



# Briefing for the Contra Central Mentality

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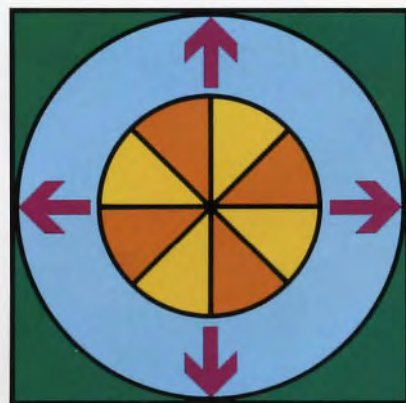
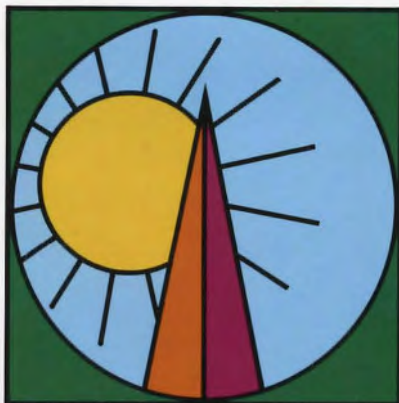
WASSERSTADT

**CLASSIFIED**

This briefing has been updated and revised many times to ensure accuracy and completeness. In a crisis, our planet's survival depends on you. We cannot overstate the importance of the information contained herein.

Since Contra was terraformed and settled by emigres from Earth, we have had the benefit of living within a controlled environment. As you well know, our weather is always perfect and there is food for everyone—wholesome, delicious food. Anyone wishing to travel the surface of our planet simply takes a glide ramp, a robot-taxi, or a floater.

This controlled and balanced environment is maintained by three massive and powerful computers buried deep beneath Contra's surface. Without these computers, we would be forced to brave the elemental fury of Contra and provide for ourselves using primitive methods and skills.



Contra's three Filtering Computers maintain and monitor all surface-side systems.



**RESP 21-86459-9723**

## **YOUR RESPONSIBILITIES TO CONTRA**

Since these three Filtering Computers are biomechanical in construction, they must be monitored. It is the duty of the Central Mentality to monitor these Filtering Computers to ensure they function properly.

The Filtering Computers are located in an extremely high-security area called the Underground Complex. With one exception, monitoring of the Filtering Computers has always proceeded without trouble. Since training and costs prohibit frequent changing of the Central Mentality, you will be in the Complex for 500 years.

Your time in the Complex will be spent in a state of limited cryogenic suspension. You will be frozen to nearly absolute zero and then stored in a cryogenic capsule within the Complex. Your brain will remain in an Alpha state, receptive but quiet, requiring only minimal biological functions. You will be able to survive in this state for your tour of duty: 500 years.

**WRNG 27-30651-1804**

## **IF SOMETHING GOES WRONG**

It won't. But if it does, the computers responsible for all of our surface-side systems will awaken you and inform you of the problem. We are confident you will be capable of solving any situations which may arise. The fate of the entire population of Contra will rest in your abilities to make logical decisions and choices.

Your body will be warmed to the point where marginal biological activity is resumed, supplying your mind with the necessary nutrients and oxygen to function at peak capacity. Unfortunately, we cannot revive you completely until the end of your tour of duty.

Due to the Gregory Franklin incident (refer to the letter from the Lottery Commission), we are forced to make clones of you. When you complete this briefing, the cloning procedure will begin. These clones will be installed in the Complex as a backup system, should anything go wrong with you.

**UNCX 56-05319-9278**

## **THE UNDERGROUND COMPLEX**

The Underground Complex you will occupy is fully automated and maintained by six robots. In the unlikely event that the Filtering Computers malfunction, there are override controls for the weather systems, the transit systems and the hydroponics food resource center. There are also planet-side monitors for examining the current state of these systems.

The robots which maintain the Complex are under the control of the Filtering Computers. Malfunctioning equipment is quickly and easily detected by the computers themselves, and the necessary robots are dispatched to effect the replacements. If you are ever awakened (an extremely unlikely event), robots will provide your link to the outside world.

**SRBT 63-34582-2351**

## **THE SIX ROBOTS**

The most recent facilities check indicates that your robotic crew is fully operational (with the exception noted below). The following profiles have been provided to inform you of special capabilities of individual robots, so that you can make the best use of each member of your crew, should corrective maneuvers become necessary.



**Iris** is a visual robot whose mobility is limited. Her ability to describe things approaches what a human being might see in most circumstances. Since the Frobozz Engineering Company was responsible for her design and construction, she has limited abilities for grasping, carrying, etc., and has only two grasping extensions. An historical note: she proved to be the butt of many design and implementation jokes on Contra's surface, one of which was "The eyes have it." Humor of this sort has, of course, since been outlawed on Contra.

Iris's limited mobility results from her complex optical capabilities. Due to these abilities, only a limited mapping of the Complex was included in her logic circuits. This design restriction allows Iris to wander about the areas only in which she serves a useful purpose.



