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# *Murder and Modern Manners*

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A practical guide to murder manners.

By Jane Darling Worthington

# **INTRODUCTION**

**M**urder can rear its head in the most inappropriate places—weddings, cocktail parties, the theatre—even in your own home. Killers, it seems, have utter disdain for social convention and proper manners.

Ironically, the most unfortunate aspect of a grisly murder is not the loss of a loved one, but the burden of social responsibility and proper behavior the survivors must bear. There are questions of etiquette, accusations to make and deny, puzzlement about proper dress and ironclad alibis to fuss over. The potential for social blunder is immense. Unless, of course, you are prepared to meet the challenges with finesse and sensitivity.

Read MURDER AND MODERN MANNERS and you'll soon be in complete command of even the most vile affairs. You will waltz through the proceedings while others crawl and weep. You will learn to integrate the dark underbelly of the criminal pathos into your subconscious. You will learn to deny even the most well-founded accusations. You will slander your own best friends without compunction. And, should circumstances deem it necessary, you will learn to graciously accept life imprisonment without remorse. And without parole.

**J.D.W. October '84**

# CHAPTER ONE

## Accepting an invitation to a murder.

### The thoughtful guest.

An invitation should be answered promptly in writing using the third person. For instance, you, Mr. Charles Edwards, would reply: "Mr. Charles Edwards thanks Mr. and Mrs. Armstrong for their kind invitation to the ghastly murder to be held at Armstrong Manor on Saturday, the 30th of June, and has great pleasure in accepting."

This formal reply is often accompanied by a more personal handwritten note that can be included in the envelope with your acceptance. (See *Why a written reply?*)

### The importance of punctuality.

Since you may be the unfortunate guest of honor, your presence might make the difference between a fabulously successful homicide and a merely great party. Under *no* circumstances, however, should you reply using the pre-printed card that accompanies the invitation. It only convinces the host of your pedestrian upbringing and propels him or other guests towards more heinous behavior on the night of the party.

### Why a written reply?

In recent years, the telephone has nearly eliminated the courtesy of a written reply. This is wrong.

A written reply, especially a fond note, gives blood-hungry investigators a bit of meaningful physical evidence. For example, the victim might be found lying dead with your note in his pocket. And if you've made that note temptingly personal, as suggested in the first part of this chapter, you've assured yourself the distinction of "prime suspect." Something like this might be nice:

"Dearest, I long to see you again. There has been too much between us these past few years." With this note, you might be perceived as an old lover with a vengeance. Or the police might infer that your sweet message was enough to drive an already distraught victim over the edge, making suicide a viable possibility.

Now, had you replied with a simple telephone call, none of this would have been possible. There would be no scathing rumors, no heated court battles. No allure.

### Special considerations.

Once you've opted to attend the party, some background work must be accomplished. Make your acceptance known among your friends and neighbors. Describe in detail your past tempestuous affairs with the host (or hostess), real or imagined. Visit a gun shop and purchase several boxes of ammunition and inquire lovingly about "that little snub-nosed .38 that would be great to have around for special occasions."

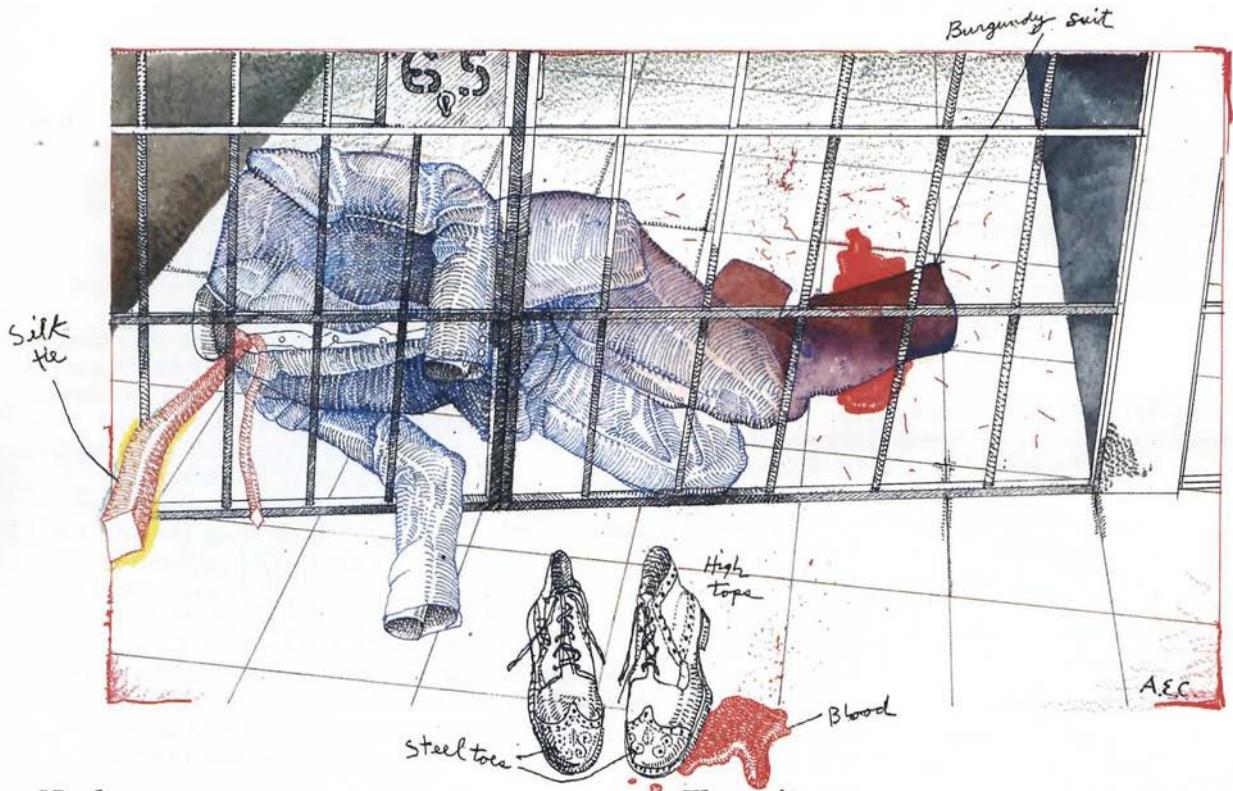
Make it clear that your intentions for attending are more complex and sordid than anyone's reason for attending a party could possibly be. Put tantalizing images in people's minds, and you've assured yourself a sensational headline in the following day's newspaper: *MODEL CITIZEN TURNS KILLER!*

