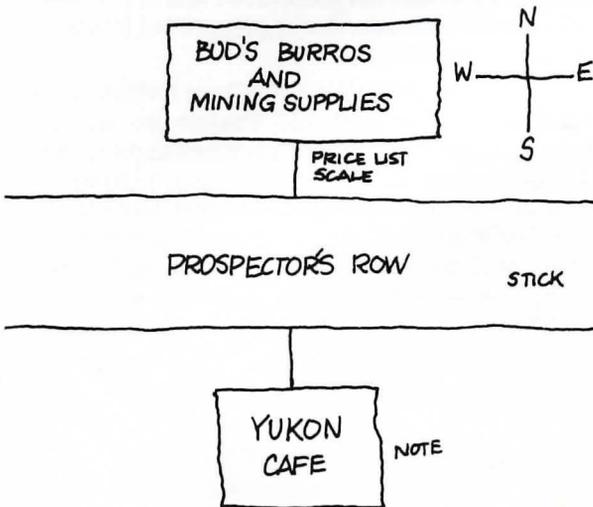
WHAT? You did not type anything after the prompt (>) and before pressing the RETURN (or ENTER) key.

YOU CAN'T SEE ANY "(object)" HERE. The object you referred to was not present, or was not accessible to you (for example, it was present but inside a closed container).

YOU CAN'T USE MULTIPLE DIRECT [or INDIRECT] OBJECTS WITH "[your verb]." 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 ATTACK; you couldn't say ATTACK ALL or ATTACK PETE AND JOHNNY.

Appendix D Sample Transcript and Map

This transcript is not from CUTTHROATS, but it does show many of the common interactions you will use in the course of the story. It contains several simple problems and their solutions and will give you a good idea of how Infocom's interactive fiction works. The adventurer's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript, as you might have drawn it.



Yukon Cafe

This is Boomtown's most popular bar. In fact, it is Boomtown's only bar, and as such it is usually packed with the cream of local society: cutthroats, claim-jumpers and confidence men. The appeal is clearly not the decor—the bar consists of a long plank placed over two barrels. A few barrels, surrounded by wooden stools, are what the management calls tables.

The bartender stands behind the bar, polishing a glass.

Old Pete is sitting at a table, nursing a drink. Sitting on the table is:

A grimy note

> SIT
(on the chair)

You are now sitting on the chair.

> ORDER A DRINK

You have purchased a drink for \$1.

The bartender slaps down a thick glass filled with a brown, fulminating liquid that you take to be the local aperitif. A drop of the drink spatters on the table, and you could swear that smoke rises from the spot where it hit.

A rat scurries across the floor and up onto your table, and begins to gnaw at the note.

> TAKE THE NOTE

The rat stops chomping on the note long enough to chomp on your finger. You hastily pull your hand away, and Old Pete begins to laugh so hard you're afraid he's going to have a stroke.

"You ought to be on the TV," he howls.

> PETE, GO AWAY

"I don't wanna."

> EXAMINE FINGER

There is a small cut on the tip of your index finger but, hey, real miners don't care about pain.

"Well, ain't you gonna read me that thar note?" Old Pete asks.

> POUR DRINK ON RAT

With a piercing shriek, the rat drops the note, scurries down the table, and, after weaving drunkenly around the floor for a few minutes, ducks into a tiny hole in the wall.

"That rat ain't never been able to hold his liquor," says Pete.

> SHWO PETE THE NOTE

I don't know the word "shwo".

> SHOW PETE THE NOTE

(taking the grimy note first) "Heck, I ain't never larned to read," he says. "You best read it to me."

> READ IT TO PETE

The note was written with a blunt pencil and is so badly smudged and gnawed that you can barely read it. "There's GOLD in the abandoned shaft of the Blue Ridge mine, down past the . . ." After much squinting, you manage to make out one more word. Could it be—danger! The rest of the message is totally illegible.

Pete's rheumy eyes glisten with a light you have no trouble identifying as greed. "Doggone! I knewed thar was gold in that thar mine! I know 'zactly where the Blue Ridge is, too! Wha' say we buy us some supplies and head out thar?"

> NORTH

"Hey! Jes' war you goin? We in this together? Yes or no."

> YES

"Tha's what I like to hear!" Pete shouts. Pete jumps to his feet with surprising agility and heads out of the bar.

> E

You'd better get off the chair first.

> STAND

You are now standing.

> N

Prospector's Row

This is the middle of Prospector's Row, which continues to the east and west. To the north is Bud's Burros and Mining Supplies.

There is a stick here.

Old Pete is here, heading north.