**Waldo** is an industrious robot. Since his primary purpose is to manipulate objects, he has been provided with six grasping extensions. He travels by using a sonar-feedback mechanism and, when close to or touching an object, can detect quite a bit about its inherent characteristics based on this sonar. In addition, he has a highly developed sense of touch and can prove to be a delicate workman.



**Sensa** is a peculiar mixture of sensory apparatuses. She can detect vibrational activity, photon emission sources and ionic discharges. She is also rigged to automatically perform such sensory tasks as the analysis of diffraction indexes. Sensa has five extensions, two of which are used exclusively for sensory input. The other three extensions are grasping extensions.



**Auda** is all ears, capable of processing and interpreting auditory signals within the Complex. Her presence is required by the CLU (Consolidated Listeners Union), and though Auda may not be very helpful in the high-tech sense, in case of human intervention she is absolutely essential. Auda has but one grasping extension.



**Poet** is a peculiar robot whose function was somehow altered over time by the Filtering Computers. Poet was originally intended as a diagnostic robot. He has been equipped with a diagnostic sensor which is activated when he has been directed to TOUCH something. Unless Poet is actually doing his thing, he makes the best of what he perceives, translating his input into occasionally bewildering output. Despite the sometimes seeming lack of sense to his statements, they provide an accurate representation of reality. In addition to his "touching" extension, Poet has been provided with three grasping extensions.



**Whiz** is an interfacing device between you and the Central Library Core, a huge data bank available to your queries. Whiz can PLUG IN to any of the four CLC peripherals and find information for you. This information pertains to objects and the Complex in general. The CLC contains no information about any of the rooms your robots can visit. Although Whiz is extremely helpful, he does have his limitations. There was once a robot-joke about Whiz being a real airhead; if he could have understood it, he would have taken offense. Whiz has two grasping extensions.

**Note:** There is a seventh robot. Standing almost two meters tall and featuring 16 grasping extensions, verbal circuits and heavy-duty shielding against acid damage, this model is optimized for a multitude of applications. It should be mentioned that this robot was misused by Gregory Franklin, who abandoned it within the Complex after brutally mangling it beyond recognition or hope of repair.



## THE CENTRAL LIBRARY CORE (CLC)

**The Central Library Core (CLC)** is composed of several distinct parts: Whiz, the Peripherals and the Library Core.

**Whiz.** Whiz's function with the CLC is to act as your querying device. By plugging him in, you can ask questions about objects and get advice on situations.

**The Peripherals.** There are four peripherals accessible to Whiz:

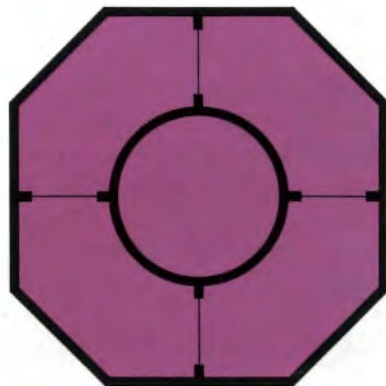
The Index Peripheral—Querying this peripheral performs the following operations: The object is passed along to the Central Language Core, at which point its name is matched against an index. If the name is not found, you will be informed that the object is not on file and no peripheral will contain any reference to it. If the object is found within the Language Core, it is passed to the Index Core. The Index Core then scans through the tagging device for references. If no references are found, you will be told that no data is available at any peripheral. If references are found, you will be told at which peripherals information can be retrieved.

The Technical Peripheral—This peripheral can provide technical data on some objects. If you absolutely need to know how something works, querying this peripheral can sometimes prove helpful. Technical information is not available on all objects.

The Advisory Peripheral—When you need advice and just can't understand what's going on with something, ask this peripheral. It is attuned to provide Hierarchical Information for Newly Terraformed Systems (H.I.N.T.S.).

The Historical Peripheral—This peripheral can provide you with historical references for certain objects found within the Complex, adding a greater understanding of what these things do and how they interact.

**The Library Core.** The CLC itself is also accessible from the Lower Access area, but all interactions and queries here are designed solely for human interaction. Whiz cannot perform queries from this area since there isn't a suitable peripheral for him.



# THE SURFACE SYSTEMS

The surface of Contra is controlled by the three Filtering Computers. These systems, when in proper balance, maintain the weather, the transportation systems and the food production automatically. By polling surface-side peripherals, the Filtering Computers can make decisions on what adjustments are necessary for a balanced environment. If the Filtering Computers cannot mutually agree on a course of action, you will be awakened to make the necessary decisions.



**The Weather System.** Weather on the surface of Contra is controlled by Weather Towers. Each city has three towers which control atmospheric pressure within the surrounding area. By testing temperature, wind velocity and relative humidity, the three Filtering Computers can make adjustments in the Weather Towers to maintain a balanced, comfortable state. Since the weather on the surface is controlled, housing and clothing are more decorative than protective, and maintaining a balanced weather condition becomes a primary concern.

Since the planetary engineers were aware of this, they built the Weather Monitors and the Weather Controls into the Complex. You have been provided with manual override controls in case the Filtering Computers fall out of synchronization and cannot agree on a course of action. These controls are found in the Weather Control Area and consist of three dials, each of which controls a set of towers in all the cities of Contra. The first dial, for example, controls the pressure in all of the first towers in all of the cities.