Imagine if you were forced to bear the embarrassment of unflattering press coverage like this: "He was a perfectly normal fellow, quite quiet and reserved. He rarely went out; I think he was a bit of a wallflower." With a bit of pre-planning, you can have your neighbors describing you like this: "He was absolutely dashing and reckless. We called him 'Hollywood.' Some of the stories he told me about his love affairs were quite racy. An exciting fellow; I guess he just had a side to him that most normal people never experience."



# CHAPTER TWO

## What to wear (*men*)



### Neckwear.

The most important part of a man's outfit is his tie. Besides its utility as a strangling tool, it says not only who you are, but how much abuse you're willing to take. Finely crafted silk, while appropriate at most parties, can be detrimental to a murder.

This becomes painfully obvious when a detective arrives and grasps you firmly by the tie in preparation for beating a confession out of you. Most law enforcement veterans prefer suspects to wear heavy wrinkle-proof rayon-dacron blends that won't look tattered and shopworn after a session of serious interrogation.

Should an officer clutch your expensive but frail Sulka Silkie—or even worse, a clip-on—and jerk it vigorously, it may come apart in his hands. The policeman then becomes disturbed and severe. You're inviting a kick in the shins from his canoe-sized, insulated, oil-resistant clodhoppers—a fate that can be avoided by a few minutes of foresight when choosing your tie.

### The suit.

Like tie selection, the choice of a suit is a matter of practicality. You'll be spending quite a lot of time on the floor of a cold jail cell rolled up in the fetal position. So you'll want a suit that is both warm and durable. Convenience dictates a wash-and-wear three-piece business suit. You may be wearing it for 48, maybe 72 hours in the slammer, so get something that will still look fresh when they take you to court for the arraignment. Dark colors, usually burgundy or a chocolate brown, are good for hiding cell grime and blood. No well-bred suspect can afford to wear anything less.

### Smart shoes.

High-top Naugahyde wing-tips are both functional and stylish. The steel-toed models, while sometimes hard to find, are ideal for self-defense in the lockup. They work as well as policemen's clodhoppers, yet they add an element of sophistication to even the most mundane outfit. Again, color is important. A burgundy or dark brown masks blood stains much better than a pair of suede saddle shoes.

# CHAPTER THREE

## *What to wear (women)*

### **Jewelry.**

Nothing catches eyes and turns heads like a vault of rare gems worn by an attractive woman. However, when there's a murderer about, the last thing a woman wants is attention. One need only consider the violent ends met by such diamond-studded beauties as Czarina Alexandra and Marie Antoinette.

Here again, let form follow function. Let the lessons learned by others serve as your precedents. When you seek to make a statement with your ornaments, say it with paste—the gaudier the better. Fake opals the size of walnuts, brooches that resemble peanut brittle during a nuclear meltdown, any Cub Scout arts-and-crafts project—gimcrack of this ilk, too long overlooked by the trendsetters of High Society, is *de rigueur* as regards the lady for whom being the hit of the party is secondary to getting home in one piece. Not only will your gewgaws discourage the killer intent on robbery, they'll prove more effective than mace in repulsing any jealous ex-lover, scorned admirer or sex slayer with even an inkling of fashion sense. Remember, when you prefer not to make the Society pages at the expense of making the obituaries, junk jewelry is a girl's best friend.

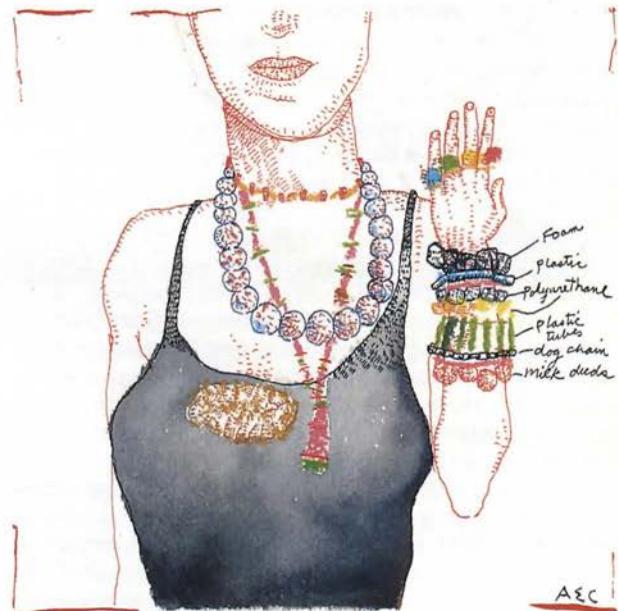
### **Shoes.**

You can't run very swiftly in high heels. But then, you can't kick very effectively with sneakers. A sensible solution is to seek out a pair of Italian-designer jogging shoes. These combine a comfortable flat crepe sole with a toe that resembles the tip of a cross-country ski.

### **The evening dress.**

When selecting a gown, never underestimate the suspicious nature of the authorities. You may be accused, arrested and taken downtown for a sun-tanning session under a very powerful heat lamp. So dress accordingly.

Most women prefer something that gives them an innocent, demure look. A loose-fitting wrap or chemise is comfortable and cool, yet it belies the presence of the high-powered weapons that many women like to carry in metropolitan environs. The perfect solution for the occasion.