> N

Bud's Burros and Mining Supplies

This is the town's general store, a dirty room divided by a long wooden counter, run by Bud Aku, a short nonentity who likes to wear Hawaiian shirts. Picks, axes, lanterns and other mining paraphernalia lie strewn about. The room has a strong smell that you can't quite identify. Could be mules. Could be Bud.

On the counter are:

A price list

A scale

Bud Aku himself stands behind the counter.

Old Pete is here.

> BUD, GIVE ME THE SCALE

"If I did that, I'd be outa business," Bud says.

> I

You are holding:

A grimy note

In your pocket there is:

\$12 in cash money

A small chunk of rock

"Well, le's get them supplies for our gold mi . . . uh, for our vacation," Pete says, winking ostentatiously in your direction.

> READ LIST

BUD'S BURROS PRICE LIST

lantern—\$8

jar of kerosene—\$4

axe—\$10

length of string—\$5

burro (rental)—\$25

carrot—\$1

> BUY LANTERN AND KEROSENE AND AXE

lantern: You have purchased a lantern for \$8.

jar of kerosene: You have purchased a jar of kerosene for \$4.

axe: "You know that we don't give credit," Bud says.

> LOOK IN POCKET

In your pocket is a small chunk of rock.

> TAKE ROCK

Taken.

> EXAMINE IT

It is a nugget of gold-colored rock.

> GIVE BUD THE ROCK

"Hmm . . . let's just see," Bud says. He hefts the small chunk of rock, bites on it, sniffs it, tests it with acid, then finally puts it on the scale.

"Fifty bucks," he says. "Deal?"

> BUD, YES

Bud hands you \$50.

> GIVE LANTERN TO BUD

"Hmm . . . let's just see," Bud says. He hefts the lantern, bites on it, sniffs it, tests it with acid, then finally puts it on the scale.

"Nope," he says, "no gold content." He hands you back the lantern.

> BUY AXE AND STRING AND CARROT. RENT BURRO. S.

axe: You have purchased an axe for \$10.

length of string: You have purchased a length of string for \$5.

carrot: You have purchased a carrot for \$1.

You have rented a burro for \$25. Bud yells to someone to get the burro out front.

Prospector's Row

There is a large, sleepy burro here, his head facing east.

There is a stick here.

> I

You are carrying:

An axe

A length of string

A carrot

A lantern

A jar of kerosene

In your pocket is:

\$9 in cash money

> TAKE STICK

Taken.

> GET ON BURRO

You are now on the burro.

>E
The burrow swats idly at a fly with his tail.

> KICK BURRO
You should be ashamed of yourself!

> HIT BURRO
What do you want to hit the burro with?

> THE STICK
The burro snorts once or twice, but is otherwise unmoved by your unwarranted act of cruelty.

> SHOW BURRO CARROT.
The burro shakes off his lethargy and moves toward the carrot, but you manage to pull it out of reach. After a few seconds, the burro seems to have forgotten entirely about the carrot and once more seems to be asleep on his feet.

> TIE STRING TO CARROT. TIE STRING TO STICK.
DANGLE CARROT IN FRONT OF BURRO.
The string is tied to the carrot.
The string is tied to the stick.
The burro, smelling the carrot, seems to wake. He takes a step toward the carrot, but is surprised to see that the carrot moves forward. He takes another step, then another . . . You're moving!

Appendix E 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.

Your input is important. No matter how much testing we do, it seems that 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 have some other suggestion, or if you found a certain problem too hard or too easy, or if you'd just like to tell us your opinion of CUT-THROATS, 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.
55 Wheeler Street
Cambridge, MA 02138
Attn: PETE THE RAT

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 you develop a problem with your disk within ninety (90) days after purchase, we will replace your disk at no charge. Otherwise, there is a replacement fee of \$5.00 (U.S. currency). Please return your registration card if you'd like to be on our mailing list and receive our customer newsletter, *THE NEW ZORK TIMES*.

Appendix F Author Biographies

Michael Berlyn. Michael Berlyn is a writer whose books include *The Integrated Man* and *Crystal Phoenix* from Bantam Books. He is the author of *SUSPENDED™* and *INFIDEL™*, both from Infocom. He lives in the Cambridge area and is married to M. M. McClung, a writer and artist.

Jerry Wolper. Jerry Wolper majored in computer science at MIT before coming to Infocom in 1982. He is often considered Pittsburgh's greatest contribution to interactive fiction.