The Weather Monitors provide you with the necessary feedback on the planet's surface so that you can make necessary adjustments.



**Food Production.** Food is produced hydroponically deep underground, separated from the Underground Complex by nearly half a planet. The Filtering Computers prepare and balance the amount of water, minerals and light for the Hydroponic Growing Area. This area is not accessible to you or the robots because of its distant location, but you do have manual control over it, should the need ever arise.

The Hydroponic Monitors provide you with a continual analysis of the Growing Area, while three levers in the Hydroponic Control Area allow you to manually override the three Filtering Computers' settings.



**The Transportation System.** Transportation on Contra's surface is totally automated and controlled by the Filtering Computers. There are three basic forms of transportation: floaters, taxis and glide ramps.

Floater are small single- or double-occupant bubbles which travel through the air. They travel on lines of force, generated from the ground, maintained and controlled by the Filtering Computers. Collisions are normally unheard of, and not a single casualty has ever occurred due to traffic problems. The Transit Monitors tell you how many floaters are currently in use, while a manual override switch is located in the Transit Control Area. By turning off the switch, you can turn off the lines of force to the floaters.

The taxis are actually robots, semi-intelligent vehicles which are guided by the Filtering Computers. They have on-board power, so the manual override system, a switch in the Transit Control Area, instructs the taxis to stop picking up passengers rather than simply shutting them off. (When Franklin was in control, he managed to figure out a method of getting the Filtering Computers out of balance, causing the taxis to seek out pedestrians and run them down.)

The glide ramps are similar in function to conveyor belts, transporting the bulk of the population at a leisurely pace. The ramps are speed-controlled by the Filtering Computers and can be shut off by using the manual override switch located in the Transit Control area.

**A Final Note.** Your 500-year tour of duty will indubitably fly by trouble-free. Pleasant dreams.





# **Instruction Manual for SUSPENDED**





# Instruction Manual for SUSPENDE

You are the Central Mentality on an advanced semi-automated planet. You were supposed to sleep—in limited cryogenic suspension—for the next 500 years, 20 miles beneath the surface of the planet, while the great Filtering Computers maintained all surface systems. But the computers have taken you out of suspension because something is terribly wrong: the weather has become brutal, food production is dangerously low, and the Transportation System is malfunctioning, causing unprecedented accidents and casualties. The planet is in chaos.

You are physically immobilized. But you have six robots at your disposal, and you must manipulate them strategically to bring the Filtering Computers back into balance. Each robot has a distinct perception of the world and offers you specific abilities—one offers you sight; a second, hearing; a third, access to information in the computer memory banks. Through the robots, you must save the planet from destruction.

As in all Infocom interactive fiction, SUSPENDE understands a very large vocabulary. Appendix B lists several of the commands that you will find useful. Some of the commands listed are found in all Infocom interactive fiction; others are included especially for SUSPENDE. All players should familiarize themselves with this list.

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## An Overview

Interactive fiction is a story in which *you* determine the actions and guide the story from start to finish.

In *SUSPENDED*, you are presented with a setting, a series of events and six characters who are robots. You can interact with the scenario through the robots by moving them around, giving them commands, having them obtain and use objects, etc.

You will encounter many problems in the course of *SUSPENDED*. To solve them, you will often need to order a robot to carry a certain item, move to a particular place and then use the item in the proper way. Remember that some robots may be better equipped than others to solve a given problem.

In *SUSPENDED*, time (measured in "cycles") passes only in response to your input. 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.

The Filtering Computers in *SUSPENDED* constantly determine the casualty rate on the planet over the last cycle. Where available, the "status line" (the top line on your screen) shows you this casualty rate. This number may look small, but remember that it represents casualties in *thousands* over the last cycle only. Your "score," useful in measuring your progress, is the *total* number of casualties since the initial tremor. Obviously, you want to minimize this score.

Even after successfully resetting the Filtering Computers, you can go through *SUSPENDED* again, trying to better your score. There are lots of factors involved in scoring—the casualty rate, the number of cycles and, most importantly, the conditions on the surface of Contra. Don't worry about your score the first time, though—worry about what needs to be done to complete the story.



## Tips for Novices

1. Start off by familiarizing yourself with each of the robots: what their special characteristics are, how they perceive things differently and how they describe objects differently. The easiest way to accomplish this is by having them walk around different areas. You might find it useful to send several robots to one location and see how their descriptions differ. Objects they find there will be described differently, too, as they will perceive objects through their own unique senses.
2. Explore every location carefully. By doing so, you will become acquainted with the Underground Complex, an important skill which must be developed to accomplish your ultimate goal.
3. Every cycle which elapses before the Complex is repaired means more casualties occur. It is important to solve the problems as quickly and as efficiently as possible. Don't waste time mapping the Complex. You have been provided with a board which contains the entire layout. You can use this when you send robots to specific rooms to keep track of their locations.
4. Moving your robots one room per cycle can be extremely costly. You may find it easier and more efficient to direct a robot (or more than one) to GO TO a room so you can do something else while the movement is taking place. Robots will progress one room per cycle and will tell you when their destination is reached.
5. Keep in mind which robot you're addressing. A quick glance at the status line (when one is provided) can save you critical cycles in the long run.
6. If you instruct Whiz to QUERY, make sure you are linked to Whiz and Whiz is plugged in. It is also a good idea to keep your queries to a minimum, since each one costs you cycles. Remember—with each query you make, the situation on the planet's surface deteriorates.