# CHAPTER FOUR

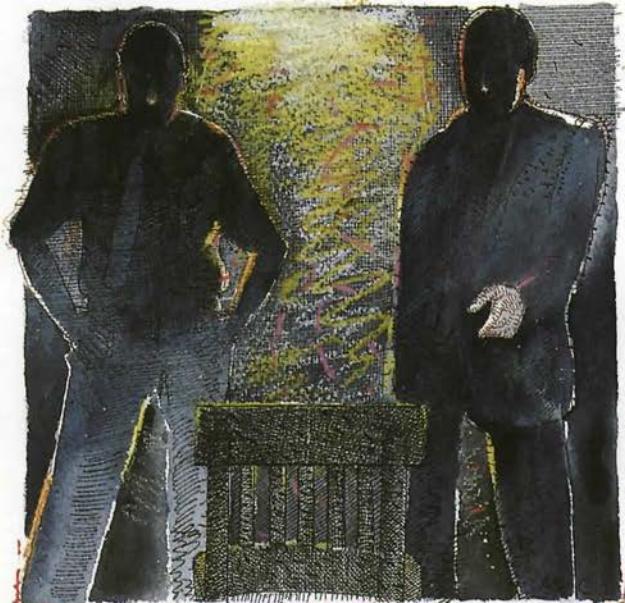
## Conversation, Interrogation, Incarceration.

### **Opening conversational gambits.**

The *first* art of a good conversationalist is the ability to put people at ease. Once you've accomplished this, you can begin to make good conversation. Your job as a pacifier and confidante is doubly complicated by the victim's knowledge of his or her impending doom. How does one allay the fears of a hapless murder victim?

You might start with a flourish of light-hearted foolery. Try hiding in the coat closet and scaring the daylights out of the victim as he opens the door to hang his coat. Or try a more conventional and earnest approach. Explain who you are: "Good evening, I'm Charles Edwards. I'm an emergency room surgeon. Have you ever been in an emergency room on Saturday night?" Now that you've got the conversation started, let it follow its natural course.

Practice is the best way to polish your conversational skills. Many beginners have difficulty at first. But rest assured, it's not really as important as you might think. After all, the victim will soon be dead. So if you fail to calm his fears, it is not going to matter anyway.



### **Interrogation:**

#### **Chatting with the police.**

**Yes Sir!** Authorities, like royalty, should be treated with deference. Always refer to them as Sir, Ma'am, Officer, or Your Highness. All questions should be answered with a humble "Yes, sir," or "No, ma'am." And only under the most stressful situation should you direct questions back at your interrogator—when a gun is pointed at your head, for example.

The art of a good conversationalist is the ability to "lighten up" the atmosphere at times like these. There are a few simple and time-tested rules to follow. 1. The order of questioning should start with family-related matters. 2. Once the "ice has been broken," the subject should be either sports or sex. 3. Never ask authority figures about their jobs or salaries. This is considered *déclassé* and invites additional charges of bribery and slander.

### **A proven example.**

Imagine for a moment that you have been arrested by the police. You are face down on a plush ballroom floor, the officer's knee rests firmly on your kidneys and his .357 Magnum is pointed at the base of your cerebellum. Light conversation might improve your situation. "So, sir, I trust that the wife and young ones are doing well?" He jabs the nose of his gun deeper into your skull.

Don't be alarmed. You've "broken the ice," so move on to the next subject.

"Say, officer, I'm certain you couldn't have missed that slug-fest of an Orioles game last night!"

The magic has begun to work. Watch as the officer takes his gun from your neck, grabs it by the barrel and cuffs you firmly across the knee cap with the finely oiled walnut grip of his beloved pistol.

There now, you've managed to get even the most ruthless authority to drop his gun from its threatening position! You've played him into your hand, and you're on your way towards a close friendship with a person who, only a few moments earlier, was a bitter enemy.

Patience, practice and perception; nothing can replace these three keys to successful conversation.



## Comfortable incarceration.

*The gang's all here!* Let your memory drift back to the days of youth. Whether you're a man or woman, from the city or country, you must certainly have fond memories of the long summer days of your childhood. Prison is a throwback to those long lost days. You never have to work if you don't want to, you can play basketball and lift weights all day, and when you need the close companionship of a friend, there is always someone there. Someone who sympathizes with your plight. Someone who'll set you up. A good prison is just like a poorly run summer camp.

The secret of successful incarceration is connections. Upon arrival you should watch the other inmates closely. See who dominates and who submits. Then align yourself with the bullies. You'll always be assured of the best food and drink. And the best seats in the house for inter-prison boxing matches.

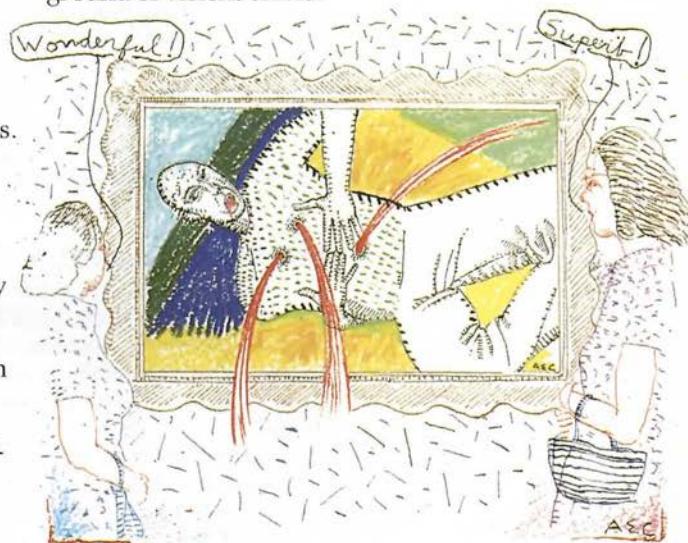
## Prison projects.

After two or three years in a maximum security prison, you'll become more reflective. You've got "time to kill," as they say, and you'll want to develop some of those skills that you never had time for as an overworked free adult.

The key to selecting the right pursuits is to choose those that show the greatest signs of rehabilitation, or those that will supplement your meagre weekly income as a license-plate maker.