Appendix G Warranty and Copyright Information

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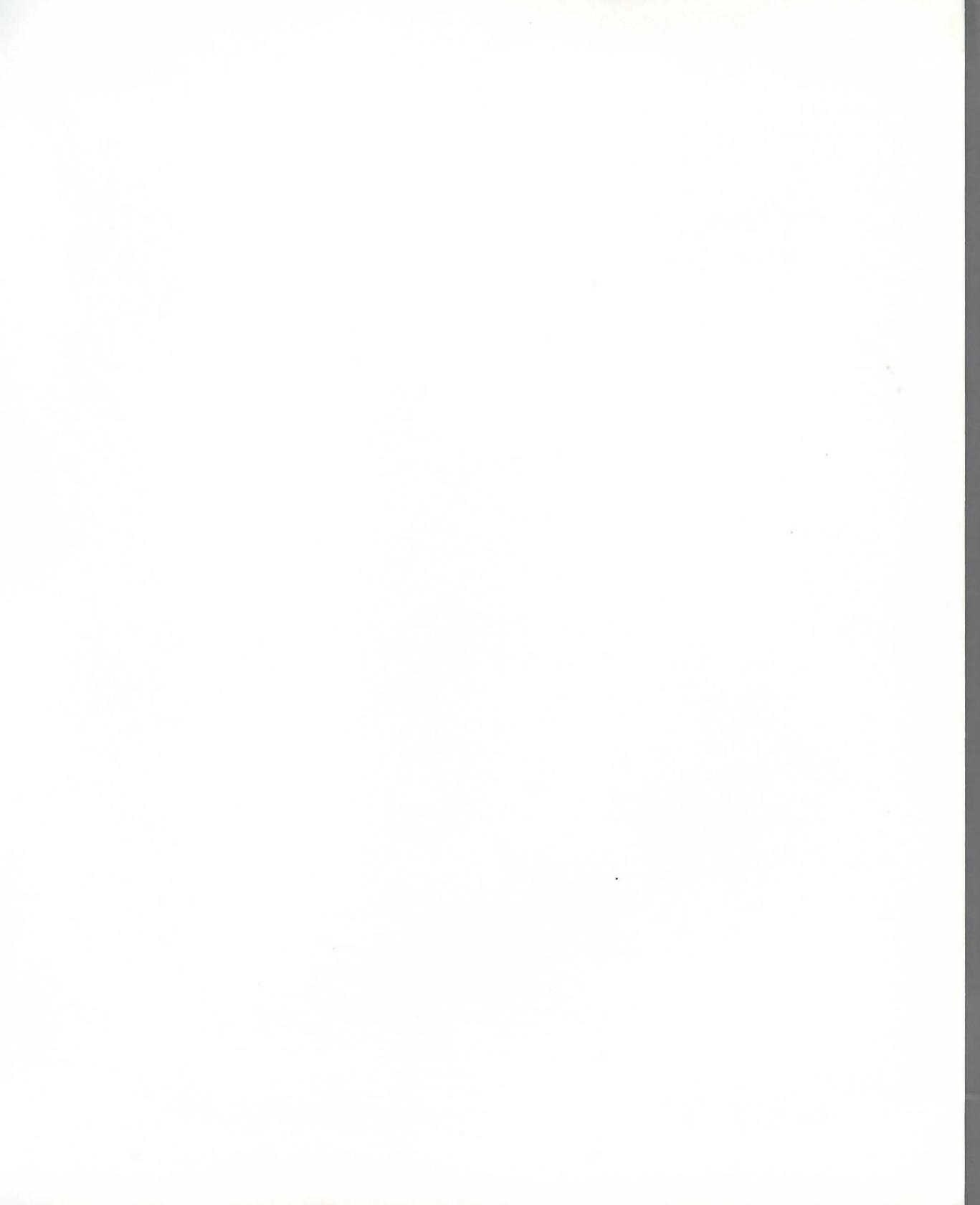
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You are a daring deep-sea diver held up on
Hardscrabble Island, a dying little seaport all
but forgotten. The tiny island offers little en-
tertainment or diversions, and diving off the
treacherous reefs has long since lost its charm.
So when a note is slipped under your bedroom
door offering you the opportunity of a lifetime,
you're ready to take the plunge.

True, your cohorts are untrustworthy. Granted,
keeping the sunken treasure a secret is practically
impossible on such a small island. Naturally,
diving alone in new areas is dangerous. But if
you can keep your head and get the treasure,
the riches will more than offset the risks you
have to take.

Fortunately, this package contains some of
the most important information you'll need to suc-
ceed on your adventure: a book entitled Four Ship
Wrecks off Hardscrabble Island; a map showing
where the shipwrecks went down; a price list from
Outfitter's International, where you may purchase
the necessary diving equipment, and a table list-
ing high and low tides. None of these will help
you, though, unless you're able to join in league
with some of the shadiest characters this side of
Davy Jones' locker, brave the seas and use your
resources to cheat death.

Good luck, matey. You'll need it.

The Table of Contents for the manual is on
page 11. Take a look at it to determine what
you should read before you start the story.