7. Examine everything carefully. There are clues in many of the descriptions of locations and objects.
8. Unlike ordinary "adventure games" you may have played, there are many possible routes to the completion of SUSPENDED: 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.
9. It is often helpful to go through SUSPENDED with another person. Different people may find different problems easy and can often complement each other.
10. Don't be afraid to try something bold or strange—you can always SAVE your position first, if you want. (See "Starting and Stopping.") Trying the bizarre can be fun and will often give you a clue. Here's a nonsense example:  

> PUT THE MARSHMALLOW IN THE PANEL

Putting the marshmallow in the panel has no effect on the broken conveyor belt.  
You have just learned that there probably is something that, if put in the panel, would affect the broken conveyor belt. Maybe the steel cylinder...?
11. If you really have difficulty, you can order a hint booklet from Infocom using the order form that came in your SUSPENDED package. You don't *need* the hint booklet to enjoy the story, but it will make solving SUSPENDED easier.
12. Read the sample script on page 21 to get a feel for how Infocom's interactive fiction works.

## Communicating with SUSPENDED

*Talking to the Filtering Computers (FCs).* In the suspended state, you will be talking to your six robots through one of the Filtering Computers. You do this in plain English, typing all your commands on the keyboard when you see the prompt (>). The Filtering Computers will, however, allow for some abbreviations for words you will be using often. These words appear in the section, "Important Commands."

When communicating, you must first tell the Filtering Computers which robot or robots you want to talk to. For an explanation on how this is done, see "Talking to Your Robots" below.

The Filtering Computers understand only the first six letters of words you type. All subsequent letters are ignored. Therefore, BUTTON, BUTTONs and BUTTONhole would be treated as the same word.

The Filtering Computers can understand many different types of sentences. The simplest commands are directions: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST and SOUTHWEST. These can be abbreviated to N, S, E, W, NE, NW, SE and SW, respectively. UP (or U) and DOWN (or D) may also be useful.

More complex sentences include nouns, verbs, adjectives and prepositional phrases. Here are several examples. (Note that some of these commands aren't actually useful in SUSPENDED.)

TAKE THE BAG  
OPEN PANEL  
READ THE PLAQUE  
PICK UP THE SMALL CONTAINER  
TAKE WAVY CHIP FROM PANEL  
GO TO THE MIDDLE SUPPLY ROOM  
REPLACE THE SMALL OBJECT WITH SMOOTH  
OBJECT  
LOOK INSIDE THE PANEL  
LOOK ON SHELF

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

TAKE SMALL CONTAINER AND LARGE CONTAINER  
DROP THE CABLE, THE WEDGE, AND THE BASKET

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

TAKE THE WEDGE. EXAMINE IT. PUT IT IN THE BOX  
OPEN THE JAR. LOOK IN IT. EMPTY IT. CLOSE IT  
DROP ALL BUT THE ROUGH DEVICE  
GIVE ALL TO WALDO

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 to type a period at the end of an input line. For example, you could type all of the following at once, before pressing the RETURN (or ENTER) key:

TAKE THE WEDGE. NORTH. DROP WEDGE THEN  
GO EAST. DROP EXTENSION THEN LOOK THEN  
TAKE LIQUID THEN WEST



The Filtering Computers try to determine what you really mean when you don't give enough information. If you say you want one of the robots to do something, but don't say what to do it with or to, the Filtering Computers will sometimes assume the object you could have meant. When they do so, they will tell you. For example:

> OPEN THE PANEL

(with the key)

The panel is now open.

If there is more than one object to which you may be referring, the Filtering Computers will ask you which one you mean. You can answer most of these questions briefly by supplying the missing information, rather than typing the entire input again. This can only be done at the very next prompt. Some examples:

OPEN THE OBJECT

FC: Which object do you mean, the round object or the square object?

> SQUARE

The square object is now open.

You should note that the Filtering Computers and the robots use words they don't necessarily understand. For example, the description of a room might contain, "I sense some odd disturbances coming from two meters over my head." However, if you use the words ODD or METERS in your input, you might get back "FC: I don't know the word 'odd'." Such words are used strictly so that images can be heightened and a stronger sense of reality can be created. SUSPENDED recognizes over 600 words, nearly all you are likely to use in your commands. If SUSPENDED doesn't know a word you used, or any of its common synonyms, you are almost certainly trying something that is not important in the story.

*Talking to Your Robots.* Each of the robots you control has special capabilities, and each can perform some remarkable tasks. It's always best to glance up at the status line (if your machine provides one) to see which robot you're talking to before entering any commands. The name you see will be the robot with whom you'll be communicating. If your computer doesn't have a status line, you will be informed of the link between yourself and the robot before you type any new command.