Poetry can be a wonderfully sensitive medium for expressing your remorse and anguish. The study of law will help you improve your oratory skills, a

clear benefit when you make vehement pleas to the prison parole board. Writing books can also be quite rewarding: the first eight editions of this book were all highly successful and sold particularly well among guilt-ridden liberals. But perhaps the wisest choice is painting. Prisoners are perceived as having great depth of repressed artistic genius. There are literally thousands of deep-pocketed dilettantes who are willing to pay a fortune for prison art. Especially if the work is being done by prisoners with a background of violent crime.



## **A FINAL THOUGHT**

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### **Preparedness.**

In these few pages, we have touched lightly on the subjects that have, for centuries, remained nebulous and unsettled. Now that you have a working basis for confronting murder and its many-faceted elements, it's time to move ahead. It's time to seek out a party that promises to be fraught with wickedness and deceit and to plunge into it with vigor. Only then can you truly appreciate the appropriateness of this lesson. Only then will you be able to conduct yourself in a manner befitting a homicide SUSPECT.

The end.

### **About the Author.**

*Jane Darling Worthington lives in Maryland and South America. Ms. Worthington was educated at the Emily Post Extension University in Ghanzi, Botswana, Retenue Academe in Clambridge, Massachusetts and The Attica Reformation Institute in Attica, New York. Ms. Worthington is currently at work on her new book, Death without Commitment.*

### **About the Illustrator**

*Alan E. Cober, artist, illustrator and social critic, had his own ideas about SUSPECT and Murder and Modern Manners. And since he's one of today's most widely acclaimed graphic artists, we asked Alan to put those ideas onto paper for this SUSPECT package. He did.*

*Alan's name and works are well-known in graphic art circles worldwide. His work has appeared in TIME, LIFE, NEWSWEEK, INSIDE SPORTS and SPORTS ILLUSTRATED. He's illustrated books, record albums, advertisements and anything else that calls for extraordinary interpretation and execution. In doing all this, he has collected countless awards and kudos. We hope you enjoy what he has done here.*

# **Instruction Manual for SUSPECT**



# Instruction Manual for SUSPECT

Halloween night.

You are a guest at a very exclusive party: the annual Costume Ball at Ashcroft Farm. You are mingling with society's blue bloods and power brokers, sampling caviar and champagne, and enjoying the fine orchestra and the outlandish costumes. Quite a treat for a newspaper reporter like you—until someone plays a nasty trick on you.

You're framed for a murder you didn't commit.

You'll have a hard time convincing the police of your innocence. You'll have to figure out who did commit the heinous crime, and why. You'll need irrefutable proof. The murderer is no doubt watching your every move. But you have only a few hours to escape the trap that's been laid for you.

The murderer is in your midst, laughing behind your back.

If you're experienced with Infocom's interactive fiction, you may not feel like reading this entire manual. However, you should at least look at the list of recognized verbs (on page 19) and read about important commands (on page 18). Some of the commands listed are found in all Infocom stories; others are included especially for SUSPECT.

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## An Overview

Interactive fiction is a story in which *you* are the main character. You determine the actions of the character and the direction the story will take.

Each piece of interactive fiction, such as SUSPECT, presents you with a series of locations, items, characters, and events. You can interact with this scenario in a variety of ways: moving around, talking to other characters, obtaining and using objects, etc.

You will have to interact with several characters and solve many puzzles as you move through SUSPECT. Frequently you will need to bring a certain item to a particular place, and then use it in the proper way, to solve a puzzle. Remember that other characters may help you or deceive you when you try to solve a given puzzle.

In SUSPECT, time passes only in response to your input. The clocks in the story will advance each time you type a sentence and press the RETURN (or ENTER) key. If you don't make any moves, the story will not progress, so you can plan your turns as slowly and carefully as you want. Most actions will take one minute. Some actions will take a little longer.

## Tips for Novices

1. When you begin SUSPECT, 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 house and grounds, it is a very good idea to make a map of the geography. Even the most experienced and capable players find it wise to make a map showing each location, the directions connecting it to adjoining locations, and any interesting objects there.
2. Read everything 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 other "adventure games" you may have played, there are many possible routes to the completion of SUSPECT; there is no one "correct" order for solving puzzles. Some puzzles have many solutions; others don't need solutions at all. However, sometimes you will have to solve one puzzle in order to obtain the tools or information you need to solve another.
4. It is often helpful to go through SUSPECT with another person. Different people may find different puzzles 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 an example:

>**GIVE THE SOGGY NEWSPAPER TO THE NIGHT WATCHMAN**

The night watchman tastes the soggy newspaper, spits it out, shivers, and looks at you sadly.

You have just learned that there probably is something which would be better to give to the night watchman. Maybe the bottle of brandy you saw earlier in the story...?

6. 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* this booklet to enjoy and solve the story, but it will be helpful to some people.

7. Read the sample transcript on page 21; it's a good example of how Infocom interactive fiction works.

## Communicating with SUSPECT

In SUSPECT, you type your commands in plain English each time you see the prompt (>). SUSPECT usually acts as if your sentence begins with "I want to . . ." although you should not type those words explicitly. You can use words like THE if you want, and you can use capital letters if you want; SUSPECT doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key, and SUSPECT will process your request. SUSPECT 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.

SUSPECT distinguishes words by their first six letters, and all subsequent letters are ignored. Therefore, WINDOW, WINDOWsill, and WIN-DOWpane would all be treated as the same word by SUSPECT.

To move from place to place, type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, or SOUTHWEST. You may abbreviate these to N, S, E, W, NE, NW, SE, and SW, respectively. UP (or U), DOWN (or D), IN, and OUT may also prove useful.

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

- > WALK NORTH
- > DOWN
- > GO SOUTH
- > NE
- > L
- > U
- > OPEN THE WOODEN DOOR
- > EXAMINE THE RADIO
- > 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. You must separate multiple objects of a verb 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 NECKLACE IN THE REFRIGERATOR

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Each sentence still counts as a turn.) 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:

- > PUT DOWN THE CUP OF COFFEE THEN TAKE THE PENCIL. LOOK BEHIND THE PAINTING THEN SIT DOWN ON THE DAVENPORT THEN READ THE MAGAZINE.

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

- > EXAMINE THE RADIO. TURN IT ON
- > OPEN THE BOX. LOOK IN IT. CLOSE IT  
THEN LOCK IT
- > TAKE ALL
- > DROP ALL BUT THE GUN AND THE PICTURE

You will meet other characters in SUSPECT. 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
- > ALICE, PET THE PURRING CAT

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.

Characters will answer *only two* kinds of questions: asking for information about someone or something, and asking for the whereabouts of someone or something. Here are some examples:

- > MR JONES, TELL ME ABOUT MRS JONES
- > JIM, WHERE IS THE BUTLER
- > SCOTT, HAVE YOU SEEN THE BULLETS?

If your sentence is ambiguous, SUSPECT will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than retying the entire input. You can do this only at the very next prompt. For example:

- > OPEN THE DOOR  
(Which door do you mean, the bedroom door or the closet door?)
- > BEDROOM

The bedroom door is now open.

SUSPECT uses many words in its descriptions that it will not recognize in your sentences. For example, you might read "Moonlit clouds flit across the evening sky." However, if SUSPECT doesn't recognize the words MOONLIT or CLOUDS 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. SUSPECT recognizes over 700 words, nearly all you are likely to use in your commands. If SUSPECT 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.

## Starting and Stopping

*Loading SUSPECT:* Now that you know what to expect in SUSPECT, it's time for you to load your disk. To load SUSPECT, 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's a quick exercise to help you get accustomed to interacting with SUSPECT. At the first prompt, try:

> LOOK UP

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

You can see the ceiling. It's a nice ceiling. It's smoothly plastered, but if you don't stop looking at it, people will think you're just plastered.

The sheik, seeing your reluctance to join them, shrugs his shoulders and rejoins the conversation, a proprietary hand on the fairy's shoulder.

*Saving and Restoring:* It will take you a good deal of time to finish SUSPECT. You probably won't solve the mystery in one sitting. SUSPECT allows you to continue your story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. There is a command, called SAVE, that makes a "snapshot" of your position in the story. If you are prudent, you may want to SAVE your position before you begin (or after you complete) any particularly tricky or dangerous part of the story. Having taken this snapshot, you can go back to that position whenever you want, even though you may have failed to solve the mystery later.

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 computers require a blank disk, initialized and formatted, to use as a "save disk." Using a disk with data on it (not counting other SUSPECT saves) may result in the loss of that data, depending on your computer.

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. SUSPECT 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 abandon your current position and start over from the beginning of the story, you can use the RESTART command. SUSPECT will then ask if you really want to start over from the beginning. If you do, type Y or YES and press the RETURN (or ENTER) key. If you want to stop entirely, type QUIT. SUSPECT will ask if you really want to leave the story. If you do, type Y or YES and press the RETURN (or ENTER) key.

Remember, when you RESTART or QUIT: 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 that's inside your SUSPECT package.
2. When you see the prompt (>) on your screen, SUSPECT is waiting for your command. There are four kinds of commands that SUSPECT understands:
  - A. Commands to move from location to location: To move around, just type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, or SOUTHWEST (or N, S, E, W, NE, NW, SE, or SW).
  - B. Commands to do things: To do things, 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 SUSPECT" on page 14.
  - C. Commands given to people: To talk to people, just type their name, then a comma, then what you want to say to them. For example: MARC, TURN OFF THE RADIO or MRS APPLETON, TELL ME ABOUT YOUR HUSBAND.
  - D. Special one-word commands: Some one-word commands give you specific information or affect your output. A list of useful commands can be found in the section called "SUSPECT Commands" on page 18.

3. Important! After you finish typing your command, you must press the RETURN (or ENTER) key. This will make SUSPECT respond to your command.
4. 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 in the story.
5. You can pick up and carry many of the items you will find in the story. For example, if you type TAKE THE FOLDER, you will be carrying it. You can type INVENTORY (or simply I) to see a list of the items you're carrying.
6. If you have any trouble, refer to the rest of the manual for more detailed instructions and sample commands.
7. 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 SUSPECT Commands

Listed below are just some of the commands that you will find useful in the story. Some of these commands order SUSPECT to give you specific information. You can use these over and over as needed. Some of them constitute a "turn" (the clock in the story will advance); others do not.

**ACCUSE** (someone) **OF** (something)—This makes an accusation against someone.

**AGAIN**—SUSPECT will usually respond as if you had repeated your previous sentence. Among the cases where AGAIN will not work is if you were just talking to another character. You can abbreviate AGAIN to G.

**ASK** (someone) **ABOUT** (someone or something)—This is an impersonal form of the sentence CHARACTER, TELL ME ABOUT (someone or something).

**BRIEF**—This tells SUSPECT to give you the full description of a location only the first time you enter it. SUSPECT will describe a location already visited by displaying only its name and the objects present. This is the initial mode of SUSPECT. (Compare SUPERBRIEF and VERBOSE.)

**CONTINUE**—This lets you continue on to wherever it was that you were going. You can abbreviate CONTINUE to C.

**DIAGNOSE**—This will give you a brief description of your physical condition.

**EXAMINE** (something)—You will probably use this a lot.

**GO TO** (a location)—This command starts you on your way to a specific room; it will take you there one move at a time and will tell you what rooms you're passing through and what events are happening there. Once you're on your way, you can continue on to your destination by typing CONTINUE or C at subsequent prompts.

**INVENTORY**—This will list your current possessions. You can abbreviate INVENTORY to I.

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

**QUIT**—This command gives you the option to stop the story entirely. If you want to SAVE your position first, follow the instructions in the "Starting and Stopping" section. You can abbreviate QUIT to Q.

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

**RESTORE**—This restores a position made using the SAVE command. See "Starting and Stopping" on page 16 for more details.