Knowing to whom you're talking can become an important issue. Your robots can be in the same room with each other or in six different rooms. You may think you're talking to one robot while you're really talking to another, and this can be confusing. Every time you "switch" robots, the Filtering Computers establish a communication link between you and the robot. This communication link is called a Cryolink, and the Filtering Computers will tell you when they're establishing one. Establishing this link does not take any extra "time." (Time, in the suspended state, is measured in Filtering Computer cycles.)

If you want to talk to a different robot, type the robot's name, followed by a comma, followed by the command. An example is WALDO, GET THE CONTAINER. After Waldo responds, his name will be displayed on the status line (where one is provided), and this will be the robot you'll be talking to until you change it again. Any number of commands can be entered on the same line separated by a period or the word THEN. For example, WALDO, GET THE HOLLOW CONTAINER. GO NORTH. INVENTORY. GO TO GAMMA REPAIR would all be directed toward Waldo by the FCs. These commands will be acted on in sequence.

It is possible to talk to several robots in sequence by typing their names, separated by a comma. You may use the word AND before the last name you enter if you desire. An example would be AUDA, POET, AND IRIS, LOOK AT THE CYLINDER or AUDA, WALDO, LOOK.

There is also a way to talk to all of your robots in sequence. Just type ALL ROBOTS, (do something). An example would be ALL ROBOTS, REPORT YOUR LOCATIONS.

If you want to get two robots to do something together (i.e., at the same time), type BOTH SENSE AND IRIS, (do something). This might be used when one robot just isn't enough.

Some abbreviated commands are also available: ARR (ALL ROBOTS, REPORT) and ARL (ALL ROBOTS, REPORT LOCATIONS).

## Starting and Stopping

*Starting the Story:* Now that you know what to expect in SUSPENDED, it's time for you to "boot" your disk. To load SUSPENDED, follow the instructions on the Reference Card in your story package.

Following the copyright notice and the release number of the story, there will be an alert message from the Filtering Computers and a message from a robot. Here's a quick exercise to help you get accustomed to interacting with SUSPENDED. Try typing the following next to the prompt (>):

WALDO, LOOK

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

FC: Cryolink established to Waldo.

WALDO: Internal map reference—Gamma Repair. I have reached the south end of this area. The walkway ends here. The walkway is not in motion. A large object sits before me. Sonar indicates it is hollow, but not empty. Now try typing:

GO TO CENTRAL CHAMBER

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

I'm on my way. Expect a report on arrival.

*Saving and Restoring:* It will probably take you many days to complete SUSPENDED. Using the SAVE feature, you can 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. SAVE puts a "snapshot" of your place in the story onto another disk. If you are cautious, you may want to save your place before (or after) trying something tricky.

In order to SAVE your position, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Next, follow the instructions for saving and restoring on your Reference Card. *Some systems require a blank disk, initialized and formatted, for saves. Using a disk with data on it (other than other SUSPENDED 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 the prompt (>), and press the RETURN (or ENTER) key. Then follow the instructions for saving and restoring on your Reference Card. SUSPENDED will now let you continue playing 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, type RESTART. (This is usually faster than re-booting.) SUSPENDED 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. SUSPENDED will respond with your score and ask if you really want to leave the story. 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. To start the story ("boot up"), see the separate Reference Card inside your SUSPENDED package.

2. When you see the prompt (>) on your screen, SUSPENDED is waiting for your command. SUSPENDED understands three types of commands:

A. Commands to move a robot: To move a robot from location to location, just type the direction you want it to go: N (or NORTH), S, E, W, NE, NW, SE, or SW. UP (U) and DOWN (D) may also be useful.

B. Commands to make a robot take action: To make a robot do something, just type whatever it is you want it to do. For example: LOOK IN THE CONTAINER or PUSH THE LEVER.

C. Special one-word commands such as INVENTORY or DIAGNOSE: A list of these can be found in the section called "Important Commands" on page 18.

3. Important! After you finish typing your command, you must press the RETURN (or ENTER) key. This will make SUSPENDED respond to your command.

4. On most computers a special line called the status line is included on the screen. It tells you three things: the name of the robot to whom you're talking, the casualty rate (in thousands) over the last cycle and the number of cycles you've used so far.

5. You can order robots to pick up and carry many of the items found in the Underground Complex. For example, if you type IRIS, TAKE THE BOX, she will be carrying it. You can type INVENTORY (or simply I) to find out what the specified robot is carrying or wearing.

6. When you want to stop, save your place for later, or start over, read the "Starting and Stopping" section on page 16.

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

## Appendix B

### Important Commands

Since you are in limited cryogenic suspension, it is important to remember that all communication must be directed through the three Filtering Computers. The vocabulary provided in the Filtering Computers' circuits provides many synonyms, so if you try something they don't understand, use a word with a similar meaning. The FCs know far more commands than are listed below, and you should feel free to experiment, trying out different commands. There's really no one outside your cylinder to hear what you want done, so keep these special commands in mind.

**ADVANCED**—By typing **ADVANCED**, **HARDER**, or **EXPERT**, you can venture a more difficult, time-intensive version of **SUSPENDED**. Type this command right after the story starts, before any FC cycles have occurred. The advanced version has been included for those who have already completed the standard version, have optimized their moves to get the best ranking possible, and are looking for a greater challenge.

**ALL ROBOTS**—You can address all robots at the same time by typing **ALL ROBOTS**, (do something). You can also address specific robots by typing **SENSA**, **AUDA**, and **WALDO**, (do something).

**ARR**—**ALL ROBOTS, REPORT**. This supplies you with a complete report from all robots, including their location and current status.

**ARL**—**ALL ROBOTS, REPORT LOCATIONS**. This supplies you with each robot's location.

**BOTH**—Use this to tell the Filtering Computers when you want two robots to do something at the same time, as a team. For example, **BOTH POET AND IRIS, OPEN THE MACHINE**.

**CONFIGURE**—This command can be used (and should be used only when you are familiar and successful with **SUSPENDED**) to configure your own setup. Once you have **SUSPENDED** loaded and you see the first prompt, typing in **CONFIGURE** will allow you to change certain important elements of the story. Using this command can provide some challenging scenarios. If you have gone through **SUSPENDED** with other people who are familiar with the robots and the Complex, you could challenge each other with different problems.

**DRAG (robot) TO**—Use this to **DRAG** a disabled, nonfunctioning robot to a different area. For example, **WALDO, DRAG SENSA TO ALPHA REPAIR**.

**EXAMINE**—This tells the Filtering Computers to instruct the robot to use his/her special talents to examine an object.

**FOLLOW**—You can have the robots follow each other or any other interesting creatures you may run across.

**GO TO**—By typing in **WALDO, GO TO THE CENTRAL LIBRARY CORE**, Waldo will travel to that location. You can have any number of robots go to any location you like, at the same time or in any sequence you like. You can also tell the robot to **GO TO** another robot, thus saving you and the Filtering Computers time and aggravation.

**IMPOSSIBLE**—Beyond **ADVANCED**, beyond **CONFIGURE**, is this, the ultimate challenge. Anyone successfully completing the impossible version of **SUSPENDED** will win an all-expense-paid trip to Contra, there to be immediately installed as Central Mentality for the next 10,000 years.

**INVENTORY**—This command will provide you with a list of all items the specified robot is carrying/wearing. You may abbreviate this command by typing **I**.

**LISTEN**—This command activates Auda's Auditory Sensor. Whatever she hears from then on will be relayed directly to you.

**LOOK AROUND**—This will provide you with a complete description of the robot's surroundings. There will be cases when the robot has nothing to report (e.g., Auda may not hear something in every room). This command may be abbreviated by typing **LOOK** or **L**.

**PLUG IN**—You can direct Whiz to **PLUG INTO** any CLC pedestal. This enables him to process queries you may have about objects within the Underground Complex.

**QUERY ABOUT**—Whiz can **QUERY ABOUT** an object for you once he's been plugged in. Whiz cannot, however, provide you with information about rooms in the Underground Complex. The specific peripheral you **QUERY** (or **ASK**) may not have information about the object, but other peripherals may. Not all objects have relevant data stored on them, even though they may be CLC-tagged objects. For more information about the peripherals, see the section on the Central Library Core.

**QUIT**—If confirmed, this terminates the story. If you wish to continue the story at a later time, use the **SAVE** command first.

**REPORT**—The robot you specify will give you a full report. This would normally include a **LOOK**, an **INVENTORY**, and other information dependent upon the robot.

**REPORT LOCATION**—This will specify the current robot's location in case you've forgotten where he or she is. This command may be abbreviated by typing **RL**.

**RESTART**—If confirmed, this terminates the story and starts it over from the beginning.

**RESTORE**—This continues a saved story. Consult your Reference Card for the procedure on your system.

**SAVE**—Save your story position by typing in **SAVE**. Consult your Reference Card for the procedure on your system.

**SCORE**—This command will tell you how you are doing during the story.

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

**STOP**—This stops a robot from continuing on its present course. If you've told Waldo to **GO TO THE CENTRAL CHAMBER**, for example, and you realize you need him someplace else, just type in **WALDO**, **STOP**, and he will. It is not necessary to tell a robot to stop before sending him or her off in a new direction, however.

**UNSCRIPT**—This commands your printer to stop making a transcript.

**VERSION**—This displays the release number and serial number of your copy of **SUSPENDED**. Please include this information if you ever report a "bug" in the story.

**WAIT**—This directs the Filtering Computers to let time pass without giving any instructions to your robots.

There are many other words and phrases, including: **CLIMB**, **CLOSE**, **COUNT**, **DROP**, **ENTER**, **FIND**, **GET IN**, **GO**, **KILL**, **OPEN**, **PUT**, **READ**, **REMOVE**, **STAND**, **TAKE**, **WEAR**, . . . Note that prepositions can turn a verb into many different commands: **LOOK** can become **LOOK UNDER**, **LOOK INTO**, **LOOK BEHIND**.



## Appendix C

### SUSPENDED Complaints

Completely mystifying sentences will cause the Filtering Computers to complain in one way or another. After making the complaint, the Filtering Computers will ignore the rest of the input line. (Unusual events, such as someone breaking into the Complex, may also cause the computers to ignore the rest of the sentences you typed, since the event may have changed your situation drastically.) Some of the Filtering Computers' 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, **SUSPENDED** probably doesn't know the idea you were trying to get across.