**REVISION**—This tells you the release number and the serial number of your copy of the story. The word VERSION will do the same thing.

**SAVE**—This makes a "snapshot" of your current position onto your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" on page 16 for more details.

**SCRIPT**—This command assumes that you have a printer. It commands the printer to begin printing a transcript of your story. This option is not required for SUSPECT, and will work only on some systems; consult your Reference Card for details.

**SEARCH** (someone or something)—This is a search for unusual items.

**SEARCH** (someone) **FOR** (something specific)—This is a search for something in particular, whether unusual or not.

**SHOW** (something) **TO** (someone)—You may get an interesting reaction.

**SUPERBRIEF**—This commands SUSPECT to display only the name of a location you have entered, even if you have never been there before. In SUPERBRIEF mode, SUSPECT 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 players who are already very familiar with the geography. (Compare BRIEF and VERBOSE.)

**TIME**—This tells you the time in the story.

**UNSCRIPT**—This commands your printer to stop printing.

**VERBOSE**—This tells SUSPECT to provide the full description of each location, and the objects in it, every time you enter a location. (Compare BRIEF and SUPERBRIEF.)

**VERSION**—SUSPECT responds by showing you the release number and the serial number of your copy of the story. You should include this information if you ever report "bugs" in the story or problems with your disk.

**WAIT**—This command lets you wait for 10 minutes, unless something interesting happens while you're waiting. You can abbreviate WAIT to Z.

**WAIT FOR** (someone or some amount of time)—You may wait for some specified amount of time; if something interesting happens in the meantime, however, your wait will terminate then. You may also wait for a character to arrive; if something interesting happens in the meantime, or if the character doesn't show up after a long time, SUSPECT will ask you if you want to keep waiting.

**WAIT UNTIL** (time)—This causes time to pass until the desired time arrives. If anything interesting happens during this time, you will have a chance to stop waiting.

## Appendix C Some Recognized Verbs

This is only a partial list of the verbs that SUSPECT understands. There are many more. Remember that you can use a variety of prepositions with them. For example, LOOK can become LOOK BEHIND, LOOK UNDER, LOOK INSIDE, LOOK THROUGH, etc.

ANALYZE	FOLLOW	PUT
ARREST	GIVE	READ
CALL	HELP	RING
CLEAN	HIDE	RUB
CLOSE	KISS	SIT
COMPARE	KNOCK	SMELL
DROP	LISTEN	TAKE
FIND	LOCK	TURN
FINGERPRINT	OPEN	WAKE

## Appendix D SUSPECT Complaints

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

**SORRY, BUT THE WORD “[your word]” IS NOT IN THE VOCABULARY THAT YOU CAN USE.** The word you typed is not in the story's vocabulary. Sometimes a synonym or rephrasing will be understood. If not, SUSPECT 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.** SUSPECT knows your word but cannot understand it the way it appears in your input. It may be that SUSPECT uses the word as a different part of speech. For instance, you might be using LOWER as an adjective (as in PRESS THE LOWER BUTTON), but SUSPECT may know 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 SUSPECT 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.

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

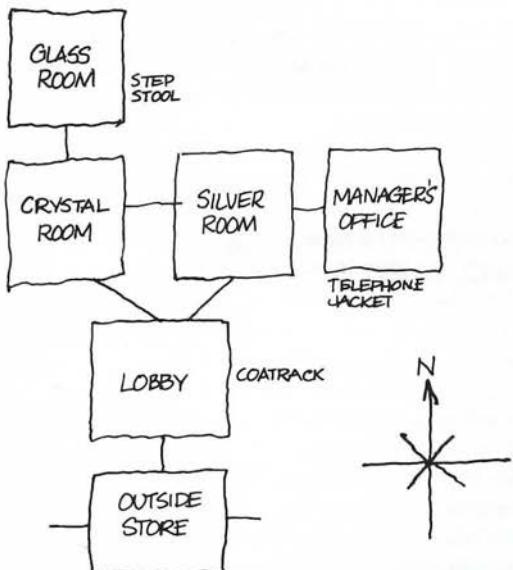
**YOU CAN’T SEE ANY “[object]” HERE.** The object you referred to was not present, or was not accessible to you (for example, it may have been present but inside a closed container).

**SORRY, I DON’T UNDERSTAND. PLEASE REPHRASE THAT.** The sentence you typed may have been gibberish. Or, you may have used a syntax that SUSPECT does not understand, such as WAVE OVER THE TABLE. Try rephrasing the sentence.

## Appendix E

### Sample Transcript and Map

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



Your sister's birthday is tomorrow, and she made you promise that you wouldn't buy her anything expensive. As if she had to worry; on your salary you can't even afford to take her to a nice restaurant. You know that she has refined taste and admires anything that comes from Lumet Fine Crystal and Silver; you also know that she would like a bud vase. You called Lumet, but they wouldn't quote prices over the phone. So you've come downtown to see if they carry anything you can afford.

#### Outside Store

You are on a busy east-west street outside Lumet Fine Crystal and Silver, whose entrance is to the north. It is raining lightly.

>GO NORTH

#### Lobby

You are in the elegant lobby of Lumet Fine Crystal and Silver. An ornate chandelier hangs from the ceiling. The salmon-colored marble floor is highly polished, and several signed prints hang from the jade-white plush-fabric walls. Classical music plays softly in the back-

ground. The exit to the street is to the south. Open doors lead to the northwest and to the northeast. A solid-brass coatrack holding one raincoat stands in a corner. A security guard in a dark blue uniform is standing by the exit. "I'm sorry," he says to you. "No loitering."

>SECURITY GUARD, WHERE ARE THE BUD VASES?

"Oh, you're a customer." He seems surprised. You wish you hadn't worn blue jeans. "There are bud vases in the Crystal Room, through this door here." He points to the door leading to the northwest. "You may be more interested in our less expensive vases, in the Glass Room next to the Crystal Room." He takes your raincoat and hangs it up.

>THANK YOU

(said to the security guard)

"You're very welcome."