**I CAN'T USE THE WORD** "(your word)" **HERE**. The Filtering Computers know your word but cannot understand it the way it appears in your input. It may be that they use the word as a different part of speech. For instance, you may be using **OPEN** as an adjective (as in **EXAMINE THE OPEN BOX**), but the computers know **OPEN** only as a verb (as in **OPEN THE PANEL**). 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 CABLE IN THE**, where a noun was expected but not included.

**I FOUND TOO MANY NOUNS IN THAT SENTENCE**. An example is **PUT THE CABLE IN THE BOX WITH THE WEDGE**.

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

**COMMUNICATION MEANINGLESS**. You did not type anything after the prompt (**>**) and before pressing the **RETURN** (or **ENTER**) key.

**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 **EXAMINE**; you couldn't say **EXAMINE ALL** or **EXAMINE WALDO AND POET**.

## Appendix D

### Sample Transcript

> JUNIOR, REPORT YOUR LOCATION.

FC: Cryolink established to Junior.

JUNIOR: I am in the Cooling Tubes.

> LOOK

All around me tubes run into a central receiving core, a place where all the coolants collect.

In the room with me are Killer and Swifty.

> EXAMINE SWIFTY

Swifty is a little robot with eighteen legs who moves at incredible speed.

> OPEN SWIFTY

Fine. I'm using my micro-surgery extension to accomplish that.

Opening Swifty reveals a lightbulb.

> TAKE THE LIGHTBULB

Unable to accomplish task. Lightbulb is soldered into a socket.

> KILLER, EXAMINE THE SOCKET.

FC: Cryolink established to Killer.

KILLER: I see nothing special about the socket.

> LOOK

I am in a fierce area with raging torrents all around me.

In the room with me are Swifty and Junior.

> FIND THE SOLDERING IRON.

And how do you propose I accomplish that? I'm only a multiplexed robot.

> ALL ROBOTS, LOOK

FC: Cryolink established to Junior.

JUNIOR: Internal Map Reference — Cooling Tubes.

All around me tubes run into a central receiving core, a place where all the coolants collect.

In the room with me are Killer and Swifty.

FC: Cryolink established to Killer.

KILLER: Internal Map Reference — Cooling Tubes.

I am in a fierce area with raging torrents all around me.

In the room with me are Swifty and Junior.

FC: Cryolink established to Swifty.

SWIFTY: Internal Map Reference — Cooling Tubes.

I am in a quick area with sounds rushing all around me.

In the room with me are Killer and Junior.

FC: Cryolink established to Tiger.

TIGER: Internal Map Reference — Solar Vats.

I am in the Solar Area, padding along the huge solar sails.

I can detect a striped object floating in space a few meters away.

FC: Cryolink established to Leaper.

LEAPER: Internal Map Reference — Tool Supply Area.

I am in a large area with shelves all around.

Sitting on a high shelf is a soldering iron.

> LEAPER, PICK UP THE SOLDERING IRON.

FC: Cryolink established to Leaper.

LEAPER: It's out of reach on the top shelf.

> KILLER, GO TO LEAPER.

FC: Cryolink established to Killer.

FC: Leaper's location: Tool Supply Area. Establishing path...

Consider it done. I'm on my way and I'll holler when I get to him.

> CLIMB UP

FC: What do you want Killer to climb up?

> LEAPER, CLIMB UP THE WALLS

FC: Cryolink established to Leaper.

LEAPER: Hey, I'm just a robot, and I don't have suction cups on my feet!

> HIT THE SHELF

FC: What do you want Leaper to hit the shelf with?

> HIS HANDS

I tried, but I couldn't reach.

> HIT THE SHELF WITH A LADER

FC: I don't know the word "lader."

KILLER INTERRUPT: I'm here with the little flea now.

> LOOK AT LEAPER

How do you expect me to look at myself?

> KILLER, LOOK AT LEAPER.

FC: Cryolink established to Killer.

KILLER: Leaper is like a flea, with huge rear legs and the ability to leap high into the air.

> LEAPER, LEAP ONTO THE TOP SHELF.

FC: Cryolink established to Leaper.

LEAPER: Leaping away... Okay.

> LOOK

I'm on the top shelf in the tool supply area. Sitting on the shelf is a soldering iron.

In the room with me is Killer.

> TAKE THE SOLDERING IRON.

Taken.

> GIVE THE SOLDERING IRON TO JUNIOR.

He's out of reach, the big brute!

> LEAP DOWN TO THE GROUND.

Okay. I'm now on the floor.

> KILLER, TAKE THE SOLDERING IRON FROM LEAPER THEN GO TO SWIFTY.

FC: Cryolink established to Killer.

KILLER: Taken.

FC: Swifty's location: Cooling Tubes. Establishing path... Consider it done. I'm on my way and I'll holler when I get to him.

> WAIT

FC: Time passes...

I'm here with the speed demon now.

> GIVE THE SOLDERING IRON TO JUNIOR.

Given.