>WALK NORTHWEST

#### Crystal Room

You are in the Crystal Room of Lumet Fine Crystal and Silver. Displayed on tables and shelves all around you are magnificent plates, glasses, vases, decanters, bowls, ring holders and objets d'art, from Waterford, Lenox, Steuben, and other crystal manufacturers. Even the ashtray in the corner—you think it's an ashtray—looks ridiculously expensive and too nice to dirty up with ashes. There are open doors leading east to the Silver Room, north to the Glass Room, and southeast to the Lobby. A woman in a bright blue satin dress enters the room from the east. She seems officious, like a saleswoman, and looks at you with a mixture of politeness and arrogance.

>SALESWOMAN, WHERE ARE THE BUD VASES?

"Saleswoman! Hmm! I don't work here, you pip-squeak!" She hits you on the head with her handbag and leaves the room to the southeast.

>SEARCH THE ROOM FOR A BUD VASE

There are two bud vases here on a table, one with the Waterford label and one with the Rothschild label.

>LOOK AT THE BUD VASE

(Which bud vase do you mean, the Waterford bud vase or the Rothschild bud vase?)

>WATERFORD

Ah, it is a beautiful, ornate bud vase, sparkling like a diamond. It looks perfect! The price tag on it says "\$400."

>LOOK AT THE ROTHSCHILD BUD VASE

It is a very fragile, very sophisticated bud vase, perfectly clear and resonating distinctively when you tap it with your fingernail. The price tag on it says "\$300."

## >NORTH

### Glass Room

This is the Glass Room of Lumet Fine Crystal and Silver. Tables and shelves display a fine assortment of plates, glasses, vases, bowls, decanters, and objets d'art, from Corning, Oxford, Courac, and other glass manufacturers. The only exit is to the south. There is a step stool in the corner.

## >FIND A BUD VASE

You can see a bud vase on a top shelf, but it's out of your reach.

## >GET ON THE STEP STOOL

You're now standing on the step stool.

## >TAKE THE BUD VASE THEN LOOK AT IT

Taken.

It is a simple yet elegant piece with the Chilton label. The price tag on it says "\$30."

From the next room, you hear a loud and expensive CRASH!

## >GO SOUTH

You'll have to get off the step stool first.

## >GET OFF THE STEP STOOL THEN GO SOUTH

You're now off the step stool.

### Crystal Room

There is a lot of broken crystal lying on the floor next to one of the tables.

## >EXAMINE THE BROKEN CRYSTAL

The shards are in all shapes and sizes. You can't figure out what the piece was before it broke. Amidst the shards is a blue button. The security guard enters the room from the southeast. He looks at the broken crystal on the floor and asks, "Did you break that?"

## >LOOK AT THE SECURITY GUARD

The security guard is a large, strong man, wearing a dark blue uniform. "Did you break that?" the guard asks you impatiently.

## >LOOK AT THE UNIFORM

The uniform consists of dark blue trousers, a dark blue shirt with black buttons, a black tie, and black shoes. A holster holds a gun. "Did you break that?" the guard asks you impatiently.

## >NO

The guard frowns in disbelief. "I'd better get the manager." He heads off to the east.

## >FOLLOW THE GUARD

### Silver Room

You are in the Silver Room of Lumet Fine Crystal and Silver. Many locked cases display sterling tableware, teapots, trays and bowls; several are stamped with the lion passant, guaranteeing a silver content not less than 92.5% pure. A few items sit on top of the cases, allowing customers close inspection. Open doors lead west to the Crystal Room and southwest to the Lobby. A large wooden door, stenciled "Manager" in gold lettering, leads east.

The security guard is here.

## >GUARD, WHERE IS THE OTHER CUSTOMER

"She left a few minutes ago, before I heard the crash. Don't try to pin the blame on her." The security guard knocks on the large wooden door. After a moment, the manager opens the door. The manager sports a pencil-thin moustache, a gold tie clip, a Cartier watch, blue pinstriped trousers, and Italian-designer shoes. You doubt he even owns a pair of jeans. "Sir," the guard says to the manager, "I believe this . . . customer broke the Steuben tulip. Accidentally, I'm sure." The manager looks at you sadly. "Accident or not, I'm afraid you'll have to pay for it. At cost, of course."

"Sir, look!" exclaims the security guard to the manager. "A set of sterling baby spoons is missing!" The manager and the guard look at you suspiciously.

## >MANAGER, TELL ME ABOUT THE BABY SPOONS

"I think you probably know that they're very expensive. Give me that, you thief!" He grabs the Chilton bud vase away from you. "I'd call my lawyers if I were you!" He heads off to the west.

## >GUARD, SEARCH ME

"I was just about to do that." He searches you. "Odd, no baby spoons. I'd better tell the manager." The security guard heads off to the west.

>EAST

Manager's Office

This is the manager's office of Lumet Fine Crystal and Silver. The office is very comfortably and expensively appointed: plush white carpeting, large mahogany desk, a leather swivel chair behind the desk and overstuffed lounge chairs in front of it, a rose-colored Chippendale sofa against one wall, and velvet burgundy drapes in front of the windows. The only exit is to the west.

A telephone sits on the desk.

A blue pin-striped jacket is draped over the leather swivel chair.

>PICK UP THE TELEPHONE

You hear a dial tone.

>CALL MY LAWYER

You left your little black address book in your raincoat.

>GO TO THE LOBBY

Silver Room

(on your way to the Lobby)

>CONTINUE

(on your way to the Lobby)

Lobby

A solid-brass coatrack holding one raincoat stands in a corner.

>LOOK IN THE RAINCOAT

You find your little black address book.

>TAKE THE BOOK

Taken.

>GO TO THE OFFICE

(on your way to the Manager's Office)

Silver Room

>CONTINUE

(on your way to the Manager's Office)

Manager's Office

>PICK UP THE TELEPHONE

You hear a dial tone.

>CALL MY LAWYER

Your lawyer's out to lunch. His secretary refuses to take a message.

>EXAMINE THE PIN-STRIPED JACKET

The jacket is in perfect condition. The label in it says "YSL." The pockets are empty.

>LOOK IN THE DESK

Inside the desk are pens, pencils, files, a white box, a blue box, tissues, aspirin, rubber bands, paper clips, and note paper.

>TAKE THE WHITE BOX AND THE BLUE BOX

White box: taken.

Blue box: you're carrying too many items already!

>LOOK INSIDE THE WHITE BOX

The white box contains the manager's business cards.

>DROP THE WHITE BOX

White box: dropped.

>TAKE THE BLUE BOX THEN LOOK IN IT

Taken.

The blue box contains eight sterling baby spoons.

>PUT THE BLUE BOX IN THE JACKET

The blue box containing sterling baby spoons is now in the blue pin-striped jacket.

You hear footsteps to the north.

>HIDE

Where do you want to hide?

>BEHIND THE DRAPES

You are now hiding behind the drapes.

The manager comes into the room.

Do you wish to keep hiding (YES or NO)? >YES

The manager closes the door, takes off the blue shirt he was wearing, and puts on a white shirt.

Do you wish to keep hiding (YES or NO)? >NO

You step out from behind the drapes.

"You!" the manager says furiously.

### >TAKE THE BLUE SHIRT. EXAMINE IT

Taken.

The shirt is light blue and monogrammed with the manager's initials. The left sleeve has 2 blue buttons. The right sleeve has 1.

### >ACCUSE THE MANAGER OF STEALING

"Don't be ridiculous. You have no evidence."

### >TELL ME ABOUT THE BLUE BOX

(said to the manager)

The manager turns pale. He starts searching through his desk frantically. "Give them to me!" he demands. There is a knock on the door.

### >OPEN THE DOOR

The security guard enters the room carrying a paper bag. "Here's the broken crystal," he says to the manager.

### >SECURITY GUARD, GIVE ME THE BROKEN CRYSTAL

The manager says to the security guard, "Don't give that broken crystal to anyone but me. Quickly, you gorilla!"

The security guard looks at the manager, then at you, shrugs his shoulders, and steps toward the manager.

### >GUARD, WAIT

Again he looks at the manager, then at you. "Well?" he asks.

### >SHOW THE BLUE SHIRT TO THE GUARD

"So? It's missing a button. Who cares?"

### >GUARD, EXAMINE THE BROKEN CRYSTAL

The security guard, not knowing why, sifts through the broken shards and finds the blue button.

### >ACCUSE THE MANAGER OF LYING

"Okay, I admit it, I broke the Steuben tulip!" says the manager, shaking.

"What happened to the baby spoons?" asks the security guard.

### >GUARD, LOOK IN THE JACKET

The security guard looks in the blue pin-striped jacket and finds the eight sterling baby spoons. "Sir," he says to the manager, "you're under arrest."

After the security guard phones the police and the Lumet headquarters in London, he says to you, "We can offer you a reward of up to \$400 in merchandise. Is there anything you'd like?"

### >GIVE ME THE WATERFORD BUD VASE

(said to the security guard)

"Of course. It would be a pleasure. I'll have it gift-wrapped for you."

## Appendix F

### 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 there are some "bugs" that never crawl into view until thousands of you begin doing all those wild and crazy things in the story. If you find a bug, or if you have a suggestion for some additional sentence syntaxes or vocabulary words, or if you found a certain puzzle too hard or too easy, or if you'd just like to tell us what you thought of the story, drop us a note! We love every excuse to stop working and fool around for a while, and a letter from you is just such an excuse!

Write to:

Infocom, Inc.  
125 Cambridge Park Drive  
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Attn: GEORGE SMYTHE

## Appendix G

### If You Have Technical Problems

You can call the Infocom Technical Support Team to report bugs and technical problems, but *not* for hints to solve puzzles, at (617) 576-3190. If your disk develops a problem within ninety (90) days after purchase, we will replace it at no charge. Otherwise, there is a replacement fee of \$5.00 (U.S. currency). If you call to report a bug, please provide your release number, which you can find by typing VERSION.

Please return your registration card if you'd like to be on our mailing list and receive our newsletter, *THE NEW YORK TIMES*.

## Appendix H About the Author

**Dave Lebling.** Dave Lebling was born in Washington, D. C. and grew up in suburban Maryland. He attended the Massachusetts Institute of Technology, and worked at MIT's Laboratory for Computer Science, where he developed an interest in computer entertainments. He was a co-author of the original mainframe ZORK®. He has co-authored ZORK I, ZORK II, ZORK III and ENCHANTER™, and written STARCROSS™ and SUSPECT™ on his own. He is married and lives in a suburb of Boston, where his appetite for the printed word is restrained only by the volume of his house.

## Appendix I Copyright and Warranty Information

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**Open the door to the manor house  
on Ashcroft Farm . . .  
and step into a world of  
elegance, deception and murder!**

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From the crystal chandelier in the dining room and the magnificent fieldstone fireplace in the main ballroom to the sumptuous leather-volumed library, you're taken aback by the timelessness of this century-old southern mansion and its grounds.

Everywhere there are antiques and mementos of Ashcroft's illustrious equine history. Here, some of the nation's greatest thoroughbreds have been sired ... Mr. Cyrus, Stampede, Veronicana and others.

But on this Halloween night, there's something different about Ashcroft's atmosphere. It's murderous.

You're a newspaper reporter and a friend of the hostess. You've come to party with the world's most celebrated personalities: politicians, entertainers, royalty, power brokers and the idle rich. But now the evening has been spoiled by a deadly interloper ... and fingers are pointing at you.

You have but a few hours before you're arrested. Fail to prove your innocence, and you'll be convicted of murder and imprisoned. There's precious little time to unmask the homicidal guest—or guests. And if you fail, you've got a lifetime to ponder your mistakes in a maximum security jail cell at the Maryland State Penitentiary.

**Go ahead—enjoy the party!**

The Table of Contents for the manual is on page 11. Read it to find out what you need to know before you start the story.