> JUNIOR, REMOVE THE LIGHTBULB WITH THE SOLDERING IRON.

FC: Cryolink established to Junior.

JUNIOR: Okay, it's done.



## Appendix E

### We're Never Satisfied

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## Appendix F Author Biography

**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.

## Appendix G Warranty and Copyright Information

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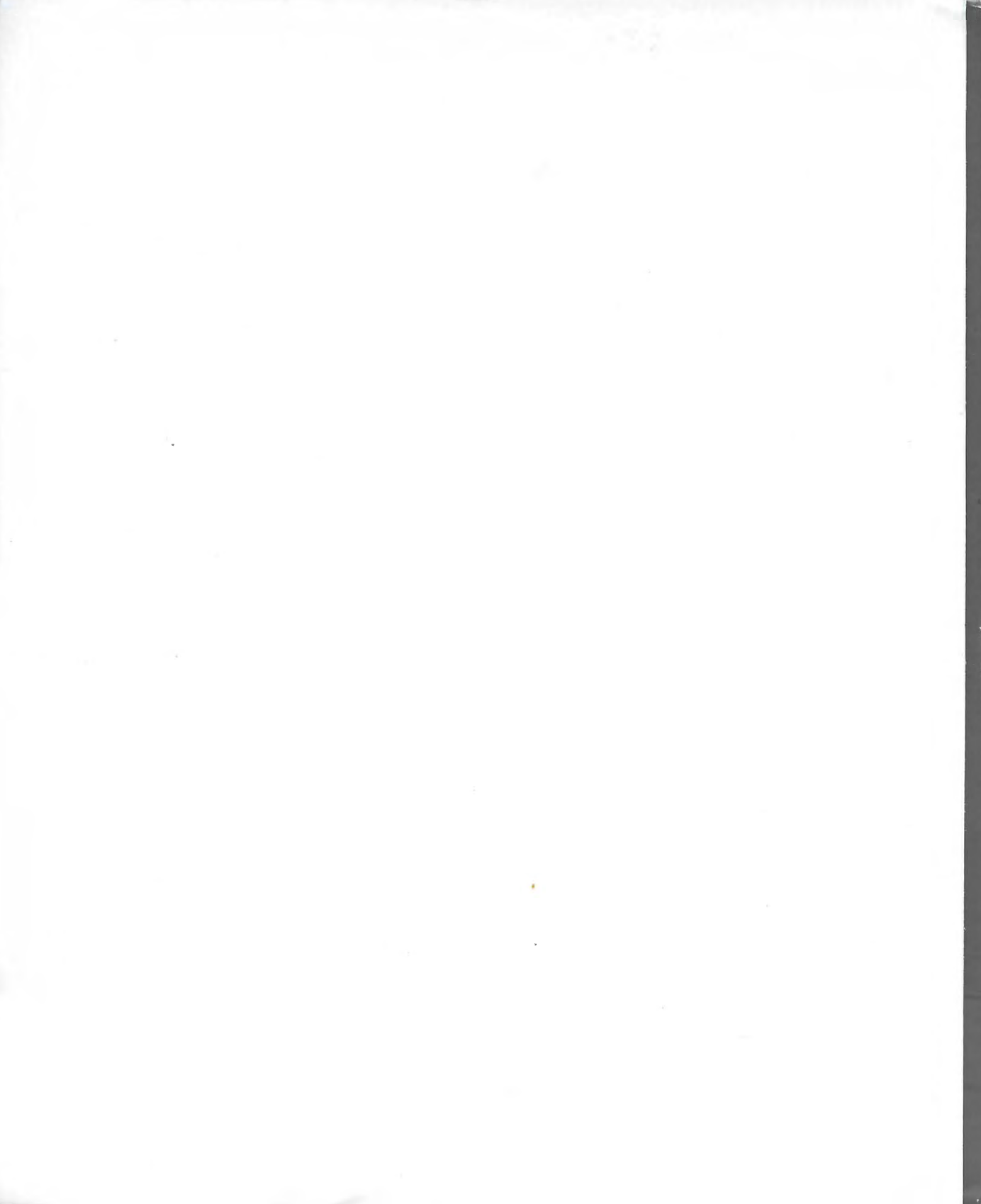
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### **A robot who hears but cannot see . . .**

You are suspended—physically immobilized, frozen but alive—20 miles beneath the surface of an automated planet. Three computers, supposedly perfect and fail-safe, control the entire planet's weather, transportation and food production. You are linked to the computer system in case of an emergency—in case, for some unthinkable, unimaginable reason, the computers malfunction.

### **A robot who sees but cannot wander . . .**

Should the impossible happen, should something go wrong, you must fix the computers as quickly as possible, since people will be dying—victims of a utopia turned nightmare—until you do.

### **A robot who feels but cannot hear . . .**

You cannot move. You have six robots at your disposal to do your work for you—highly specialized, preprogrammed robots, all obedient, all helpful, all individualized. You will have to manipulate them in and around an Underground Complex where the computers are controlled. You will address and work them separately and jointly, and they will report back to you with their progress and perceptions.

Think logically. Act decisively. Your life—and that of the entire planet—depends on you.

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.